

A watercolor landscape painting of a river valley. In the foreground, a river flows, reflecting the surrounding greenery and sky. The middle ground is filled with lush trees and vegetation along the riverbanks. In the background, a small settlement with several buildings is visible on a hillside. The overall style is soft and painterly, with a focus on natural elements.

CONNECTING TO COUNTRY

# Aboriginal Design Principles

Sites 3, 4 & 5 Edmondson Park // WSP Indigenous Specialist Services // November 2025





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Research by Sian Hromek (Yuin), WSP. Sian specialises in variety of fields relating to Aboriginal Country and landscape design, including Cultural Land Management Practices such as cultural burning, and how these practices might inform built outcomes and inform engagement strategies.

**Please note:**

In order to highlight the use of Aboriginal Design Principles, this document may contain examples from other Aboriginal Countries.

**Warning:**

Aboriginal and Torres Strait Islander readers are warned that this document may contain reference to or images of deceased persons.

Front cover: Georges River Liverpool, 1866, Samuel Elyard, State Library NSW

*This document acknowledges the Elders, past and present, of the **Cabrogal clan** of the **Dharug language group** as the Traditional Custodians of the land and its knowledge*

/

***"Dharug language embraces the land, rivers, and sea from the Blue Mountains to the ocean, from Hawkesbury in the North down as far as Appin in the South."***

-  
Aunty Edna Watson  
Dharug Elder

# Indigenous Design Statement

**Aboriginal people and the built environment** have had a longstanding relationship as settlements, roads, and railways often cut through and disrupt the connection between people and Country.

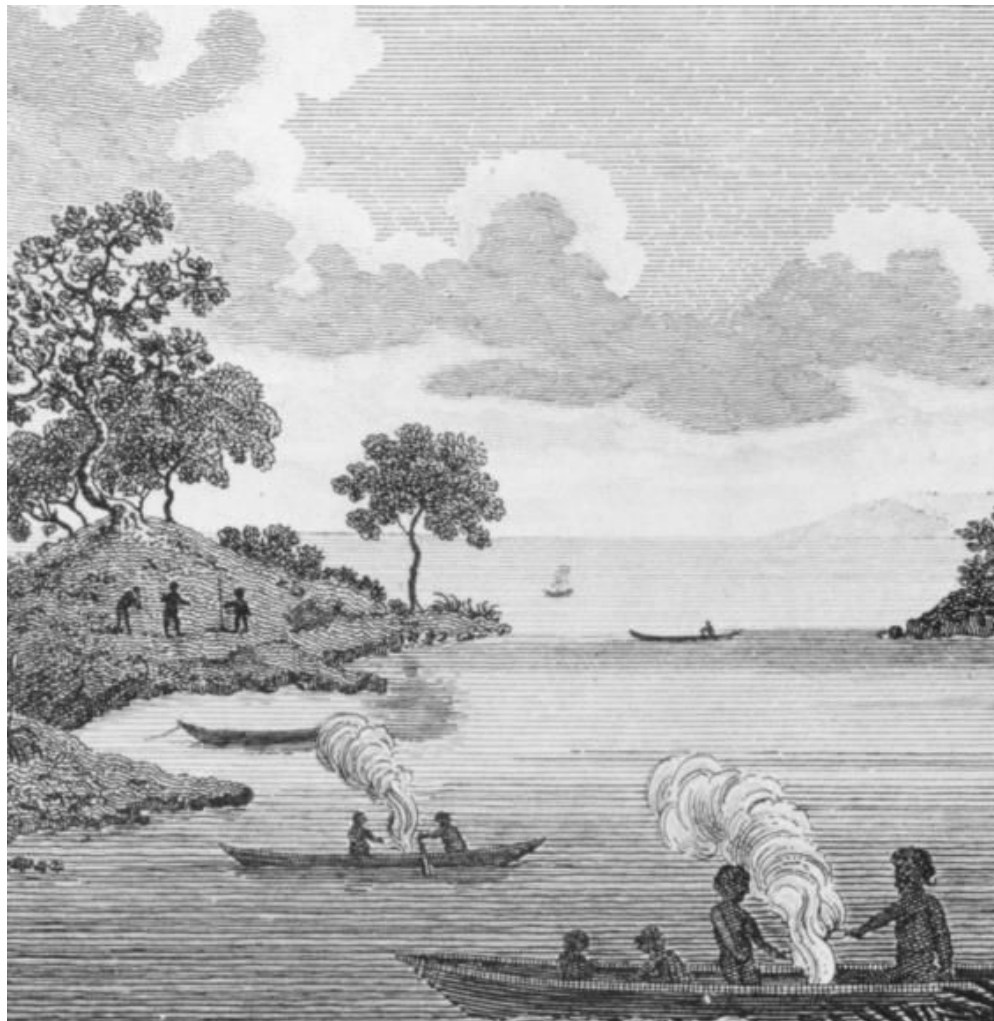
Our projects change the environment in significant, and often positive ways, yet Aboriginal people often ask the following question:

**“How are you going to leave my Country better than when it was before?”**

**How can we reconnect the relationship between Country and people?** Projects offer an opportunity to acknowledge and celebrate the Aboriginal Country, Culture and people of the land on where the project is located.

Through the project's design elements and our place-based landscape interventions (architecture, infrastructure, art and the like), **we can acknowledge Country** and reveal the site's latent Aboriginal history.

**This document describes the principles we use as a starting point** to engage with Aboriginal people and Country. While more consultation and permission must be sought from the local Elders, the ideas set out in this document should be seen as an introduction to the engagement process.



*Aboriginal people in Port Jackson. Courtesy Manly Art Gallery and Museum*

# Introduction

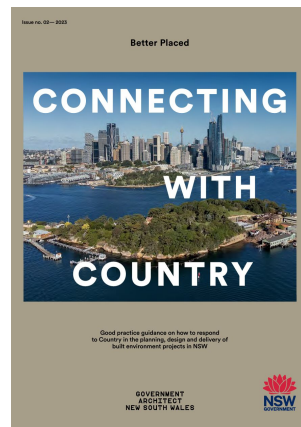
**This Connection to Country report forms the foundation of guidance and knowledge to help architects design appropriately when considering Country, with the aim to influence and inform design making decisions.**

Country to Aboriginal people is complex and our aim is to help designers understand the richness of Country, people and culture to aid the design process to Connect with Country in a genuine and meaningful way. This process has been informed by best practice principles that have emerged from leaders and thinkers in this field.

## This document aims to:

1. Provide further cultural context and competency for anyone with interest in the Aboriginal people of the Edmondson Park area.
2. Propose principles that align with important guidelines, such as the Connecting to Country Guidelines by the NSW Government Architects Office, The International Indigenous Design Charters Principles, and the 3 tenors of the Reconciliation Australia: Respect, Relationships and Opportunity.
3. Consider high level concepts for how this project might engage and co-design with Aboriginal people.

This document has been produced with information sourced from publicly available desktop research on Country, people and culture. Future engagement co-design sessions with Knowledge Holders will further inform the design team to help respond to Country within the design of this project.



# Indigenous Design Statement

## Aboriginal design principles

**We will follow the following principles:**

**Aboriginal led** / Aboriginal people (designers, Elders and community members) should be leading or co-leading the Indigenous design elements.

**Community involvement** / The local Aboriginal communities will be engaged in a co-design process; where design teams, client and Aboriginal groups design the project together.

**Appropriate use of Indigenous design** / All Aboriginal design elements must be approved by consulted Indigenous Knowledge Holders. If approval is not given, the knowledge will not be used on the project.

## Design approach

**Image - Signage/surface treatment/ walls/art/** Surface treatments using local Indigenous design knowledge, commissioned from artists, or by urban designers with engagement and approval from community. Signage helps to share the story of Country and its people.

**Space - Indigenous space/ landscaping/** A space or landscape where Aboriginal people can have their culture celebrated. Yarning circles, space for contemplation, spaces for non human kin, cultural land stewardship practices, cultural fire, yam daisy propagation, etc. 3D forms, such as sculpture and art.

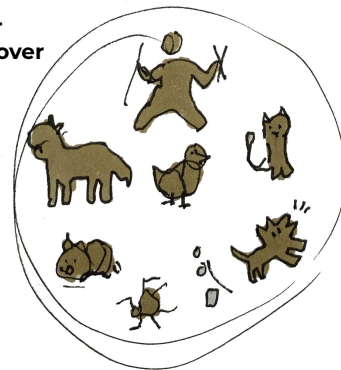
**Language words-** Using First Nations language in the built environment to use it and keep it alive.

## Country focused design

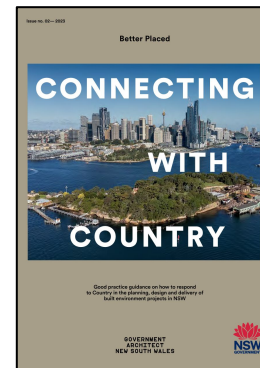
**Overall, Aboriginal Australia** has a simple but quite different hierarchy when it comes to their connection to nature. Rather than placing humans above all other living entities, we are just as important as everything else, but no more important.

How might this different perspective shift or enhance current practices? Can we improve biodiversity in the built environment through changing the way we think?

**Country, over  
Community, over  
Individual**



# NSW Gov. Architects Connection to Country principles



## Heal Country

Connection to Country should lead to better physical and mental health, including improved diet, more physical activity, lower blood pressure, and reduced psychological distress.

**Site approach:** The above can be achieved through a healing of Country approach, bringing green into the building, opening up long views, calming colours, many spaces for different inhabitation

## Cultural revitalisation

Connecting to Country can help Indigenous people reconnect with their culture, language, family, and ancestors. This can lead to improvements in financial, emotional, and mental health.

