

Attachment A25

Connecting with Country: Aboriginal Design Principles



From:

Michael Hromek
Technical Executive of Indigenous design and knowledge
Indigenous Specialist Services
WSP Australia Pty Ltd
michael.hromek@wsp.com
0404106623

Date: 25/11/2024

Letter of support

Mecone has engaged WSP's Indigenous Specialist Services (ISS) team to assist with the development of Connecting to Country themes and outcomes for the project at 150 Day Street, Sydney.

Activities to date:

The ISS team developed a scope and program to assist this development to Connect with Gadigal Country through design outcomes during the Planning Proposal phase.

The ISS team have delivered a Discovery Session for the design teams to unpack what is involved in the Connecting with Country process, and discuss the Aboriginal engagement methodology we use. The ISS team identified relevant Aboriginal people to engage as consultants on the project during Planning Proposal and Development Application phases.

ISS developed an Aboriginal Design Principles document for the project, based on publicly available information to help develop the design team's cultural capacity and competence while providing information about Gadigal Country, people and culture. This document also provides high level design ideas to help inspire the design team. An online meeting was held to share the contents of the document with the design teams and start the conversation regarding possible opportunities and appropriate themes.

Two engagement workshops have been held with relevant Aboriginal Elders and Knowledge Holders. One workshop was held with prominent Aboriginal Elder Auntie Yvonne Simms (Bidjigal Elder) with the design team representatives to discuss the project and talk through relevant themes. The second workshop was held with Dr. Shane Smithers, a Darug artist and Knowledge Holder with the design team representatives, to guide the team on a culturally appropriate approach and provide input and comment on the design.

Next steps:

Phase 2 for this project relates to the preparation and lodgment of a Development Application. For the next phase, the following steps are identified:

- Organise and deliver additional Aboriginal engagement with Elders and Knowledge Holders to further inform and co-design the culturally appropriate elements for inclusion.
- Update the Aboriginal Design Principles document with outcomes from the engagement sessions and add to the design ideas and opportunities as the design is developed and refined.
- Review and input into the proposed design as it is developed during design workshops and via document reviews.

The outcomes we aim to achieve during the Connecting with Country process include:

- Aboriginal input and engagement throughout the process, providing an economic opportunity and valuing Elders and Knowledge Holders.
- A Welcome to Country and / or Smoking Ceremony hosted by Elders for the opening of the future development.
- Opportunity for Gadigal culture to be celebrated and appreciated in the built form and landscaping outcomes giving the development a strong sense of place.
- A building that is an iconic landmark in the area, contributing to the local character of Darling Harbour and the CBD.
- Use of materials and colour palette that responds to Country in the landscaping and built form.
- Consideration of more than humans / kin / animal species in the design.
- Stormwater management to reduce potential water pollution impacts to Darling Harbour.

This project has the scope to include Gadigal design, create a legacy and provide opportunity for Aboriginal Elders, Knowledge Holders and artists to be engaged and have input into the built environment outcomes on a significant project that will be built on Gadigal Country.

Kind regards,

A handwritten signature in blue ink, appearing to read 'M. Hume', is positioned above the signature line.

Signed _____

Date _____ 25/11/2024 _____

An oil painting of a landscape. In the foreground, two Indigenous people are depicted. One person is sitting on a large, light-colored rock, looking towards the left. The other person is sitting on the ground in front of them, also looking left. They are surrounded by large, rounded rocks and some sparse vegetation. In the background, there is a body of water, possibly a river or lake, and rolling hills under a hazy sky. The painting has a soft, painterly style with visible brushstrokes.

| CONNECTING TO COUNTRY

Aboriginal Design Principles

150 Day Street, Sydney // WSP Indigenous Specialist Services //
March 2025





Document produced by Michael Hromek WSP Australia Pty Limited. Descended from the Budawang tribe of the Yuin nation, Michael is currently working at WSP, simultaneously completing his PhD and lecturing at the University of Technology Sydney in the Bachelor of Design in Architecture.

michael.hromek@wsp.com

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 Port Jackson, 1804, William Westall Mitchell Library, State Library of New South Wales

*This document acknowledges the Elders, past and present, of the **Gadigal people** and their neighbours Wangal and Gamaragal people as the Traditional Custodians of the land and its knowledge*

/

*“Warami wellamabamiyui, yura.”
It is good to see you all, people.*

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.



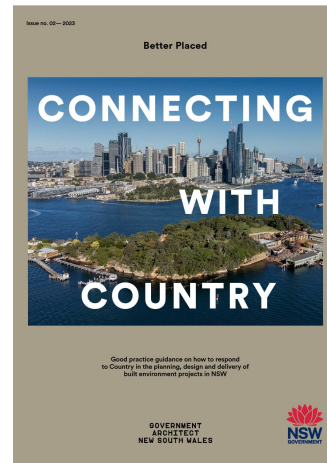
The grass tree, and people kindling fire, 1836, Wm. Romaine Govett, National Library Australia

Aim of this Document

This document aims to

1. Provide further cultural context and competency for anyone with interest in the First Nations people and culture 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.

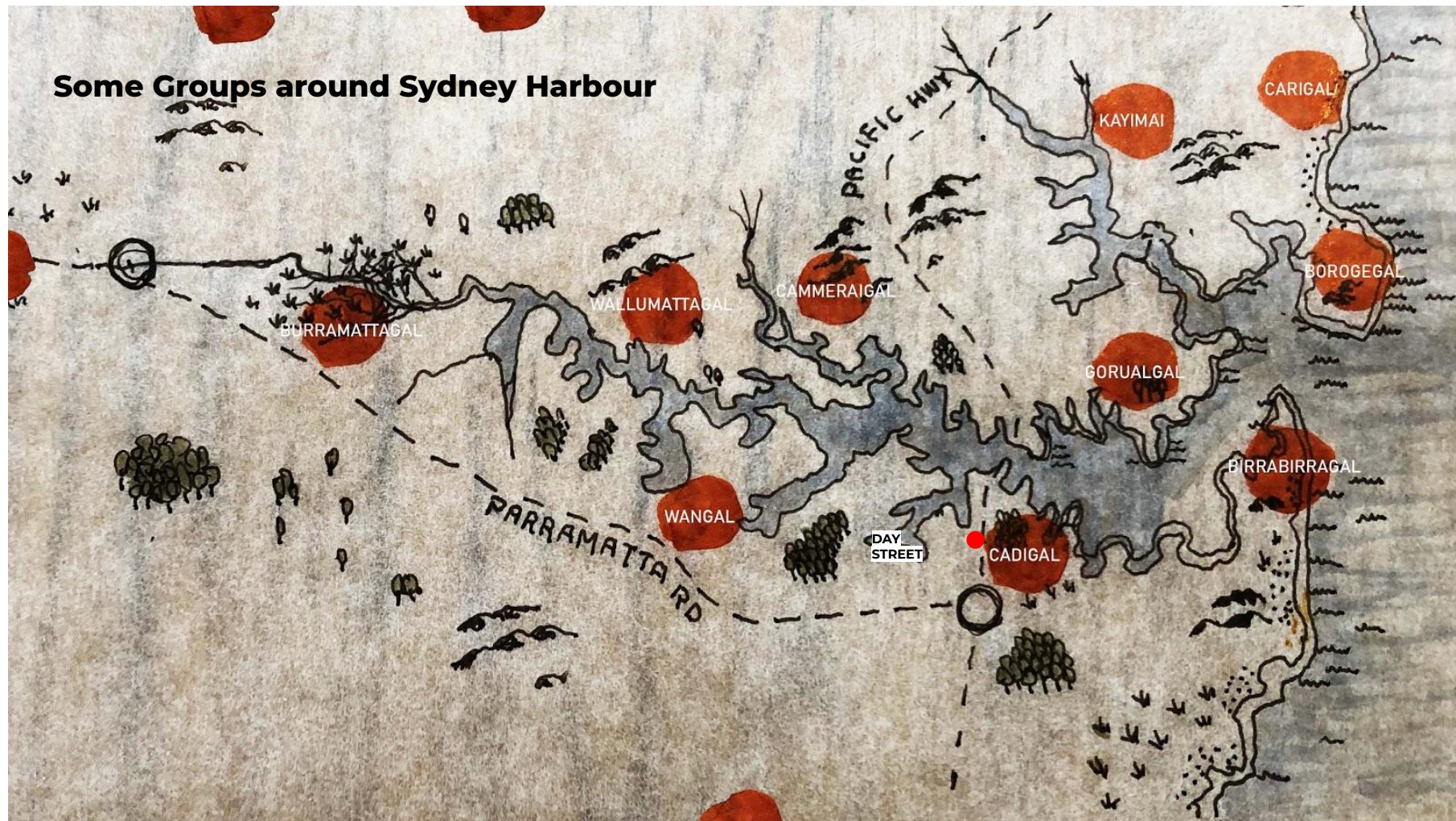
How might this different perspective shift or enhance current practices? Can we improve biodiversity in the built environment through changing the way we think?

