

GADIGAL AND CAMMERAIGAL COUNTRY
SYDNEY HARBOUR BRIDGE CYCLEWAY ACCESS PROGRAM - NORTH
MARCH 2021



ABORIGINAL DESIGN PRINCIPLES





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.

Reviewed by Ashleigh Hyland (Anaiwan), WSP. Ashleigh specialises in Sustainability and holds a variety of knowledge in relation to Cultural Land Management Practices.

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: Cockle Bay now Darling Harbour, ca. 1819-20
By James Taylor. Source: Mitchell Library, State Library of New South Wales
Back cover: Sydney 1830 [view of the Domain and Mrs. Macquarie's Point]
By A.W.F. Fuller. Source: State Library of NSW

*This document acknowledges the
elders, past and present, of the
Gadigal and Cammeraiagal People
as the traditional custodians of the
land and its knowledge*

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

*“One day our history will be known
And through our own books be shown
Our children will be proud
In the knowledge their heritage is sound.”*

*Ruth Simmin in 'A History of Aboriginal Illawarra Volume 1
Before Colonisation' by Dharawal Publications*

Indigenous Specialist Services

Indigenous design statement

Indigenous peoples and the built environment have had a problematic 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 what 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 the Gadigal and Cammeragal people and Country. While more consultation and permission must be sort from the local elders, the ideas set out in this document should be seen as an introduction to the engagement process.



View in Port Jackson by R. Cleveley. Source: Dixon Library, State Library of New South Wales

Aboriginal Design Principles

Aboriginal design principles

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**



Country focused design

Country

A Country of beauty

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

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

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.'¹



Aboriginal people hunting kangaroos by Joseph Lycett, 1817. National Library of Australia

A Country curated by Fire

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

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.

The mosaic of landscapes was 'maintained by Aboriginal burning, a carefully calibrated system which kept some areas open while others grew dense and dark'.²



People using fire to hunt kangaroos by Joseph Lycett, 1817
National Library of Australia,

Some Groups Surrounding Sydney Harbour



Country

Language Groups

The Country of the Sydney basin is traditionally inhabited by people of several language groups, including Guringai (Kuring-gai, Darug (Dharug) and Dharawal (Tharawal). Within these three language groups there are at least 36 groups.³

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.⁴

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.⁵

Salt Water People

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.⁶

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.⁶

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.



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

Gadigal and Cammeraiagal Country

Gadigal People

The Gadigal (Cadigal) 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.⁷ The suffix 'gal' denotes 'people of', thus, the **Gadigal** are the people of the **Gadi** or grass tree (*Xanthorrhoea* species).⁷

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.⁷



'Two Aboriginal people spearing eels' Joseph Lycett, ca1817. National Gallery of Australia.

Cammeraiagal People

At the time of settlement the Cammeraiagal people were the largest and most influential group in the coastal region.¹¹ In 1790 Governor Phillip noted: *'About the north-west part of this harbour there is a tribe which is mentioned as being very powerful. This district is called Cammerra, the head of the tribe is named Cammerragal.'*⁸

The traditional lands of the Cammeraygal people are within much of the North Sydney, Willoughby, Mosman, Manly and Warringah local government areas.⁹

Carbon dating of archaeological material shows that people have lived in the area for at least 5,800 years.⁸



Whale carving at Balls Head, an example of the rich cultural heritage found on the North Shore in Cammeraygal Country.

Barangaroo, the second wife of Bennelong

Barangaroo is one of the powerful figures in Sydney's early history and a Cammeraiagal woman. When officers met Barangaroo in late 1790, they found her very striking but also a little frightening. She had presence and authority. They estimated her age at about 40, and this is significant. She was older, more mature, and possessed wisdom, status and influence far beyond the much younger women the officers knew.¹⁰

Barangaroo was a fisherwoman, and women were the main food providers for their families. They made their fishing lines called **carr-e-jun** by twisting together two strands of fibre. The crescent shaped hooks called **burra** were made from the broadest part of the turban shell and showed 'the greatest ingenuity'¹⁰



Aboriginal woman with her baby, in a canoe fishing with a line c1805, and Fish hooks of New South Wales, State Library of New South Wales

Cultural Heritage of the Greater Sydney Region

Middens

These are mounds of shell built up over hundreds or thousands of years as a result of countless meals. They primarily contain mature species of edible shellfish species. They might also contain bird and animal teeth and bones, campfire charcoal and stone tools.¹¹

