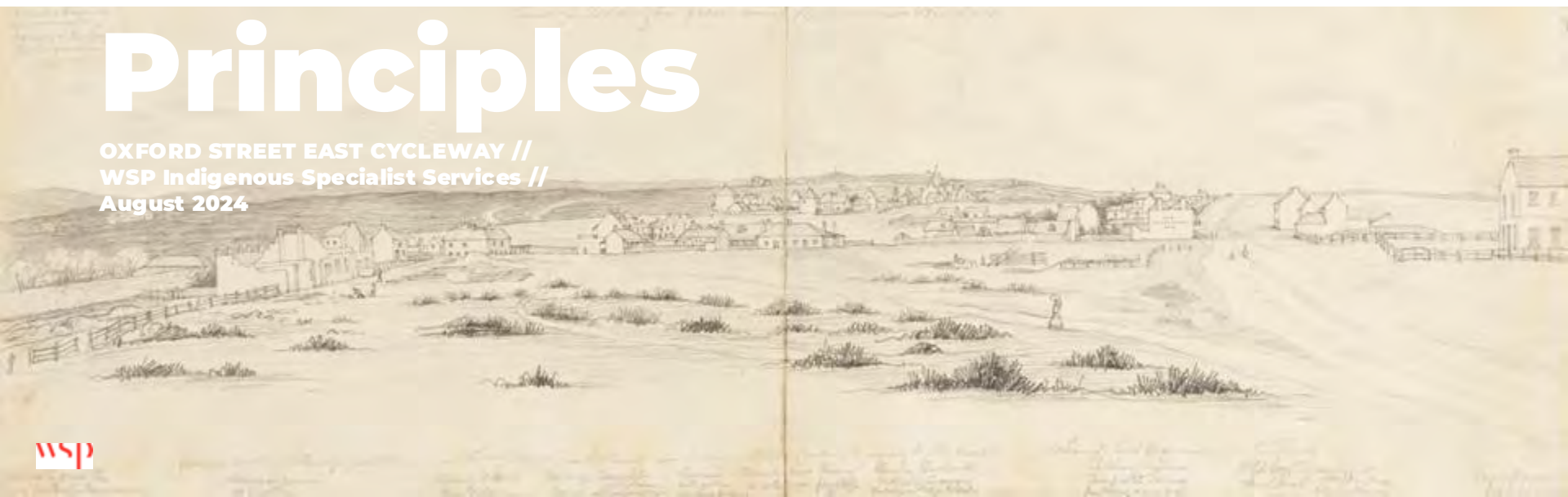


CONNECTING TO COUNTRY

Aboriginal Design

Principles

OXFORD STREET EAST CYCLEWAY //
WSP Indigenous Specialist Services //
August 2024





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

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

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

Front cover: View of Paddington from my bedroom window, 1853 [pencil with additional manuscript annotations on drawing], 1853, John W. Hardwick, State Library NSW

*This document acknowledges the
Elders, past and present, of the
Gadigal People as the Traditional
Custodians of the land and its
knowledge.*

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

Darug language

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 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.

Rose Bay carvings of shields and fish, only seen after storms move the sand away and at very low tide.



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?

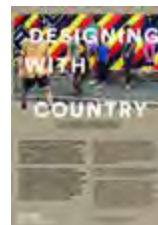
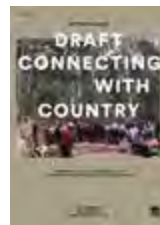
**Country, over
Community, over
Individual**



Country focused design

Guiding principles

This document has been produced with information sourced from publicly available desktop research on Country, people and culture and will develop / change based upon ongoing consultation with Aboriginal people with connections to Sydney CBD.



Aboriginal Co-design process

We aim to follow this process of co-design to enrich the design process and opportunities for Aboriginal people to be involved in the project.

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



Executive Summary

This document aims to

1. Provide further cultural context and competency for anyone with interest in the Oxford Street East Cycleway project.
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.

Summary

Opportunities in this document were generated from co-design activities with local Aboriginal Knowledge Holders. These opportunities, agreed by the Aboriginal Elders, include:

- **Item A: Heritage signage** - with text and image communicating Aboriginal site themes as communicated by the Elders
- **Item B: Native planting** - with correct planting based on what Country wants
- **Item C: Heritage tree guards** - with cultural patterns based of Gadigal design vernacular
- **Item D: Aboriginal art on cycleway - with Gadigal design vernacular (totems, shield patterns etc)**
- **Item E: Pavement patterns** - abstract patterns of Country in brickwork
- **Item F: Cultural mapping** highlighting Aboriginal place based elements



Country, People, Culture

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

Curated 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.'*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.³

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.⁴

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



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

Country

Country

The Country of the Sydney basin is traditionally inhabited by people of several language groups, including Darug (Dharug) and Dharawal (Tharawal). Within these language groups there are at least 36 groups.⁵