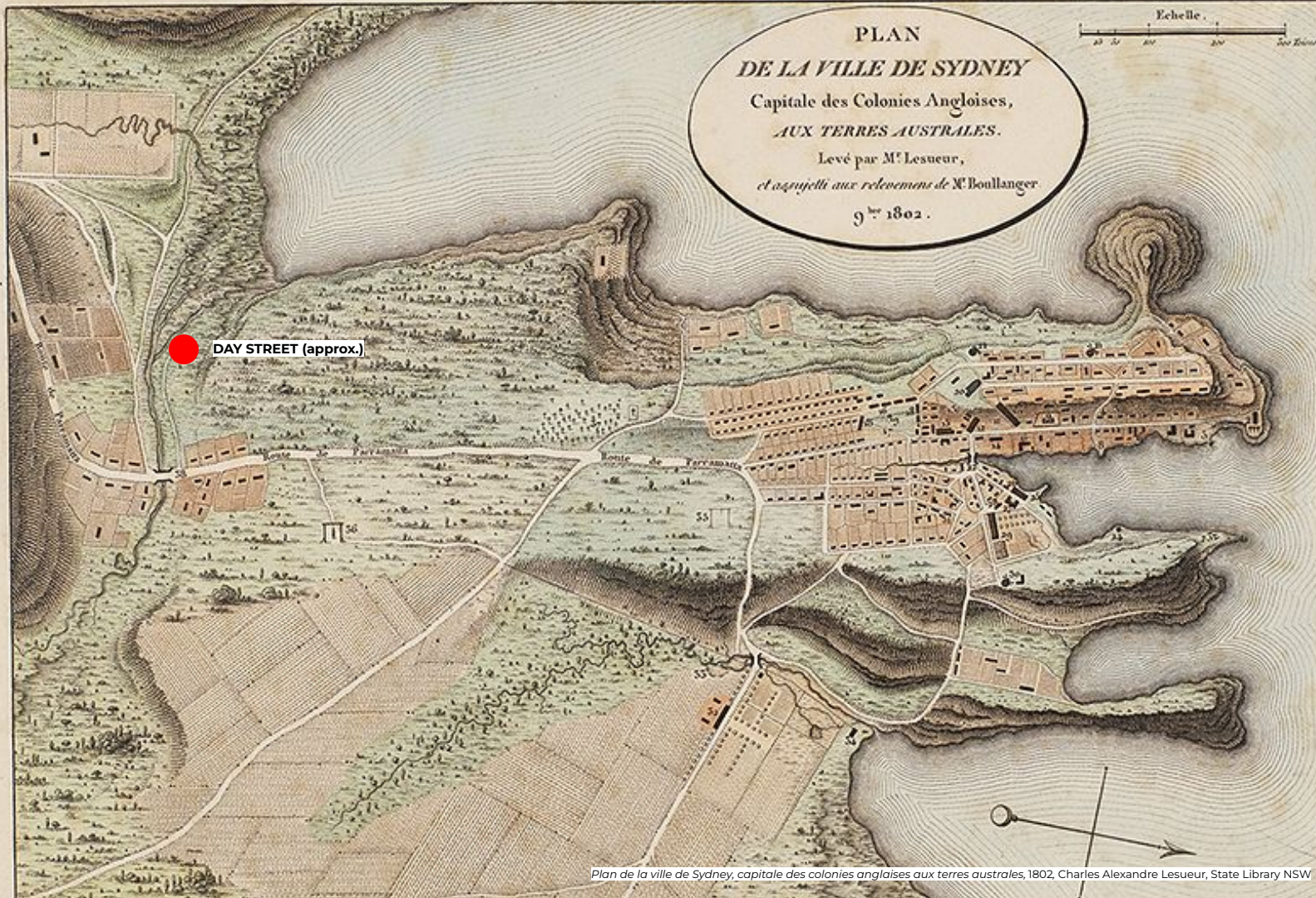
**Country, over
Community, over
Individual**



**Country,
people,
culture**

Some Groups around Sydney Harbour





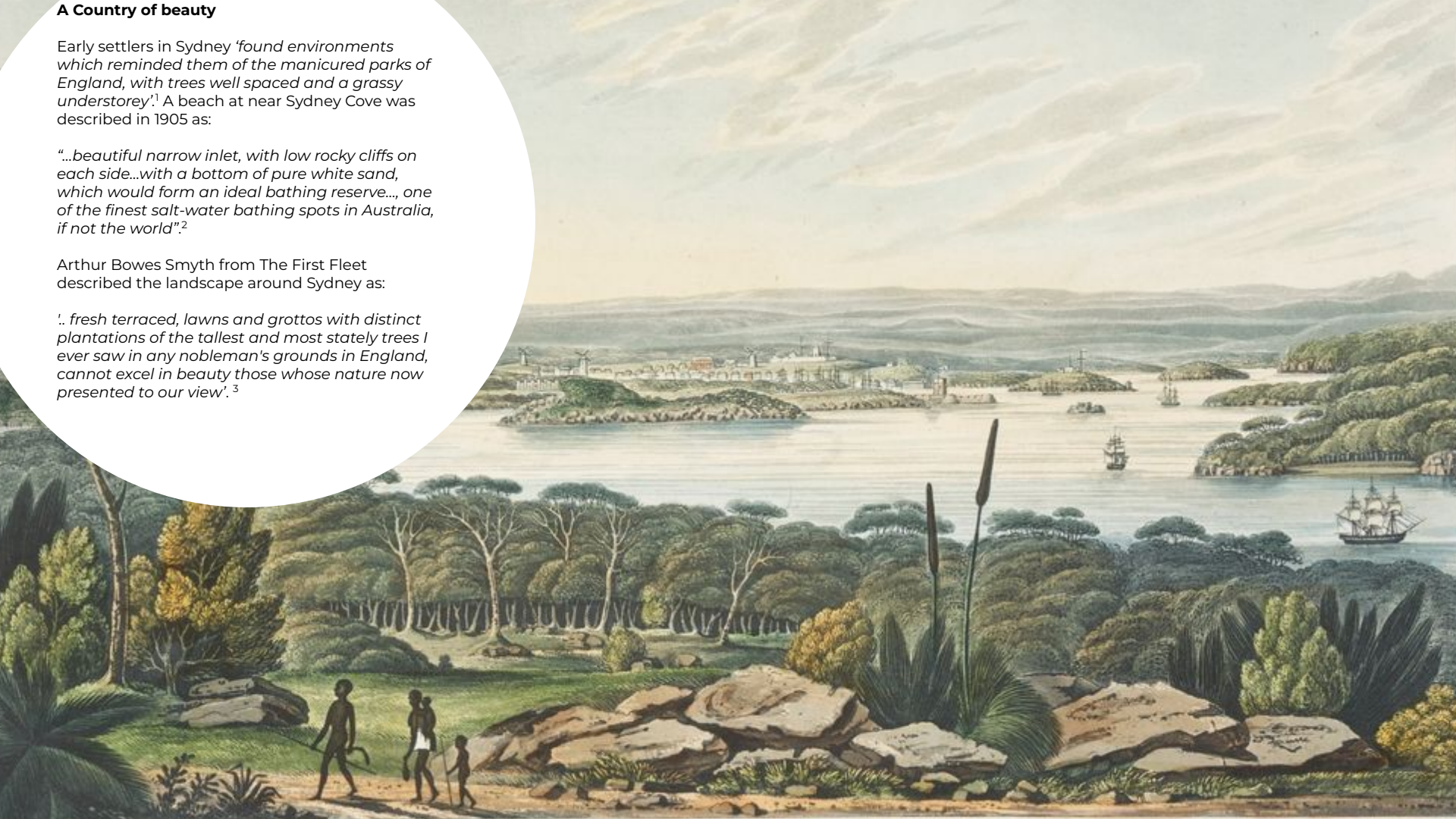
A Country of beauty

Early settlers in Sydney 'found environments which reminded them of the manicured parks of England, with trees well spaced and a grassy understorey'.¹ A beach at near Sydney Cove was described in 1905 as:

