

WALLUMEDEGAL COUNTRY
MACQUARIE PARK INNOVATION PRECINCT
July 2023



CONNECTION TO COUNTRY





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: *Parramatta River 1867* George Penkivil Slade, National Library of Australia

*This document acknowledges the elders, past and present, of the **Wallumedegal and Darug peoples** as the traditional owners of the land and its knowledge*

/

“The Ryde area was known as the place where the clever men would meet.

The clever men, or Koradgi in the Darug tongue were believed to have special powers and could visit the sky country - the abode of the ancestors and home of the sky father Biarni.”

Chris Tobin, Darug man and artist, 2005.



Page: Content:

4	Preamble
5	How to use this document
6	Project Description
7	Design Statement
8	Aboriginal Design Principles
9	Country, People, Culture
17	Aboriginal Engagement
23	Aboriginal Planning Principles
29	Design Ideas

Preamble

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.

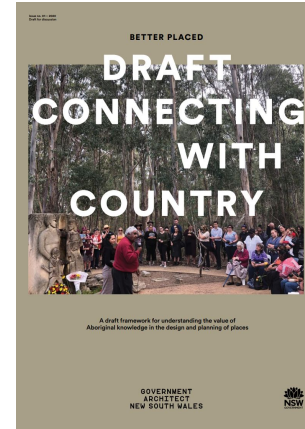
Country to Aboriginal people is complex and our aim is to help designers understand the richness of Country, people and culture to aid in the design process. This process has been informed by best practice principles, such as the documents listed below.

This site in Macquarie Park has an Aboriginal history and presence still felt today, despite the removal of Aboriginal people who called it home for thousands of years. Shrimptons Creek remains a significant feature of Country within the project area which Aboriginal elders highlighted as being culturally significant and important to protect and plan around.

This document aims to

1. Provide further cultural context and competency for anyone with interest in the Aboriginal people of the Macquarie Park area.
2. Propose principles that align with important guidelines, such as the Draft 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. Engagement with elders and Knowledge Holders with connections to the area has guided the designers to deepen their understanding of Country and identify important cultural features of this place to be considered in the design.



How to use this document

Start to understand the Country, people, and culture of this area.

The first section of this document covers publicly available knowledge on Darug Country, its people and their culture. Those engaging in master planning activities should start here and think about how these 3 categories can be integrated in their work.

Hear what the elders have said

The second section is a summary of yarns with Aboriginal Knowledge Holders of the area, where they share with the design team cultural considerations when designing for this project.

Hearing directly from them about what is important about this site and how it fits into an Aboriginal understanding is an important next step.

Aboriginal planning principles

The third section looks at broader Aboriginal planning and design principles which should be useful for master planners to incorporate into their design.

High level design ideas

The last section looks at design ideas from a high level and considers how this knowledge might be embedded into the project.

Project description

Project description

The Macquarie Innovation Precinct Plan is a master planning activity to enhance the place of Macquarie Park, in particular increasing the pedestrian experience of this place.

Connection to Country forms an important part of this activity where understanding the Aboriginal culture, connections and relevance of Country and the type of cultural practices operated here is important to help inform place making activities.

Previous Connection to Country work

We acknowledge the previous Connect to Country work done on this project, such as the Woven Ways work. This document has been built upon this work and aims to continue its efforts to Connect to Country, Aboriginal people and culture.

This report aims to build upon that existing work. It will incorporate the existing knowledge uncovered where appropriate and ensure Traditional Owner groups are happy with what has been done before.

Design Statement

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.



From Ryde Parramatta River, 1862, H. Grant Lloyd, State Library of New South Wales

Aboriginal Design Principles

The following principles are distilled from the the International Design Guidelines to help designers approach Connecting with Country in an appropriate way.

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

Community involvement/ The local Aboriginal communities to be engaged in this process; can we use their patterns? Can they design patterns for the project?

Appropriate use of Aboriginal design/ All Aboriginal design elements must be approved by consulted Indigenous elders and community members. If approval is not given, the knowledge will not be used on the project.

Design approach

Image - Signage/surface treatment/ walls/art/ Signage tells the Country and its people's story. Surface treatments use local Aboriginal design knowledge, commissioned from artists, or urban designers who engage with community for approval.

Space - Indigenous space/ landscaping/ Aboriginal Space. A space or landscape where Aboriginal culture can be celebrated, including cultural land-management practices, firestick farming, daisy yam propagation, and the like

Language - Using 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. It is best contrasted against human-focused design, depicted below. How might this shift or enhance current practices?

**Country, over
Community, over
Individual**



The background is a detailed panoramic painting of Sydney, Australia, viewed from the North Shore. The city is spread across the harbor and surrounding hills, with numerous buildings, a prominent church spire, and many sailing ships in the water. In the foreground, there are rocky outcrops, trees, and a few figures looking out over the city. The sky is a pale, hazy blue.

Country, People, Culture

This section covers publicly available knowledge about Country people and culture as a introduction to understanding Country

Language Groups

Language Groups

The Sydney basin region is traditionally inhabited by people of several language groups, including Darug (Dharug) and Dharawal (Tharawal). Within these language groups it is estimated there were at least 36 clans.¹ The language name of the eastern groups within the basin was not recorded due to the fast pace of colonisation and displacement of Aboriginal people in this area. As a result, some prefer to use the term 'Sydney Language' when referring to the traditional language of this area, others like to use the term Coastal Darug. Darug is broadly accepted as the language used in the western portion of the basin.