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.⁶

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.⁷

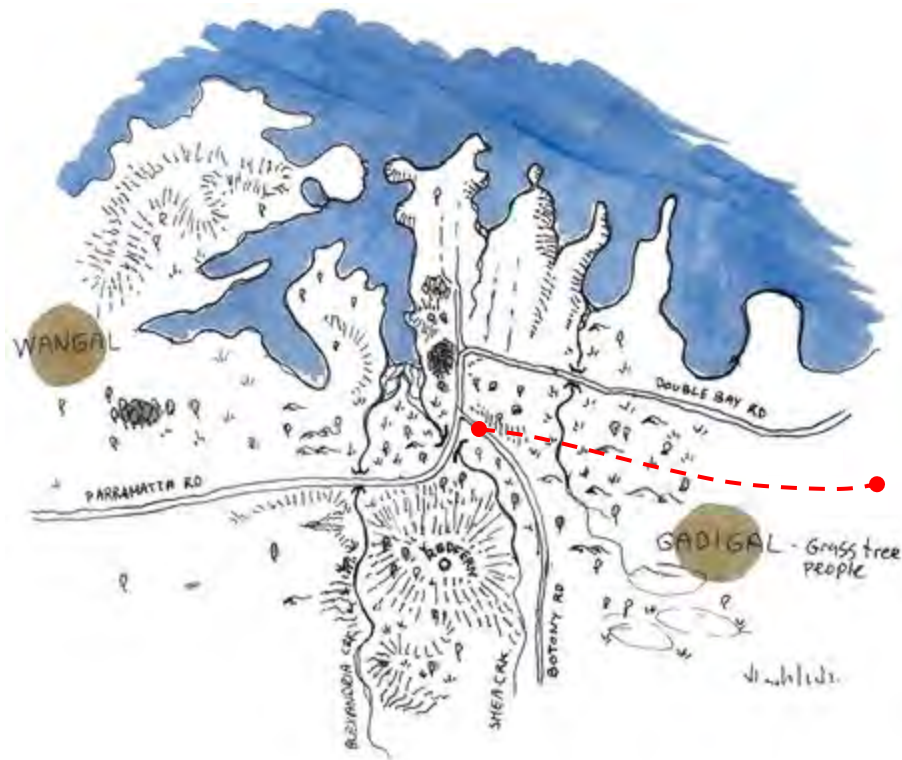
Alternative names: Dharruk, Dharrook, Dhar'rook, Darrook, Dharug

Coastal Country and People

Eora is the name given to coastal people around Sydney. The word Eora simply means 'here' or 'from this place'. Local people used the word to describe to the British where they came from and so the word was then used to define the Aboriginal people themselves.

Traditionally people moved seasonally between camps accessing different resources. The main coastal diet was fish, with men using multi pronged spears and women using hooks and lines. They fished from Nawi which are canoes made of bark. Women also gathered shellfish and plant foods such as fern roots and native figs.⁸

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 ruptured, more than half the people died from smallpox.⁷



Gadigal Country

Gadigal Country

Gadigal is one of the languages found within the broader Darug language group.

Gadigal land extends from Burrawara (South Head) through to Warrane (Sydney Cove), Gomora (Cockle Bay-Darling Harbour) and possibly to Blackwattle Creek, taking in the wetland sand and dunes now known as Redfern, Erskineville, Surry Hills and Paddington, down to the Cook's River.⁹

Gadigal People

The Gadigal (Cadigal) are a harbour dwelling saltwater people. The suffix 'gal' denotes 'people of', and Cadi (gadi) may be the name of the grass trees (*Xanthorrhoea* species), the flower stalks being used as spear shafts.

Another theory is that Cadi is the name of the freshwater creek at Camp Cove, others suggest that it may be Kutti the traditional name of what is now called Watson's Bay.

^{9, 10}



North-West View taken from the Rocks above Sydney in New-South-Wales, for John White, Esqr, State Library NSW

Gadigal Pathways

Well established pathways were maintained over generations through the intentional use of fire. One meter wide paths were burnt regularly to keep them clear and open for easy passage.⁹

Many of the first roads in the Sydney basin are believed to be following Aboriginal pathways including Parramatta Road, Botany Road, Williams Street / Old South Head Road and the Pacific Highway.

One notable path runs from Blackwattle Creek at the Brickfields Village (now Chippendale) southwards to the north shore of Botany Bay, it is the forerunner of Botany Road.⁹

Obed West, who often hunted with Aboriginal people at Botany Bay during the 1830s, wrote in the Sydney Morning Herald (1882):

*"The blacks called Long Bay 'Boora', ... [it is] the principal camping place for the aboriginal [people] between Sydney [and Botany Bay]. Several well-beaten paths led down to the bay."*⁹



Sydney and environs, etc. shewing particularly the waters of Port Jackson, "A Cowan & Sons / 1852 / Patent", State Library NSW

Gadigal Pathways cont.