Rock Shelters – “giba gunyahs”

These are places where the Cammeraygal people would have taken shelter. This would have been a warm place to eat, sleep, repair or fashion tools and, we can imagine, talk of stories and exploits. Artefacts such as stone tools may be found in the rock shelters.¹¹



Middens are remnants of feasts and gatherings, they are time capsules that show what types of food were collected and eaten

Rock Art

Stencils are produced by mixing ochre in the mouth with other material into a wet paste and spraying it over the object to be stencilled. Often we find stencilled hands and tools represented in rock shelters. Other forms of artwork include ochre painting as well as charcoal drawings and etchings.¹¹

Grinding Grooves

These are grooves resulting from the production or sharpening and maintenance of an edge ground tool such as a stone axe. These sites are usually located near a water source, like a water hole.¹¹



Grinding grooves are made from tool sharpening activities and are often found in sandstone near water.

Engravings

Engravings were made by drilling or pecking a series of holes in the rock which were then connected to form a line. An accepted understanding of these engravings is that they are the product of sacred ceremonies and were periodically re-engraved as part of ongoing ritual and to pass on knowledge and stories.

Shields were coated with white pipeclay and often painted with a red vertical line crossed by one or two horizontal lines.¹²



Engravings into sandstone show important cultural features and often have stories associated with them.

Scar Trees

These trees are evidence of bark and wood being removed for shields, shelters, coolamons and canoes. They are rare in the Sydney region and can be divided into three categories:

- Bark removal for use eg. coolamons (water / grain containers) and canoes.
- Wood removal for use eg. boomerangs and digging sticks
- Evidence of climbing footholds eg. hunting possum and 'sugar bag' (honey)

The tree was not killed by these methods and therefore scarring is evident.¹³



Scar trees are rare in the Sydney region

Aboriginal Places of the Sydney region

Aboriginal Places the Sydney region

In the Sydney region, some 600 rock art sites have been recorded with over 4,000 separate figures mainly of plants, animals, fish and people, which recall the dreamtime and events from the past.¹³

Meeting places: Places where different group of Aboriginal people met to trade and partake on corroborees together. In the Sydney region, such corroborees are known to have taken place near Hyde Park and The Domain near the CBD.¹³



Corroboree at Hyde Park, Yoo-long Erah-ba-diang. I Engraving by James Neagle after Thomas Watling, 1798.

Sacred places: are areas set aside for religious ceremonies, initiations etc. Very little evidence of the use of such sites remain, the major tell-tale signs being the arrangement of stones in patterns or formations.

Most sacred sites were located on hilltops which offered panoramic views of the tribal lands. Such locations were preferred as the women were not permitted at such sites and the chance of them coming across the sites by accident was lessened if they were located away from the tribal hunting grounds. A prerequisite for such sites was a large slab of flat rock upon which engravings recording tribal history and culture could be made.¹³



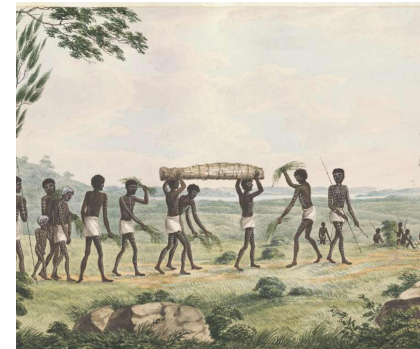
Rock engravings at Ben Buckler, North Bondi.

Economic places: Generally campsites which show evidence of occupation. Often close to or within rock overhangs and caves used to give shelter, evidences of occupation include middens (piles of discarded shells at feasting sites), fish traps, scarred trees, cooking mounds, wells, watering holes (often depressions carved into flat rock surfaces used to catch the water), remnants of discarded tools, quarries and axe sharpening grooves.¹³



Grinding grooves and a water well at Sylvania⁶

Burial places: Senior members of the tribe or clan were buried or cremated at sacred sites from which their spirits were freed to travel skyward. Other family members were buried within the tribal area, often near campsites, in caves and beside middens. Often such sites were marked by earth mounds, stone arrangements and carved trees.¹³



An Aboriginal funeral by Joseph Lycett, National Library of Australia nla.obj-138501624

Interesting Places within Eastern Sydney Region

There are many sites that hold significance for Aboriginal people in the Sydney Harbour Bridge 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 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-iahng 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