Harbour Clans

The harbour clans were bound together by women, who married between clans. This means that the groups of Aboriginal people who lived on a daily basis in this area were made up of a mixture of clans. Each person was also bound by complex webs of spiritual and family connection to areas beyond that of their clan through marriage, by the clans of the parents and grandparents, and by their place of birth. Aboriginal people travelled widely and regularly to meet their cultural obligations.²



Artist impression of clan groups within the eastern Sydney Basin, Michael Hromek

Changed Country

Colonial Impacts on Traditional Life

The traditional life of Aboriginal people in the Sydney region was severely damaged through the course of the early 19th century. The cumulative impacts of colonisation including dispossession of their lands and the effects of smallpox and influenza decimated the Aboriginal population, with individual epidemics killing large numbers of people.³

Early colonial settlement of traditional hunting lands deprived Aboriginal groups of sources of food and access to camping and ceremonial sites. Disrupting their way of life and consequently having negative impacts on their survival and culture. This forced individuals to either relocate into the potentially hostile lands of neighbouring Aboriginal groups, partially integrate into colonial society as fringe dwellers, or to resist and face consequences.³

Resistance by Aboriginal groups was often met with retaliatory action by white settlers and the colonial administration. A combination of these factors led to the demise of traditional lifestyles and a decrease in the Aboriginal population.³

Despite the damage done by colonisation to the various traditional ways of being, an evolution of culture, language and knowledge has survived and now lives on through the descendants of Aboriginal people.



*Sydney from the North Shore, 1827, J. Lycett
Dixon Galleries, State Library of New South
Wales*

Wallumattagal Country

Wallumattagal Country

In First Fleet reports the Wallumattagal (also spelt Wallumedegal) are understood to occupy the north shore of Port Jackson immediately opposite Sydney Cove and west along the north shore of the Parramatta River. Later accounts suggest that Wallumedegal territory commences further west at the Lane Cove River possibly due to colonial displacement. ⁴

The first known written reference to Wallumattagal Country was made by Governor Arthur Phillip in 1790. Phillip wrote: *The South Side of the Harbour from the above-mentioned Cove [now Darling Harbour] to Rose-Hill, which the Natives call Par-ra-matta, the District is called Wann, & the Tribe, Wanngal. The opposite Shore is called Wallumetta, & the Tribe, Wallumedegal.* ⁴

Country Types

Wallumattagal Country contains a variety of Country types including Freshwater, Bitter water (estuarine) and Saltwater. Saltwater is within the harbour to the south of the Country, and freshwater tributaries feeding into the Lane Cove river which is estuarine or bitter water.

Geology

The area of Macquarie Park is built on the geological sequence of Ashfield Shale, transitional Mittagong Formation and underlying Hawkesbury Sandstone, the sequence is predominantly horizontally bedded. ⁵

Vegetative Communities

The endemic vegetation types that are sustained by the geological substrates are as follows:

- Sydney Coastal Shale-Sandstone Forest
- Sydney Coastal Sandstone Gully Forest
- Sydney Turpentine Ironbark Forest
- Blue Gum High Forest

Clearing of vegetation since colonisation has degraded these vegetative communities leaving small remnants within the region. ⁶



KEY:

- | | |
|------------------------------|-------------------------------------|
| 1. Burramatta Parramatta | 6. Booridiow-a-gule Breakfast Point |
| 2. Arrowanelly Mud Island | 7. Tarban Creek Turiban |
| 3. Mur-ray-mah Charity Point | 8. Yerroulbin Longnose Point |
| 4. Bigi Bigi Abbotsford | 9. Memel Goat Island |
| 5. Wallumetta Kissing Point | 10. Go-mo-ra Darling Harbour |

Wallumattagal People

Wallumattagal People

Wallumattagal people lived on the northern side of the Lane Cove River. Within 30 years of European settlement Wallumedegal people had effectively been dispossessed from the lower reaches of the Turrumburra (Lane Cove River) and Sydney Harbour.⁷

The displacement of the neighbouring group of Burramattagal people, due to the colonial settlement at Parramatta. Their forced migration into Wallumattagal territory at Kissing Point (Ryde) eight kilometres further down the river can be traced through a close analysis of the historical record.⁷

A First Encounter between Wallumattagal people and the English occurred in February 1788 when boats from HMS Sirius began to survey and chart the harbour of Port Jackson. Captain John Hunter wrote:

*'We saw them in considerable numbers, and they appeared to us to be a very lively and inquisitive race; they are a straight, thin, but well-made people, rather small in their limbs, but very active..... they came up with great cheerfulness and good humour, and seated themselves by our fire amongst us, where we ate what we had got and invited them to partake, but they did not relish our food or drink.'*⁴

Bidgee Bidgee (ca.1786-1837) had a long-lasting association with the Ryde area. Twenty years after Governor Lachlan Macquarie officially gave him the title in 1816, Bidgee Bidgee was still regarded as 'Chief of the Kissing Point Tribe'.⁸

Bundle, also called Bandel and later Bundell: In 1810 Bundle assisted James Squire, then district constable, by tracking armed robbers who broke into the house of Richard Jenner at Kissing Point. Bundle followed footprints left by two nails in the sole of a shoe to a nearby hut. Bundle was the first recorded Aboriginal man to go to sea. He sailed to Norfolk Island on board the brig Supply on 22 March 1791 and returned in September on the transport Mary Ann.