Muru = Walking Track

Oxford Street follows a walking track that evolved over time, the traditional word for which is **mur**. It crossed east along the ridgeline from **Warrane** (Sydney Cove) and lead around the bays to the southern headland of the harbour.

In 1803, convicts cleared this track to provide access to the signal station at South Head, which had been built 10 years before.

This thoroughfare was upgraded in 1811 for wheeled vehicles. In 1875, the section of the South Head Road between Hyde Park and Paddington was renamed Oxford Street.¹⁰



Traditional
Pathway
connecting
the coast to
Warrane
(Sydney Cove)

Gadigal People

Rickety Dick's Toll Gate

Rickety 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.

Rickety 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, Rickety Dick was sometimes described as the 'King of the Woolloomooloo Tribe' and the 'Chief of the Rose Bay Tribe'.¹⁰

For many years Rickety 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

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



Fishing Culture

Fishing Culture and Design

Fish is a staple food for people like the Gadigal who lived along the coast and harbour. Women would make their fishing lines (carr-e-jun) by twisting together strands of fibre from kurrajong trees, cabbage trees or flax plants. Sometimes animal fur or grass was used.¹³

The distinctively crescent-shaped fish hooks, called **burra** or **bara**, were honed from the broadest part of the turban shell. The pearly reflection of the hook would have acted as a lure.¹³

Women were the makers of the fish hooks. They would rub the shells down on sandstone rocks until thin enough to cut a hole and then shaped into a crescent shape. Watkin Tench noted that Barangaroo was making a fish hook when he visited their camp on the north side of the harbour.¹⁴

The skill of the women in catching the fish and navigating the changeable harbour conditions in their modest **nawi** was also greatly admired. Their skills are described in detail in journals and captured through multiple watercolours. These artworks show fisherwomen in nawi with fires going, fishing, minding and feeding their small children.¹⁵

Barangaroo

Barangaroo was an influential Gammaraygal woman, her power came from her role as a hunter and provider. She provided her group with fish caught in and around the harbour, using her nawi canoe.¹⁵

Unlike the settlers, Barangaroo would only ever catch enough fish for her people's immediate needs. When she witnessed settlers catch about 4,000 salmon, more fish than they could possibly eat, she was outraged. This fiercely independent woman perhaps could see the demise of her traditional way of life.¹⁵



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



Fish-hook made of shell, vegetable fibre (turban shell Ninella torquata) British Museum



Fishing-net made of cord (vegetable fibre). © The Trustees of the British Museum

Eora / Darug Design

Darug 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.

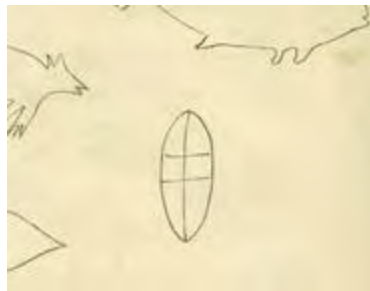
Shields were coated with white pipeclay and often painted with a red vertical line crossed by one or two horizontal lines. This design is unique to Eora / Darug Country shield and carved patterns.⁸

Carved trees have designs carved either into the wood or bark. Surviving examples are usually those in which the designs were carved into the wood. Designs were carved on trees around burial and ceremonial grounds. The designs were usually geometric patterns representing totemic affiliations. There are no living carved trees in the Sydney region today.

Scarred trees are classified separately from carved trees. They have scars where a section of bark or wood has been removed to make canoes, shields and baskets or to cut footsteps up the tree trunk to gain access to possums or honey in the treetops.⁹

which red stripes were painted. Based on these historical descriptions and illustrations, two poorly documented wooden shields held by the Australian Museum, one with a red-on-white design (Plate 17) and the other with red stripes, have been attributed as probably coming from the Sydney (Port Jackson) region.⁸

Incised designs on the few decorated Sydney region objects that have survived in museums and appear in illustrations by the early colonial artists are principally lines — straight, zig-zag, wavy or curvilinear, sometimes in pairs but up to four parallel lines are shown.⁹ A shield with an incised design, that was collected at Windsor, is held in The Australian Museum in Sydney (Plate 17).⁸ Examples held in British museum include 'Bungaree's' club in the Pitt Rivers Museum (University of Oxford),¹⁰ and a boomerang in the British Museum (London).¹¹ The designs are relatively open and sometimes 'dots' occur between the curves or angles. Closely crow-



⁸ Charles-Alexandre Lesueur, *Indigenous Weapons - Sydney Region (1802-04)*, Australian Museum

Historic Images



Old South Head Rd, now
Oxford St, 1842, John Rae, State
Library NSW

Historic Images



Looking down Crown Street
from Oxford Street, Samuel
Elyard, State Library NSW

Historic Images



Old South Head Rd, now Oxford St,
1842, John Rae, State Library NSW



Community Engagement

This section covers what Knowledge Holders said about this site and its relationship to Country, people and culture.