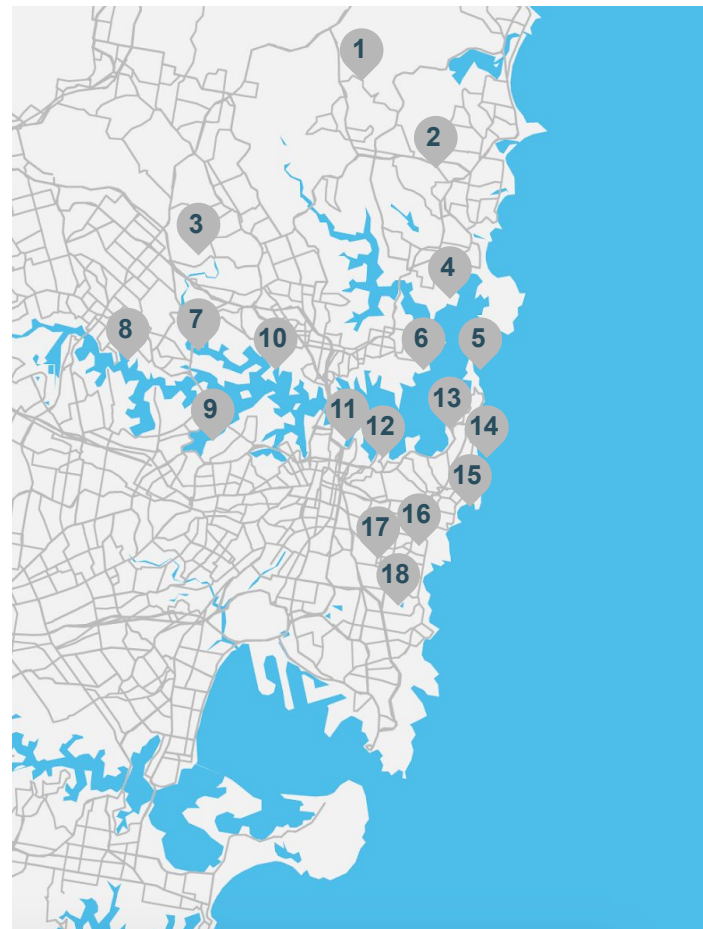
14 Rodney Reserve- the figure of a man in warlike or corroboree gesture is etched on bedrock here.⁶

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



Please note: these sites are publicly available information and are not a definitive assessment nor an archaeological study of the area. Locations are indicative only.

