

CONNECTING TO COUNTRY

Aboriginal Design Principles

Block 20A, Edmondson Park // WSP Indigenous Specialist Services // Jan
2026



*Winton
Edmondson Valley
1948 Dec 2 68*



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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: *Winbourne Mulgoa Valley, 1857-1888*, H. Grant Lloyd, State Library NSW

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

/

“Warami wellamabamiyui, yura.”

It is good to see you all, people.

Darug Language

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.



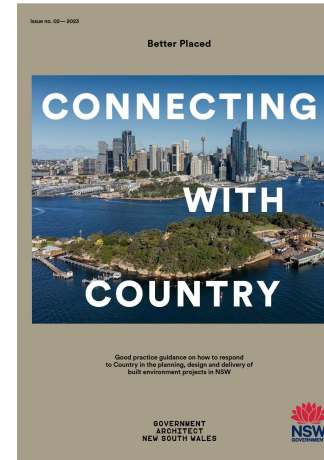
Georges River Liverpool, 1866, Samuel Elyard, State Library NSW

Aim of this Document

This document aims to

1. Provide further cultural context and competency for anyone with interest in the First Nations people of the 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 of Respect, Relationships and Participation.
3. Consider high level concepts for how 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 and will develop / change based upon engagement and consultation with Aboriginal people with connections to the area.



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.

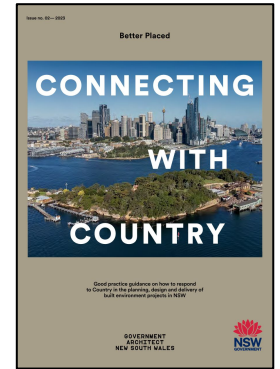
How might this different perspective shift or enhance current practices? Can we improve biodiversity in the built environment through changing the way we think?

**Country, over
Community, over
Individual**



Country focused design

GANSW 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 Wangal 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.

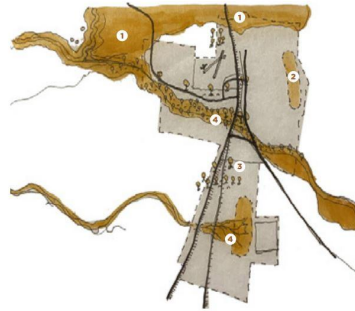
Our Connection to Country process

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 8: 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 Beautiful Country

Country of Beauty

Early settlers 'found environments which reminded them of the manicured parks of England, with trees well spaced and a grassy understorey'. The country west of Parramatta and Liverpool was described in 1827 by Peter Cunningham 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'*.¹

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'*.²



An early painting of Nepean River displays a curated landscape through the use of fire, where large trees are controlled, and grass promoted to attract prey

Country Curated by Fire

Aboriginal people in this Country utilised sophisticated environmental management conducted over long periods of time — in particular, cultural fire management.³

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.⁴

A mosaic of landscapes was *maintained by 'a carefully calibrated system which kept some areas open while others grew dense and dark'*.⁴



People using fire to hunt kangaroos by [Joseph Lycett, 1817 National Library of Australia, call number # 138501179

Darug Language Group

Edmondson Park sits within the broader Darug language and cultural group.

The word 'Darug' means 'yam'. Yams were a commodity for the Darug as well as a food source, and 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.⁸

Their language differs between the coastal groups, the hinterland groups (Cumberland plains) and the mountains.⁹



Long Connection

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.¹⁰

There are more ancient sites that have been inundated and are now deep under water. At the peak of the last ice age approximately 17,000 years ago people would have to walk 30 km beyond the current coastline to reach the sea.¹¹

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.¹²

Due to the rise in sea level covering older sites, the majority of archaeological sites date to within the last 3,000 to 6,000 years.¹⁰

Nepean River
1831-1852?, Robert
Marsh Westmacott,
State Library NSW



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 waterways provided easy travel corridors across the landscape.