Engagement session 1: Yarn with Auntie Rhonda Dixon

This first engagement session was held in early 2023

Auntie Rhonda Dixon is a Gadigal/Bidjigal/Yuin Elder and Traditional Descendant from the Sydney (Warrane) and saltwater basin and the South Coast of NSW.

Auntie Rhonda made the following suggestions, comments and observations during the engagement meeting:

- **Protection of Mother earth is key** – links to sustainability. Being sustainable is a way to connect with Country.
- **Responsibility for Country is key**, we need to be responsible in how we treat Country.
- **Redfern is a key place of significance** for Aboriginal people. It is close in geography to Oxford Street.
- Auntie suggests **the project is more than a cycleway** it could be about rejuvenating an iconic street of Sydney
- Auntie identifies that **Oxford Street is an original Aboriginal walking track** and was likely 'well used'
- Auntie comments that many people who used to live in the area were relocated to La Perouse mission.

- Auntie reflects that there are a **lot of ways to interpret Country** in a place like Oxford Street – the chemists through medicines/herbs, trees and native shrubs provide ways to connect.

- There is a **connection to Taylor Square** and locations on Campbell Street for political organising, meetings and Aboriginal rights activism.

- The **black duck** is Auntie Rhonda's personal totem

- There are strong connections to Centennial Park

- Auntie Rhonda wants to see the **use of native plants**, herbs, plaques and **acknowledgement of its original use as a walking track** as ways to Connect with Country.

- **Victoria Barracks is a key place** as there are links to Aboriginal soldiers who work and stay there in the past and today.

- The annual Mardi Gras is led by the **First Nations float**

- Auntie observes there is a connection between **Oxford Street and LGBTQIA+ mob** and this may be explored in the design.

Engagement session 2: Yarn with Aunty Barbara Simms

This first engagement session was held in early 2023

Aunty Barbara Simms is a well-known La Perouse Aboriginal elder, born and raised on the beaches of Lapa. She is a Bidjigal and Wadi Wadi woman, Aboriginal health worker and an Elder in the Aboriginal community.

The following information was shared by Aunty Barbara regarding the cultural features of the area for consideration in the design of the Cycleway.

- Aunty Barbara identifies that the **Paddington Hospital and the Barracks are key places** along Oxford Street with important Aboriginal history.
- Aunty suggests there may be original **Aboriginal meeting and trading points** along the street.
- Aunty identifies that **any locations with views to the harbour** are key places due to connections to fishing and traditional resource collection.

Aunty suggested that the **use of Aboriginal motifs** could be included in the design outcomes that can assist **to tell a story** along the corridor.

Aunty discussed the **importance of mullet to Aboriginal people** in this area. This may be an interesting theme to include.

Aunty pointed out that **the courthouse is a key place** for Aboriginal people, and is known for famous First Nations' cases.

Aunty also suggested **using Aboriginal motifs** for the bike lane to **help the users to connect with Country** as they use the infrastructure.

Aunty also identifies that **Centennial Park** is an important meeting place for Aboriginal people.

Aunty makes the suggestion embedding Aboriginal culture, heritage and history along the route. She also like the idea of **including storeys of European occupation**.

Engagement session 3: Yarn with Gujaga Foundation

This engagement session was held in July 2023

The Gujaga Foundation is the peak organisation leading language, cultural and research activities within the La Perouse Aboriginal community. Gujaga works collaboratively with Elders, knowledge holders and leading academics. Gujaga provides services to educational, cultural and corporate organisations relating to our cultural area within eastern, southern and south western Sydney.

- There is **resistance to cultural immersion**, subtle ways of immersion work more effectively.
- How do you **culturally immerse a cycle way**?
- Risk of contradictory information, inaccurate.
- Risk of poor communication as project is broken into mini project stages.
- Potentially **get information verified and endorsed** by Aboriginal organisations.

- Gujaga has a great relationship with the Woollahra council, City of Sydney not so much as of right now.

- Aim for uniformity.

- **Story of the Barracks:** Aboriginal people served in WW1 and WW2, potential for a tribute to the fallen from the La Perouse area, there were horsemen in WW1, there is also a special medal that is an attraction in La Perouse because of its rarity.

- **Taylor Street:** is significant

- Planting **Native Plants** at pocket parks.

- A dozen 'pocket parks', could be used as there is room there.

- **Paddington area** is significant

- In front of **barracks is significant**

- **Centennial Park** already has some cultural trails, perhaps we can link to this?