**Site approach:** Knowledge, stories and designs can reference Darug culture through wayfinding, artworks, threshold details, spaces for sharing culture, spaces Aboriginal people feel welcome to share culture

## Strengthened identity

Connection to Country can help Indigenous people strengthen their self-esteem, self-worth, and pride. It can also help them foster a sense of belonging and cultural and spiritual connection.

**Site approach:** Spaces designed for culture can enhance the above, such as an important space in the development where regular smoking ceremonies can be held, or bush tucker / healing gardens

## Empowerment

Caring for Country can empower Indigenous people to become cultural custodians for future generations.

**Site approach:** The site can celebrate local Aboriginal talent in art, landscape care, Indigenous foods, ceremony performance, cultural businesses etc.

## Wellbeing

Connection to Country is a core determinant of health and wellbeing for Indigenous people.

**Site approach:** Create spaces that reflect the local culture to enhance the identity of Country, place, people and kin.

# Our Connection to Country process

## 1. Stakeholder identification & engagement:

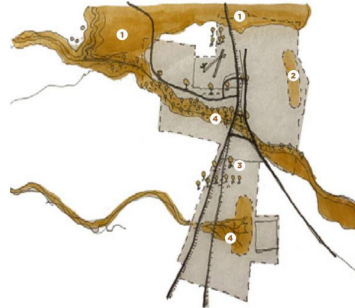
Identify and facilitate co-design with Aboriginal community members, groups, Knowledge Holders and Traditional Custodians to guide and inform research and interpretation of cultural knowledge and coordinate a Walk on Country with the project team.



## 2. Research & mapping of Country:

Outline traditional and contemporary Aboriginal stories of the areas.

Figure 5: Guidelines for the planning of Gamilaroi Country



1. **A flooded area** should be kept aside and used for recreation



2. **A high point** provides good regional viewpoints and potential site to appreciate the Country



3. **Endangered growth** a scattering of trees provide what little native vegetation resides on the site and must be protected



4. **Halls and Clarks Creeks** should be rehabilitated and any future development planned around them

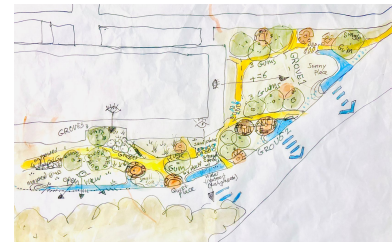
## 3. Connecting with Country Design

**Principles:** Develop a set of Aboriginal Design Principles to inform the concept design. May include concepts, beliefs, heritage or story based ideas that are significant to the local Aboriginal Community and identified stakeholders.



## 4. Design input and review:

Work collaboratively with the project team to incorporate the Aboriginal Design Principles into the concept design.



## Our Engagement process

**Meeting 1, Listen:** introduction of the team and the project to the Aboriginal consultants, then listen to initial thoughts, questions and what they have to say about this site and its stories.



**Meeting 2, Show and tell** - design team to present initial ideas, how they have integrated the initial ideas and document feedback.



**Meeting 3, getting it right** - design team to illustrate how feedback from meeting 2 has been incorporated.



**Meeting 4, Endorsement** - Aboriginal consultants verbally endorse the proposed outcomes.



# Country, People, Culture

This section starts to unpack Country through desktop research about the Country, People and Culture of the Edmondson Park area.

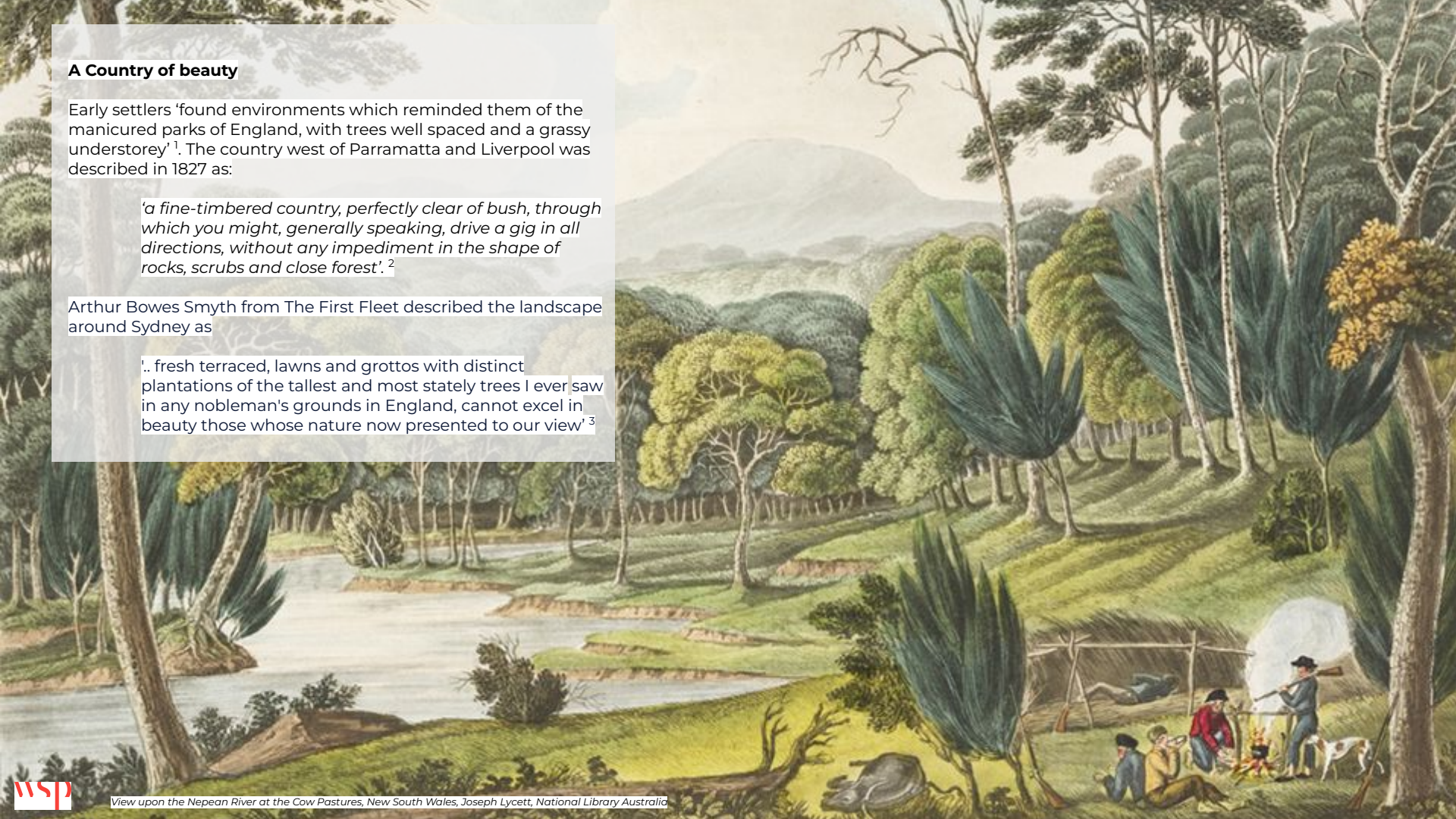
## A Country of beauty

Early settlers 'found environments which reminded them of the manicured parks of England, with trees well spaced and a grassy understorey'<sup>1</sup>. The country west of Parramatta and Liverpool was described in 1827 as:

*'a fine-timbered country, perfectly clear of bush, through which you might, generally speaking, drive a gig in all directions, without any impediment in the shape of rocks, scrubs and close forest.'*<sup>2</sup>

Arthur Bowes Smyth from The First Fleet described the landscape around Sydney as

*'.. fresh terraced, lawns and grottos with distinct plantations of the tallest and most stately trees I ever saw in any nobleman's grounds in England, cannot excel in beauty those whose nature now presented to our view'*<sup>3</sup>