Creeks and water bodies provide fresh water, fish, shellfish, eels, waterbirds and plant foods, in addition to terrestrial animals that were drawn to the water.¹¹

The waterways of Western Sydney gave abundant resources which provided Darug people confidence that they could feed and sustain themselves. It also allowed for large cultural gatherings to be held as they could accommodate everyone's needs.

Due to the importance of waterways for movement and living, it is vital to ensure that a sensitive approach to development is taken when working in close proximity to waterways and creeks in order to protect the tangible evidence of occupation, and intangible connections to Knowledge and stories

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



People

Darug 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.

People lived in extended family groups, or clans, 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.¹³

Aborigines hunting
waterbirds in the rushes
Joseph Lycett National
Library of Australia



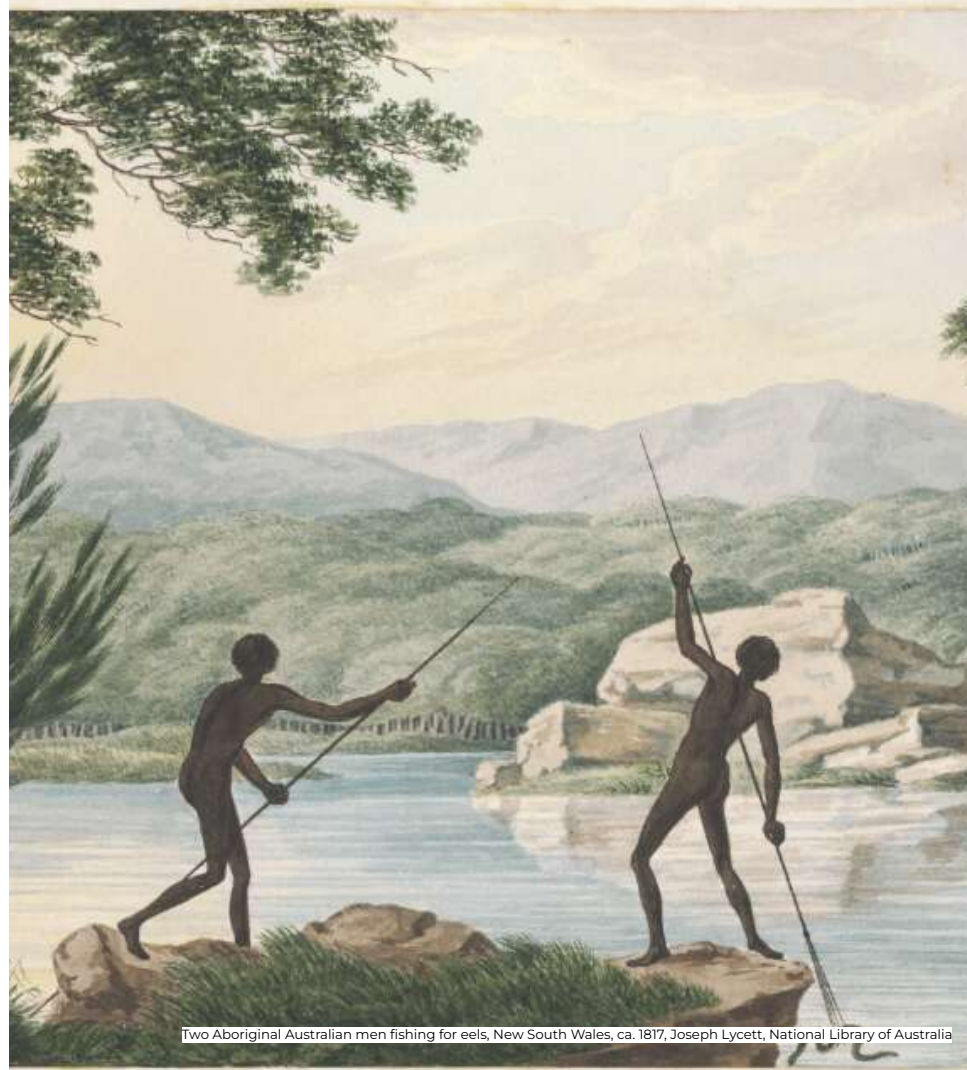
A place of Abundant Resources

Waterways became refuges for Aboriginal people to escape the oppression and regime of the colony, they were also a place to seek traditional foods and resources that sustained communities living on the edge of their traditional lands and society.