"...beautiful narrow inlet, with low rocky cliffs on each side...with a bottom of pure white sand, which would form an ideal bathing reserve..., one of the finest salt-water bathing spots in Australia, if not the world".²

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'.³

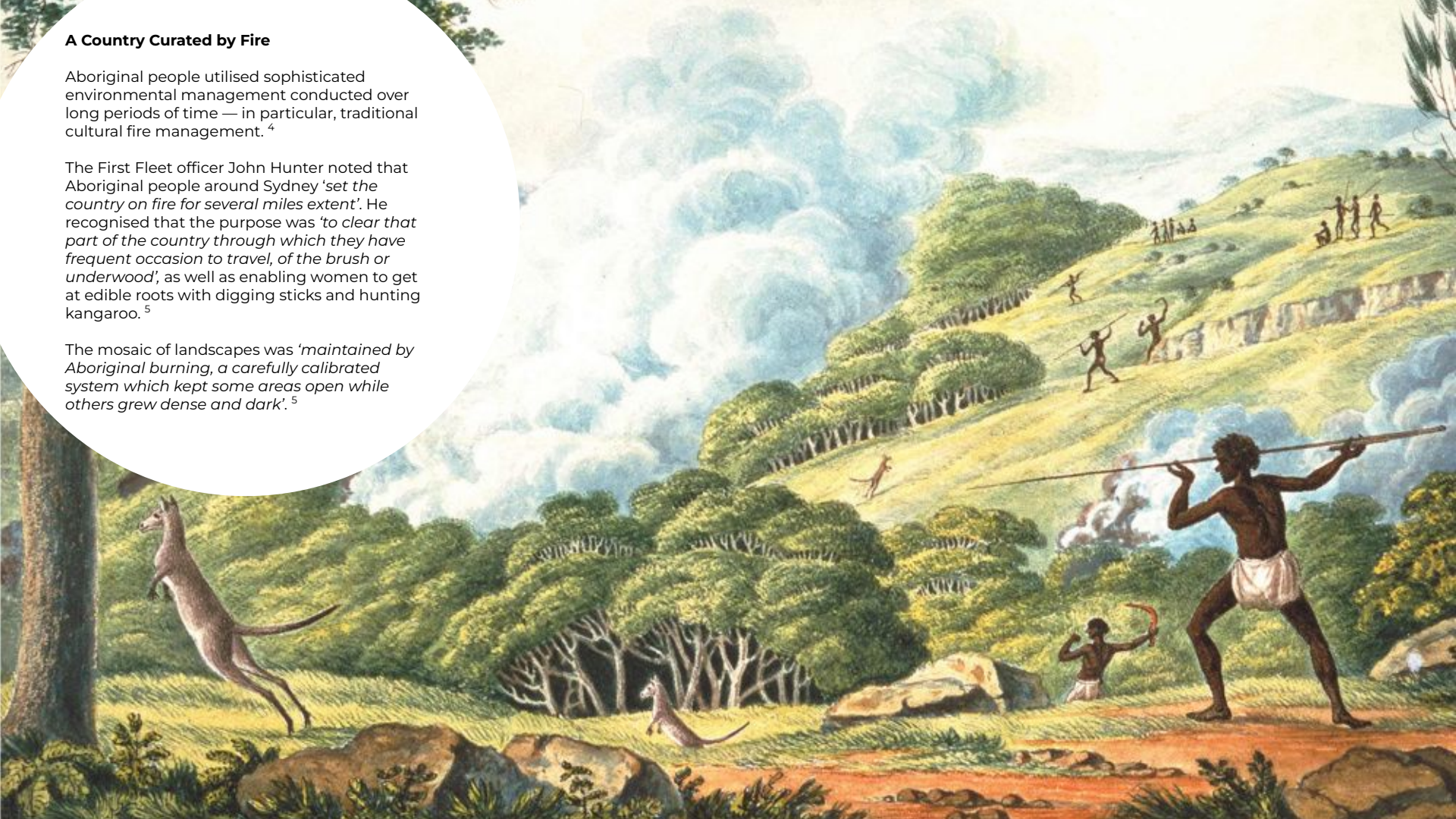


A Country Curated by Fire

Aboriginal people utilised sophisticated environmental management conducted over long periods of time — in particular, traditional cultural fire management.⁴