Bennelong and Nanbarry: On the orders of Governor Arthur Phillip, two Aboriginal men, Woollarawarre Bennelong, a Wangal, and Colebee, a Cadigal, were captured at Manly Cove on 25 November 1789. Colebee soon escaped, but Bennelong remained until May 1790, when he jumped the paling fence to freedom. Nanbarry is the nephew of Colbee. At some stage Bennelong went to live in the orchard belonging to brewer James Squire, who was granted land at the Eastern Farms on the north shore of the Parramatta River in 1795. It is Bennelong and Nanbarry camped in the orchard along with other Aboriginal people. They are both buried there in James Squires orchard at Kissing Point (Ryde).⁸



Bidgee Bidgee, Francois Peron, Louis de Freycinet, Nicolas-Martin Petit
Voyage de Découvertes aux Terres Australes folio atlas, second edition
Source: National Portrait Gallery

Wallumattagal Culture

Objects of Occupation

Aboriginal occupation and other sites of interest are scattered all over greater Sydney, including:

- camp sites,
- social areas,
- shell middens,
- scarred trees (from bark removed to makes canoes or coolamon carrying bowls),
- carved trees (spiritual markings, often totemic or adjacent to a grave),
- ceremonial grounds,
- rock engravings (identifying fishing and hunting areas, tribal markings or spiritual symbols),
- fish traps (stones placed where fish swim in at high tide but cannot swim out),
- burial grounds,
- grinding grooves (for tool sharpening, often at the edge of streams),
- quarries, rock shelters,
- ochre pits (for digestive medicine, sunburn protection and treatment of insect bites),
- seed grinding stones (flat stones worn into bowls for grinding acacia, grass, kurrajong and wattle seeds to flour for dampers),
- scattered artefacts,
- paintings and stencils.⁸

An estimated 6,000 Indigenous engravings and assorted artistic pieces were once spread throughout greater Sydney. However, through a combination of vandalism and ignorance, many have been destroyed as industry, infrastructure and houses were built.⁸

Sustenance

Gathering of edible plants, shellfish and smaller animals was usually the task of Wallumattagal women, whilst the men were responsible for the hunting of larger game.

Both men and women played a role in catching fish such as snapper, mullet, bream, jewfish and mackerel. The diet of the Wallumattagal people was predominantly fish and shellfish, supplemented with birds, game and edible plants.

Traditional Wallumattagal fishing techniques continued after colonisation commenced, as fish was a valuable item to exchange for food and clothing, whilst hunting and gathering declined due to land clearance for crops and buildings which excluded Aboriginal people and depleted traditional food sources.⁸

Dispossession

The intrusion of Europeans along the banks of the Turrumburra (Lane Cove River) had an immediate and devastating impact on the Wallumattagal people. Faced with assault on their traditional way of life the Wallumattagal had three options: fight, die or flight. Whilst they did not die in battle, die they did, in their hundreds from various diseases to which they were exposed.⁸



Water well at Balls Head. Photo: Daniéle Hromek



Engravings of jumping kangaroos at Glades Bay Native Gardens, Gladesville. Photo: www.visitsydneyaustralia.com.au/sites-iw.html



Scar tree at Glebe. Photo: Sian Hromek



A rock shelter in Queens Park. Photo: Sardaka (talk)

Wallumattagal Culture

Wallumattagal Name

It is likely that the name Wallumattagal is derived from the word *wallumai* which is the name for snapper fish (*Pagrus auratus*), combined with *matta*, a word used to describe a place, but more often a water place, as with Parramatta and Cabramatta.⁴

The Wallumattagal then would be known as the 'snapper people' and the fish itself their clan totem, just as *burra* (the eel) is the totem of the Burramatta clan at Parramatta.⁴

Snapper were abundant in Sydney's bays and rivers. 'Mullet, Bream, Snappers, Jew Fish, Sting Rays, Mackerel are very common,' wrote Surgeon George Worgan of HMS Sirius.⁴

Language

Neighbouring language groups are the Darug to the west, Dharawal south of Botany Bay, Carigal at Broken Bay and Gundungurra in the Blue Mountains and Burratorang Valley.

It is thought that Wallumedegal people spoke the language of the coastal clans. Some linguists call it the 'the Sydney Language' as there was no traditional word recorded for this region. Others prefer to call it Coastal Darug.⁴