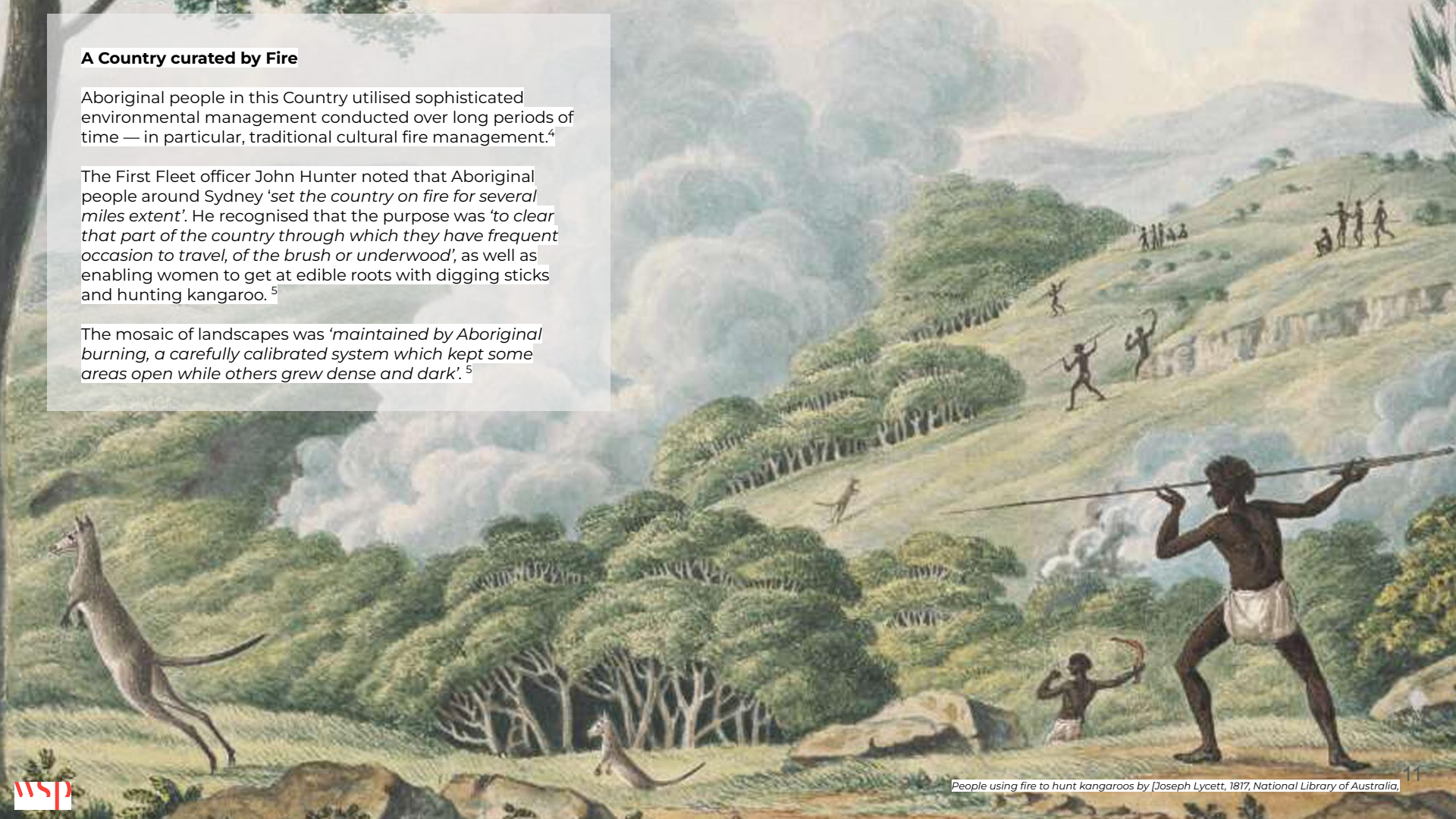


## A Country curated by Fire

Aboriginal people in this Country utilised sophisticated environmental management conducted over long periods of time — in particular, traditional cultural fire management.<sup>4</sup>

The First Fleet officer John Hunter noted that Aboriginal people around Sydney 'set the country on fire for several miles extent'. He recognised that the purpose was 'to clear that part of the country through which they have frequent occasion to travel, of the brush or underwood', as well as enabling women to get at edible roots with digging sticks and hunting kangaroo.<sup>5</sup>

The mosaic of landscapes was 'maintained by Aboriginal burning, a carefully calibrated system which kept some areas open while others grew dense and dark'.<sup>5</sup>



## Language Groups

The the Sydney Basin is traditionally inhabited by people of several language groups which include Dharug, Gandangara, Kuringgai and Dharawal. Within these language groups it is estimated there were at least 36 clan groups.<sup>6</sup>

### Dharug Language Group

The Dharug language area covers most of the Sydney basin. It is sometimes referred to as “the Sydney language”.<sup>7</sup>

From the earliest written records and over the following century, the Dharug language was documented as the language within the Sydney area from the mountains to the sea, from the Hawkesbury River to the Georges River.<sup>7</sup>

The word Dharug is thought to mean yam. Yams were a commodity for the Dharug as well as a food source, they are known to have been traded with neighbouring cultural groups. Yams were cultivated in specific growing areas which were destroyed when the land was cleared and fenced during colonisation.<sup>8</sup>



## Dharug People

Dharug people hunted kangaroo and possum in the forest grasslands. They camped by the rivers to fish and to catch eels and water birds. They harvested seasonal fruits and vegetables, especially yams which grew in big yam beds by the rivers and the creeks.

Dharug people lived in extended family groups of about twenty five members. They met regularly with other bands and with neighbouring tribes to feast, celebrate and perform religious observances. They also traded a local valuable white pipe clay, which was widely used to decorate bodies.<sup>9</sup>

As the land was progressively taken over by the growing colony waterways became a refuge for Dharug people to escape the oppression and regime of the colony.

Waterways were also a place of traditional food and resources that sustained communities living on the edge of their traditional lands and society.



Fall on South Creek near Exeter Farm N.S.Wales, 1862-1863, Samuel Thomas Gill, State Library of New South Wales

## Freshwater Country

### Long Connection to this Country

Aboriginal occupation of the Sydney region is thought to have spanned at least 20,000 years according to archaeological studies, although dates of more than 40,000 years have been claimed for artefacts found in gravels of the Cranebrook Terrace on the Nepean River.<sup>10</sup>

Many researchers propose that occupation intensity increased from this period, possibly due to the rise in sea level after the melting of the last ice age.

Due to the rise in sea level covering older sites, the majority of archaeological sites date to within the last 3,000 to 5,000 years.<sup>10</sup>

### Freshwater Country

Western Sydney Basin is a Freshwater place, with small creeks, streams and tributaries moving through the landscape, generally flowing in a northerly direction to meet up with the larger Hawkesbury-Nepean river system.

These creeks and other water bodies were the focus of lifestyle for Aboriginal occupation. They provide fresh water, fish, shellfish, eels, waterbirds and plant foods, in addition to terrestrial animals that were drawn to the water.<sup>11</sup>

South Creek, near  
Liverpool N.S.W., Samuel  
Thomas Gill, State  
Library of New South  
Wales



*South Creek, near  
Liverpool*

## Resources

Trees provided shade, habitat for animals and birds, and bark for shelters (huts), canoes, paddles, shields, baskets and bowls.

Stone outcrops provided material with which to make tools.<sup>12</sup>

Shelters were usually made using sheets of tree bark.

Hunter observed that huts comprised “a piece of the bark of a tree, bent in the middle and set upon the ends, with a piece set up against that end on which the wind blows. This hut serves them for a habitation and will contain a whole family.”<sup>13</sup>

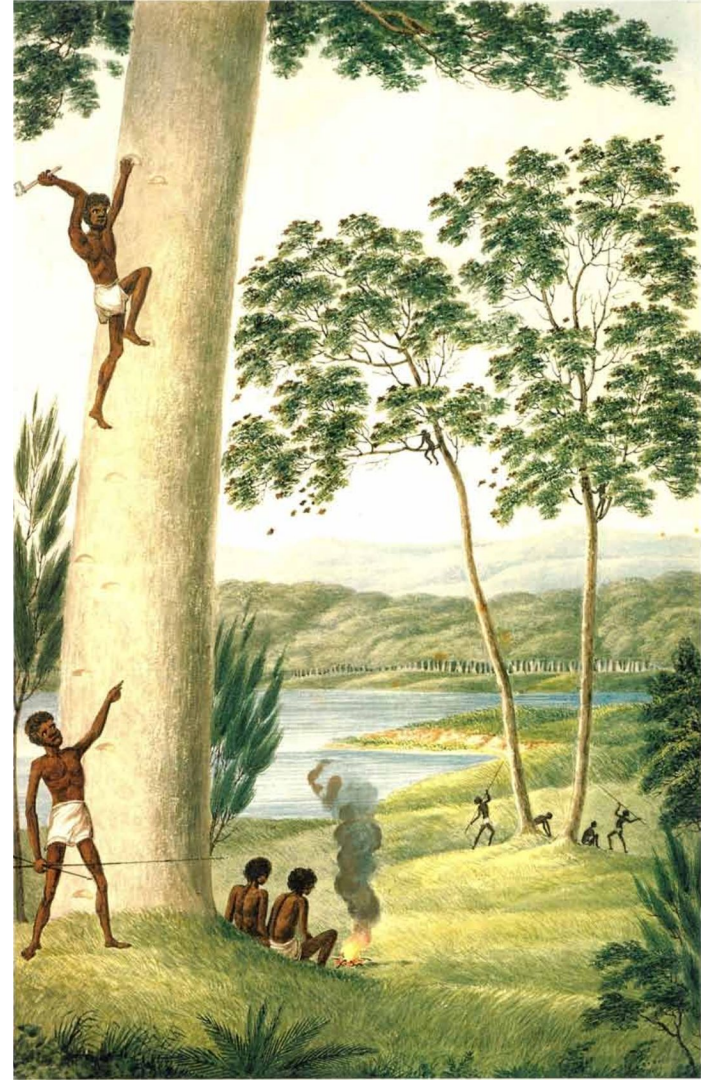
Creeks and waterways provided fresh water, fish, eels, waterbirds and plant foods, along with terrestrial animals that were drawn to the water.

The Nepean river system on the Cumberland Plain provided freshwater mullet, bass, estuary perch, freshwater catfish, Macquarie perch, eels, white crayfish and freshwater mussels were eaten.

An abundance of fragmented freshwater mussel shell-*Velesunio ambiguus* were identified at the Shaws Creek rockshelter site indicating they were abundantly available, and a popular staple.

Yams were grown and gathered along the banks of the Nepean river and collected along with quail and bird eggs found there. Other edible plant species in the region include figs, yams, fern roots, cabbage tree palm hearts and tubers of lilies.<sup>13</sup>

Aboriginal person climbing a tree with two people sitting beside a fire, Joseph Lycett, National Library of Australia



# Culture

There are many forms of cultural heritage held within the landscape and within the stories and knowledge passed down to each generation of Traditional Owner groups.

Tangible features of cultural heritage include objects such as tools, campsites, artifact scatters and scar trees. Intangible features of cultural heritage include creation stories, traditional ecological knowledge, kinship relations, and dance / ceremony.

Numerous sites and artefacts, but particularly lithics, or 'stone tools', are evidence of Aboriginal people's presence on the Cumberland Plain over many thousands of years. Stone known as silcrete was extracted from quarries in the Plains and was used throughout the wider region. Tools made of flaked glass have also been found, showing how Aboriginal people adapted colonial technologies to traditional culture.<sup>14</sup>

## Caring for Country

The Cumberland Plains was managed over millenia using traditional practises such as cultural burning, which is the application of the right type of fire to the landscape at the right time of year to promote health and wellbeing of Country, and all it contains.

This resulted in a robust, diverse, ecologically rich suite of plants and animals living within a patchwork of ecological communities that supported the requirements for its inhabitants to survive.