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.⁵

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



Gadigal Country

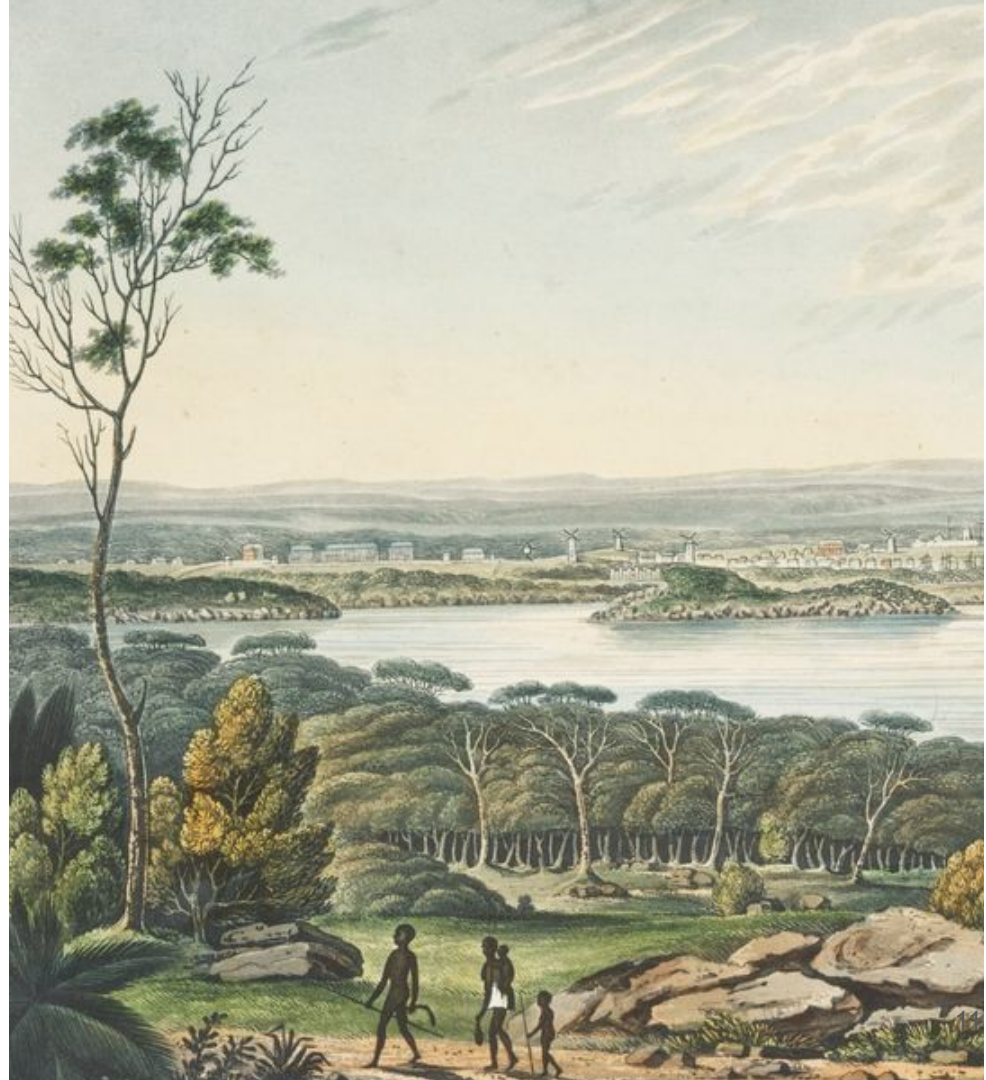
Language Groups

The Sydney basin region is traditionally inhabited by people of several language groups, including Darug (Dharug) and Dharawal. Within these language groups there are at least 36 smaller clan groups.⁶ Due to the fast pace of colonisation and displacement of Aboriginal people in this region there is some disagreement about the name of the traditional language of the coastal region.

Each group is distinguished from other groups by different designs and decorations on tools and weapons, unique body decorations – for example painted designs worn during ceremonies, also the cicatrices (scarification) formed during initiation rites. Some groups also had distinctive hairstyles.⁷

The original inhabitants of coastal Sydney suffered from the trauma of occupation and the severing of their spiritual bonds to Country. Within two years of settlement, kinship ties in the area were damaged, more than half the population died from smallpox.⁸

*Distant view of Sydney
from the lighthouse at
South Head New South
Wales, Joseph Lycett.
State Library of New
South Wales*



Salt Water Country

The area has bountiful water resources with easy access to the harbour for bark canoes. The main food source is from the harbour with men making spears and wooden tools. Women are the masters of the canoe or **Nawi**, they made and used fishing lines and fish hooks and would cook fish on a small fire built on an ochre clay base on the canoe floor.⁸

Watkin Tench observed that they possessed the best fishing grounds in Port Jackson. Sea urchins, shellfish and other foodstuff were thrown into the water to attract fish. Shell middens can still be seen in several Sydney locations providing a record of countless meals, showing the type of food that was eaten and the places where feasts were held.⁸

At the time of colonisation coastal groups used stone as implements less often than those on the Cumberland Plain, and bone or shell was used in its place for items such as spear barbs, adzes and scrapers.



Watercolour illustration of a group of Aborigines fishing, ca 1790s - attributed to Philip Gidley King, State Library of New South Wales

Changing Country

Country changed by rising Sea Water

During the last ice age about 12,000 years ago, sea levels were around 100 metres below their current level and the eastern coastline of this continent was about 25 to 30 kilometres further to the east.

As ice caps melted the river valleys filled up with sea water as sea levels rose, and the lower middle slopes of the ancient valleys were slowly inundated.⁸

The sea eventually flooded the area that is now Port Jackson and food resources for First People would have changed dramatically. As the sea level stabilised about 8000 to 6000 years ago, it provided a rich maritime resource economy to Gadigal people until after the arrival of the First Fleet in 1788.⁸



Gadigal Country

The Gadigal are a harbour dwelling group, inhabiting the area from Inner South Head at the entrance to Port Jackson through the present Eastern Suburbs to Woolloomooloo Bay, Farm Cove and Warrane or Warrang (Sydney Cove), terminating at the entrance to Darling Harbour-Barangaroo.⁹

The suffix 'gal' denotes 'people of', thus, the **Gadigal** are the people of the **Gadi** or grass tree (*Xanthorrhoea* species).⁸

Traditionally people moved seasonally between camps accessing different resources, the main diet is fish. They fished from Nawi which are canoes made of bark. with men using multi pronged spears, and women using hooks and lines. Women also gathered shellfish and plant foods such as fern roots and native figs.⁹

Zanthorrhoea / or Grass Tree
/ Nelson Bay / Sydney, ca.
1842-1850, Georgiana Lowe,
State Library NSW



Gadigal People

Rickety Dick's Toll Gate

Ricketty Dick (c1795-1863) was an Aboriginal man who lived in Sydney in the early to mid-19th century. He was also known as Warrah Warrah or William (Bill) Warrah, Worrell or Worrall.

Ricketty Dick lived at a range of traditional camps in Sydney, including those at The Domain, Rose Bay and Woolloomooloo. As one of the elders in these camps, Ricketty Dick was sometimes described as the 'King of the Woolloomooloo Tribe' and the 'Chief of the Rose Bay Tribe'.¹⁰

For many years Ricketty Dick camped in his **gunyah** bark hut by the paling fence of a grand house by the swampy shores at Rose Bay on South Head Road, asking passers-by to pay a 'toll' of sixpence, one shilling or some tobacco to use the traditional **murru** walking track.¹¹

Ricketty Dick, Broken Bay tribe, c1844
Charles Rodius (1802-1860)
Mitchell Library,
State Library of New South Wales, Sydney



Neighbouring Group- Wangal People

The Wangal clan are a part of the broader Darug language group. Wangal Country is thought to extend from Darling Harbour, around the Balmain Peninsula including Goat Island / Me-mel or Memill, almost to Parramatta in the west.

The Parramatta River forms the northern boundary of Wangal Country, although it is uncertain how far south their land extended. The Wangal people are thought to have occupied this area for over 20,000 years.¹²

Country of Mangroves and Waterways

Wangal people occupied the meandering mangrove-lined estuary which supported an abundance of animal and birdlife, fish and oysters. The majority of their food resources would have been collected from the waterways and harbour.¹³

The region contained rocky foreshores, mangrove flats, salt-marshes and small beaches. The hinterland consisted of low hills and flatlands crossed by a number of freshwater streams.¹³

By water to Parramatta, with a distant view of the western mountains, taken from the Windmill-hill at Sydney, 1798, Heath, J., Strand, Cadell & Davies, National Library of Australia



Neighbouring Group- Gamaragal People

Early writers noted that Gamaragal people were '*robust and muscular*' people, and the men presided over the initiation of young males from other Sydney area groups.¹⁰

There are approximately 1,000 identified Gamaragal sites in the Warringah, Willoughby, Lane Cove and North Sydney Council areas. These sites include middens, rock engravings, axe grinding grooves, carved trees, fish traps and stone arrangements.¹⁴

Balls Head has some of the most significant remaining Gamaragal sites in North Sydney. The Australian Museum investigated a rock shelter at Balls Head in 1964 and 1971 where the skeleton of a female was uncovered. A small tooth with traces of vegetable gum found near the skeleton suggests that the woman had adorned her hair or wore a necklace.¹⁴

Food remains from a midden consisted almost entirely of shellfish. The main species were the rock oyster, the hairy mussel and the Sydney cockle and mud oyster, both of which are now virtually extinct in Port Jackson. Their presence confirms the importance of the harbour as a source of food. The study concluded that the site had been used by women, who gathered shellfish, and men, who made and repaired implements.¹⁴

The group of pictographs or rock engravings at Balls Head, featuring a shoal of fish, human figures and a large marine creature, is further testimony to the cultural significance of the harbour.¹⁴



The notation accompanying this painting states:

'This man's name is Cameragal the chief of the most powerful Tribe that we at present know of in New South Wales. He holds two fighting spears and a Fizzig in one hand and two throwing sticks in the other.'