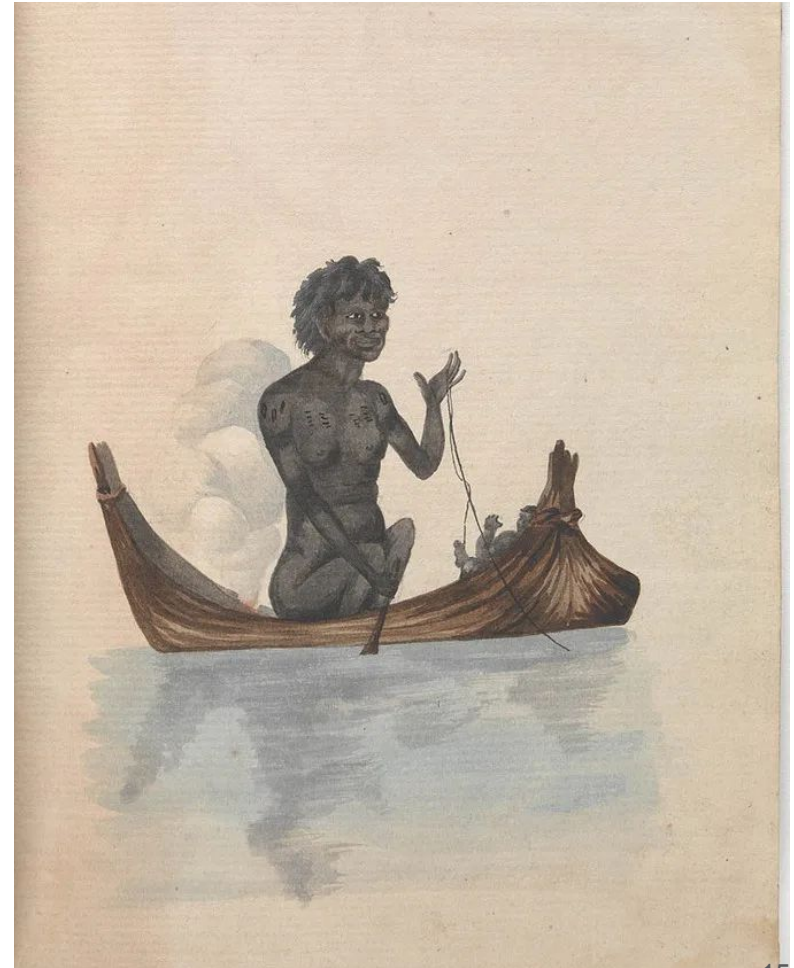
Coastal Culture

The waters of the harbour, its creeks, coastal estuaries and lagoons and the artery of the Parramatta River were crowded with men and women fishing and coming and going in their bark canoes.

The traditional *nawi* or bark canoe was about three to four metres long and one metre wide, shallow and shaped from a straight sheet of bark bunched at each end and tied with vines or cord. Spacer sticks were jammed across the centre to hold the sides apart. Bark for canoes was taken from the stringybark (*Eucalyptus obliqua*) or from the goomun or 'fir tree' (*Casuarina* species).⁴

Men would make spears and wooden tools and would spear fish from the rock platforms using a burly to attract them.

Women were the masters of the canoe or '*nawi*'. The skill of the women in catching the fish and navigating the changeable harbour conditions in their modest *nawi* was greatly admired by early European observers. They dominated the waters of the harbours, coves and bays, and the coastlines in between. Fisherwomen were a common sight around Port Jackson for generations, singing as they rowed and fished.⁹



Aboriginal woman with her baby, in a canoe fishing with a line c1805. Image: Mitchell Library, State Library of NSW (PXBS13).

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.¹⁰

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.¹¹

French explorer Jules Dumont d'Urville in 1824 describes different Sydney groups gathering for ceremony. Their different body paint is a clear way to distinguish each group from the other: *'on high ground about two miles from the sea' (between Sydney and Botany Bay, and where there) 'were the people from Parramatta, Kissing Point, Sydney, Liverpool, Windsor, Emu Plains, Broken Bay, Five Islands, Botany Bay, and even from the Hunter River etc. All were distinguished by the designs of their body painting'.⁹*



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

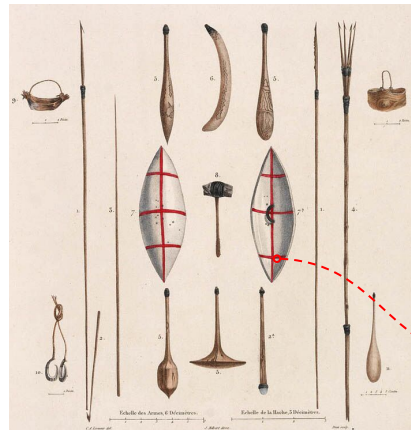
>Fish hooks of NSW, detail of plate from John White's Journal of a Voyage to New South Wales 1790. Image: Mitchell Library, State Library of NSW (PXB513). (QRB/Q991/2A2).



>>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





Aboriginal Engagement

This section covers the knowledge that was shared by Darug elders during engagement

Aboriginal Co-design Engagement strategy

Who:

We plan to speak to **Relevant Aboriginal community Groups / individuals** who know about stories, themes, landscape, plants, torrents etc which are relevant to the projects scope.

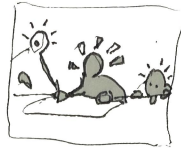
Muru Mittigar, who are a Darug controlled Aboriginal social and cultural enterprise, were identified as meeting the above criteria.

How:

- Digital Yarns over TEAMS
- Walk on Country / Meetings on site
- Meetings at the site, an elders place of choice (park, their house etc)

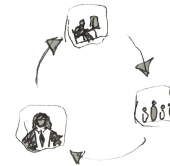
1. Engagement

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



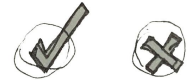
3. Co Design workshops

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













When

A program of engagement with Darug Knowledge Holders which has been tailored to their availability.

Walk on Country & Workshop #1
with Aunty Ross Fogg, Aunty Cheryl Goy, Uncle Colin Gale

Workshop#2
@ Muru Mittigar office
Submit

	Feb	March	April	May	June	
1. Identification						
2. Establish and update ADP's						
3. Review and input						
4. Stakeholder engagement						

Engagement session 1: Walk on Country and workshop 1 with Muru Mittigar

On 15th of March 2023, representatives of the design team met with Darug Traditional Owners and Knowledge Holders at Wilga Park to do a workshop and a walk on Country

Attendance: Aunty Ross Fogg, Aunty Cheryl Goy, Uncle Colin Gale

Location of meeting:

Wilga Park on the edge of the study area and with high amenity (Gum trees, nature, toilets, BBQ, Water etc)



Feedback from the elders on session 1

What they want:

This area needs to be open, safe, it needs to be like 'people's backyards',

It needs amenities to facilitate community, but where?