Creeks and waterways provided fresh water, fish, eels, waterbirds and plant foods, along with terrestrial animals that were drawn to the water. With in the Nepean river system on the western side of the Cumberland Plain, freshwater mullet, bass, estuary perch, freshwater catfish, Macquarie perch, eels, white crayfish and freshwater mussels were eaten by the traditional inhabitants. An abundance of fragmented freshwater mussel shell- *Velesunio ambiguous* were identified at the Shaws Creek rockshelter site indicating they were abundantly available, and a popular staple.

Watkin Tench observed “some roots which they dig out of the earth” which are understood to be a species of wild yam. 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. Trees provided shade, habitat for animals and birds, canoes, paddles, shields, baskets and bowls.

Due to the lack of suitable stone outcrops associated with the Richmond fluvial soil landscape, shelters were sourced mostly from 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.”¹⁴



Two Aboriginal Australian men fishing for eels, New South Wales, ca. 1817, Joseph Lycett, National Library of Australia

Resources

Trees of the Cumberland Plain 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. When overhanging they provided shelter from the elements, and flat stone surfaces and shelters were sometimes engraved or painted by Aboriginal artists, although shelters and art sites mainly occur around the periphery of the Cumberland Plain in sandstone geology.¹⁵

Gathering and Survival

Oral history tells us that the Cumberland Plain was an important camping and meeting place for Aboriginal people travelling over the Blue Mountains and into Parramatta and Sydney, even after colonial times.¹⁶

Traditional Custodians' story in this region is one of adaptation, survival and resilience. Early expeditions were soon followed by colonisation, which had a profound and devastating impact, leading to disease, frontier violence and restricted access to critical resources. This brought a severe reduction in the original population, as well as great social, cultural and demographic upheaval.¹⁶



Natives opossum hunting, 1800-1899, Samuel Thomas Gill, State Library of New South Wales

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.¹⁷

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."*¹⁸



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.¹⁹

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.²⁰



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

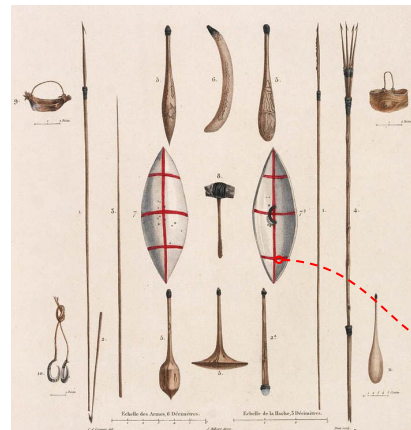
>Fish hooks of NSW, detail of plate from John White's Journal of a Voyage to New South Wales 1790. Image: Mitchell Library, State Library of NSW (PXB513). (QRB/Q991/2A2).



>>Aboriginal woman with her baby, in a canoe fishing with a line c1805. Image: Mitchell Library, State Library of NSW (PXB513).



Shane Smithers, Darug 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 Darug lore.