[Natural History Museum in Benard Smith & Alwyne Wheeler (eds), *The Art of the First Fleet*, Oxford University Press, Australia, 1988, p.42]

Interesting Places within Eastern Sydney Region

There are many sites that hold significance for Aboriginal people in the Sydney Harbour area. The following are a few sites of interest in the region:

1 Oxford Falls: Moon Rock- is well known for about 50 engravings which depict different phases of the moon, tools and weapons used and animals caught and eaten in the area. It is a traditional gathering place to meet, learn and heal.¹

2 Gumbooya Reserve- 68 rock carvings including fish, hunting implements, a dolphin and a large human figure which appears to be inside or on top of a whale.¹

3 Lane Cove National Park- over 40 sites recorded within the park including shelters, cave art, engravings, middens and axe grinding grooves. A sunburst motif is the only known example of its kind in the Sydney area.³

4 Dobroyd Head- Axe grinding grooves and rock carvings of footprints, known as mundoes, have been found on the rocks below Scenic Drive.¹

5 South Head near Hornby Lighthouse- are carvings of fish, whale, wallaby swordfish, and kangaroo.³

6 Mosman- 79 known sites within the area are catalogued. These are occupation sites, religious and ceremonial sites and rock art sites.³

7 Linley Point- a number of weathered carvings have been engraved onto flat rocks on the west side of the point. There are a number of shelters and middens nearby.⁴

8 Glades Bay Native Gardens- a traditional campsite with 11 carvings, with two jumping kangaroos which are among the best preserved of the remaining examples of rock art in the CBD. Axe grinding grooves can be found on rocks beside a nearby creek.³

9 Iron Cove- rare engravings due to the scarcity of suitable rock with a shell midden nearby.⁴

10 Balls Head- some of the finest examples of cultural sites on the lower north shore. Large caves and rock shelters along waterways and trade routes are another popular location for local groups.³

11 Yoo-lahng Ceremonial Ground- at Farm Cove Gadigal performed large initiation ceremonies in bora rings as late as 1795, this area is of great significance.²

12 Rushcutters Bay- here in the 1890s a settlement contained several gunyahs around a central campfire.⁵

13 Milk Beach, Vaucluse- fish, shields and human figures have been carved into the rocks near the waterline. The remains of two hand stencils and a painting of a boomerang are situated in an cave.⁶

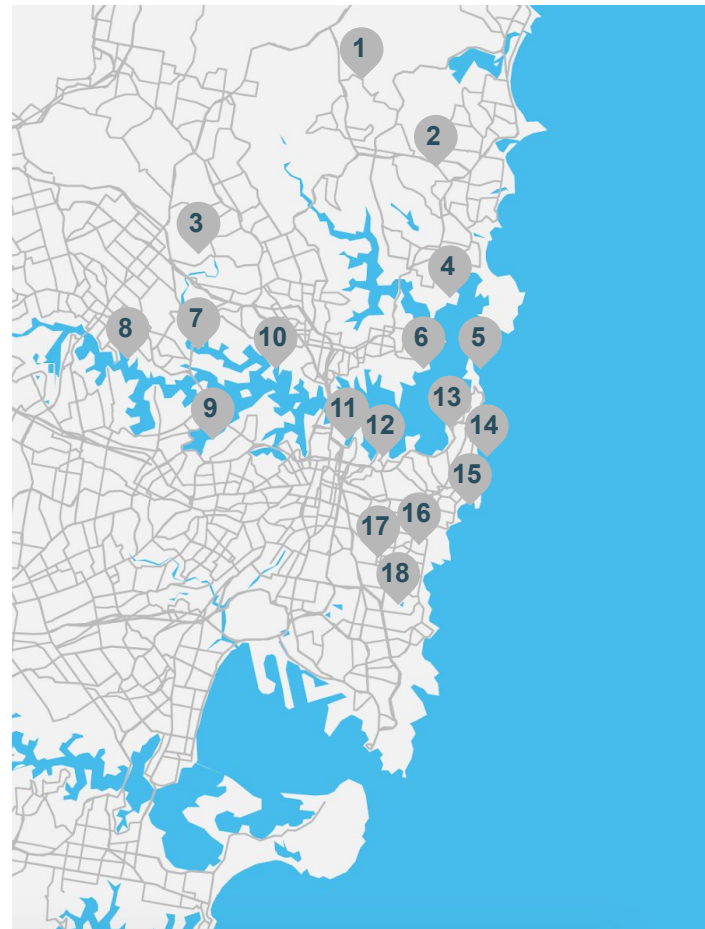
14 Rodney Reserve- the figure of a man in warlike or corroboree gesture is etched on bedrock here.⁶

15 Ben Buckler, North Bondi- numerous examples of Aboriginal rock art on the cliffs above the ocean at North Bondi. A whale and three elongated figures have either been buried by silt or destroyed when the path and staircase were built.⁶

16 Queens Park- a campsite with a large rock overhang, scatters of campfires and artefacts including bones of mammals, birds and fish, charcoal and stone artefacts.⁷

17 Randwick Stabling Yard - over 22,000 artefacts around 3000 years old uncovered on a construction site for Sydney's Light Rail line. There are spear tips, knife blades, scrapers, cutters and about 12 marriage stones, given to a man when he comes of age and gets married.⁹

18 Randwick Hearth and campsite near Prince of Wales Hospital- a hearth and campsite, dated to 8,000 years ago, one of the oldest such sites in coastal Sydney.⁸



Original Vegetation Communities

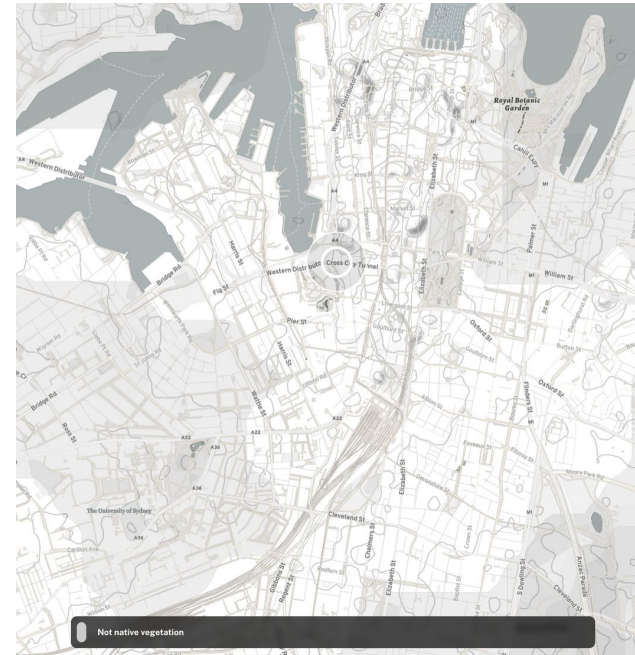
The original vegetative communities located around Day Street were rich in a variety of habitats, species, resources and life.

Today there is no original vegetation left.

Communities that belong here are:

- Grey Mangrove-River Mangrove Forest
- Sydney Coastal Sandstone Foreshores Forest
- Estuarine Swamp Oak Twig-rush Forest
- Sydney Turpentine Ironbark Forest

How can the Day Street project return some of the missing species back to Country?