Topography and Geology

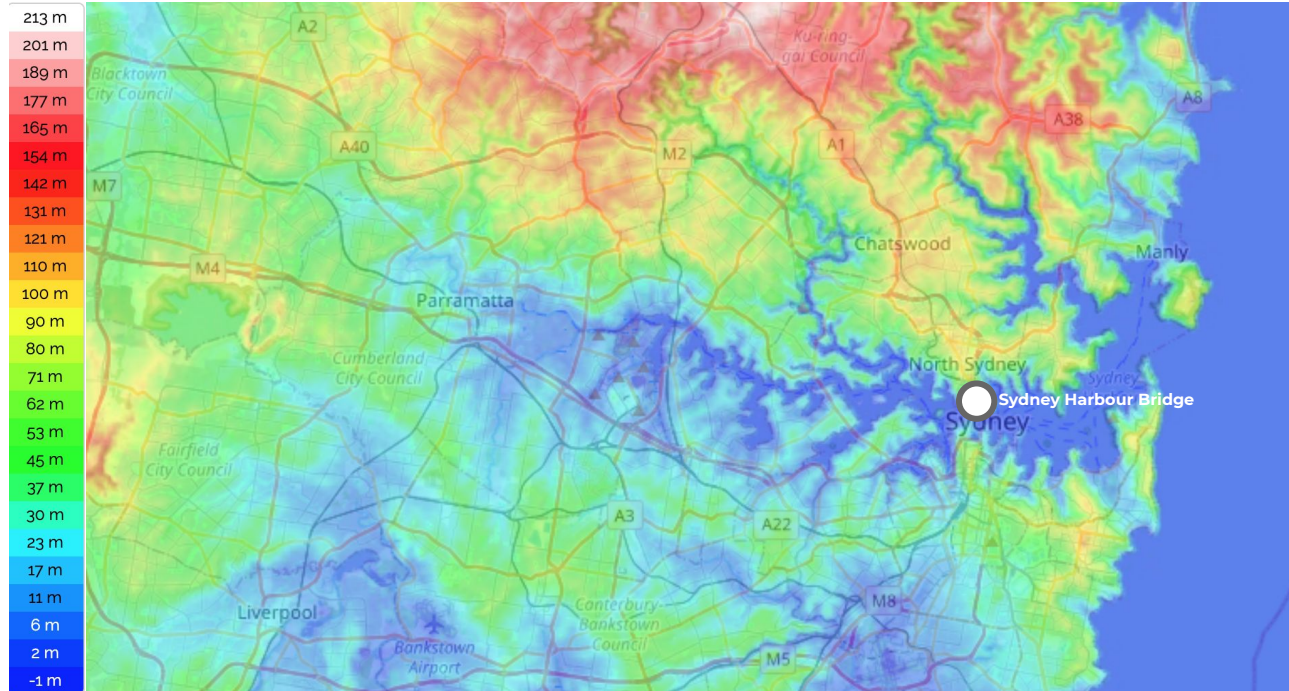
Topography

The Sydney Harbour Bridge spans across Port Jackson harbour connecting the north and south sides. 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.⁹

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.⁹

Geology

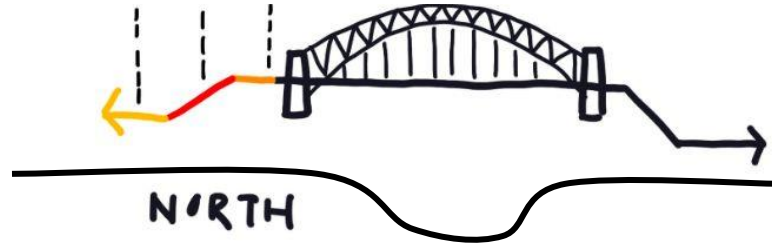
The Sydney-Bowen Basin was formed when the earth's crust expanded, subsided and filled with sediment between the late Carboniferous and Triassic. Early stages of development were as a continental rift that filled with marine volcanic sediments, but deposition shifted to river and swamp environments in a cold climate in the early Permian.⁹



Engagement done so far



In September of 2021 we held some yarns with significant elders from both the Cammeraygal (North) and Gadigal (South). They were briefed on the project and on this material was shown to them and feedback gained. The following is a summary of what they said about this site and the potential for this project to reflect First Nations culture.



Cammeraygal

Uncle Dennis Foley

Gadigal

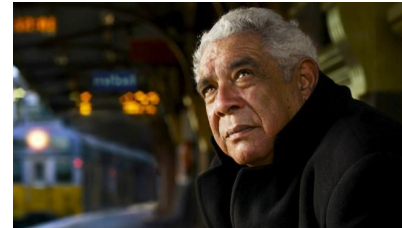
Uncle Chicka Madden
Uncle Allen Madden
Uncle Greg Simms



Dennis Foley, Gai-mariagal Elder
and Knowledge Holder



Uncle Greg Simms Gadigal Elder
and Knowledge Holder



Uncle Allen Madden



Uncle Chicka Madden

Uncle Dennis Foley



Uncle Dennis Foley is a professor and vast knowledge holder of the history of Aboriginal Sydney. This is what uncle Dennis had to say about the site and project:

Aboriginal History on this site:

- There are 6 clans in Cammeraygal Country
- Uncle spoke of the history of Aboriginal people who worked on the Sydney Harbour Bridge who lived in houses where the Cahill expressway now sits.
- This is a site of 'black water', a cold deep water with no oxygen that goes into other Country
- This site had lots of resources, fish in particular.
- Oysters came in July, then the penguins and mullet in August. Loriekeets, sammon and mullet in September.

Brother and Sister whale

- The Sperm whale is significant to this site, as seen in the multiple carvings on the headland (Balls Point etc)
- There was a rock carving of a sperm whale under the northern pylon of the bridge
- There was once a reef that went across the harbour along the line of the bridge, it used to allow sperm whales to pass over the top, but the more aggressive humpback whales could not pass, thus it was a birthing sanctuary of the sperm whale
- The carving of a man in a whale on Balls Point is actually a man riding a whale! To ride the whale showed great courage and showed you were fearless as there were dangerous bull sharks in the water
- The whale was like a brother sister relationship to Aboriginal people in Sydney



Aboriginal Culture of the site:

- People would cut their skin to make scarification to help identify kin
- Marriages were closely arranged between other tribes across the harbour
- Acknowledging Country is all about sharing, firstly fresh water, then food, then body fat
- To Connect with Country, you need to get the smell of Country on you, become one with it.
- There were two important bora rings (ceremony / law spaces) one at Crows Nest, the other on Miller St, North Sydney.