An Art Gallery on the site was a positive idea

They liked the idea of cultural layer for the masterplan, this should be forefronted

Think about the old ways, people seeing each other, not car based (as Macquarie Shopping centre is, ie Drive in, shop, go home, don't regonside anyone etc) it needs to be people focused. I.e. good amenity within the study area, not all centralised, people don't know here you live or who you are.

How the site was used:

People would not sleep near the river, they know flood waters in Lane Cove river would come fast and dangerous.

People sleep on terraces, flat ground. Not the slopes. So the idea of terracing is good.

Mistletoe Berries was good bush tucker near here

Mud oyster shells were an comment artefact, freshwater mussel shells, and other stone and food related artefacts have been found here. Which is odd because the water level is so low today, but 40,000 year ago it wasn't the case. Aboriginal folk were proven to be here based on recent archaeological studies, and are still here today.

Carving of a 'Coat of arms' is near here (Kangaroo, and Emu) did they take the idea from here? I'd say yes.

Connection to Country recommendations:

Water quality is important, slowing water down is important, Modern water is fast, not good for Country. Investigate and implement ways to slow down water movement into Lane Cove River. Flood waters are important to this site. Plan around them please!

Sand stone mining is affecting Country, don't take materials from other sites and bring it here. Find materials that are already in stock in abundance.

There are carvings of two whales mating near here. Very rare and a closely held secret location. Celebrate this through the design where appropriate.

Use sources of sustainable materials, reuse sandstone, it's 37,000 years old, please don't break it down and waste it. It took so long to form. Don't dig up new material, re-use materials of Country, choose good materials, and recycle what you can.

Engagement session 2: Catch up with Muru Mittigar

On 25th May 2023 the design team met again with Muru Mittigar to go over development of the master plan

Attendance:

Aunty Ross Fogg, Aunty Cheryl Goy
Duncan Corrigan, Daniel Wells, Michael Hromek

Location of meeting: Muru Mittigar Office at Rouse Hill

What they said:

Contested space

- This site is contested - many Aboriginal agencies have interest on this site and many want to claim ownership of it. For the Aunties this is 'Black real estate and land grabbing' While we acknowledge this is contested ground, our Connection to Country process aims to speak to those with knowledge who can have influence over the projects scope.
- The design team has recognised the Darug Knowledge Holders, they are happy we don't get engaged in the politics, this is respectful to Aboriginal ancestors who would want peace on this land.

Language:

- Aunties like the use of words in the project, but want to take the use of Aboriginal language and words away and share it with more members of the community for approval, including a linguist specialist.
- The loss of language equals the loss of culture, but we need to get it right as words and names last forever.

Truth Telling:

- The team are happy that the people on this project, from client to consultant team, has been genuine, not acting like this is a 'tick a box' exercise, which they see a lot of and can suss it out quick.
- Truth telling should be paramount for the site, being honest about the injustices of the past that occurred to Aboriginal people on this site, but also honesty about being genuine to connection to Country and people on this site.
- People should know about uncomfortable stories associated with this site. There were massacres nearby that are known, but not by most non-indigenous, such as the battles brought on by kidnaping and rape of Aboriginal women by white folk.

Water:

- The creeklines are very important to this area, and a desire to keep them pristine was expressed by both Aunties. What is the future plan for these waterways?
- Places for families to get close to water is important, can there be clear water fountains dedicated? Away from traffic, safe for kids to run around , have a birthday party etc?

Trees:

- The Aunties want to see more trees and green / near to nature spaces for people to gather.



Summary:

- The Aunties were happy with the yarn in that it was natural and lots of learned by both parties.
- The Aunties are happy with how the master plan is progressing and look forward to seeing how the previous points are being integrated into the master plan.
- The Aunties suggested protecting the waterways. Shrimptons Creek is included as a Keep Site, it will be preserved from development and enhanced..



Aboriginal Planning Principles

This section covers broader planning principles for designers to consider when master planning

Aboriginal Planning Principles

Principles for the architect to consider and incorporate.

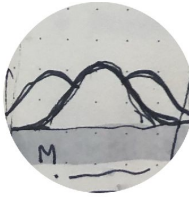
Understanding Country.

An Aboriginal persons connection to Country is personal and highly contextual to region or place. Each person is a custodian for where they live, to ensure it is always abundant in resources, but also to ensure it's honour, spirit and integrity is kept intact.

Understanding Country begins with:

- **The Earth.** The earth is often referred to as Mother and everything about it is held in great reverence. The type of rock determines vegetation, tools and trade, and minerals set the prosperity of a Country as trade was sure to follow.
- **The Sky.** The Father and Grandfather are often associated with the sky and sun and is where we came from and go to in the afterlife.
- **Water:** Water sets the structure of Country in the way it interacts with Earth. It carves Country up and sets the rhythm and flow of how humans experience it. It also determines where people plants and animals live by providing rich resource areas in rivers, billabongs, wetlands and riparian zones.
- **Vegetation,** determined by the above, provide the resource, tools and fuel for people to live well.
- **People.** We take the Above four points and make art, culture, civilisations etc. Understanding these 4 points about Country but in a highly localised context starts to get the the idea of what Country is for Aboriginal people.

Hills and high places hold spiritual and practical significance including important places for stone and other alpine resources, such as bogong moths, plants, medicines etc.



