




## ABORIGINAL DESIGN PRINCIPLES





This document acknowledges the elders, past and present, of the **Wiradjuri people** as the traditional owners of Wagga Wagga and the lands knowledge.

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Explorer Mitchell (1839) described “a beautiful plain; covered with shining verdure [lush green vegetation] and ornamented with trees... gave the country the appearance of an extensive park”

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Image above:  
Sennelier Watercolour - Light Yellow Ochre (254)

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

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01

WIRADJURI COUNTRY





# Indigenous specialist services

When our Country is acknowledged and returned to us, it completes our songline, makes us feel culturally proud, and strengthens our identity and belonging.

Wurundjeri Elder, Annette Xiberras.

## Indigenous design statement

Indigenous peoples and the built environment have had a problematic relationship, with settlements, roads, bridges and railways often running through and breaking connection between people and country. Wiradjuri Country and Wagga Wagga is no different.

How can we reconnect the relationship between Country and people? How can Country be represented and enrich/add meaning to the design of infrastructure spatially and in its surfaces? This Indigenous design statement helps to develop the New Australian Vernacular which is defined as architecture, building, landscape or place designed perfectly for the place in which it sits. Combining design with local Indigenous principles enhances peoples connection place, too it's stories and to what came before

We can acknowledge Wiradjuri Country and reveal the latent Aboriginal history of the site through the design elements of the project through place based landscape interventions (architecture, infrastructure, art etc)

The principles set out in this document are a starting point of engagement with the Wiradjuri people and country. While much 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 this more engaging Process.

This document aims to do the following:

- Establish a set of Aboriginal Planning and Design Principles for integration into the Aboriginal Heritage Assessment for the SAP site.
- Provide a broader understanding of Wiradjuri Country
- Consider ways to engage and represent Wagga Wagga Aboriginal community within the planning of the SAP
- Promote sustainable management of Aboriginal Cultural Heritage as per EPA Act 1979 1.3
- Establish criteria and locations for the choosing of potential 'Keeping Sites'
- Establish the idea of Country as an Environmentally Sustainable Design (ESD) Initiative
- Provide concepts for how the SAP might acknowledge Wiradjuri Heritage

## Aboriginal design principles

**Indigenous led/** Indigenous people (designers, elders etc) should be leading or co-leading the Indigenous elements in the design.

**Community involvement/** The local Indigenous community to be engaged in this process, can we use their patterns? Can they design patterns for the project?

**Appropriate use of Indigenous design/** All Indigenous design elements must be approved of by involved Indigenous people / community / elders. If approval is not given, the knowledge will not be used in the project.

## Design approach

**Image - Signage/surface treatment/ walls/art/** Surface treatments using local Aboriginal design knowledge, commissioned from artists, or by urban designers with engagement and approval from community. Signage tells story of the Country and its people

**Space - Indigenous space/ landscaping/** Indigenous Space. A space or landscape where Aboriginal people can have their culture celebrated. Cultural land management practices, firestick farming, daisy yam propagation, etc.

**Language - Wiradjuri/** Sharing language is critical to keeping it alive through its use in the built environment

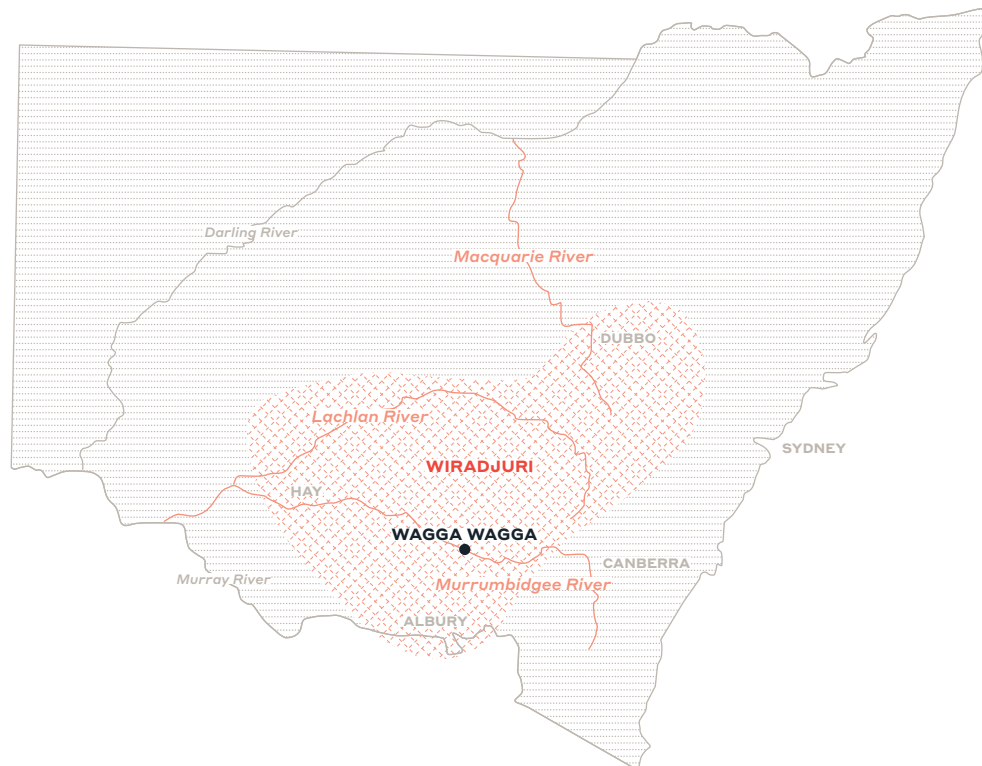
# Wiradjuri Country

The Wiradjuri are the largest Aboriginal group in New South Wales occupying a vast area on the plains running north and south to the west of the Blue Mountains. The area was known as “the land of the three rivers”, the Womboy later known as the Macquarie, the Gulari later known as the Lachlan and the Murrumbidgee, or Murrumbidjeri.