Engagement session 4 - Walk on Country

On the 6th of September the Elders met with the cycleway design team and the WSP engagement team to do a Walk on Country. They talked about cultural themes that can be integrated into the design of the cycleway. The following are notes of what was shared.

Walk on Country notes:

- Oxford Street has many streets in Sydney would have been a **walking track used by First Nations people** and other tribes to the shore of Sydney (Dreaming tracks) (RD)
- There would have been signs on trees in the way **Tree scarring, ring trees**, also different designs to differentiate men's and women's area (RD)
- Paddington Hospital **Women's birthing place** (AB)
- Oxford Street Track would have been used as a **track for migration to the shoreline** (AB)
- Centennial Park was a known **camping place** for the mob, and **bora rings** (RD)

- A narrative or theme could be (Way to the Beach walking track) **Emu and Kangaroo Tracks** (AB) **Whale dreaming** story (AB)

- Victoria Barracks was once a **jail for the First Nations** people, also First Nations soldiers signed in on at the Barracks when joining the wars (RD)

- It is known that there were **wetlands** from Moore Park (Near Oxford Street) to La Perouse along with sand dunes which was **inhabited by the sand goanna** (RD)

- **Use traditional Country colour palettes** within the design (AY)

- **Paperbark tree, Jewelry tree, and the Jacaranda tree**, is a good native tree along the corridor (AB)

Key:

(RD) Uncle Ray Davidson

(AB) Aunty Barb Simms

(AY) Aunty Yvonne Simms



Design ideas

This section offers some high level design ideas for inclusion of cultural elements into the design.

Our aim is to Connect the Project to Country

Connecting the project to Country

Sydney has always been an important place of gathering for Aboriginal people, overlooking waterways and old tracks that head east along Oxford St towards the coast, west to Parramatta and beyond and south to Botany Bay and further.

How might we honour Country and ensure it's dignity is still intact after the project?

Built infrastructure can honour Gadigal Country and the culture associated with this land through tangible and intangible outcomes.

Open up the site

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

How might we bring people closer to the site, make them stay longer, and learn a bit about Gadigal culture?

Celebrate Country

This project will be an entry point to the city for many people using this cycleway. How can this infrastructure celebrate Country and their connections to this area?

Can the project provide a space to celebrate this important entry to the city and have elements of education and teaching about Aboriginal values?

Share our stories.

Sydney 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.

How might we tell the stories of this Country and it's first peoples in the design of this building? What are the appropriate stories / themes to tell?

Potential use of Gadigal design



Entry statement,
significant site marker
sculpture referencing
Gadigal Design.

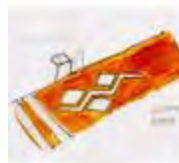
MU
RU
BA

**Language and
naming**

Can we name this place, or
investigate the
appropriateness of dual
names?



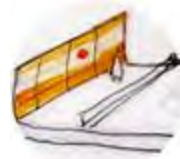
An iconic design
sculpture / element to
mark important gateway
or zone.



The ground plane.
Pathways with
Gadigal patterns in
coloured asphalt



Bus station design -
patterns and artwork



Wall treatment,
murals, surface
etching, internal
design etc



Sculptural elements,
landscape
communicating
stories and design.



**Resting / yarning
place** Gadigal design
treatment in
pavement, seating,
landscape art.



Activism There is a connection to Taylor Square and locations on Campbell Street for political organising, meetings and Aboriginal rights activism.

Connection to St Downing
- Aunt Rhonda wants to see the use of native plants, herbs, plaques and acknowledgement of its original use as a walking track as ways to Connect with Country.

Aboriginal Service
Victoria Barracks is a key place as there are links to Aboriginal soldiers who come from La Perouse

Meeting
Aunty also identifies that Centennial Park is an important meeting place for Aboriginal people

Plants
Planting
Native Plants
at pocket
parks.



Potential Themes



'Muru' / Pathway Narrative. A cultural journey along Oxford St

"Oxford St was a walking track used by First Nations people"

Uncle Ray Davidson



Earth and Sky patterns in horizontal and vertical lines are iconic Sydney Aboriginal design

"..the use of Aboriginal motifs...can assist to tell a story along the corridor."

Aunty Yvonne Simms



Signs marked into the landscape

"..there would have been signs on trees in the way tree scarring, ring trees, also different designs to differentiate men's and women's areas"

Uncle Ray Davidson



Important Totems

This has always been the way to the beach.

'..a narrative could be follow the emu and kangaroo to the beach and whale dreaming place.'

Potential Themes cont.