Listen to Uncle Dennis talk:
<https://www.youtube.com/watch?v=dim a-yp4F3g>

The pelican is an important totem of this site.

- There was a songline that the pelican follows and has done for thousands of years. They start in Sydney and fly up the east coast, mountains and volcanoes on the left, then find a break in them and circle back south.
- There is a totemic landscape of the pelican on the North Headland. The head rests at Shelly beach, Manly.

About the project:

- This project is an opportunity to reveal knowledge that the colonists never knew.
- Make a distinction between north and south of the harbour, crossing a threshold is important to articulate

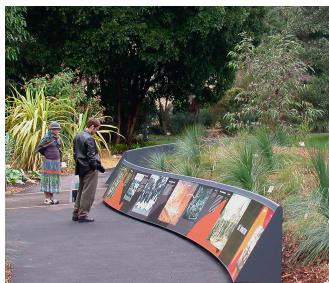
Uncle Allen Madden



Listen to Uncle Allan talk:
<https://www.youtube.com/watch?v=s49cjalUjk8>

About the site:

- This site and the bridge have a black history
- There were 6 seasons on this site, and Aboriginal people learnt to read Country like a calendar. When you saw the whale, then it's time to harvest the Mulletts, for example
- The 2nd Fleet followed the whales into the Harbour to find the way
- Whale carvings are key heritage items here
- Eels pass under this bridge on their great journey across the ocean



The Cadi Jam Ora display

About the project:

- For Uncle, there are some main themes to this project:
 - Gathering
 - Exercise
 - Communication
- The project should communicate history. See it yourself, Hear it yourself, Be told about it (learn) in place
- The Cycleway (and surrounding Bradfield Park area) to function as "a big school" Preliminary thoughts around design:
- Connection to Country needs to be very visual
- Spoken sound / spoken story, referenced 'talking poles'
- Footprints (used by Aboriginal people to way-find) are carved into the sandstone near by as wayfinding / identification marks
- Uncle Allan spoke of his contribution to the Cadi Jam Ora display at Barangaroo and Royal Botanical Gardens (Government House)
- Design needs to strike the right balance between informing visitors of the history of the area, but also moving people along the cycleway · Safety
- Design needs to move people through and not create traffic jams
- Emphasis on stories of survival, particularly around safety of Aboriginal women as part of a night-time/nightscape with lights
- Different stories at different times of day through sound features · Gathering Points
- Fork at the top of the bridge could be used as a gathering point
- Spaces for yarns beneath the bridge / spaces for Elders built for the purpose of telling stories, would require some seating
- End of the cycleway near Alfred Street could also be used · Encourage Conversations · Promote Exercise

Uncle Chicka Madden



About the site:

- This was a site that brought two tribes together
- Uncle spoke of Aboriginal participation of the construction of the Harbour bridge and if it could be communicated in this project?

The design vernacular of Aboriginal Sydney



About Gadigal Culture:

- Mundoie is the great sky god of Gadigal Land and along with Mother earth form our connection to Country. Hes known as other names in other tribes, for example Biarni in Darug
- Mundoie was represented in rock carvings of his footsteps, representing the Sky god comingn down to earth
- Mt Yungo was a spot where Mundoie came down to earth and flattened the mountain

About the project:

- The Cycleway and spaces should be friendly spaces, inviting.
- Can there be spaces on the bridge to tell a story, slow people down, get them to listen for a moment?
- How can sound be used in the project? We can tell our stories, listen to sounds of Country etc
- Can we have Mundoie's footprints represented? Follow Mundoie as wayfinding

Uncle Greg Simms



Uncle Greg Simms is a Gadigal Knowledge Holder and artist.

Listen to Uncle Gregg talk:

<https://www.youtube.com/watch?v=ewjU9slRLE>

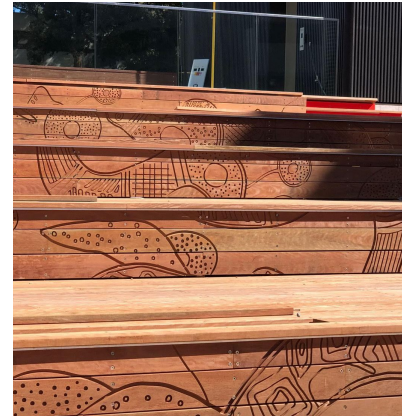
About the site:

- Uncle Greg's family used to camp on the Southern point right where the pylon sits
- Both sides of the harbour were shared zones where both tribes could get together and make important decisions

About the project:

- Uncle thinks the project is a good idea and that the Aboriginal history should be represented
- Uncle looks forward to being involved in the project, in particular his artwork might be of inspiration for potential cultural outcomes.