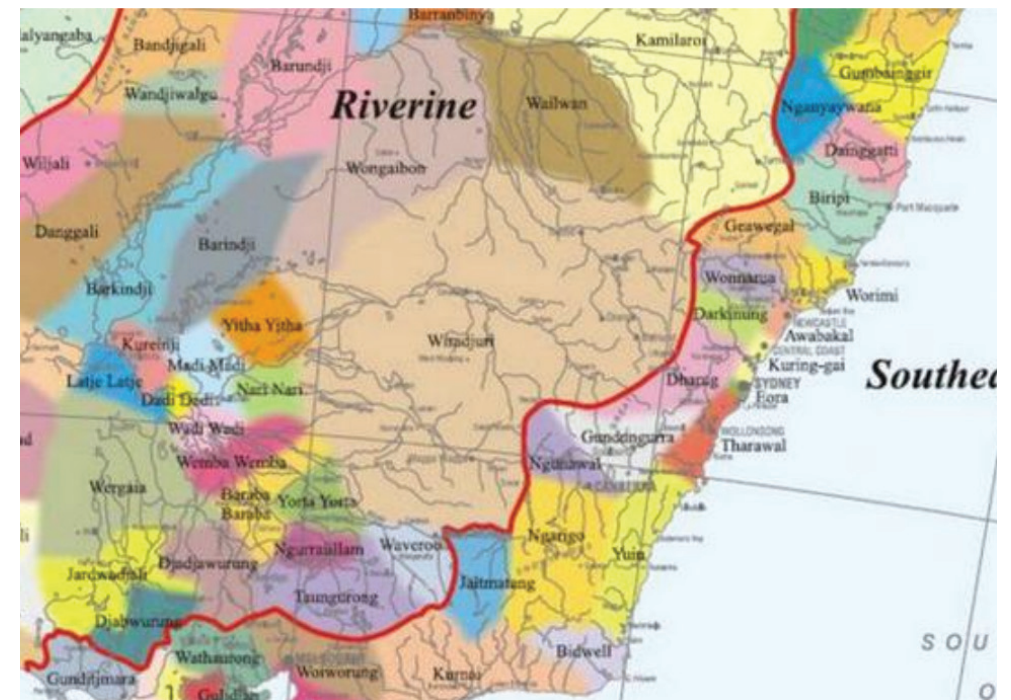
The Murray River forms the Wiradjuri’s southern boundary and the change from woodland to open grassland marks their eastern boundary.

Wiradjuri Country is the land of three rivers;

- Murrumbidgee
- Gulari (Lachlan)
- Womboy (Macquarie)



The name Wiradjuri is derived from ‘wirai’ which means no. The Wiradjuri boundaries, as given by Mr. A. L. P. Cameron are as follows :--” On the west by the Ita-ita tribe, commencing at Hay. On the north-west by the Bargunji tribe (Barkindji). On the north by the Womghibon. On the north-east by the Kamilaroi. On the east by the Nungawal. On the south-east, south and south-west Burrabura- ba. This tribe completes the circuit by joining the Ita-ita.”<sup>5</sup>



# Wiradjuri 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. Wiradjuri Country was described by explorers Thomas Mitchell in 1839 as

*“a beautiful plain; covered with shining verdure [lush green vegetation] and ornamented with trees... gave the country the appearance of an extensive park”*

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,’*

Erroneously they thought this was a thing of nature and could not yet see the sophisticated land management systems implemented by the Aboriginal people.

## A Country curated by fire

Bill Gammage in his book *The Biggest Estate on Earth* 2012, describes how all of Australian Country was designed by sophisticated environmental management practices conducted over long periods by Aboriginal people — in particular, fire-stick farming.

The First Fleet officer John Hunter noted that Aboriginals

*‘set the country on fire for several miles extent.. to clear that part of the country through which they have frequent occasion to travel, of the brush or underwood’*

The mosaic of landscapes in Wiradjuri Country was ‘maintained by Aboriginal burning, a carefully calibrated system which kept some areas open while others grew dense and dark’. This ensured resources were abundant and predictable through the control of Country, but also that habitats and resources were protected and not overused.



On the Murrumbidgee 1929 by Elioth Gruner



Joseph Lycett 1920's Aboriginal Hunting Kangaroo using fire as a tool to root them out of the dark areas into the open



# Wiradjuri people

## Wiradjuri Mayiny - People

Wiradjuri ngurambang (country) was and continues to be protected by Wiradjuri mayiny (people). Wiradjuri ngurambang has a rich history and culture, and an abundance of wildlife and ecological diversity which sustained Wiradjuri for more than 60,000 years through a natural balance that was maintained with mother earth. <sup>4</sup>

- The natural balance was underpinned by yindyamarra (meaning a deep respect and patience), ngurrbul (meaning love) and buyaa (meaning lore). <sup>4</sup>
- Individual identity and clan affiliations were expressed partly through elaborate carvings on wooden implements and on skin cloaks. <sup>6</sup>
- A family usually travelled as a small group, the elders of the community were respected as they are the ones who held power and authority. The Wiradjuri were also a very religious people and believed in a supernatural being called “Balame”. <sup>7</sup>

## Early contact

Explorer Thomas Mitchell acknowledged the many attributes of these Wiradjuri people in his account of the journey. Mitchell noted that his guide, was far taller than any of the white men in the party. Charles Sturt indicated that:

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**“their manners were those of a quiet and inoffensive people, their appearance in some measure prepossessing. The old men had lofty foreheads and stood exceedingly erect when standing or walking. They extract the front tooth, lacerate their bodies, to raise flesh, cicatrices being their chief ornament.”** <sup>12</sup>

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Hume and Hovell's expedition of 1824 noted that the men near Mannus were the finest natives ever seen and were up to 5' 9" tall. Each had a good coat of possum skins and many had reed necklaces. Hume referred to the people as “our friends of the forest.”

At Berry Jerry, the Wiradjuri lived naked and used to grease themselves with fat to keep out the cold. Further east on the Goulburn Plains, in times of celebration, “the natives' hair was glowing with grease and red ochre and decorated with possum tails. Yellow feathers of the white cockatoo were displayed in the beard.”