Truth telling along the line.
Aboriginal people have been moved off or murdered for their land for Oxford st to be inhabited by the colonials

"Victoria Barracks was once a jail for the First Nations people"

Uncle Ray Davidson



Colours of country can reflect the 6 seasons, and colours of Gadigal Country

"..you should use traditional Country colours within the design. Reds, white ochre"

Aunty Yvonne Simms



Landscaping - 6 Season represented in plant selection

"..there were wetlands from Moore Park to La Perouse along with sand dunes which was inhabited by the sand goanna"

Uncle Ray Davidson

Strengthen the identity of Country

The identity of Country can be shared with users of the bike path through using plants that belong to this place.

The Sydney Basin Bioregion is one of the most species diverse in Australia due to the variety of rock types, topography and climate.

Introduced species reduce the identity of Country. The solution is to preference local species that belong to this part of Sydney.

This will enhance biodiversity and amenity while strengthening a sense of place.



Aboriginal design examples



Aboriginal design - urban design / landscape





Summary of Country in Design

This section is a summary of cultural design opportunities for inclusion into the cycleway

Summary of Country in Design

There are multiple opportunities for inclusion of Country derived themes to be included in the design outcomes for the cycleway. Refer to the Project Concept Urban Design Plans for further information on locations.

- A.** Along the route there can be informative signage talking about the Country, culture and history of this place.
- B.** Increase biodiversity through vegetated verges and edges to soften the streetscape and increase amenity.
- C.** Decorative tree guards will tie in the themes emerging from engagement with relevant Aboriginal Elders.

Item A



Heritage interpretation signage in footpath

Item B



Native street tree + shrubs
Final species to be agreed with council

Item C



Heritage interpretation in tree grate
Artist to develop concepts based on elder engagements

Summary of Country in Design

D. Coloured patterns in the cycleway that incorporate colours, themes and features of Gadigal Country can strengthen ties with place for users of the cycleway. Refer to the Project Concept Urban Design Plans for further information on locations. Areas around Taylor Square can have the LGBTIQ Rainbow colours to strengthen the identity of this unique area.

E. Plaques or brickwork could feature repetitive patterns using recycled / repurposed bricks to further enrich the ground plane and enable wayfinding.

Item D



Surface art on cycleway by Aboriginal artist (D and E)
Artist to develop concepts considering elder inputs

Item E



Aboriginal heritage
interpretation in paving
Concepts to consider elder inputs

Item A. Example of signage

Share the story of this site, that will inspire readers to think about history and the Aboriginal connections to this place.

Elders can help write the story that will include their knowledge and cultural input.

An image can complement the text, along with the compelling story.

Text telling the story of the site

Image relating to the above text

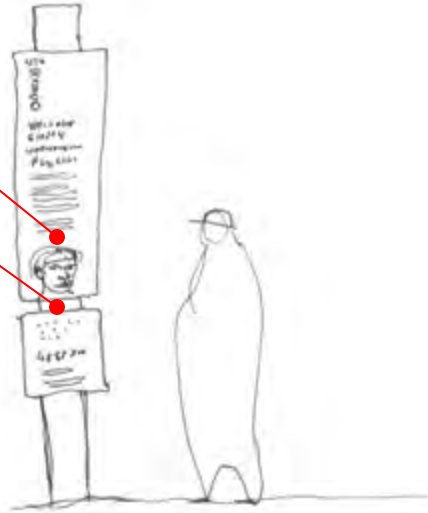


Photo of example council signage

Item B. Increase Biodiversity

There is an opportunity to green up the cycleway which will have multiple benefits to the users of the area by:

- Reinforcing the identity of Country by including species that belong here
- Increasing biodiversity and habitat
- Decrease the heat island effect
- Increased permeability across the cycleway
- Increased amenity for pedestrians, cyclists and motorists
- Reduced risk of jaywalking and increased pedestrian safety

Approach would be to identify areas along the cycleway where the green verge can be applied, and creation of an appropriate planting palette that includes durable local species that can either create a barrier or maintain visual access, as needed.

Recommendation:

- Identify appropriate species from the City of Sydney and Woollahra Council tree lists that belong in this ecosystem. Subject to further development and discussion with City of Sydney and Woollahra Council.
- Engage Knowledge Holders to provide additional advice on what trees and ground covers to include. *Indigigrow* and *Wildflower* are two local Indigenous businesses that would be suited to give advice for this.



Precedence : Malop Street
Green Spine in Geelong

Item C. Tree Guards inspired by Country

Attractive tree guards inspired by themes emerging from Gadigal Country will enhance the connection and user appreciation of this unique place.

Potential themes could include totems of Gadigal Country such as the Grass Tree, Whale, Eel, Emu.

Gadigal Language can be included in the design to enrich the experience.