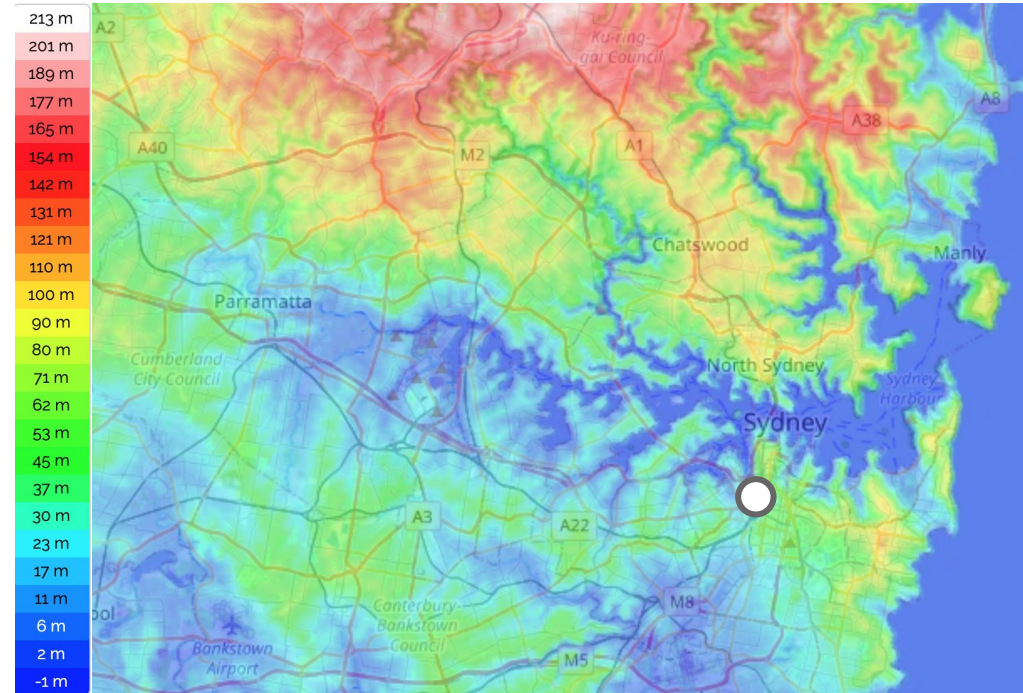


Topography and Geology

The Sydney-Bowen Basin was formed when the earth's crust expanded, subsided and filled with sediment between the late Carboniferous and Triassic (between around 245 and 208 million years ago). Early stages of development were as a continental rift that filled with marine volcanic sediments, but deposition shifted to river and swamp environments in a cold climate in the early Permian.¹⁵

The harbour is situated within the Sydney Basin Bioregion which lies on the east coast and covers a large part of the catchments of the Hawkesbury-Nepean, Hunter and Shoalhaven river systems. Here sedimentary rocks have been uplifted with gentle folding and minor faulting during the formation of the Great Dividing Range.¹⁵

Erosion by coastal streams has created a landscape of deep cliffed gorges and remnant plateaus across which an east-west rainfall gradient and differences in soil control the vegetation of eucalypt forests, woodlands and heaths. The Sydney Basin Bioregion includes coastal landscapes of cliffs, beaches and estuaries.¹⁵

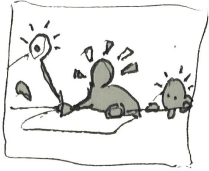


Engagement strategy

How to apply these themes

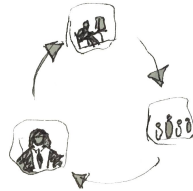
1. Engagement

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 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



1st Yarn with Aunty Yvonne Simms

On Wednesday the 30th of October 2024, the design team met with Aunty Yvonne Simms at her house to talk about the site and project. This is what she said:

- Adding more floors is ok, the casino is too tall so why not fill the gap
- Verandas are important to connect to country. Tall buildings are not good for people to live, but for a shot visit.
- Sandstone cliffs are important
- Bring aboriginal flavour into the project - it's ugly at the moment and should change.
- Water connection is important
- Figs trees should come out, they over grow, over shade, fig trees are dreaming trees, these trees have been planted there.
- The landscape in front could be a bora ring, a welcome space for visitors
- We are losing knowledge, aunty is getting old. Old school is about sharing. Clan groups don't matter,
- Space needs to be made for aboriginal sharing.
- Mullet, fish were important. During easter, nets used for catching mullet.
- Tell the story of clan groups, language for floor and room names - tell story of clan groups.



Sketch made during Yarn with Aunty Yvonne Simms

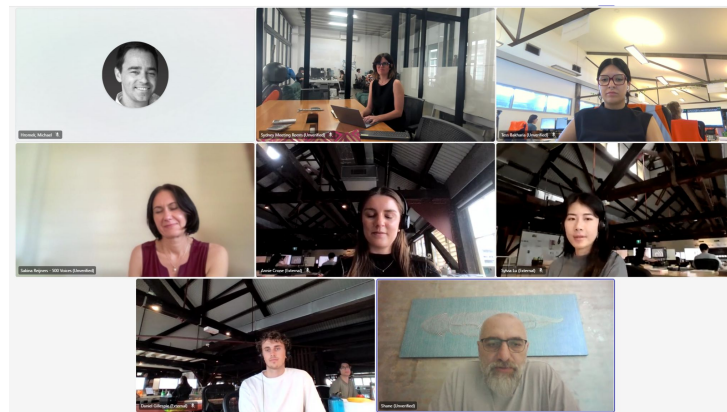


1st Yarn with Dr Shane Smithers

On Thursday the 7th of November 2024, the design team met with Dr Shane Smithers to talk about the site and project.

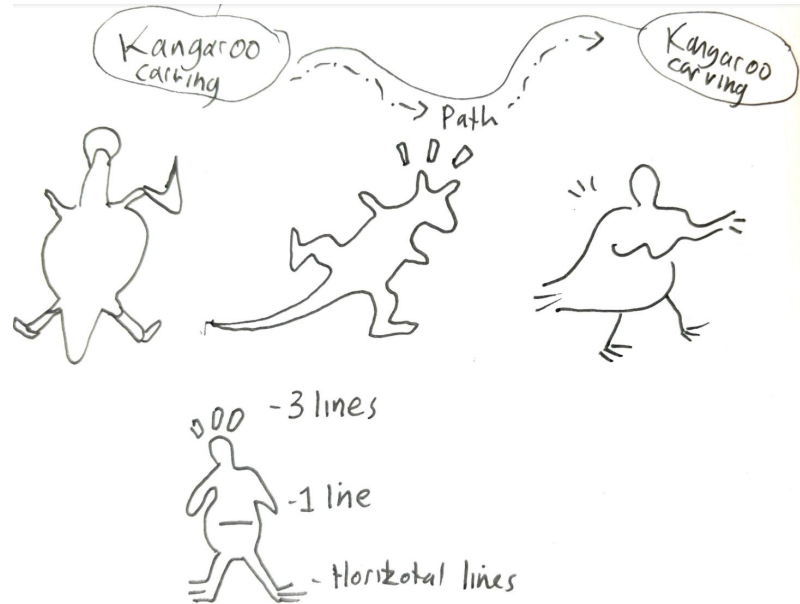
This is what he said:

- One of the main points gained through engagement is the importance of early engagement with Elders, knowledge holders and community members.
- It is important to spiritually connect to the country you are on, even if you're not from this country. Additionally, you can still connect to Country if you not originally from this country.
- Moreton Bay figs were a common species of tree within the area. These trees are native to the area and provided resource and shelter to the local mobs.
- The site location was known as a place where people would meet for festivals. The festival would include trades with saplings or seeds. Mt Annan had many species brought there from these festivals.
- Many species were culturally introduced through this practice, some by human's, others by birds. Both birds and humans would carry tree seeds and deposit them leading to native flora being spread around the area. This process helps maintain biodiversity and allows tree species to spread across various regions.



1st Yarn with Dr Shane Smithers cont.

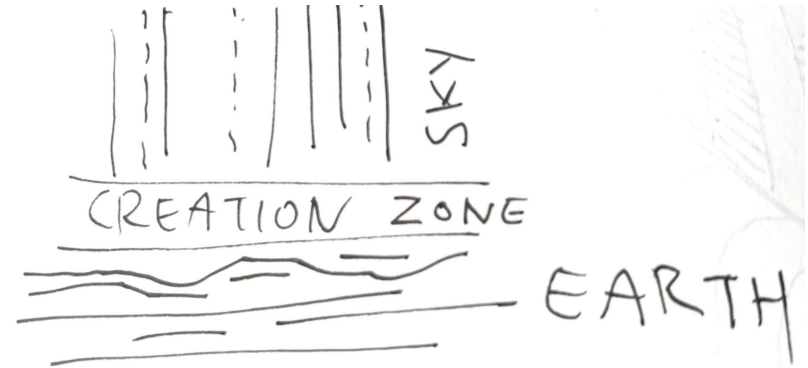
- However, the location of the project site is problematic as it is extremely developed. It is hard to get a cultural sense of the place as there is minimal flora, fauna or original landscape to be found. This limits the ability to connect to Country.
- It was said that this Country was abundant in food and resources. People would be able to dance here all night because of this. This meant that some cultural areas could be developed more than others leading to elaborate and diverse cultural expression.
- The rich tradition of body painting, rock carving and cave art in this area is a testament to the deep cultural and artistic heritage of its people and Country. Additionally, this area features more cave art than anywhere else in the world. This cultural practice should be continued in the contemporary form of public artworks working into the existing dynamic art. This can preserve culture and honour Country and the people.