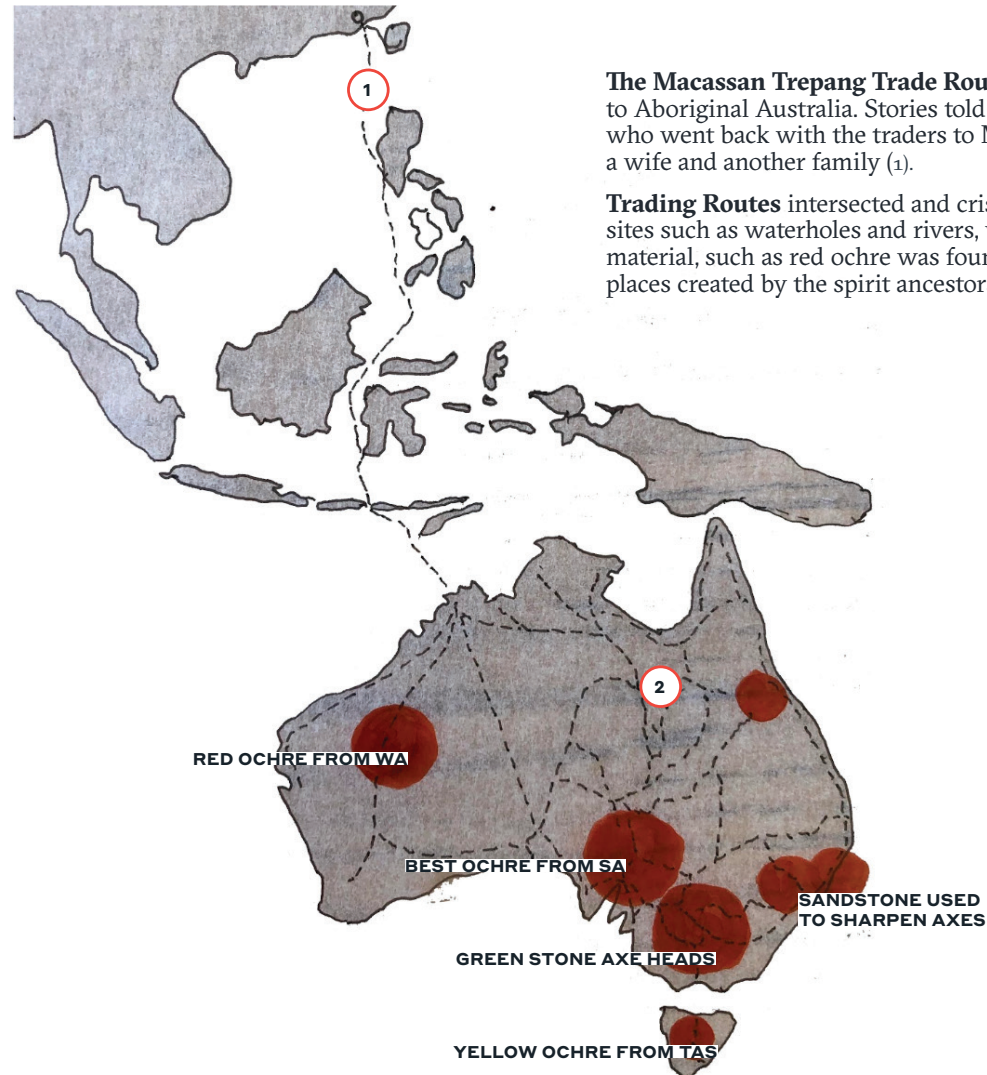
# Wiradjuri pathways

## Stock Routes

Travelling Stock Routes were often based on Aboriginal pathways. Along with the first roads in a settled region, these areas are now great indicators of the exact locations of traditional pathways. These pathways were managed using fire by the original inhabitants to keep the pathway clear and easy to traverse, people had a cultural responsibility to look after these spaces. The pathways also moved between resources such as food sources and waterholes and led to significant areas such as bora rings, campgrounds and meeting places.

The first Europeans used these pathways to move across the landscape with their cattle as they were easy to pass through. These days the Travelling Stock Routes are Crown Lands and not used as often as they once were by stockmen.

These routes are also often rich in biodiversity. As they were not used permanently for grazing but only used intermittently, the flora were not always decimated by the cattle passing through, compared to adjacent heavily grazed paddocks. These reserves offer a haven for such delicate herb species favoured and trampled by sheep and cattle and we can now find food sources such as the yam daisy.



**The Macassan Trepang Trade Route** connected China to Aboriginal Australia. Stories told of an Aboriginal man who went back with the traders to Malaysia where he had a wife and another family (1).

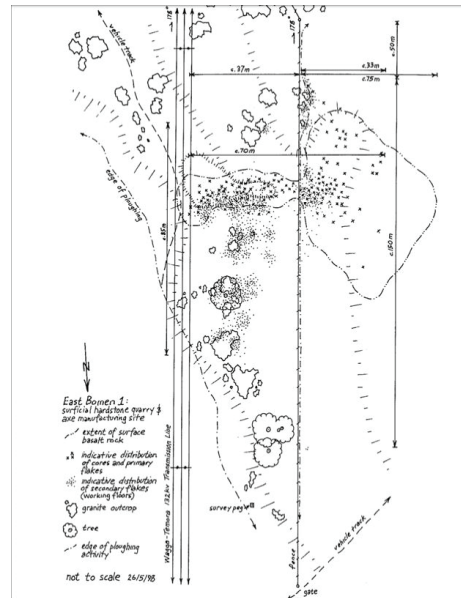
**Trading Routes** intersected and criss-crossed at significant sites such as waterholes and rivers, where a particular material, such as red ochre was found in abundance, and at places created by the spirit ancestors (2).

# Sacred sites

## Bomen Axe Quarry

One of the previously recorded sites is the Bomen Axe Quarry. "Bomen"/"Bowmin" as an Aboriginal word of the Wiradjuri Language meaning "Deep"; apparently taking its name from the deep lagoon on the northern side of the Murrumbidgee River.<sup>3</sup> The 150 m x 70 m site is located on the crest of a spur near Bomen and consists of outcropping granite, naturally occurring basalt cobbles and artefacts providing evidence for on-site raw material acquisition and on-site reduction.<sup>13</sup>

The site of the Bomen Axe Quarry would have served as well as a lookout and men's meeting place. The panoramic view from here includes that of one of the most sacred and highly significant places for Wiradjuri – that of Kengal (The Rock) some 40 kilometres to the south west. Kengal was declared an Aboriginal Place in 2004 (17). It is close to the Murrumbidgee River, and associated billabongs (Bomen, Kurrajong, Parken Pragen) and Kurrajong Plain, all sources of natural resources.<sup>3</sup>