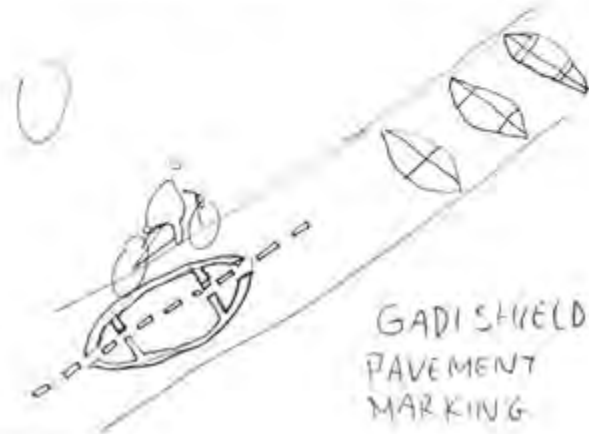
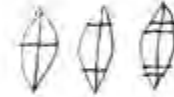
An Indigenous local artist who holds connections to Gadigal Country could be engaged to develop artwork for the tree guards and other associated street furniture.



Example of a decorative tree guard



GADI SHEILD
TREE GUARD



GADI SHEILD
PAVEMENT
MARKING

Item D. Iconic graphic for cycleway

An iconic pattern that people recognise as local Aboriginal themes through patterns, animals, etc, in a contemporary style which adds complexity to the design.

Patterns can be used at key locations to communicate themes specific to the cycleway. For example as it keys to a key high point, with a view of the harbour, it can communicate similar cultural themes in the graphics.

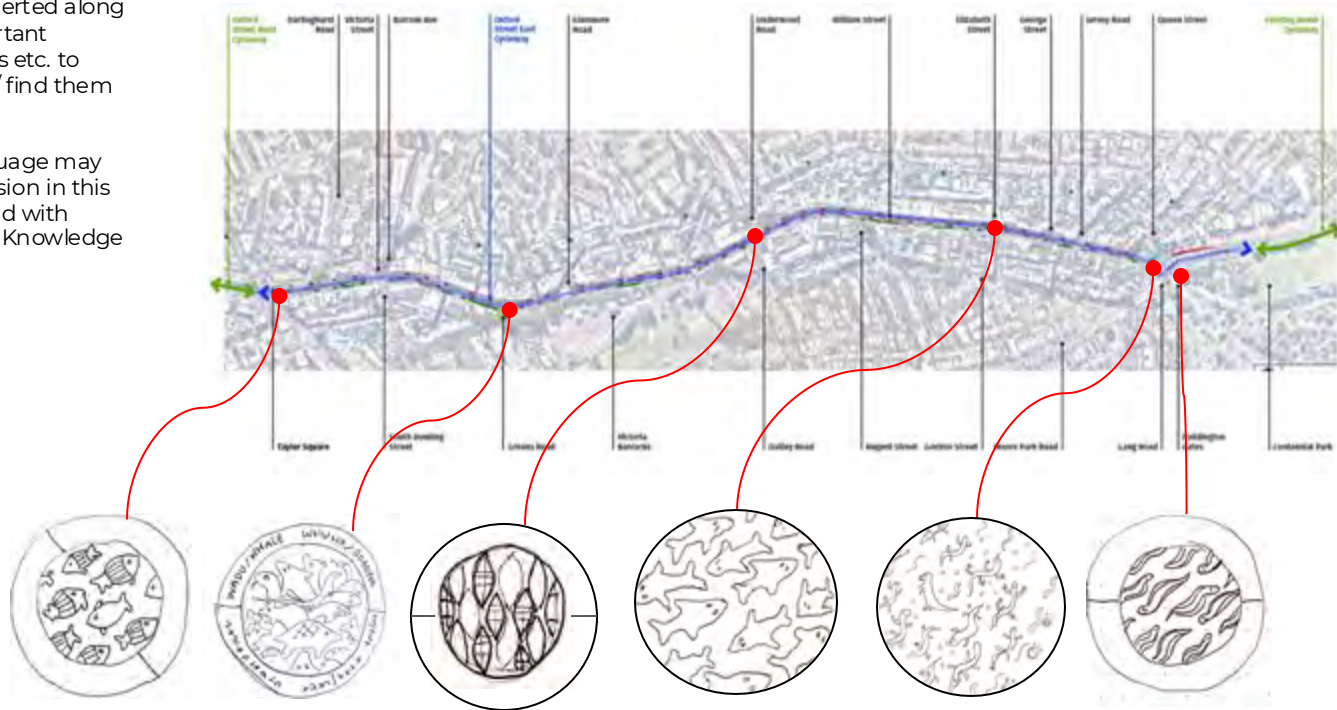


Test graphics for pattern
Test graphics for pattern

Item D. Iconic graphic for cycleway

Examples of iconic pathway design to represent a key theme.





Additional Elements and Considerations: Motifs for storytelling

“..the use of Aboriginal motifs...can assist to tell a story along the corridor.”