Sketches by Michael Hromek during the meeting

1st Yarn with Dr Shane Smithers cont.

- There is a difference between what to tell adults and children, there is a line in what knowledge should be shared.
- Muka / Biambi was the Darug sacred creator. It means the sperm or father or all. Similar to christianity, but quite different in values (nudity etc)
- Mother earth is the bringer of life. We (humans) united earth and sky together. God formed adam from the dust of the ground. Air and spirit = life. God used clay to form man, and breathed air, this gave life.
- Symbols to join this together
- Falling water is masculine, standing water is feminine.
- The building should be connected to the earth, but connected to sky
- Team should think and talk about mother earth and sky father
- Symbology is important and should be connected to meaning. Abstraction is important but should be overlaid with geometric forms
- Shane liked the idea of the lower building can be considered earth and the newer glass can connect to sky Country. Lightweight on top with green, mother earth below.
- Laneway should facilitate water going back into the soil, back into Country.
- Urban gardening should be considered. Common wart weed for example
- Shane likes the idea of the project and location. Stressed importance of echoing sandstone and stone formations that are of this place.



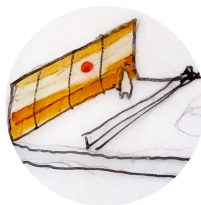
Sketches by Michael Hromek during the meeting

Design ideas

Potential use of Local Aboriginal design



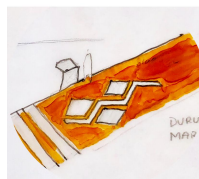
Structural columns and beams and slabs painted up in colours and patterns of Country



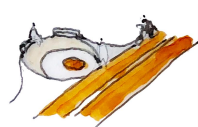
Facade treatment, anti throw screens, abutments, noise walls etc



Entry statement, significant site marker sculpture referencing local Design



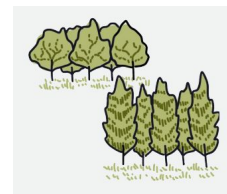
Shared pathway with local patterns in coloured asphalt



Resting place with design treatment in pavement, seating, landscape art.



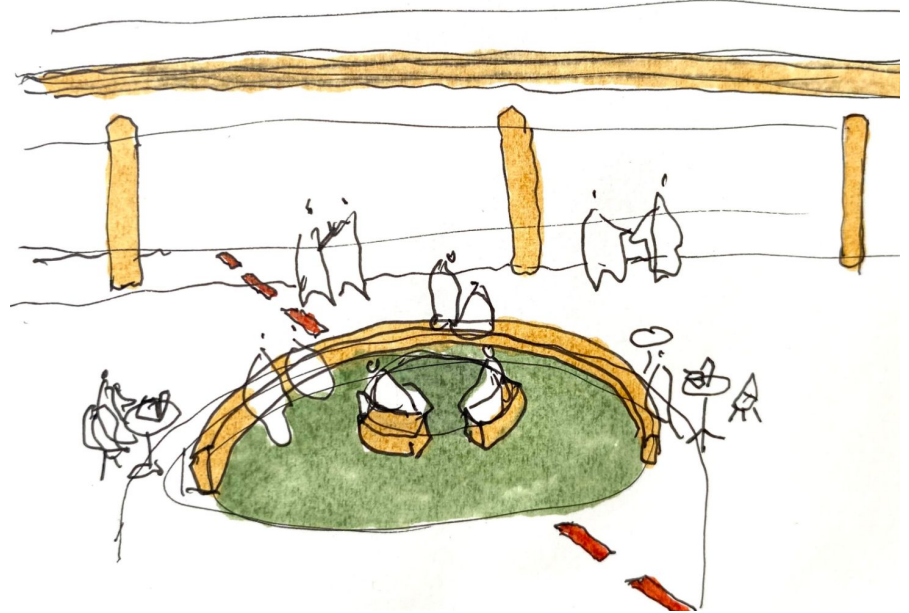
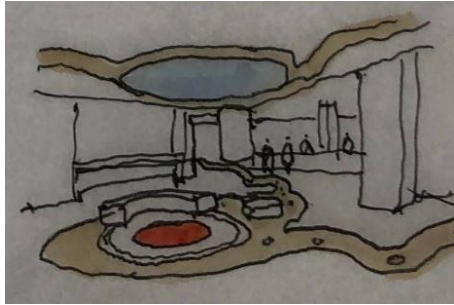
Sculptural or murals, message sticks, landscape communicating stories and design



Managed landscape healing country

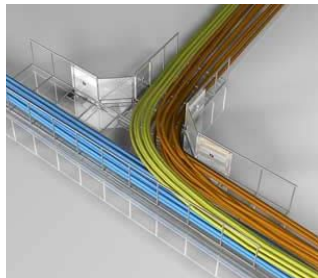
Gathering

Invite people to sit, immerse them in colours and patterns of Country.



Ceiling

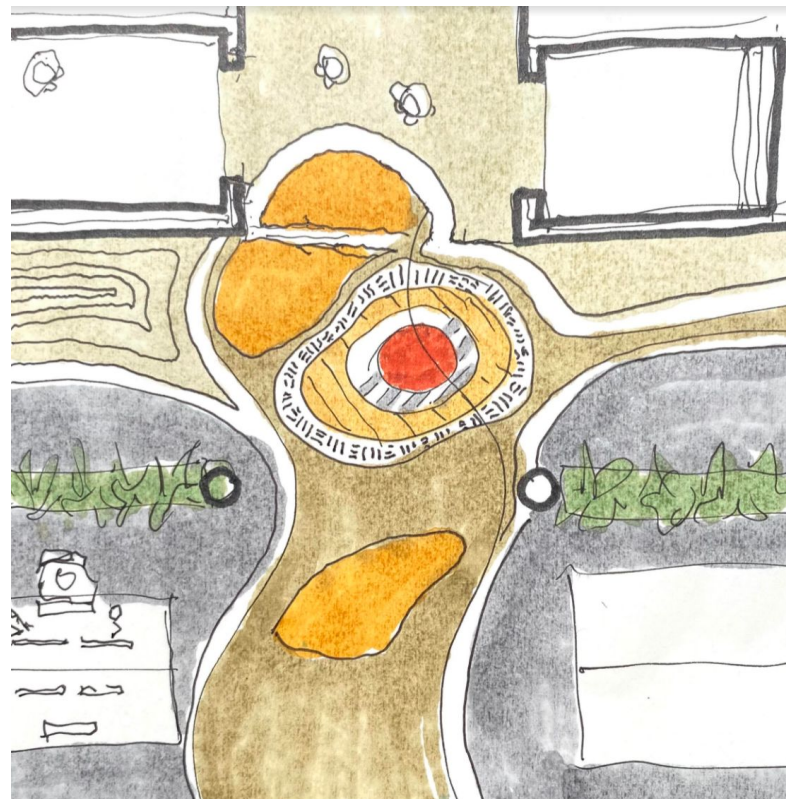
The ceiling can celebrate Country and culture through a simple composition of existing elements, such as data cable trays, exposed piping and services.



Exposed services artwork of the Waugal

Floor

Carpet, concrete and colour can meet in weird ways to create artworks in key spaces where clients and staff enter and exit the buildings..



Spaces where clients and staff enter and exit the buildings demand a memorable / iconic response. This offers an opportunity to broaden the conversation with people's journey with Reconciliation and it's value with WSP.

Floor

Material examples of carpet and lino-art flooring to create strong visual outcome.