## Modified (Scarred) Trees

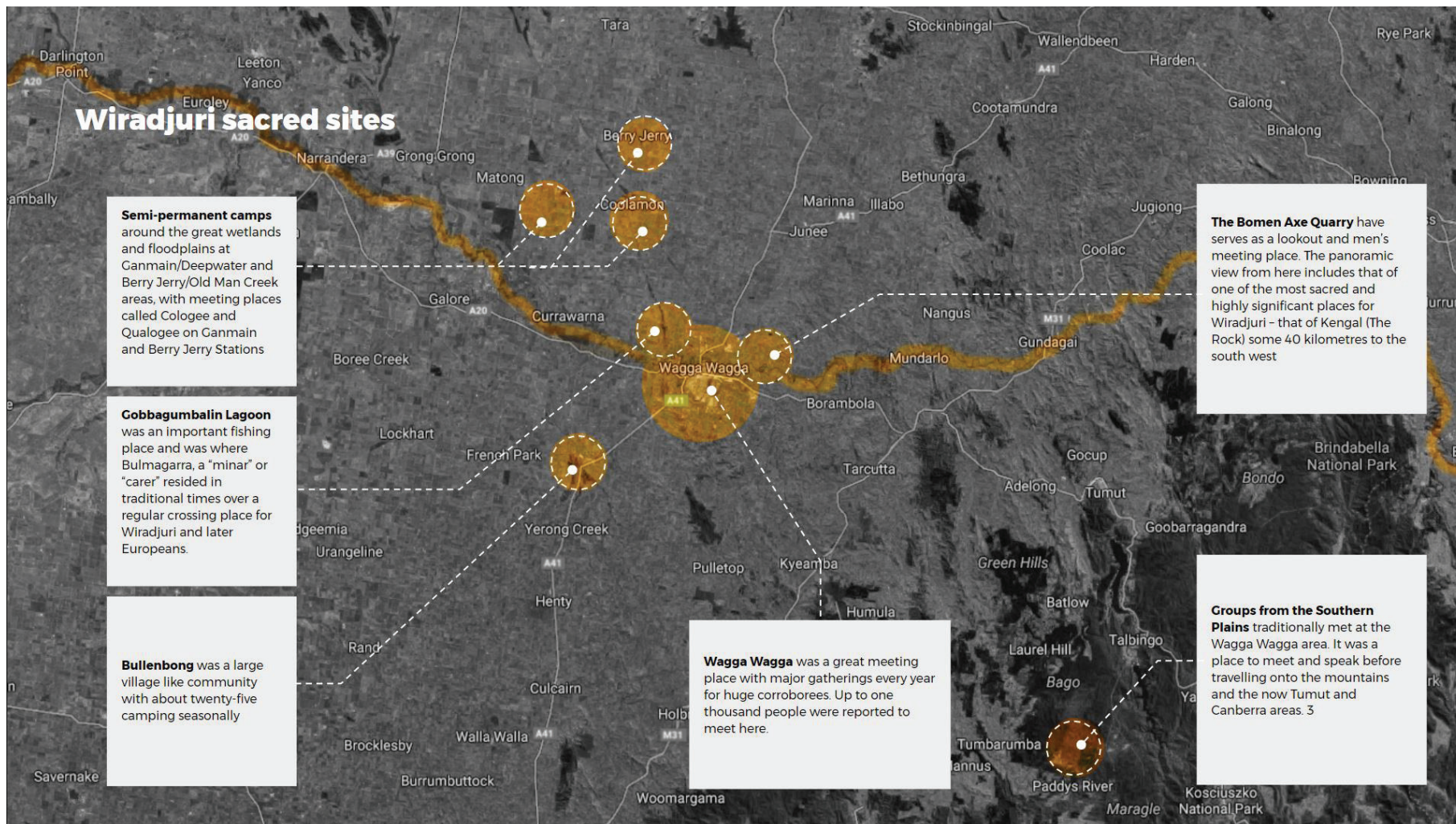
Scarred trees have had a sheet of bark cut out and removed from when the tree is alive. The functions of removed bark include: for building shelter, canoes, carrying containers, fishing platforms, shields and makeshift beds. In other regional areas at least evidence remains where trees were cut into for climbing, to remove possums, grubs, ducks, eggs and honey.

Trees were also cut (carved) for ceremonial or ritual purposes, including at burial and bora ring sites. Some of these have been recorded in the area (Eurongilly/Gundagai) and western Murrumbidgee Province. One tree was recorded, in the field survey for this study, as potentially having ritual significance. Scar trees remain the most visible evidence in the landscape of past Wiradjuri activity.



Above- Scar Tree - For Small Canoe or Burial Container Near Lachlan River 12







# Wiradjuri people - cultural weaving and totems

## Weaving

Wiradjuri people weave a variety of items for multiple purpose including baskets, scoops, dilly bags, mats, water carriers etc. The long leaves of sedges, rushes and lilies were collected to make baskets and mats, or soaked and beaten to free the fibres to make string. Men would cut the bark from the Bark of the Stringybark Tree using it to make rope of various thicknesses. Further separating the useful bits and weave it together to make very strong rope and string. The string was used to make nets for fishing or for catching birds. The rope was used to build houses and for many other daily uses.<sup>24</sup>



## Totems

Each family has a special association with an animal, bird or fish. This is their Totem and each member of the family is linked to the totem through dreaming. You can not harm or kill your totem. Strangers identified each other by totem, and could determine who was friendly and who was not friendly. A man would never consciously kill or hurt someone of his totem. People with the same totem could not marry each other.<sup>28</sup>

### Waa the Crow

Was considered the great mischief-maker of the bush. There are many Wiradjuri stories of his craftiness. However, it is told that on one occasion at least, when he meant to do harm, he actually did good.



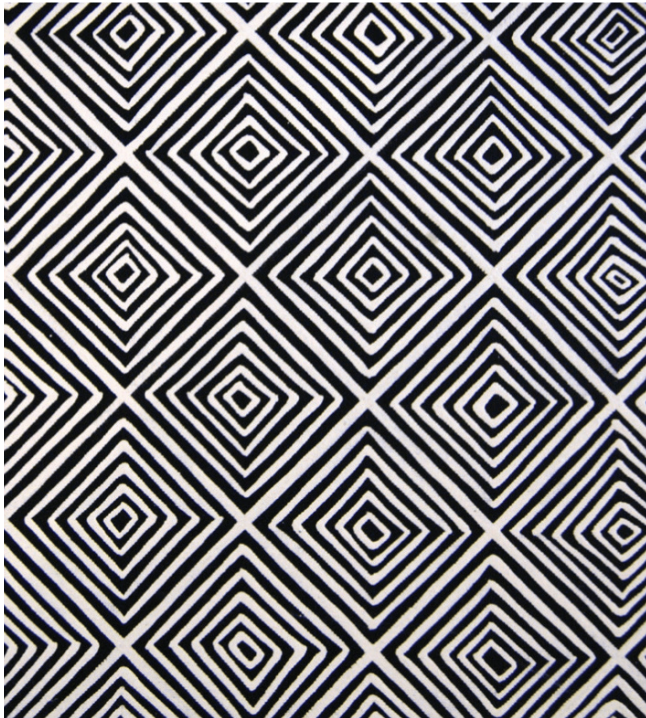


# Wiradjuri artist profiles

## Duncan Smith

Duncan Smith is a Wiradjuri artist based in Canberra. His works are popular for their traditional and contemporary styles whose body of work is based on using ochre in patterns from his tribes scar trees.

“This exhibition is about using my Country to paint with, to gather sacred ochre, to grind and then use it to create paintings... ancestors are always guiding us through the art and tell the story about Wiradjuri sacred scare trees and the significant grounds, rivers, ceremonial grounds and boundaries of countries that the scare trees used to mark.”

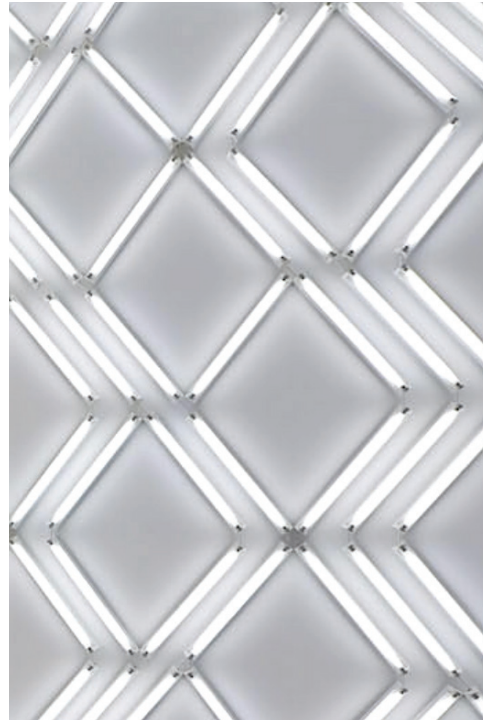




# Wiradjuri artist profiles

## Jonathan Jones - Wiradjuri / Kamilaroi

"The repeating diamonds, chevrons and radiating lines that make up the complex network of murruwaygu hold deep ancestral knowledge waiting to inspire the next generation."