Example of Uncle Greggs artwork etched into the woodwork of seating for the upgrade of Alumni Park at the University of New South Wales in Randwick.



Summary of Key Issues for the Traditional owner

Ground disturbance

For Gadigal and Cammeragal people the ground plane is important and should not be disturbed too much or else you change the ecosystem.

Any construction should have as minimal disturbance to the ground as possible.



Important viewpoints

Elevated spaces provide a good place to look at Country.

How might the design cater for any important viewpoints of Gadigal and Cammeragal Country?



Celebrate Country

The project has the potential to celebrate Country and culture.

Can the project provide a space to celebrate this important Country?



Tell our stories.

Sydney area is a center of trade, yet to get there you and to cross many rivers, the Parramatta being the most significant, and in the process cleanse your body and mind, ready for clear headed trade.

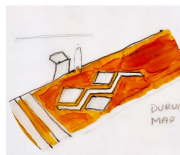
How might we tell the stories of this Country and it's first peoples?



Potential use of design



Entry statement,
significant site marker
sculpture referencing
Gadigal and
Cammerigal Design.



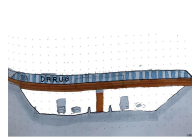
Shared pathway with
Gadigal and
Cammerigal patterns
in coloured asphalt.



Resting place Gadigal
and Cammerigal
design treatment in
pavement, seating,
landscape art.



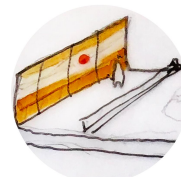
An iconic sculpture to
mark important gateway
or zone.



Bridge abutments,
piers and safety
screens are canvases
for Gadigal and
Cammerigal art



Bridge piers painted
up in colours and
patterns of Country.



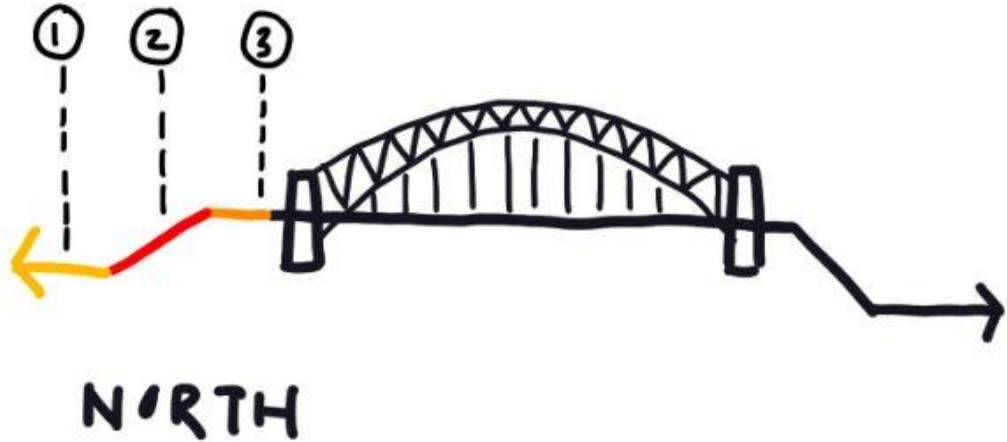
Wall treatment, anti
throw screens,
abutments, noise
walls etc



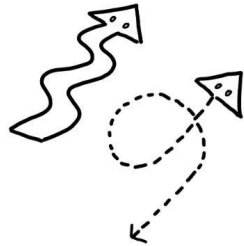
Sculptural or murals,
message sticks,
landscape
communicating
stories and design.