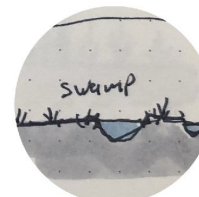
Open forest a cool place important for giving cover to people and animals as well as resources and food providing a diverse range of habitats that support many species.



Plains / Park lands are important hunting grounds which are kept open using cultural fire management to provide easy access for animals and people.



Wetlands are important as they filter the water before entering rivers and provide the structure and resources for an abundance of food, ecological niches and resources.



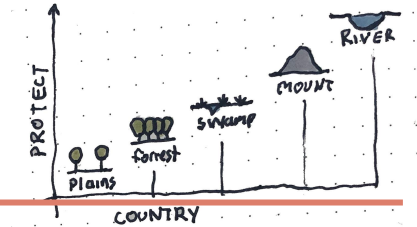
Rivers / Water are perhaps the most significant practically and spiritually, as water sustains and promotes life.



Aboriginal Planning Principles

Principles for the architect to consider and incorporate.

Value Hierarchy. All Country is important, yet some hold more spiritual and practical significance for Aboriginal people, the most important being River, Mountains and Swamp lands.



Share the Country. Keep the important places open for all to use and benefit from, this includes the hills, high places, and mountain tops as well as rivers, waterways of well systems. Don't build too close to the river, or too high on the hilltop. These places become opportunities for parks and recreation places.

Orientation and high points. The old folk knew where the prevailing winds would come, and where the sun would go over the sky and thus plan for this in the placement of their settlement areas, cultivation areas and other engineering projects such as fish traps and aquaculture.



Promote biodiversity. Before introduction of the hard hooves of cow and sheep, Aboriginal Country had a diverse range of plants, fruits, nuts, yams, berries, grains and resources. Land was designed and cultivated to promote the difference and ensure a large range of produce / resources were available at all times of the year.

Let Country be what it wants to be.

Often we fight against Country when building infrastructure and make many mistakes when placing buildings towns and cities. Let the low areas be wet, the high areas be forested, the plains be wide and open. High value areas can be planned from the central point out in all future land use schemes.

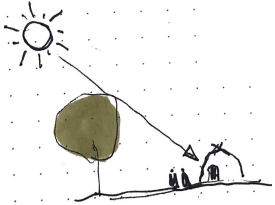


The regular flooding of Parramatta, Hawkesbury and Nepean rivers reveals what this Country wants to be, a floodplain.

Aboriginal Planning Principles

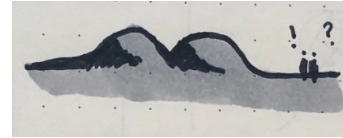
Principles for the architect to consider and incorporate.

Solar Control. Using vegetation, orientation and placement of buildings, optimum solar efficiency can be achieved depending on the season.

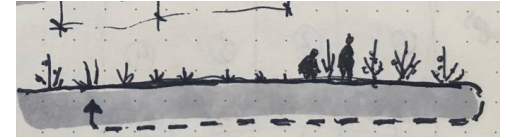


Promote Culture. The way we design Country can enhance our sense of culture, of our diverse and rich differences, but also our commonalities. We can plant weaving materials or healing gardens, or reflect Aboriginal design through the landscape and building design. We design our environments, then in turn they design us.

Topographical features are important wayfinding and teaching areas, we need to design considering these features.



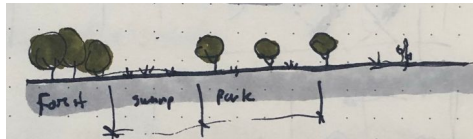
Area rotation. Resource use and harvesting of resources need to be managed and timed to allow Country to recover. A deep understanding of the cycles of Country, and how seasons impact upon animals and vegetation is necessary for appropriate management.



High View Points are important to establish and understanding of Country and your place in it. Maintaining the integrity and quality of high points is important.



Diverse Vegetation. Country was kept rich in biodiversity through rigid Cultural Land Management Practices (CLMP) yet subsequent farming with hooved animals has threatened it. As such how might we heal Country using CLMP techniques?



Recommendations to Connect the site to Country

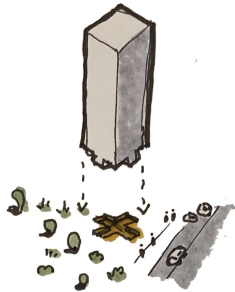
Ideas for architect to consider to connect the building and site to Country.

Connecting the site to Country

This region has always been an important place of gathering for Aboriginal people, overlooking two waterways and old tracks that went north, west and south.

We need to honour Country and ensure it's dignity is still intact after the project.

Any new building should Honour Country and the culture associated with this land through tangible and intangible outcomes



Connect the buildings to Country

Open up the site

Ensuring the building is open, accessible, and to provide access for people.

Through design we can bring people closer to the site, make them stay longer, and learn a bit about Aboriginal culture.



Connect people to the site

Celebrate Country

This precinct will be a threshold to the city for many students who come from a long way away and are here to stay on Aboriginal land and learn.

Provide a space to celebrate this important gateway to Country and have elements of education and teaching about Aboriginal values.



Connect the buildings to local Design

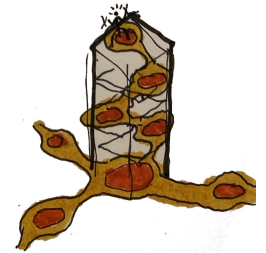


Invite Country into the building

Tell our stories.

This region is a place of ceremony, lore, and settlement. There are many latent stories associated with this place waiting to be told through place based interventions.