# Wiradjuri language

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One of the strongest connections to Wiradjuri Country is the natural musicality of its sounds, where “in spring the bush used to be a constant choir of song; where from twenty directions at once you could hear the Mopoke call, from one hundred, the curlew”<sup>3</sup>

These sounds are reflected in the Wiradjuri language through the naming of places and living things, the describing, contemplating and understanding of relationships and spiritual matters. Much of Wiradjuri culture, knowledge and tradition was passed on orally through this language, part of which is retained and part of which being restored today.<sup>3</sup>

Language helps to express the complexity of the society. Language groups can be subdivided into groups that named by and identified by their association with a particular terrain or Country such as people associated with stony country, or river country. Language is used to identify who and where they fit into their Country. Their personal identity is strongly associated with that place and the conditions of the place.

In the west of the Wiradjuri Nation live the Nyiampaa (Nyia=language; paa=world). Within the Nyiampaa language group the Belar people live in the west of their language area and get their name from belar tree- *Casuarina cristata* which is the dominant plant in their landscape.

The Nilyah people live to the east and the nilyah tree- *Acacia loderi* is their dominant plant, and the Stone people live where there is no major vegetation type.

In this way people identify with the specific vegetation type or terrain they are living in.

The Nyiampaa also identify with being 'dryland people' or 'waterless people' in comparison to the 'river people' who live further east on the Lachlan Kaliyarrkiyalu and west on the Darling Paawankiyalu rivers.

02

## ABORIGINAL PLANNING PRINCIPLES



# Recommendations

## Recommended Wiradjuri Engagement in Wagga Wagga SAP

**01**

Adopt Aboriginal Planning Principles within the SAP.

**05**

Form a reference group made up of Traditional Owners, elders, artists etc. Client to own and maintain this relationship with community.

**02**

Implement Aboriginal Land Management Practices within i) the whole SAP site, ii) the Keep Sites, iii) the Green Zones and iv) other heritage sites such as scar trees, artifact scatters etc.

**06**

Determine a long term Cultural Land Management Plan with reference group for the Wagga Wagga SAP including Keep Sites. Form a long term plan for how the land should be used, how it can be cared for as custodians.

**03**

Designate Keep Sites. areas to be kept aside and protected from / or earmarked for special development. While final Keep Sites will be determined in conjunction with community, the following gives an indication as to some potential sites with significance to the Wiradjuri.

**07**

Engage the broader Aboriginal community through employment, design, educational or tourism of the SAP. through Aboriginal participation plans, Reconciliation Action Plan etc.

**04**

Plan infrastructure (roads, paths, parks, buildings, facilities etc) for the appreciation of Wiradjuri sites within the SAP area and for intended future use.

**08**

Incorporate Wiradjuri design to influence the theming of key public spaces and places of cultural significance. See section 3.0 and 4.0 for examples.



# Understanding Country

An Aboriginal person's connection to Country is personal and highly contextual to region or place. Each person was a custodian for where they lived, to ensure it was always abundant in resources, but also to ensure its honour, spirit and integrity was 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 many things, 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 to come from and go too in the afterlife.

## **Water**

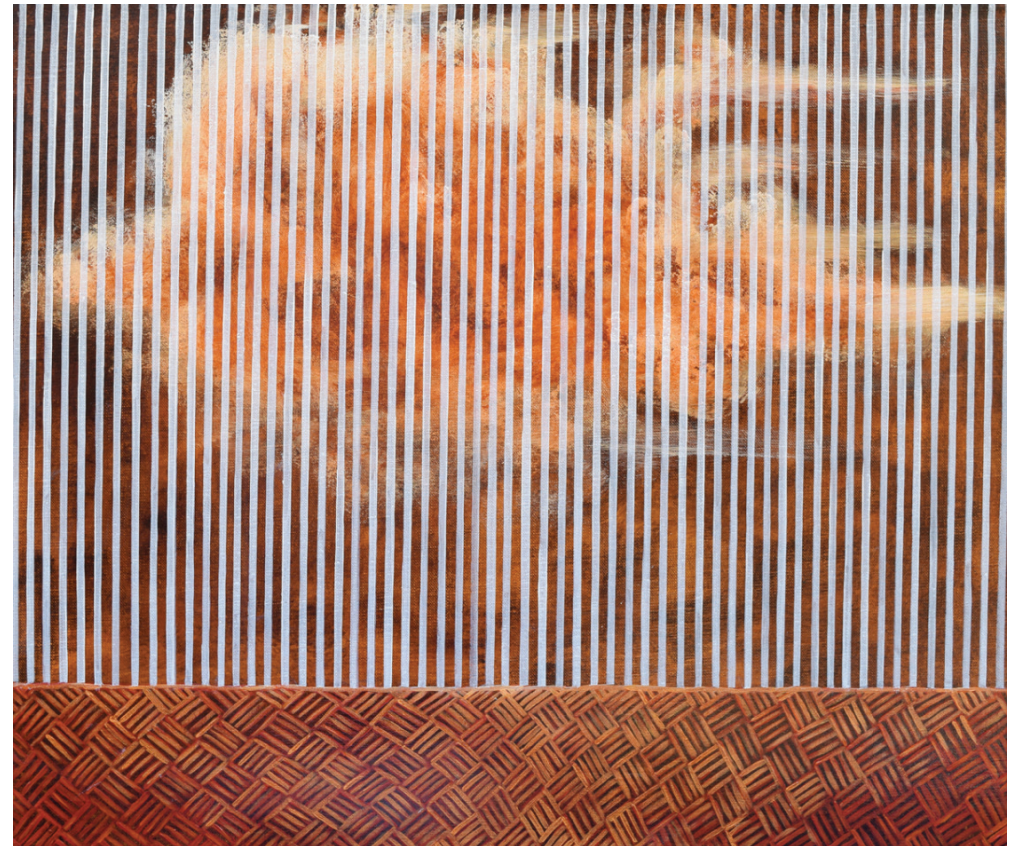
Water sets the structure of Country in the way it interacts with Earth. It carves Country up and sets the rhythm and flow of how humans experience it.

## **Vegetation**

Determined by the above, provide the resources and inspiration for people to live

## **People**

We take the above four points and make art, civilisations etc. Understanding these 4 points about Country but in a highly localised context starts to get the idea of what Country is for Aboriginal people.