Design Opportunities

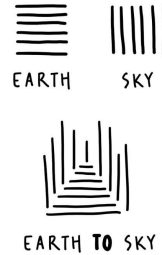
1. Connection to Ground
2. Bike Path Ramp
3. Connection to Bridge (Sky/Water)



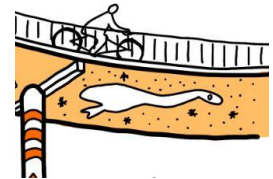
Key Themes



1. Rainbow Serpent Narrative



2. Bridging between Earth and Sky

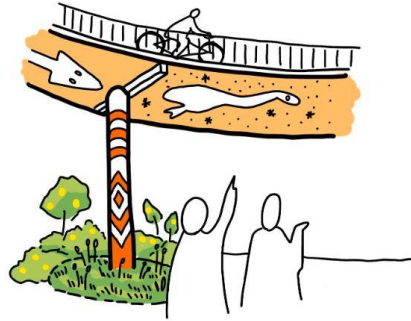


3. Important Totems

Design Opportunities



1. **Connection to Ground**
Ground plane Signage and Paving



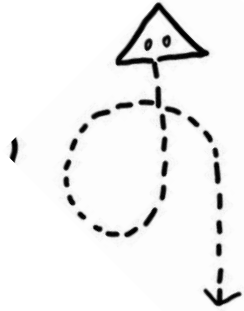
2. **Bike Path**
Soffit and Structure Treatment



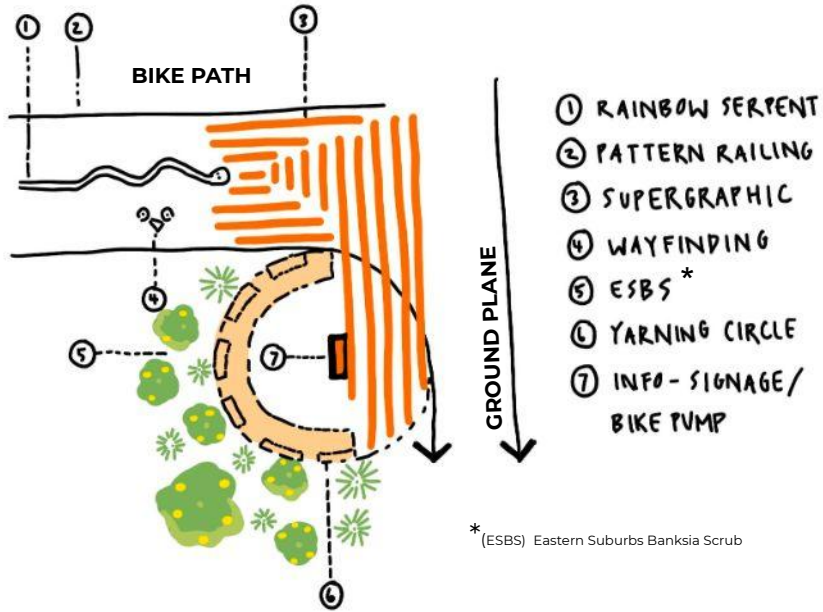
3. **Connection to Bridge**
Gateway Signage

Design Opportunities

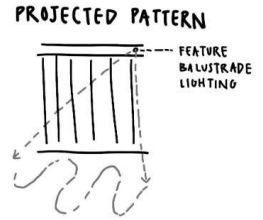
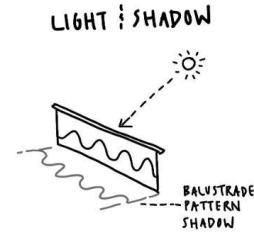
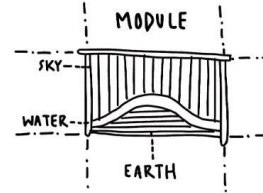
Art under the loop - either pavement, sculptural, lighting feature etc, can enhance the space inside the loop option



Key Strategies



2. Pattern Railing



4. Wayfinding



7. Info-signage/Bike Pump



Acknowledging Moruya Materials



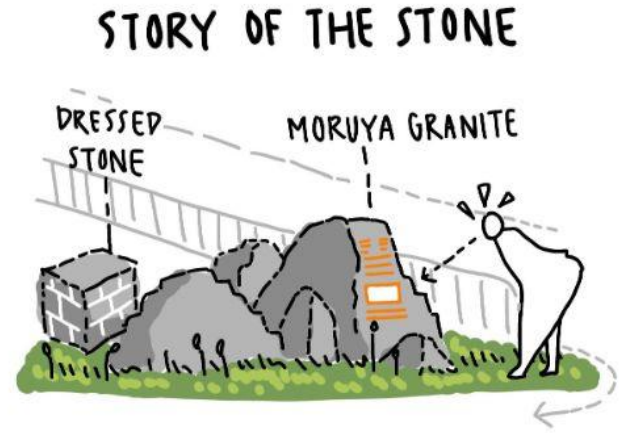
Moruya Quarry



Dressing Granite Blocks

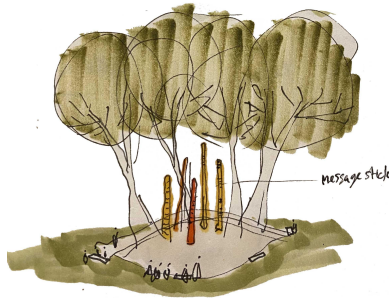


Lifted Masonry for Pylon Tower



The Pedestrian Experience

A space to celebrate culture, such as a viewing, yarning or sitting place with references to local design and stories allowing leaders to tell the story.