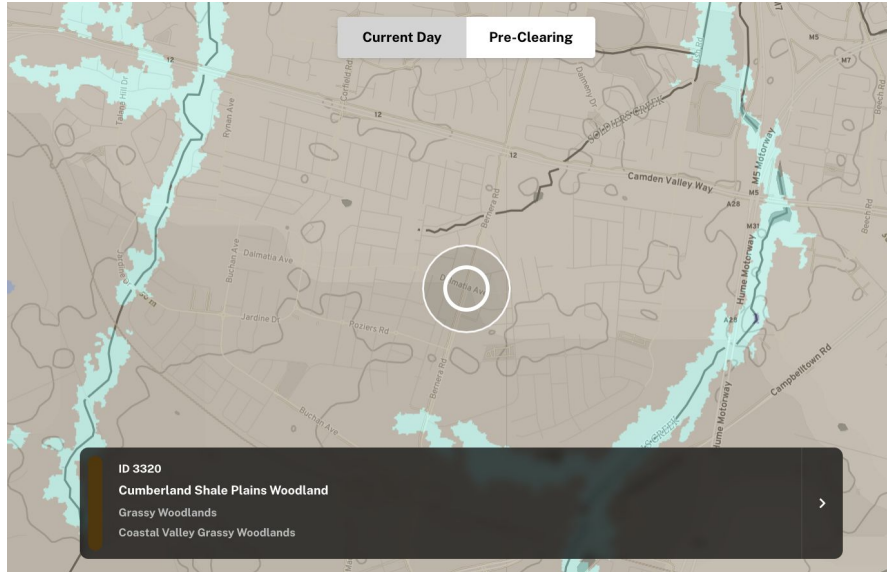
^ Charles-Alexandre Lesueur, *Indigenous Weapons - Sydney Region (1802-04)*, Australian Museum



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 its 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.



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).²¹

2 Bringelly Road area - multiple (6) open campsites with multiple artefacts.²¹

3 Ingleburn Road / Camden Valley Way- Open Camp Site – 2 artefacts (broken silcrete flakes)²¹

4 Cassidy Street area- three open campsites – 14 artefacts (1 quartz, 2 silcrete and 11 mudstone flaked pieces, flakes and heat shatter).²¹

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.²²

6 Isolated Object- a stone tool was identified on a grader track, on a prominent spur/ridgeline overlooking Bunbury Curran Creek.²²

7 Glenfield Waste Disposal area- Isolated artifacts including two stone tools were identified within the Glenfield Waste Disposal area.²³

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.²⁴

9 Collingwood Precinct- This precinct was a significant meeting place for the Dharawal, Gandangara and Darug 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 group could remain within sight of their Country.²⁴



Engagement

Engagement Methodology

Who we plan to engage:

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

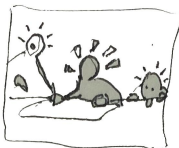
- **Country** (native plants and typologies, what to plant and where, how to connect to nature in a Darug way, etc)
- **Culture** (local expression, ways is living and expressing culture on land)
- **History** (what happened before settlers came? Contemporary and future Darug histories?)

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)

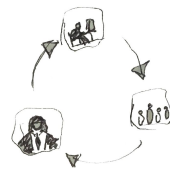
1. Engagement

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 where 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: On 26/09/2025 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 the 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.



Workshop with Knowledge Holders

On the 27th of November the design team met with Aunty Thelmarie Rudd and Uncle Paul Webb, Dharug Traditional Owners in this area. The following ideas were discussed:

Architecture & Place:

- Permeable circulation was considered through the site, allowing people to move from the station and Maxwells creek naturally
- The story of moving from the hill to the creek was endorsed, considering how the Kangaroo on the hill, could meet the Mullet of Sea Bass in the creek
- Colouring of buildings looks good and referencing geology of Country

Country and landscape:

- Be careful about runoff into Maxwells Creek, please capture and treat water on site, slow down it's flow so it can sink into Country
- Bush tucker garden on the podium is supported
- Seating on the podium roof with BBQ's are supported

Artworks:

- Consider how , where and what artworks would be best placed here, a key mural facing the road, details in the pavement etc.