Darug Artist Shane Smithers uses his cultural knowledge in his paintings including the use of the vertical and horizontal line which represents Briari and Wiriai, Father Sky and Mother Earth.



# Caring for Country

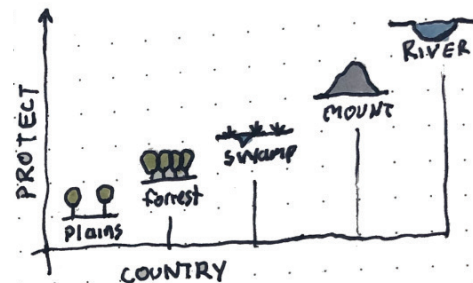
The aim of Aboriginal Planning Principles is to ensure Country is cared for. As custodians of Country we have a responsibility to keep it's best interests at heart. This include ensuring it has an intact 'sense of place' , history and spirit when we pass it onto the next generation. The following are a collection of principles in caring for Country:

## Aboriginal Led

All aspects that relate to Wiradjuri Country should be led or co-led by Aboriginal people including traditional owners, elders, artists etc.

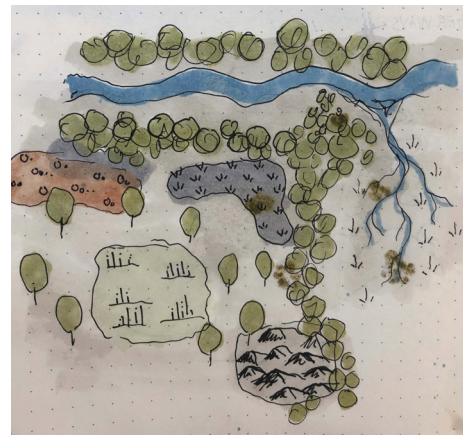
## Value Hierarchy

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



## Promote biodiversity

Wiradjuri Country, before the hard hooves of cow and sheep, was a richly soiled Country with a diverse range of plants, fruits, nuts, berrys, grains etc. 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.



## Connect people to Country

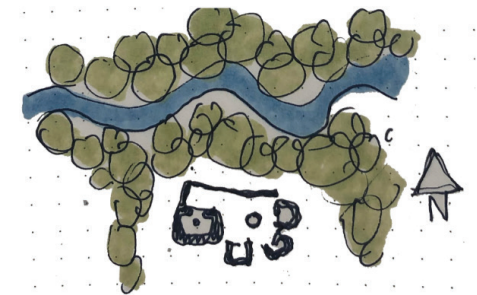
Aboriginal Spirituality goes back thousands of years, and is heavily localised and specific in context to Country. Aboriginal people have processes, value and beliefs that tie them to land , yet how do we let all Australians know about this? The built and designed environment provides an opportunity to celebrate and reinforce contemporary notions of Aboriginality and connect us all to place.

## Let Country be what it wants to be

Often we fight against Country when building civilisation 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 should be planned from the central point out in all future land use schemes.

## Orientation

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, farms and other engineering projects.

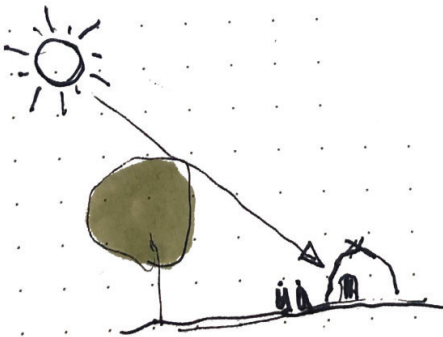


## Share the Country

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 wells systems. Don't build too close to the river, or too high on the hill. These places become opportunities for shared park and recreation places.

## 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 or healing gardens, or reflect Wiradjuri design through the landscape or building design. We design our environments, then in turn they design us.

## View Points

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.



## Topography

Topographical features are important wayfinding devices in the landscape, as seen in the near by Snake Hill Near Peak Hill and provide identity and distinction to a place. Designing around these features.



## Area rotation

Use and harvesting of resources should be managed and timed to allow areas to recover. Understand the cycles of Country, and how it's season impact upon animals and vegetation.

Each area was looked after by a keeper called a Gunjung. This man of authority would protect the land from exploitation. He would stay in the area and make sure the rivers, the land and its animals were not exploited. Some parts of the land was set aside as breeding grounds and sanctuaries areas, where hunting was taboo.



## Diverse Vegetation

Wiradjuri 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?



# Aboriginal land management practices

## Cultural Land Management Practices (CLMP)

Wiradjuri people have been using CLMP for thousands of years to curate and design a Country of abundance and ecological stability. As per Pascoe (2015) and Gammage (2013) and other reference sources, the main techniques include:

### Fire Stick Farming

Fire Stick Farming was a process of using fire to control the growth of gum trees, clear fertile land for farming, promote grass, attract game, as established by Bill Gammage in 'The Greatest Estate on Earth: How Aborigines Made Australia 2015', and seen in this Joseph Lycett painting from circa 1800's (below).

### Totems

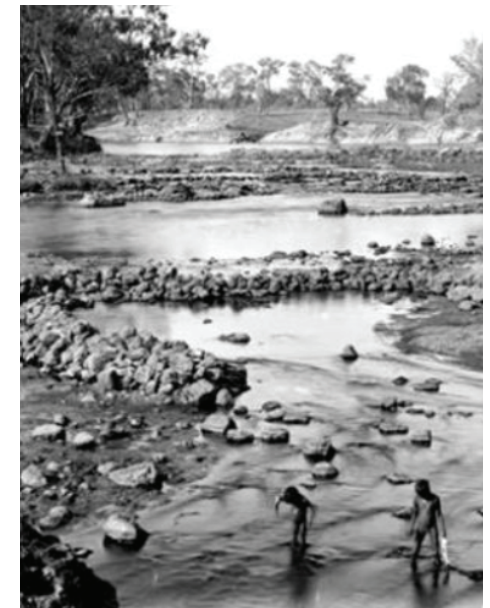
People were tasked with caring for an animals, plant or even place as per tribal totemic processes.

### Farming

Wiradjuri Country is deep within the Australian Aboriginal Seed Belt, a vast area with a diverse range of grains, plants, yams, nuts etc through land cultivation and farming (Pascoe 2015).

### Aboriginal Engineering

Include earth works for drainage, wells, fish traps, retaining walls, drains etc. as seen in the Brewarrina Fish Traps in NSW (figure 3), but also the Lachlan river. Through this network many of Australia's inland rivers and lakes were seeded with fish by Aboriginal people.



# Typical Wiradjuri Country

## Hills

Hills hold spiritual and practical significance including; importance place for stone gathering, and other alpine resources, such as moth, plants etc.



## Open forest

A cool place important for giving cover to people and animals as well as resources and food with a diverse range of species.