Share stories of this Country and it's first peoples in the design of this building, using appropriate stories / themes to tell from engagement with elders and Knowledge Holders.



Connect the buildings to Culture

Recommendations for the Development Control Plan (DCP)

Recommendations for the architect to consider and incorporate.

The following recommendations are made to ensure that Connection to Country values and principles are achieved and maintained for the this project.

- **Implement Aboriginal Land Management Practices** within i) the whole site, ii) identified Keep Sites: Shrimptons Creek and high points, iii) in Remnant vegetation and iv) other heritage sites such as significant trees, artifact scatters etc.
- **Determine a long term Cultural Land Management Plan** with reference group for the including Keep Sites. Form a long term plan for how the land should be used, how it can be cared for as custodians.
- **Designate Keep Sites-** areas to be kept aside and protected from / or earmarked for special development. Sites identified are Shrimptons Creek and the high points of the site at Waterloo Park.
- **Engage the broader Aboriginal community** through employment, design, educational or tourism . through Aboriginal participation plans, Reconciliation Action Plan, green teams and traditional land management practices.
- **Plan infrastructure** (roads, paths, parks, buildings, facilities etc) for the appreciation of sites within the area and for future use as recreation and to maintain culturally significant areas.
- **Consider design** and how it can influence the theming of these locations through cultural heritage, land use and design.



Design ideas

This section covers high level ideas for how Darug knowledge and design might be implemented into the project to be considered by the architect and included where appropriate

Potential use of Aboriginal design

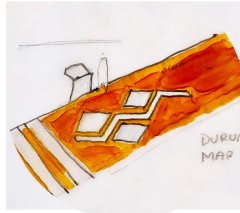
Design ideas for the architect to consider and incorporate.

When Connecting to Country, the following can guide decisions that influence design outcomes:

- Tell the story of the local People.
- Incorporate native and endemic plant species through the space.
- Create opportunities for the installation of Aboriginal Art through the space.



Entry statement, significant site marker sculpture referencing local design.



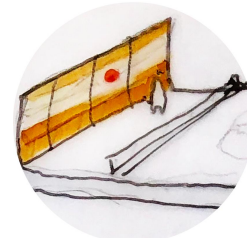
Shared pathway with patterns in coloured asphalt.



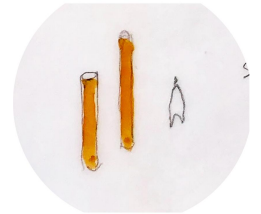
Resting place design treatment in pavement, seating, landscape art.



Water reference iconic intervention to mark important gateway or zone.



Wall treatments, murals, abutments, noise walls etc



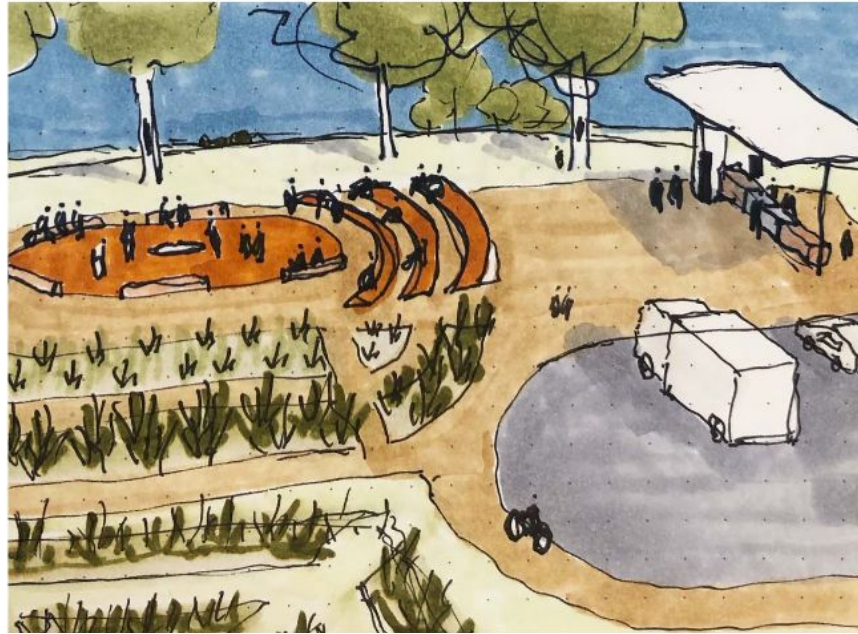
Sculptural or murals, message sticks, landscape communicating stories and design.

Sense of Arrival

Entry to the site should be a welcoming experience by providing users of the place a sense of arrival when entering the site. Create a sense of arrival by providing Acknowledgement of Country signage at entry points on the site.

Engage or commission a local Aboriginal artist to design / co-design an information point. This can create a sense of arrival and providing legibility and wayfinding of the site. The information point may also provide interesting cultural information about this place, some of the cultural heritage features, the history of land use in this region and other features of the site.

Explore the possibility of creating a cultural gathering space. This could be a rest area, a place to eat, relax and share a meal, or other type of space that people can use at all times of the day.



Weaving garden / Resting / Yarning places

Storytelling and wayfinding devices help connect people and orientate them to Country and the stories and history that came before. Interpretive signage can assist storytelling and wayfinding.

A space to celebrate culture, such as a viewing, yarning or sitting place with references to local design. These types of rest areas and gathering point can be included in areas such as Keep Sites identified: Shrimptons Creek and Waterloo Park.