Integrated Art High quality photo / print of local artist, or electronic or light display artwork. Example below is of Reid Highway WA upgrade with Noongar design translated by artist Drew Straker through a community led co-design process.

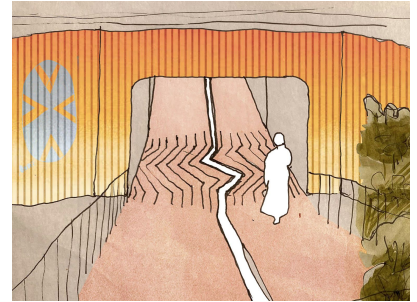
Client: Decmil / Main Roads WA



Storytelling and wayfinding devices help connect people and orientate them to Gadigal and Cammeragal Country and the stories and history that came before. Signage, surface etching, sandblasting of language etc.



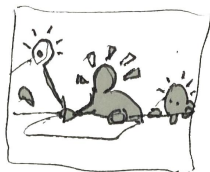
Undercroft spaces, abutments and substructures can be activated with bright and meaningful Gadigal and Cammeragal design either through direct application, moulding / relief or light installation. This serves the benefit of beautifying otherwise dull features and providing engaging, fun, safe and accessible areas.



How to apply these themes

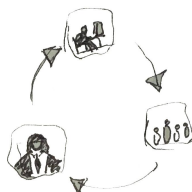
1. Engagement

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



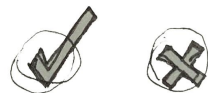
3. Co Design workshops

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



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 Country's 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.

References

1 Parramatta Heritage Centre, *Darug People and the Environment*. Viewed 18/5/2020. Available: <http://arc.parramatta.nsw.gov.au/blog/2017/07/17/darug-people-and-the-environment/>

2 Gammage, B., 2011, *The biggest estate on earth : how Aborigines made Australia*, Crows Nest, N.S.W, Allen & Unwin

3 Hromek, Dr. D.S., 2021, pers comm.

4 Unknown author, Identifying Aboriginal Sites, Aboriginal Heritage Office, viewed 1/6/20, available- <https://www.aboriginalheritage.org/sites/identification/>

5 Vincent Smith K., 2006, *Eora Mapping Aboriginal Sydney 1770-1850*, viewed 12/3/21, available- <https://www2.sl.nsw.gov.au/archive/events/exhibitions/2006/eora/docs/eora-guide.pdf>

6 Unknown author, Great Eora fisherwomen remembered in 'bara' artwork, viewed 16/6/20, available- <https://news.cityofsydney.nsw.gov.au/articles/great-eora-fisherwomen-remembered-in-bara-artwork>

7 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

8 IUnknown author, *Aboriginal Heritage*, viewed 2/7/20, available- <https://www.sydneyharbourhighline.org.au/aboriginal-heritage/>

9 Unknown author, *Cammeraygal*, viewed 4/3/21, available- <https://en.wikipedia.org/wiki/Cammeraygal>

10 Karskens, G., 2014, *Barangaroo and the Eora Fisherwomen*, viewed 2/7/20, available- https://dictionaryofsydney.org/entry/barangaroo_and_the_eora_fisherwomen

11 North Sydney Council, *Coal Loader Sustainability Learning Guide – Aboriginal Heritage*, viewed 1/6/20, available- https://www.northsydney.nsw.gov.au/Waste_Environment/Sustainability/At_School/Sustainability_Learning_Guide

12 Hoorn J., *The Lycett Album*, viewed 16/6/20, available- <https://www.nla.gov.au/sites/default/files/thelycettalbum.pdf>

13 Unknown author, *Identifying Aboriginal Sites*, Aboriginal Heritage Office, viewed 1/6/20, available- <https://www.aboriginalheritage.org/sites/identification/>

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- <https://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>