Aunty Yvonne Simms

During a 2023 Yarn about the project



Pakeia Rennie artwork shows motifs from Pāiā tribe

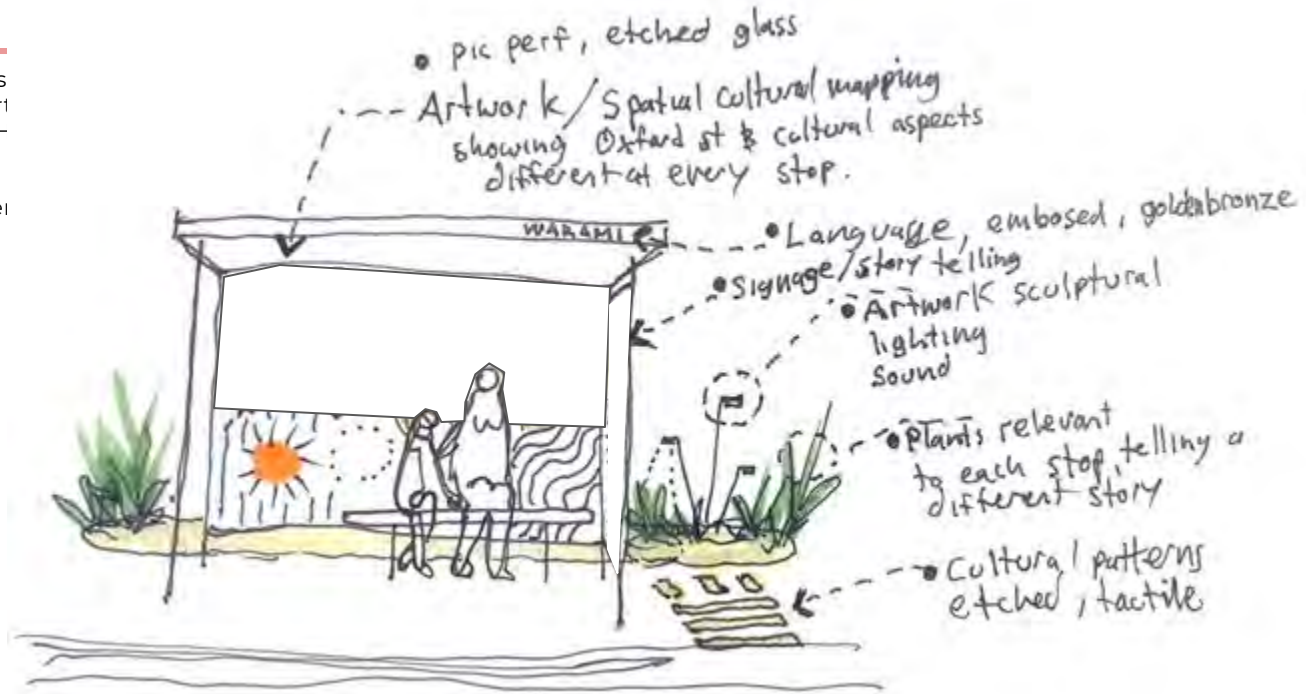


Auckland (see: Pāhā with Aunty (8))

Additional Elements and Considerations: Bus station design

Culture can be communicated in many ways the bus stop design opening up many opportunities to engage with local Aboriginal Knowledge and artists.

This concept is subject to further development discussion with City of Sydney.



Additional Elements and Considerations: A cultural mapping

Cultural mapping highlighting important animals, patterns, places etc. Potential for this to be a 'key mapping' showing other plaque locations along the cycleway indicated to create a 'treasure hunt / find them all' type event.



3m



Example of graphic for cultural mapping showing important totems, places language, topography etc. Sketch by Michael Hromek

Additional Elements and Considerations: Bike racks from Country

Some of the facilities for the users of the cycleway can be inspired and respond to Gadigal Country.

Bike racks can incorporate relevant themes, colours and patterns emerging from the engagement with Elders. This can strengthen the connections to place, culture and history enriching the user experience.

These examples from northern NSW show how local themes could be incorporated to showcase the features of Gadigal Country.

Gadigal Language may be included in this opportunity, to be guided by appropriate Knowledge Holders.



A local Aboriginal design has been incorporated into a new bike rack in Mullumbidgee, NSW



Peace signs are used for bike racks in Byron Bay, NSW

Additional Elements and Considerations: Aboriginal Spatial Design

Ideas for how different cultural practices could inform spaces along the cycleway.

Themes may be developed and shown through various gathering and resting places.



Recommendations for Detailed Design Stage

We propose the following steps to connect this project to Country:

1. Further participation of Aboriginal Elders and Knowledge Holders.

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.

2. Engage Aboriginal artists to develop designs

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

3. Progressing the Country design ideas represented in this report.

4. Incorporate Aboriginal language into the cycleway, public domain, tree guards and plaques.



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

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