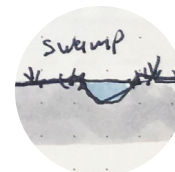
## Plains / Parklands

Important hunting grounds which are kept clear, also to provide easy access.



## Wetlands / swamp

An important part that filters Country and provides the structure and resources for much life.



## Rivers / Water

Perhaps holds the most significant practically and spiritually, with the life giving qualities of water.



**03**

PROJECT SITE





# Wiradjuri Country

## Valuing Wiradjuri Country

The SAP project has the potential to implement Wiradjuri planning principles such as keeping highpoints open to be shared by everyone, not developing too close to water beds or interrupting water systems. Also it can acknowledge existing heritage sites such as the axe head quarry, scar trees, artefact scatters and special sites, such as permanent camp grounds.

Through the protection of these areas, a green spine will emerge through the site which will provide good opportunities to appreciate the beautiful country through place based design interventions such as a landscape design, water management, the use of language in place naming, and architecture.

In September of 2019 the SAP Wagga Wagga project team met and established an overarching set of planning principles which should guide any planning of the site from an Aboriginal Country perspective.



# Designated 'Keep Sites'

Keep Sites are high value sites to keep aside when planning the SAP. These are areas to be kept aside and protected due to cultural reason, significant sites etc. While final Keep Sites will be determined in conjunction with community, the following give an indication as to some potential sites with significance to the Wiradjuri.

Keep Sites are areas to be kept aside and protected from / or ear marked for special development.

While final Keep Sites will be determined in conjunction with community, the following give an indication as to some potential sites with significance to the Wiradjuri.

## 1. Hills

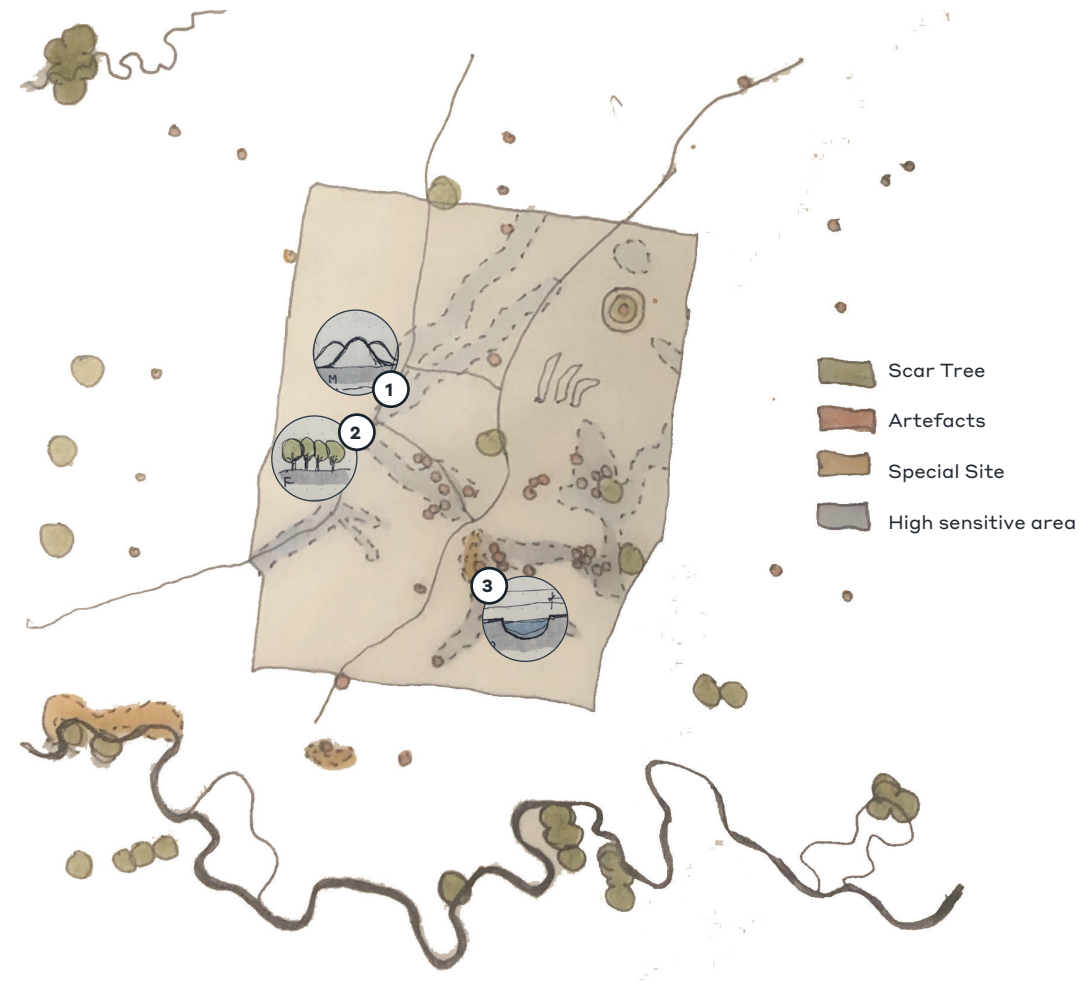
Small yet noble hills provide good regional viewpoints and potential site to appreciate the Country

## 2. Open Forest farm land

A scattering of trees provide what little native vegetation resides on the site and must be protected

## 3. Campsite

Campsite is recorded by the creek to the south and could be a site to retain and learn more about Wiradjuri Country





# Plan infrastructure

Planning for future use should include all forms of transport and activity, including:

## Shared pathways

Bike, walking, horse trail paths

## Amenities

Amenities for cultural spaces such as weaving activities, bbq, tables, seats, electric plug outlet, toilets etc.

## Signage

Signage, Storytelling and wayfinding devices around the landscape to guide visitors