NSW Department of Planning and Environment Cultural Fire Management Unit Manager Vanessa Cavanagh (Budjalung / Wonnarua) explains: *"Cultural burning is one component of traditional land management and not just about fuel reduction, but also about caring for Country, maintaining healthy, ecologically diverse and productive landscapes, and practicing cultural traditions."*<sup>15</sup>



Silcrete tools, uncovered near Kemps Creek, Leppington



Carved trees originally located at Greendale Estate near Narellan and donated to the Australia Museum by Mr. A Vickery (images taken from Etheridge 1918)



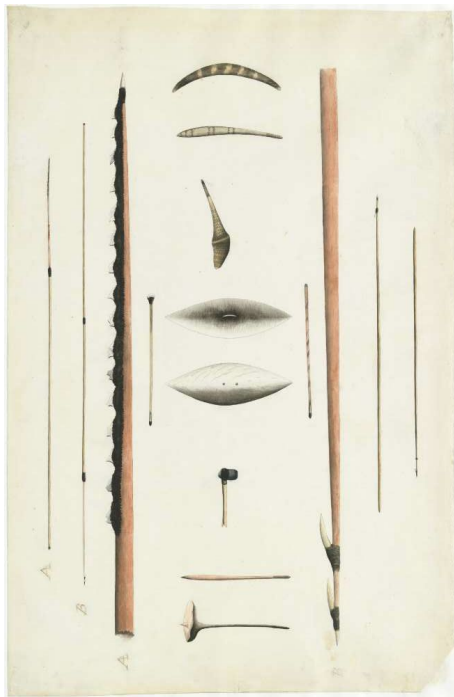
Cultural burning is the application of the right type of fire at the right time for Country.

## Design

Sydney's Aboriginal people expressed themselves visually across many different mediums including on wooden and stone surfaces, body scarification and painting, incised designs on weapons and tools, and etchings on skin cloaks.

Many other tools made of stone, shell and plant materials were used for making canoes, weapons and to collect food. Ornaments were worn in the hair and scarring of chest and arms served both ornamental and ritual purposes. Initiated men wore a waistband of plaited possum fur.<sup>16</sup>

Each clan distinguished itself from other clans in having different designs and decorations on their tools and weapons. They also distinguished themselves by having different body decorations – for example painted designs worn during certain rites and ceremonies, and the cicatrices (scarification) formed during initiation rites. Some groups also had distinctive hair styles.<sup>17</sup>



Aboriginal hunting implements and weapons, Port Jackson Painter, active 1788-1792 National Library of Australia.



**Shane Smithers, Dharug artist** and academic describes the horizontal lines as representing Wiari, Mother Earth whom, along with Biari Father sky, is held in the highest respect. Together their generative power is the basis of Dharug lore.



Necklace worn by females, Fibre cord necklace made of reed pieces (*Phragmites australis*), Port Jackson, c1860s, British Museum

# Original Vegetation

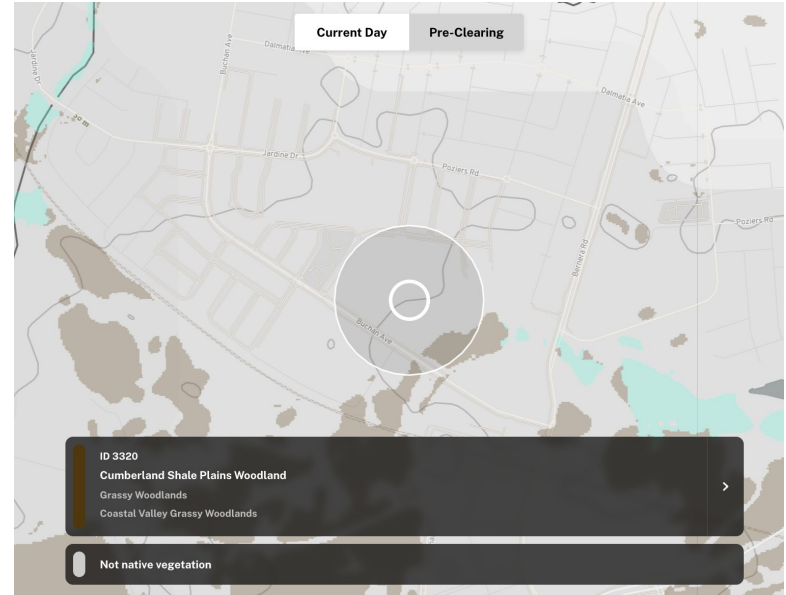
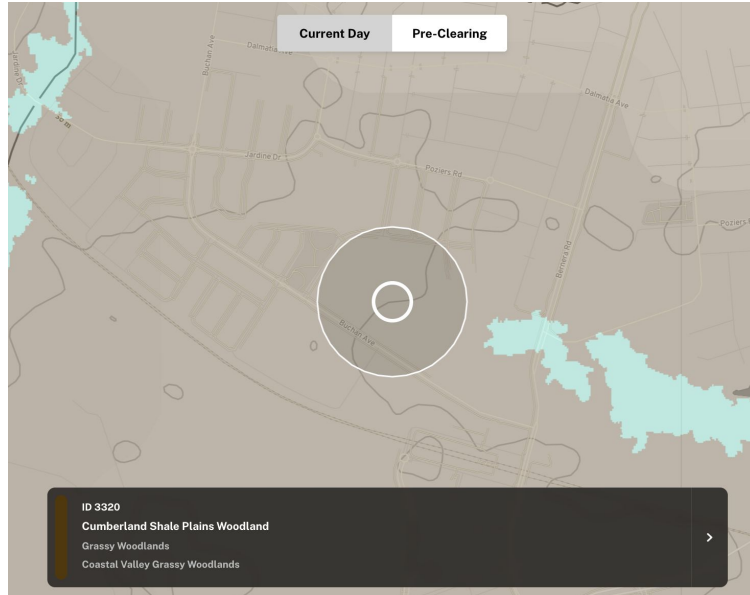
The area of Edmondson Park originally held a rich diverse ecology which was dominated by the Cumberland Plains Woodland vegetative community.

Today after years of clearing for agriculture and development the area has been denied and is now depleted in it's biological richness.

To enhance the local biodiversity and connect to the Cabrogal clans culture we can increase the vegetative community by using plants that originally were found in this area.

This in turn will provide much needed habitat for insects, birds and other fauna that are still here. For humans a rich diverse ecology increases well being and a sense of connection.

Map  
Source:  
Trees Near  
Me



# Significant Plants

To help the recovery of the vegetation communities the inclusion of species that belong in this area is highly recommended.

There are many bush foods found and culturally significant plants in the original communities. The following are some of the many plants used to sustain Darug people's needs.

**Angophora costata**- culturally significant womens tree

**Acacia sp.**-seeds used for bread; gum used as glue & waterproofing

**Persoonia levis, P. nutans**- 'Geebung' fruit eaten, a bush lolly

**Brachychiton acerifolius, B. populneus**- edible seeds, bark used for twine

**Banksia spinulosa**- wood used for tools, flowers made sweet drink

**Callistemon salignus**- food, medicine, nectar as a sweet drink

**Melaleuca quinquenervia**- bark used to build shelters, wrap food for cooking, and line containers like coolamons , medicine plant.

**Dodonaea viscosa**- medicinal for toothache, cuts and stings

**Bursaria spinosa**- food, tools, medicine; seeds for flour, wood for tools like boomerangs and waddies, soaked the flowers to create a sweet drink

**Duboisia myoporoides**- fish poison, medicine

**Dianella sp**- edible berries, leaves used for weaving and fibre

**Lomandra sp**- seeds used for flour, leaves for fibre and weaving

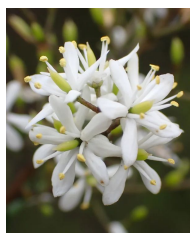
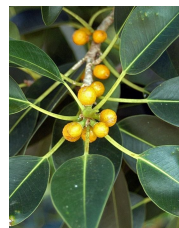
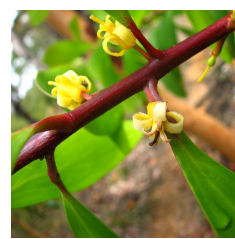
**Smilax glyciphylla**- medicinal, licorice-flavored tea as a general tonic

**Pteridium esculentum**- rhizome is a staple food, sap used for insect bites

**Microlaena stipoides**- native lawn, seed used for flour, habitat plant

**Themeda triandra**- seed for flour, leaves for weaving & mats, medicine

**Blechnum sp**- starchy rhizome eaten raw or roasted



Some of the many culturally useful plants found in the local vegetation communities. The above images relate to the list from left to right.

## Interesting Places

Analysis of Aboriginal occupation on the south west of the Cumberland Plain shows the pattern of occupation is focussed around the major water courses.