Weaving garden / Resting / Yarning places

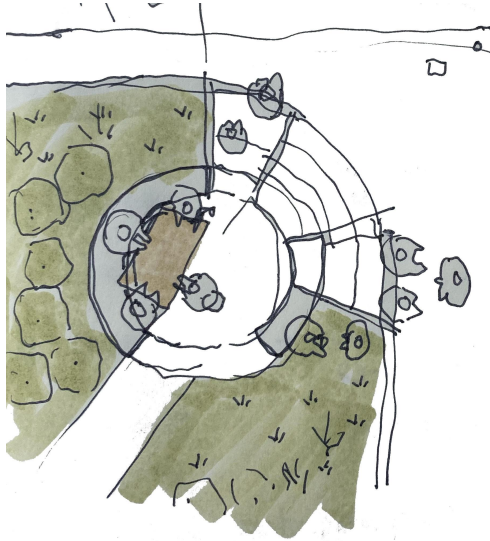
Sandstone seating

Nature play areas

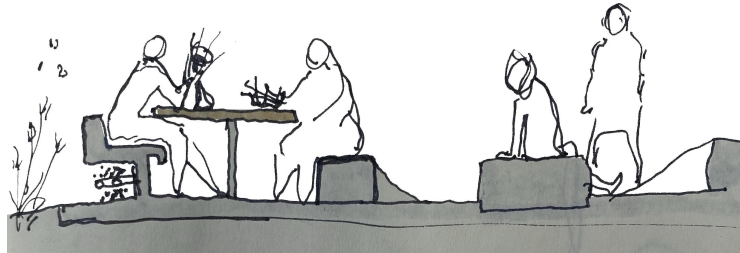
Picnic areas

Elements of a weaving garden:

- Weaving material nearby, gymea lily, lomandra dianella etc.
- A space to cure the materials
- Seating and a bench to lean and work on
- An electric plug for a kettle to make tea
- Shaded place but not undercover necessarily



A physical space to celebrate design and culture - could be an accessible site to enhance certain cultural practices, such as healing or weaving gardens, a yarning circle etc.



Ground plane

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

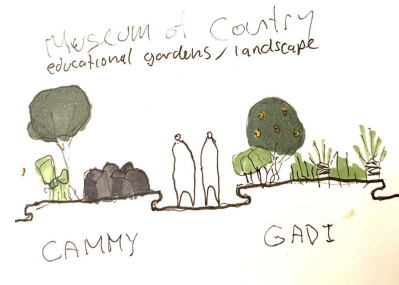


A cultural Mapping of the site, revealing cultural flows and pressures on this site through high quality materials and design.



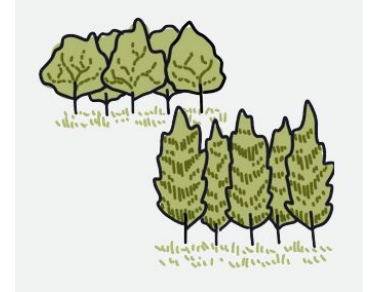
Educational landscape

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.



References

- 1 Hromek, Dr. D.S., 2021, pers comm.
- 2 Irish, Dr.P., Coast History and Heritage for Woollahra Municipal Council, Woollahra Local Government Area Aboriginal Heritage Study.
- 3 Office of Environment and Heritage for the NSW National Parks and Wildlife Service, *Nielsen Park Sydney Harbour National Park Conservation Management Plan*, 2013
<https://www.environment.nsw.gov.au/-/media/OEH/Corporate-Site/Documents/Parks-reserves-and-protected-areas/conservation-management-plans/nielsen-park-sydney-harbour-conservation-management-plan-080342.pdf>
- 4 Vincent-Smith, K., 2005, Wallumedegal an Aboriginal History of Ryde, City of Ryde, available-
<https://www.ryde.nsw.gov.au/files/assets/public/library/wallumedegal-an-aboriginal-history-of-ryde.pdf>
- 5 Kim F. Chan, K. F., & Stone, P. C., Back-Analysis of Monitoring Results at Macquarie Park Station, Epping to Chatswood Rail Line, GHD LongMac, Sydney, NSW, available-
https://www.ghd.com/en/expertise/resources/PDF/Back-analysis_of_monitoring_at_Macquarie_Park_station.pdf
- 6 NSW Government, Trees Near Me, available- <https://www.treesnearme.app/explore>
- 7 Fogarty, T., 2022, Wallumedegal: The lost Aboriginal tribe of the lower north shore, available-
<https://cwvpa.org/2022/11/26/wallumedegal-aborigines/>
- 8 Smart, A., 2020, History: Aboriginal peoples around Lane Cove, available-
<https://www.neighbourhoodmedia.com.au/post/history-aboriginal-peoples-around-lane-cove>
- 9 Steele, D., for Waverley Council, Aboriginal Heritage Assessment Bronte House, available-
<https://citeseeerx.ist.psu.edu/viewdoc/download?doi=10.1.1.737.3371&rep=rep1&type=pdf>
- 10 Randwick City Council, Indigenous history *Aboriginal history of Randwick*
<https://www.randwick.nsw.gov.au/about-council/history/our-story/indigenous-history>
- 11 Attenbrow V., 2002, *Pre-colonial Aboriginal land and resource use in Centennial, Moore and Queens Parks – assessment of historical and archaeological evidence for Centennial Parklands Conservation Management Plan*
https://www.centennialparklands.com.au/getmedia/e32ae90a-e730-4c28-82c4-4b17e9e3c5e1/Appendix_S_-_Pre-colonial_Archaeology_report_Val_Attenbrow.pdf.aspx