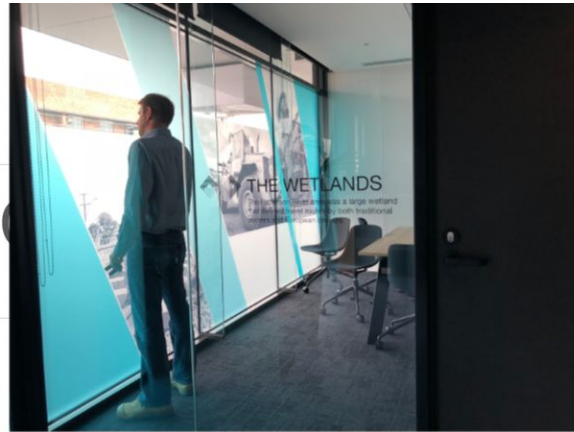
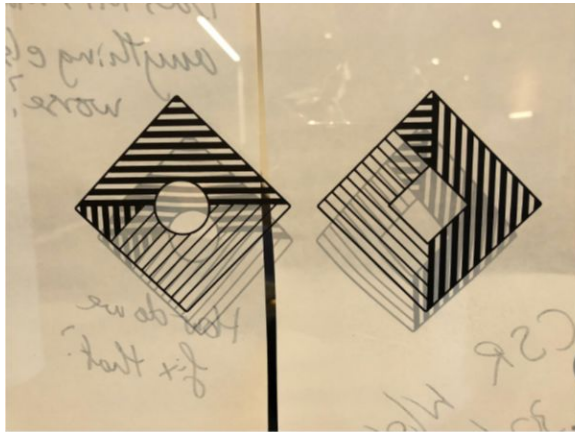
Colours, patterns and textures can be incorporated to develop a strong sense of place.



Language

Language can be used to name rooms, places, spaces, object etc. it can tell a story and educate people by stealth.

Example below of Mentone project office for SPA, LXRP of Bunurong cultural patterns and language.



Surfaces

The cultural core should contain the strongest response to enhance the effect.



Celebrate Gadigal Country through iconic art integration in key arrival spaces.



Connect to Country through nature, native plants that thrive indoors.



Further Indigenous participation

1. Consultation with Aboriginal Community. Elders, community, respected community members etc

The use of Aboriginal patterns and motifs must be done with approval - and hopefully involvement - from the elders and community. A document like this can begin these conversations between community.

We need to ask:

- Can we use your Countries patterns?
- Do you want to make patterns for the project?
- How would you like to be involved?

2. Engage Aboriginal artists and designers

Aboriginal artists should be engaged from the local community who acknowledge Country / culture in their designs

3. A Smoking Ceremony recommended on the site

Smoking Ceremonies are conducted by Aboriginal people with specialised cultural knowledge. The ceremony aims to cleanse the space in which the ceremony takes place (this site being of major significance). Given the significant nature of the ceremony, smoking ceremonies are usually only performed at major events.

4 Perform a Welcome to Country when site opens .

Generally, providers offer participants local Aboriginal history and cultural information and will go on to welcome the delegates to the Country.

Yellow Gum Plant,
[Broadleaf grass-tree
Xanthorrhoea arborea] 1789,
State Library Victoria



References

- 1 Peter Cunningham, cited in Kohen 1995, p. 41. (Kohen, J. L. (1995). *Aboriginal environmental impacts*. Kensington: UNSW Press. p. 40.)
- 2 Sydney Morning Herald, To the Editor of the Herald 11 October 1905, viewed 7/12/20, available-
<https://trove.nla.gov.au/newspaper/page/1326522>
- 3 National Library of Australia, First Fleet, viewed 23/5/22, available-
<https://www.nla.gov.au/digital-classroom/year-4/first-contacts/themes/first-fleet#>
- 4 Gammage, B. (2011). *The biggest estate on earth: how Aborigines made Australia*. Crows Nest, N.S.W.: Allen & Unwin, p. 39.
- 5 Karskens, G. (2010). *The Colony. A History of Early Sydney*. (2010 edition). Crows Nest: Allen and Unwin. pp. 46-47.
- 6 Hromek, Dr. D.S., 2021, pers comm.
- 7 Vincent Smith K., 2006, *Eora Mapping Aboriginal Sydney 1770-1850*, available-
<https://www2.sl.nsw.gov.au/archive/events/exhibitions/2006/eora/docs/eora-guide.pdf>
- 8 NSW Government, Aboriginal cultural heritage, Western Harbour Tunnel and Warringah Freeway Upgrade, Environmental impact statement, available-
<https://majorprojects.planningportal.nsw.gov.au/prweb/PRRestService/mp/01/getContent?AttachRef=SSI-8863%2120200116T053415.383%20GMT>
- 9 City of Sydney, Great Eora fisherwomen remembered in 'bara' artwork, available-
<https://news.cityofsydney.nsw.gov.au/articles/great-eora-fisherwomen-remembered-in-bara-artwork>
- 10 City of Sydney, Oxford Street: A history from track to high street, available-
<https://news.cityofsydney.nsw.gov.au/photos/oxford-street-darlinghurst-a-history-from-track-to-high-street>
- 11 Barani- City of Sydney, Ricketty Dick, available- <https://www.eorapeople.com.au/uncategorized/who-was-ricketty-dick/>
- 12 City of Canada Bay, The Wangal People, available-
https://www.canadabay.nsw.gov.au/sites/default/files/A4_FactSheet_Wangal.pdf
- 13 Finding Bennelong: Bennelong the Wangal, available- <http://findingbennelong.com/bennelong-the-wangal>
- 14 North Sydney Council, 2016, North Sydney's Aboriginal Past, viewed 31/3/22, available-
https://www.northsydney.nsw.gov.au/Library_Databases/Heritage_Centre/Leaflets_Walks_Publications/Heritage_Leaflet
- 15 NSW Government, The Bioregions of New South Wales – their biodiversity, conservation and history, available-
<https://www.environment.nsw.gov.au/resources/nature/sydneybasin.pdf>

Interesting Places References-

- 1 Unknown author, *Aboriginal Sites: Northern Beaches and Pittwater*, viewed 16/6/20, available- <http://www.visitsydneyaustralia.com.au/sites-nb.html>
- 2 Vincent Smith K., 2018, *Yoo-long Erah-ba-diang 1795*, viewed 16/6/20, available-
<https://www.eorapeople.com.au/uncategorized/1795-initiation-at-farm-cove/>
- 3 Unknown author, *Aboriginal Sites: Lower North Shore, Sydney's Aboriginal Heritage*, <http://www.visitsydneyaustralia.com.au/sites-lns.html>
- 4 Unknown author, *Aboriginal Sites: Inner West*, viewed 1/6/20, available-
<http://www.visitsydneyaustralia.com.au/sites-iw.html>
- 5 Irish P., 2013, *The Rushcutters Bay settlement*, viewed 16/6/20, available -
<https://www.sydneybarani.com.au/sites/the-rushcutters-bay-settlement/>
- 6 Unknown author, *Aboriginal Sites: Eastern Suburbs*, viewed 16/6/20, available-
<http://www.visitsydneyaustralia.com.au/sites-es.html>
- 7 Irish P., & Goward T., *Moore Park Engraving*, viewed 16/6/20, available-
<https://www.sydneybarani.com.au/sites/moore-park-engraving/>
- 8 Curby P., *Randwick*, viewed 16/6/20, available-
<https://dictionaryofsydney.org/entry/randwick>
- 9 Ly P., 2016, *Calls to stop work and preserve Randwick light rail site after discovery of Indigenous artefacts*, viewed 16/6/20, available-
<https://www.sbs.com.au/nitv/the-point-with-stan-grant/article/2016/03/30/calls-stop-work-and-preserve-randwick-light-rail-site-after-discovery-indigenous?cid=inbody:randwick-artefact-site-may-be-scene-of-massacre%E2%80%99-as-protest-calls-for-permanent-protection>