**1 Gurner Ave-** Artefact scatter, open campsite with 4 artefacts (red silcrete - 2 flakes, 1 retouched flake, 1 backed blade).<sup>18</sup>

**2 Bringelly Road area** - multiple (6) open campsites with multiple artefacts.<sup>18</sup>

**3 Ingleburn Road / Camden Valley Way-** Open Camp Site – 2 artefacts (broken silcrete flakes)<sup>18</sup>

**4 Cassidy Street area-** three open campsites – 14 artefacts (1 quartz, 2 silcrete and 11 mudstone flaked pieces, flakes and heat shatter).<sup>18</sup>

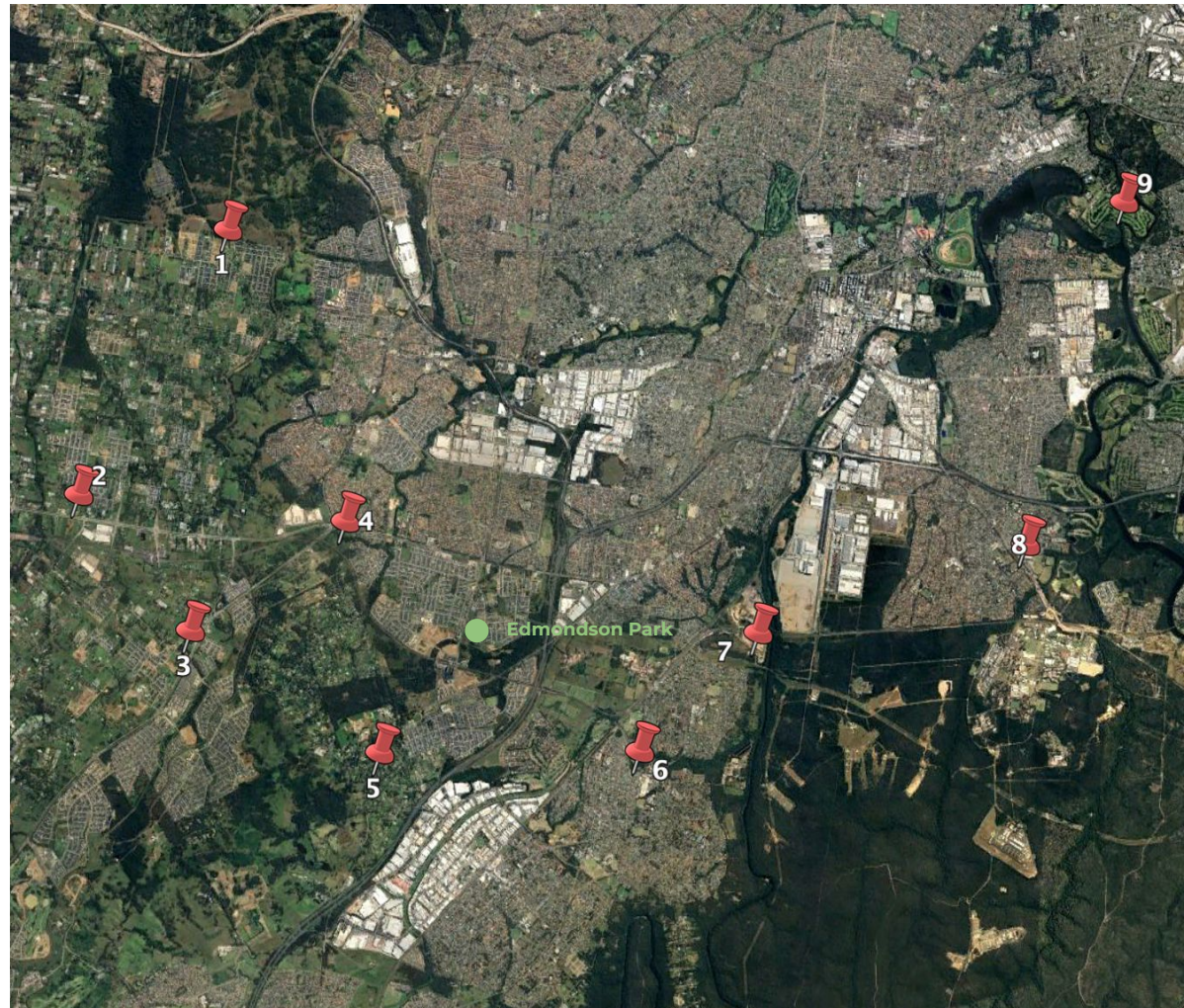
**5 Denham Court-** corroborees were held at Denham Court until at least the 1850s. Usually when other Aboriginal groups were passing through the district so that attendances by more than 100 people were common.<sup>19</sup>

**6 Isolated Object-** a stone tool was identified on a grader track, on a prominent spur/ridgeline overlooking Bunbury Curran Creek.<sup>19</sup>

**7 Glenfield Waste Disposal area-** Isolated artifacts including two stone tools were identified within the Glenfield Waste Disposal area.<sup>21</sup>

**8 Holsworthy area-** Artwork, archaeological sites, scarred trees and artifacts dot the area. More than 500 significant Aboriginal sites have been found within the restricted access areas of the Australian Army firing range. Drawings of wombats, macropods, fish, eels, turtles, bats, emus, birds, lizards and other animals abound. More will be found as field surveys continue.<sup>20</sup>

**9 Collingwood Precinct-** This precinct was a significant meeting place for the Dharawal, Gandangara and Dharug people and with the Georges River nearby, a source of valuable natural resources. The high point of the ridgeline is of historic and contemporary social significance as a meeting place from which each respective nation could remain within sight of their Country.<sup>22</sup>



## Silcrete Tool Quarry

Numerous sites and objects are found in this area, particularly stone tools, are evidence of Dharug people's presence on the Cumberland Plain over many thousands of years and demonstrate the importance of the quarry at Plumpton and Stonecutters Ridge.<sup>23</sup>

The ridgeline to the west of the site now known as Stonecutters Ridge and Plumpton Ridge is a significant place. Silcrete stone found there was quarried and knapped into tools that were traded across the region. A camp site was located nearby to facilitate the ongoing industry of this quarry.<sup>24</sup>

Silcrete stone was extracted here and used throughout the wider region. Tools made of flaked glass have also been found, showing how people adapted colonial technologies to traditional culture.<sup>8</sup>

Silcrete is formed when the element silica is dissolved and resolidified as cement in sediment layers. In Stonecutters Ridge it outcrops on open sites, as varying size and shaped cobbles where Tertiary undifferentiated deposits overlie Bringelly Shale. Silcrete is a hard and resistant stone; which can be either fine grained having good flaking quality, or the poorer flaking coarse grain.<sup>25</sup>



Top Left: Silcrete tools from Parramatta; Right: Tools from South Creek;  
Bottom Left: Silcrete stone; Right: Silcrete tool manufacturing site, Western Sydney,

811.1 1817/1 M3 Z

## REFERENCE TO THE DISTRICTS

[illegible]

AN  
OUTLINE MAP  
*OF THE*  
SETTLEMENTS  
IN  
NEW SOUTH WALES.

1817.



*Scale of 1 Inch to a Mile*

Edmondson Park

An outline map of the settlements in New South Wales. 1817 [cartographic material] / Drawn by S.A. Perry Lt. RI. Staff Corps, State Library NSW

# Engagement

# Engagement Methodology

## Who we plan to engage:

**Aboriginal community Groups who know about the following categories relevant to the project:**

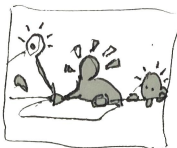
- **Country** (native plants and typologies, what to plant and where, how to connect to nature in a Dharug way, etc)
- **Culture** (local expression, ways is living and expressing culture on land)
- **History** (what happened before settlers came? Contemporary and future Dharug histories?)

## How we will share knowledge:

- Walk or Talk on Country
- Digital Yarns over TEAMS
- Individual meetings at the site, an elders place of choice (park, their house etc)

## 1. Engagement

The first step will be to engage with the relevant Aboriginal group (artist / elder, Lands Council etc), early and often, through a series of 'yarns' or conversations about the potential opportunities to incorporate the theming contained within the document (or other themes) into project outcomes.



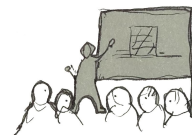
## 2. Co Design

To kick off the co-design process design teams are given time to integrate the themes and ideas into the scope of the project



## 3. Co Design workshops

Engagement workshops with the relevant Aboriginal group will ensure everyone gets in the room to co-design cultural solutions to project outcomes, yet Aboriginal voices should be given preference to ensure they are heard.



## 4. Endorsement:

All content that uses local Aboriginal theming will be endorsed by the Aboriginal group.



## 5. Other opportunities:

Should be highlighted and put forward to ensure the local Aboriginal community has opportunities, economic outcomes and better connections to their Country, through the project



# Walk on Country with Uncle Paul Webb and Aunty Thelmaree Rudd

**Introduction:** In October 2005, the design team met with Aunty Thelmarie Rudd and Uncle Paul Webb, Dharug Traditional Owners in this area. This is what they said:

## Fire theme

- A burnt Country would be a good theme to look into
- Kangaroos seek our fresh grass from newly burnt land

## Views

- Views of Country are key here, point out key features in the landscape that can be etched on the ground, or labeled up high

## Vegetation

- 6 Dharug seasons should be referenced in the landscaping and choice of plants. Muru mittigar can help further with this
- If there is a shelter in the communal area where people look up at the sky and see Dharug patterns? Or the emu in the sky?
- Protect the creek, use gums to soak up water and control flood
- Housing should have communal spaces for the residents
- Wianamatta shale is a key rock here. Find colours from this to use
- Use second hand sandstone, don't destroy another part of course try to make this one better.
- Deep soil planting for doorstep terrace? Or shade structure



# Walk on Country cont.

## General comments

- This is Cabrogal Country
- Get the right people to speak for country , Dharug people can speak for Edmondson Park
- Coolamon padded with clay is an important tool

## Truth telling

- There is lots of pain in community, can this site be a place for truth telling? Not to guilt non-indigenous but to let the truth be told in a sensitive way, respectfully and to share this history.
- There were missions here and battles that can be told. They conquered it with a bible and a muscat.