Notes from Architectural Team

Feedback/Comments on Architecture

Michael

Love the sketches, they express design intent better than renders
Building names - is there an opportunity for the Elders to provide a list of names - this will be taking place in a later stage - WSP will get appropriate list of words to use
Art procurement - WSP report can be included in a return brief that dictates where the art should go

Aunty Thelmarie

looks natural - like the way its been influenced by country
like the family friendly aspects
art interpretation - need to look at the EOI - artwork should reflect the flora and fauna of the area
Parking - what do you have in place for incidental finds of artefacts on site, the more you dig down, the more chance of finding an artefact
As traditional land owners, we have an issue with artifacts going to land councils as they don't have the opportunity to repatriate the artefact and make sure it is returned as close as possible

Uncle Paul

Make sure the plants discourage mosquitoes as its right on the water - have sent through the list of plants natural lemon myrtle, etc.
Mosquitoes will be an issue - warm light, flyscreens, plants, need to be incorporated at some time.

Feedback/Comments on Landscape:

Michael

Excited to see how this design will evolve
Question on the burnt poles artwork - if they are actual trees that have been burnt and charred

Aunty Thelmarie

The design looks good
ensure use of endemic plants to encourage the endemic animals also come back
healthy environment and plants around the site will be important
Art brief reflects the Cumberland plains flora and fauna and how that educates the community culturally and can become also an educational tool for the younger generation
Cool burns/cultural burn - is a soft burn that doesn't char the trees
The smoking ceremony is also a different burn
Word bank from the Elders can be turned into an artwork

Uncle Paul

Make sure to use a Dharug artist as we often find that artists from other countries and don't tell Dharug stories
Design looks good
Just ensure the plants are correct - river mint, native thyme
Please note that Cool burn / Cultural burn - only burns the grass - not the trees or the tree stump.

Darug Cultural Plant Palette



Some plants from Country to include in the gardens. Images show plants from the list below- in a clockwise direction.

- Magenta Lilly Pilly- *Syzygium paniculatum*
- Tea Tree sp. - use local species such as *Leptospermum polygalifolium* and *Melaleuca armillaris* subsp. *armillaris*; *M. linariifolia*; *M. nodosa*
- Lemon Myrtle- *Backhousia citriodora*
- Acacia sp. belonging to the area such as: *A. ulicifolia*; *A. pubescens*
- Appleberry- *Billardiera scandens*
- Native Thyme *Prostanthera incisa*
- Native oregano *Prostanthera rotundifolia*
- Native mints *Prostanthera scutellarioides*
- Native River Mint *Mentha australis*
- Bush Mint *Mentha satureioides*
- Christmas bush *Ceratopetalum gummiferum*
- Geebung- *Persoonia linearis*; *P. nutans*
- Kangaroo grass- *Themeda triandra*
- Flax lily- *Dianella longifolia*; *D. caerulea*; *D. revoluta*



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 Local Aboriginal 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



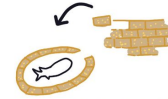
4. Care for Water-
employ water sensitive urban design elements to reduce stormwater flows and provide a sponge area for water to recharge soils.



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.



2. Building Identity

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

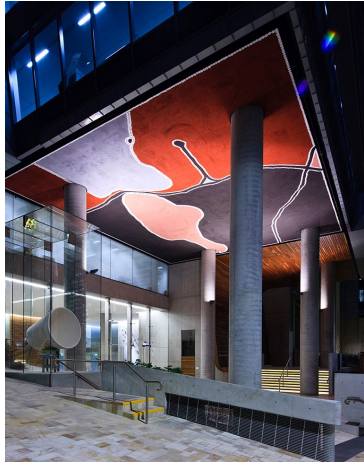
Colours, patterns and motifs can be included to express themes emerging from engagement with Aboriginal consultants.