## Important Aboriginal people from this area

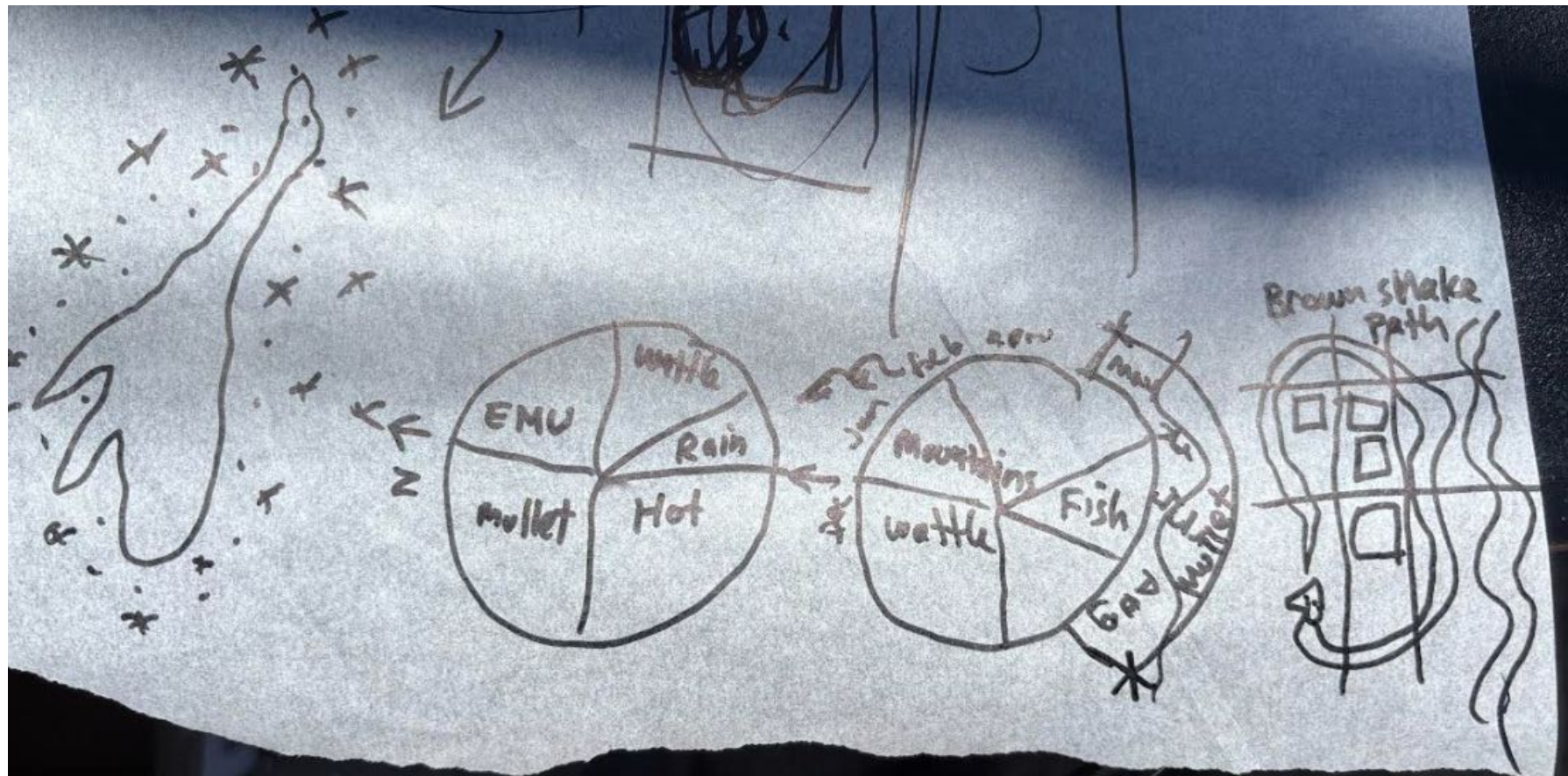
- Namur / numbnut Gilbert was known in this area he was a black tracker.
- Lucy Lane family was from here, they have ww1 and ww2 connections , she served as a nurse.
- Queen Emma Timbery was from here, a long and strong old family from the Sydney region.
- Tell the story of lineages, how the Simms are connected to the Timbreys etc. a family tree artwork.

## Totems

- Brown snake is the totem here and the Cabrogal work, a bit like a witchetty grub.
- Soft lighting around the development for night time animals.
- Orange and yellow light keeps mozzies away.



## Sketches from the walk on Country.



# Design Ideas

This section offers high level design ideas that may be developed into outcomes for the project by the design team.

# Potential use of First Nations design



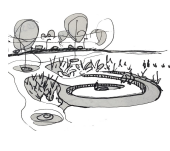
## 1. Acknowledge Country-

Entry statement, significant site marker, sculpture referencing Country.



## 2. Building Identity

Activate the building envelope with patterns and motifs that belong to Country.



## 3. Gathering spaces

A place to rest, enjoy Country, design can include local vegetation, seating, landscape art, signage



## 4. Care for Water-

employ water sensitive urban design elements to reduce stormwater flows and provide a sponge area for water to recharge soils.



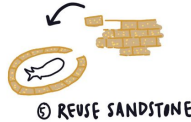
## 5. Landscape

prioritise local endemic plants; create habitat for kin; maintain the local identity of place and Country.



## 6. Wayfinding / Ground Plane

Enhance wayfinding through colour, patterns, treatments and signage that respond to Country



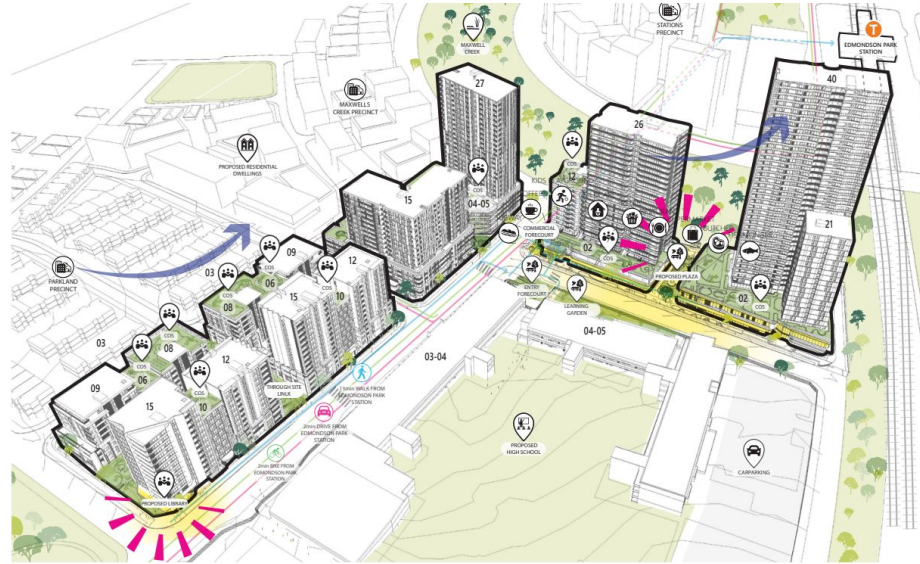
## 7. Material use

the choice of materials can reduce impacts on Country and it's resources. Prioritise recycled; repurposed locally sourced materials.



## 8. Language

identify opportunities for sharing language within the project.



# 1. Acknowledge Country

## Sense of Arrival

Providing Acknowledgement of Country signage at entry points around the town. Engage a local Aboriginal artist to design artwork for the signage.

Co-design iconic sculpture or installations that relate to this area with a local Aboriginal artist to be placed at entry points around the town.



## 1. Acknowledge Country

**Artistic sculpture by a First Nations artist** can provide a sense of arrival and identity to the building complex.

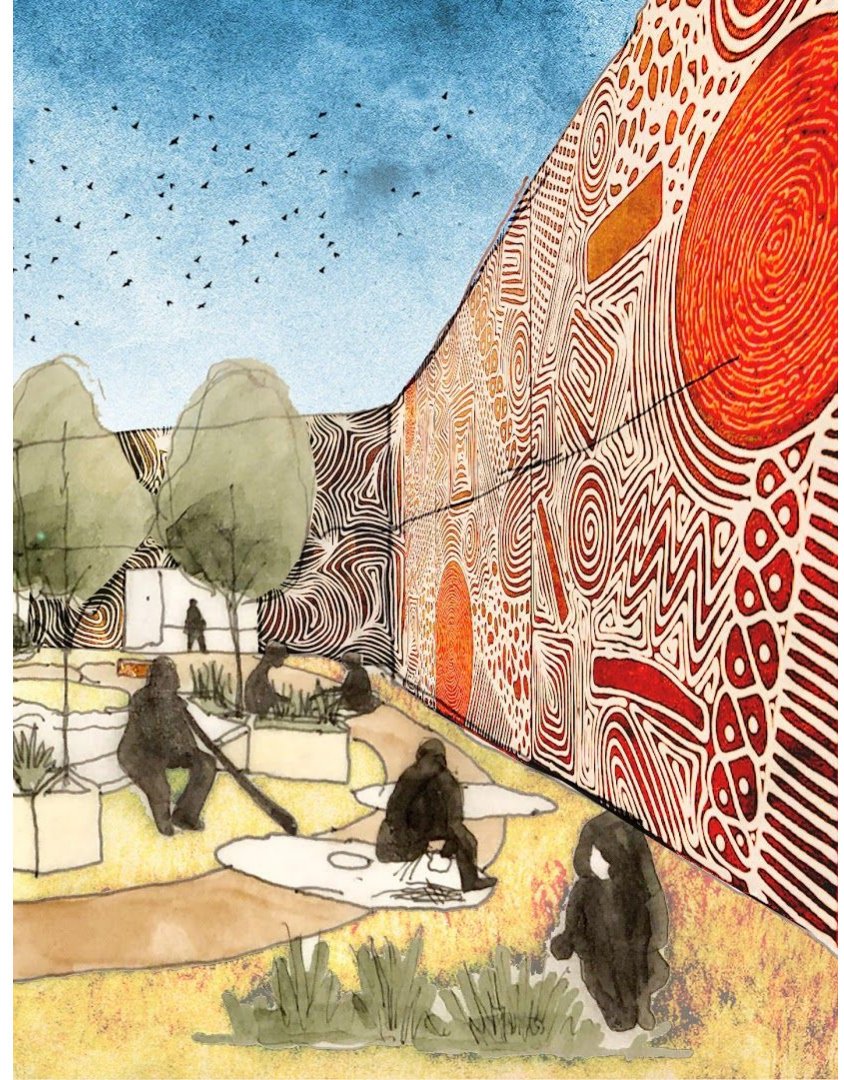
The opportunity to develop an artwork will give a First Nations artist with connections to the area a platform and recognition that may help develop their career further.