2. Building Identity- internal



Burwood Brickwoods soffit art by Wurundjeri artist Mandy Nicholson



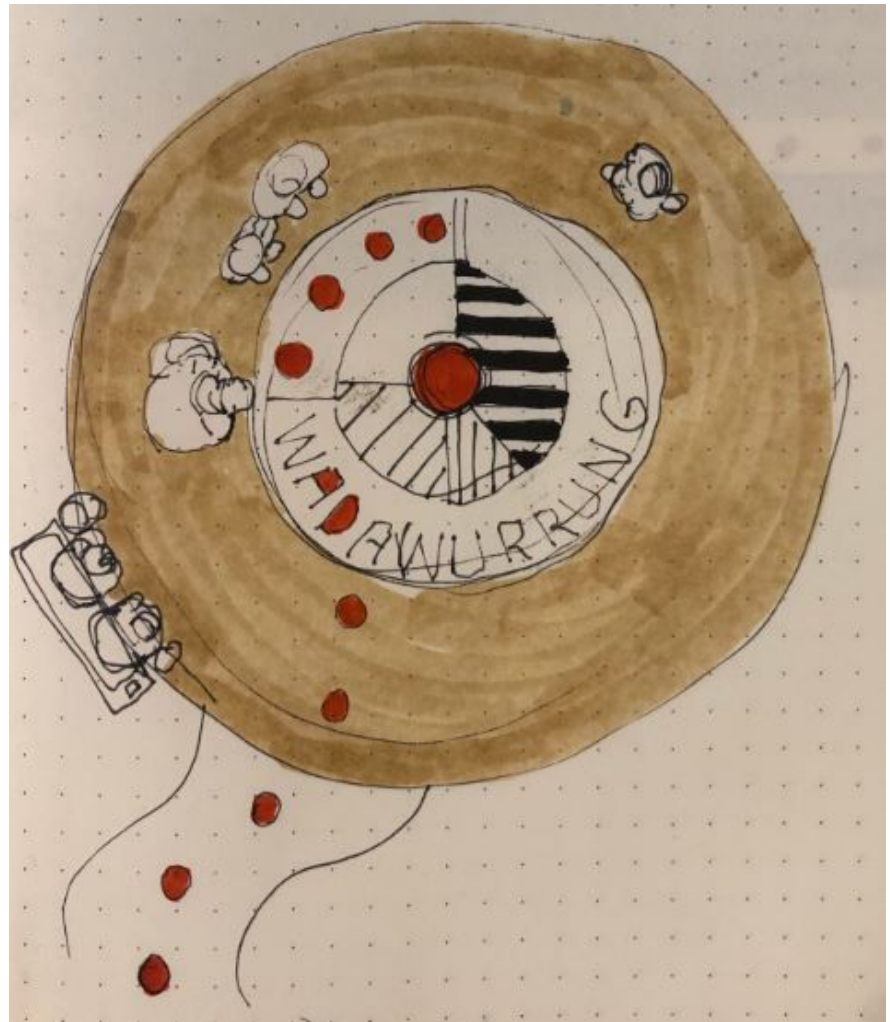
Coca Cola Place, Nth Syd has an amazing soffit art piece that, with the generous triple space height, provides an affective (in that it affects those who see it) example of a building and Aboriginal art integration.



3. Gathering spaces- internal

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

(Following page) **Outdoor gathering areas can be designed to capture views of Country**, and provide access to Sky Country during the day or night. Consideration of materials, landscaping elements and creating spaces that can be activated with culture and gatherings provide an opportunity to celebrate First Nations culture.



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.

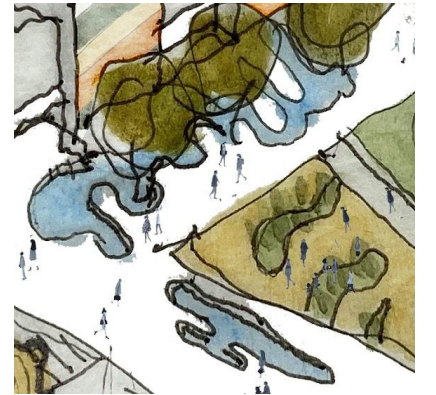
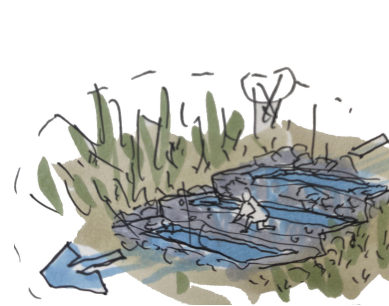
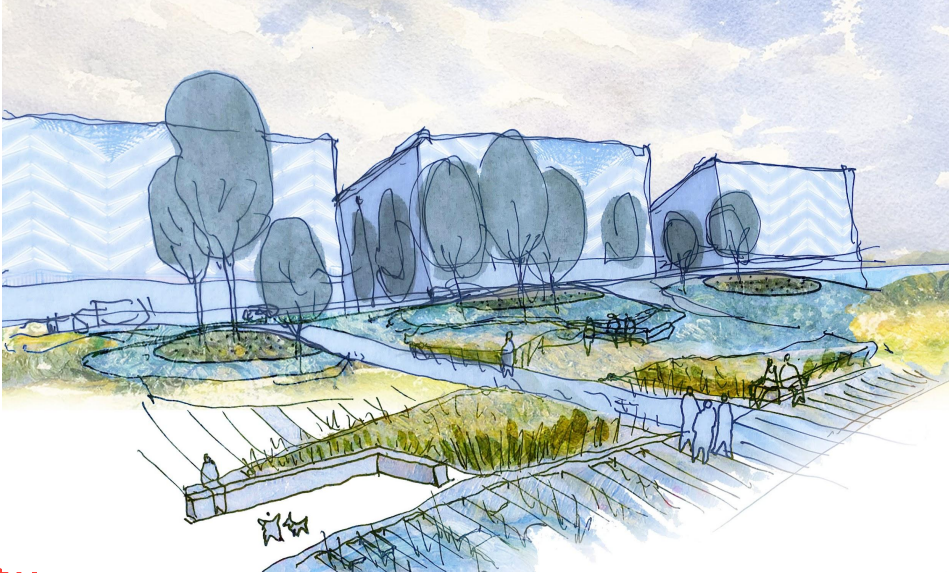
Activating areas within the grounds with a cultural layer can provide opportunities for visitors and occupants to learn, engage and appreciate traditional and contemporary First Nations culture.



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.

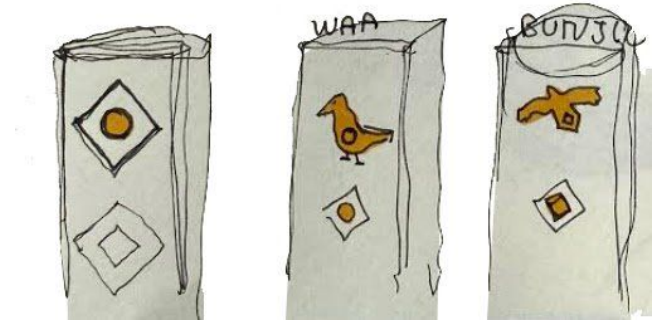


South Eveleigh Native Rooftop Farm by Yerrabingin



6. Ground Plane / Wayfinding

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



7. Material use

Preference locally sourced recycled / repurposed materials.

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



Image courtesy of Level Crossing Removal Project

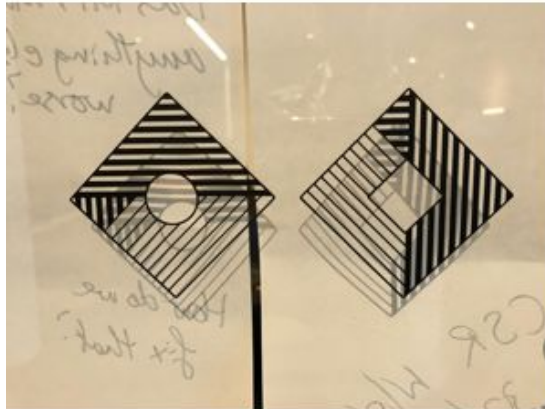


8. Language

An opportunity to share language from the three local language groups.

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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