## 2. Building Identity- external

The building envelope can be activated with patterns and design that enhance the sense of place and identity of Country.

Colours, patterns and motifs can be included to express themes emerging from the Engagement with Aboriginal consultants.



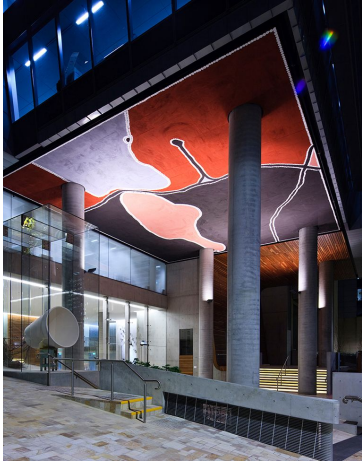
## 2. Building Identity- external



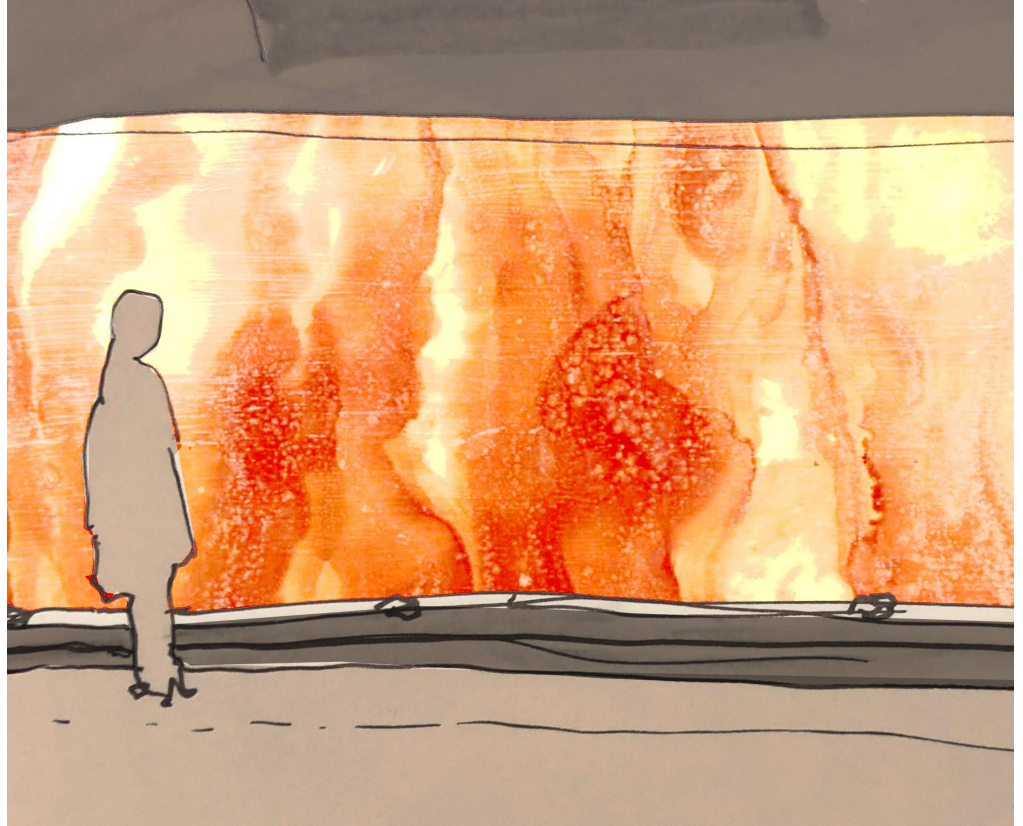
## 2. Building Identity- internal



**Burwood Brickwoods** soffit art by Wurundjeri artist Mandy Nicholson

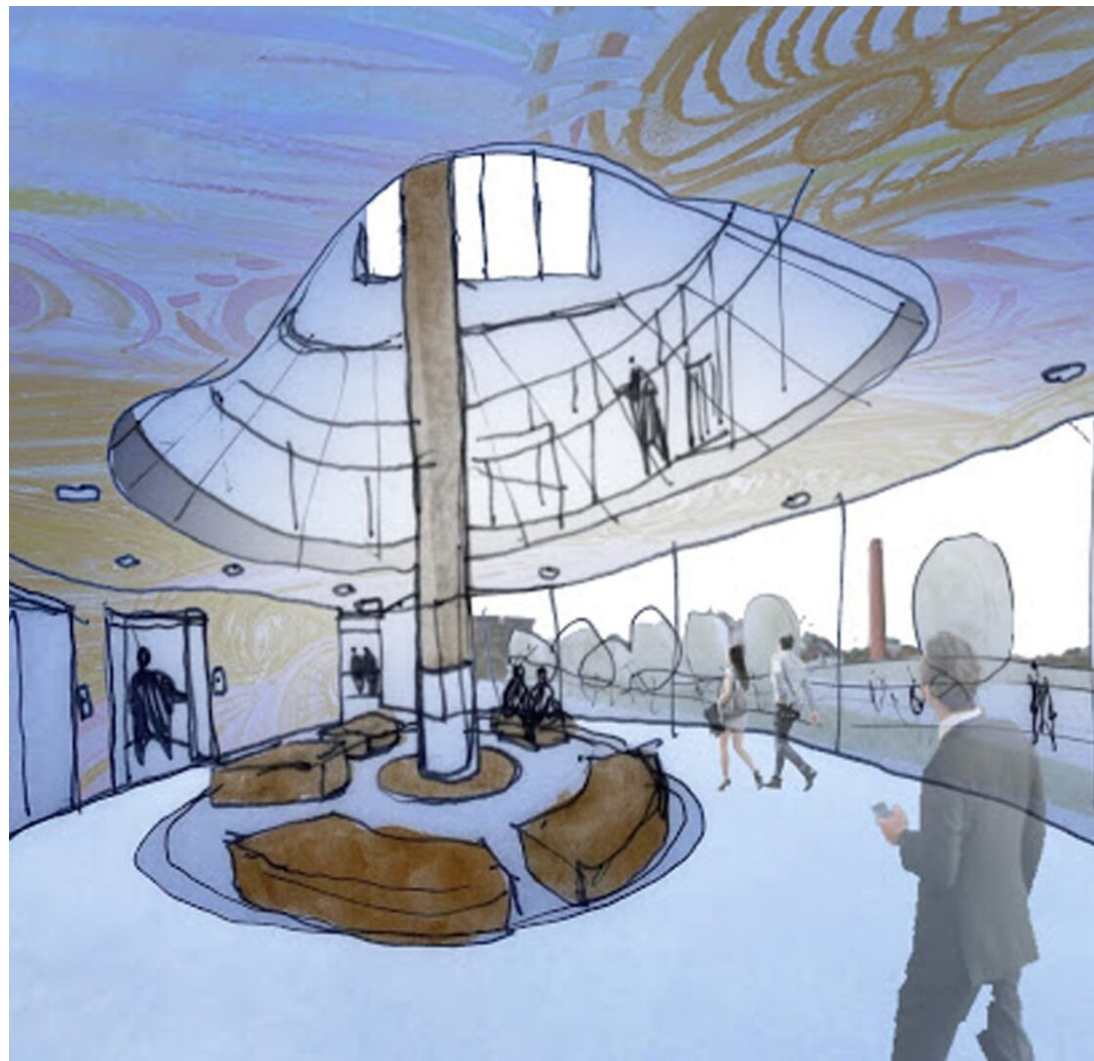
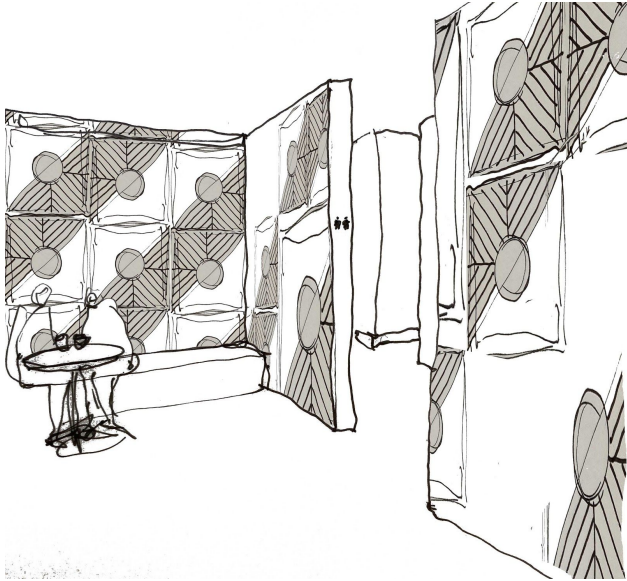


**Coca Cola Place, Nth Syd** has an amazing soffit art piece that, with the generous triple space height, provides an affective (in that it affects those who see it) example of a building and Aboriginal art integration.

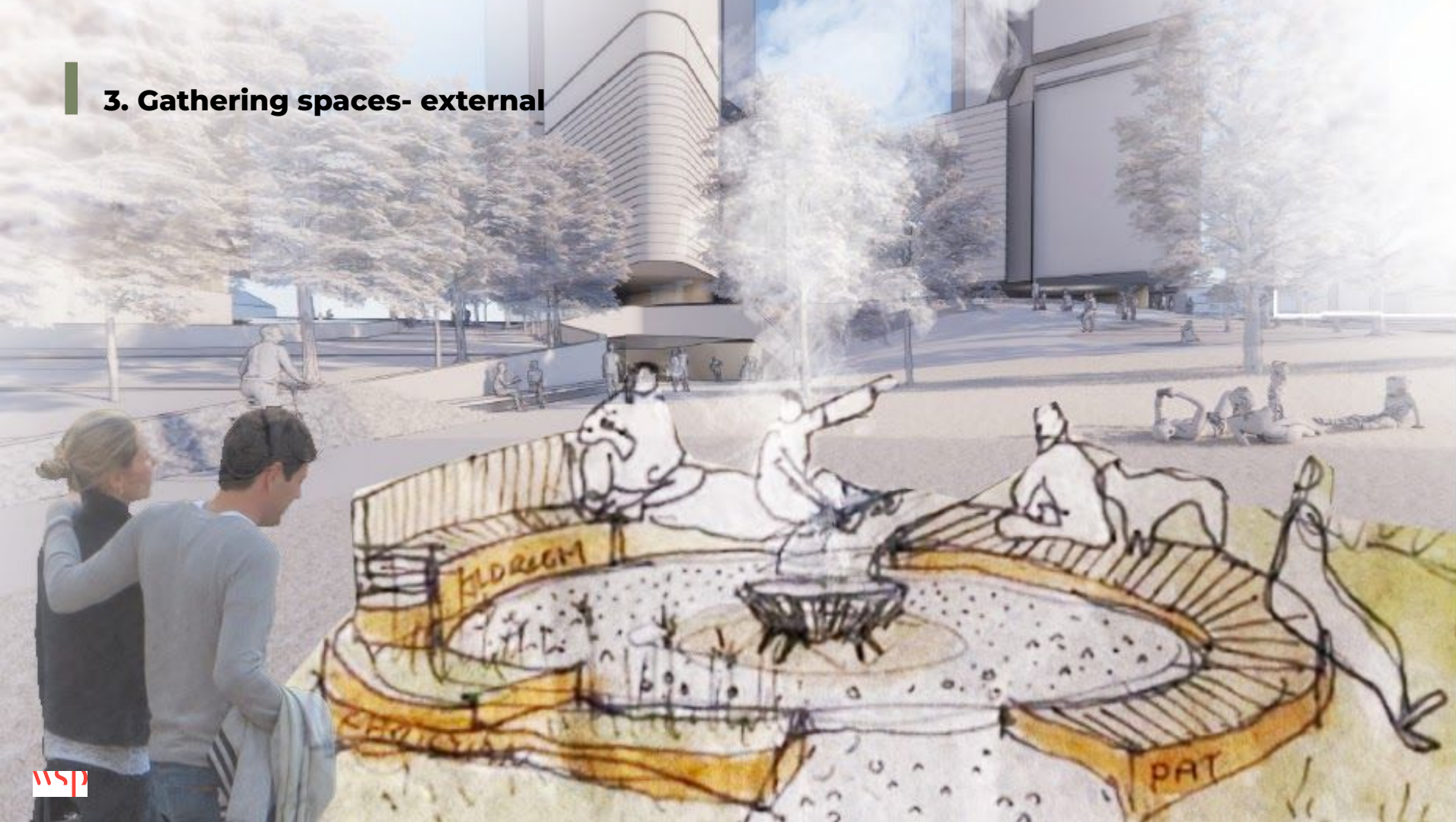


### 3. Gathering spaces- internal

**Create a culturally inspired gathering area** inside the building providing occupants with a meeting place, rest area and orientation point.



### 3. Gathering spaces- external

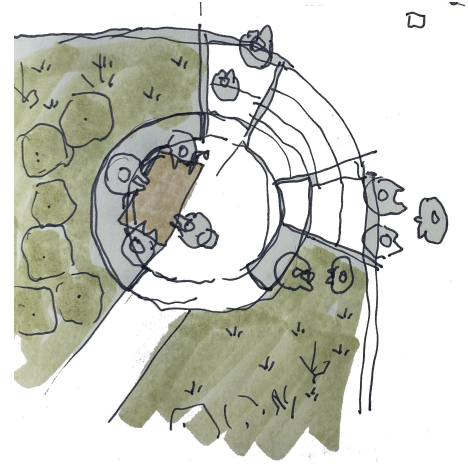


### 3. Gathering spaces- external

**The creation of dwell spots can facilitate education and appreciation of cultural practices** such as weaving and culturally significant plant gardens.

Activating areas within the grounds with a cultural layer can provide opportunities for visitors and occupants to learn, engage and appreciate traditional and contemporary First Nations culture.

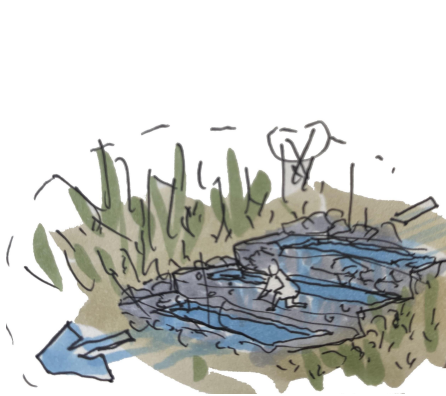
A garden that contains local weaving plants that can be accessed by First Nations weavers creates important habitat while providing a cultural layer to the landscape.



## 4. Care for Water

**Allocate space for water**, consider how stormwater can be cared for using WSUD, natural filtration, sponge areas, detention basins and rain gardens.

Create a water feature for gathering and education about the culturally significant waterways in the region.



## 5. Landscape

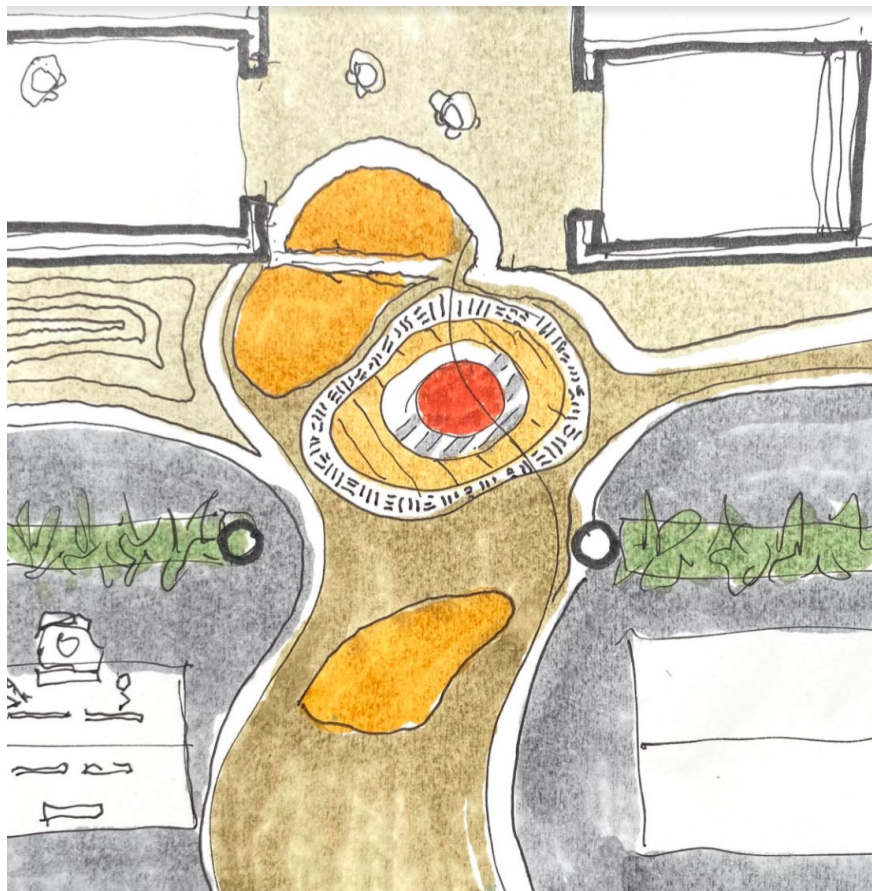
Creation of a variety of spaces in the landscape to facilitate recreation, rest, and appreciation of Country.

Use plants that belong here to reinforce the identity of Country.

Rooftop gardens provide views and repose. Access to bush tucker foods creates connection with place.



**South Eveleigh Native Rooftop Farm** by  
Yerrabingin



## 6. Ground Plane / Wayfinding

**Art, patterns, cultural mapping and signage** can activate the ground plane providing users with useful wayfinding devices.



## 6. Ground Plane / Wayfinding

**Thresholds can be celebrated** with bold pavement design referencing Aboriginal language, colour and patterns.



**A cultural Mapping of the site**, revealing cultural flows and pressures on this site through high quality materials and design.



### **Educational landscape**

Landscapes are resource collection points for First People. We can all learn from these places about how First People lived and thrived in this place. How can we design this site with these values?



### **Correct planting**

Use of endemic species will attract and enhance the biodiversity of this place. Curating into groves creates places of difference and diversity.



## 7. Material use

**Preference locally sourced recycled / repurposed materials.**

Increase permeability on the ground plane through material use such as crushed sandstone, permeable paving.

Reused bricks, recycled sandstone blocks and other locally sourced materials create a sense of place while reducing harm to Country.

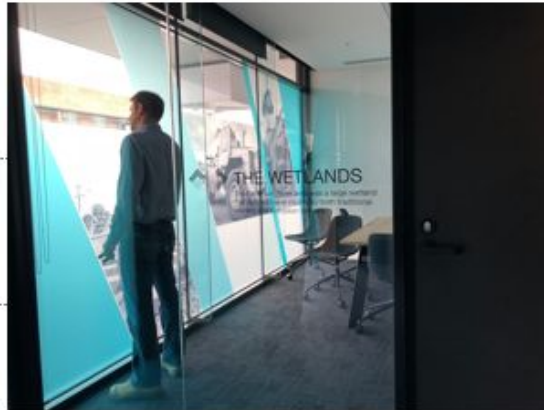


## 8. Language

An opportunity to share language from the three local language groups- Darug, Dharawal and Gandagara.

Naming of buildings, pathways, parks, gathering areas and facilities are all appropriate ways to share language.

Signage in a bush food garden can help educate people of the local names for important plants.



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