## Landscaping

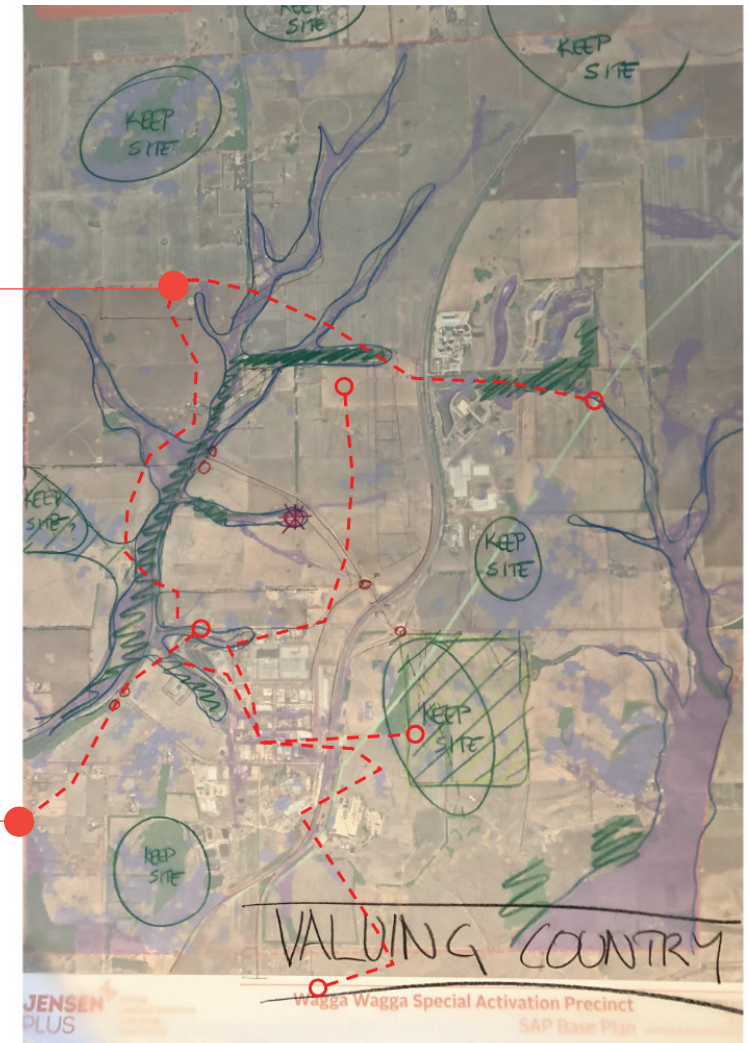
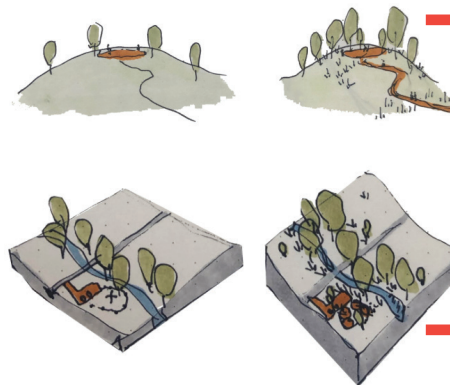
Landscape or planting strategy to incorporate local indigenous species.

## Provide infrastructure

Provide infrastructure to Keep Sites if needed. As seen in the example below, a hilltop has a simple pathway and space articulated at the top to community requirements allowing for the development of sites once cultural care is undertaken.

## Historic Campsite / Creek crossing

A cultural site can be serviced by car parking and other story telling devices to provide for a future place to grow.

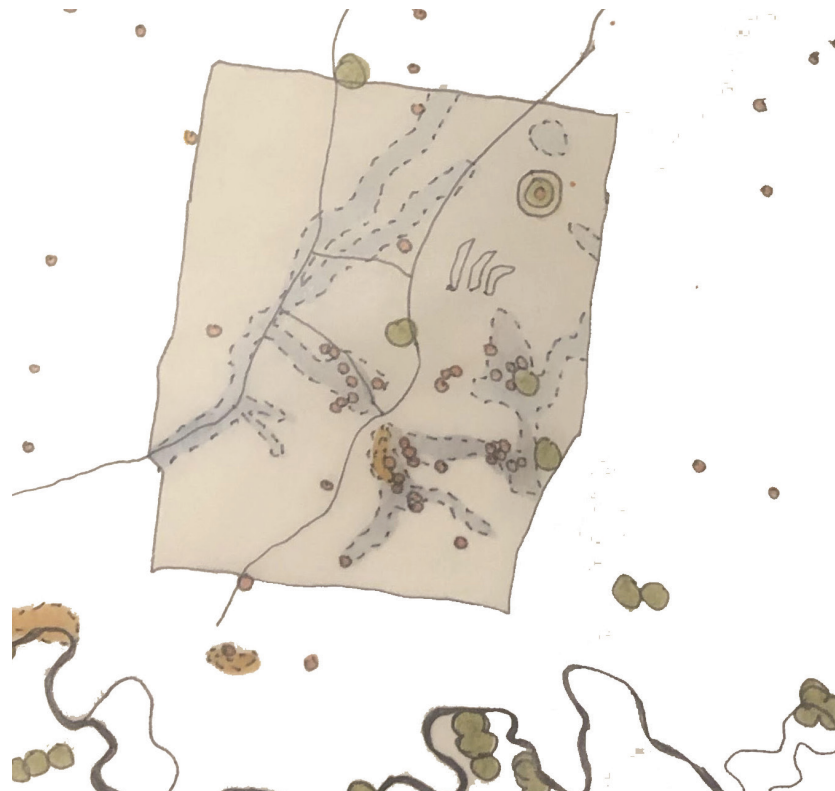
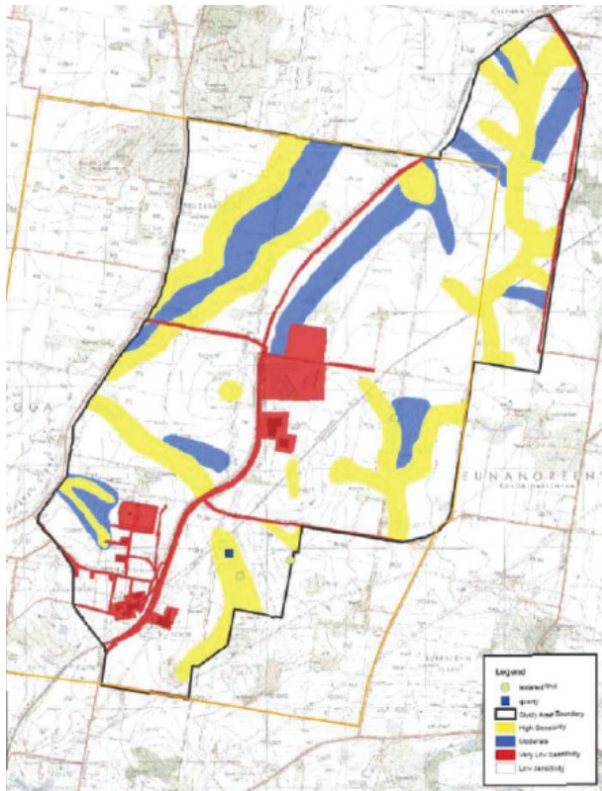


# Cultural and environmental heritage

There are 42 AHIMS sites inside the investigation area. Of these sites, there are 32 artefact scatters, four isolated finds, three modified trees, one modified tree and artefact scatter, one quarry, and one quarry and isolated find.

Environmental sensitivity mapping with Blue being very high and yellow being high sensitive area in terms of water flow, natural growth and animal movement / habitat.

Mapping of found cultural heritage items within the SAP site. Green being scarred trees, red artifact scatters and orange special sites



# Country Masterplan

An overlay of environmental, cultural and site specific principles to provide guidelines around the planning of Wiradjuri Country and how to keep it's honour intact



Bomen Axe Quarry



High Point with a view



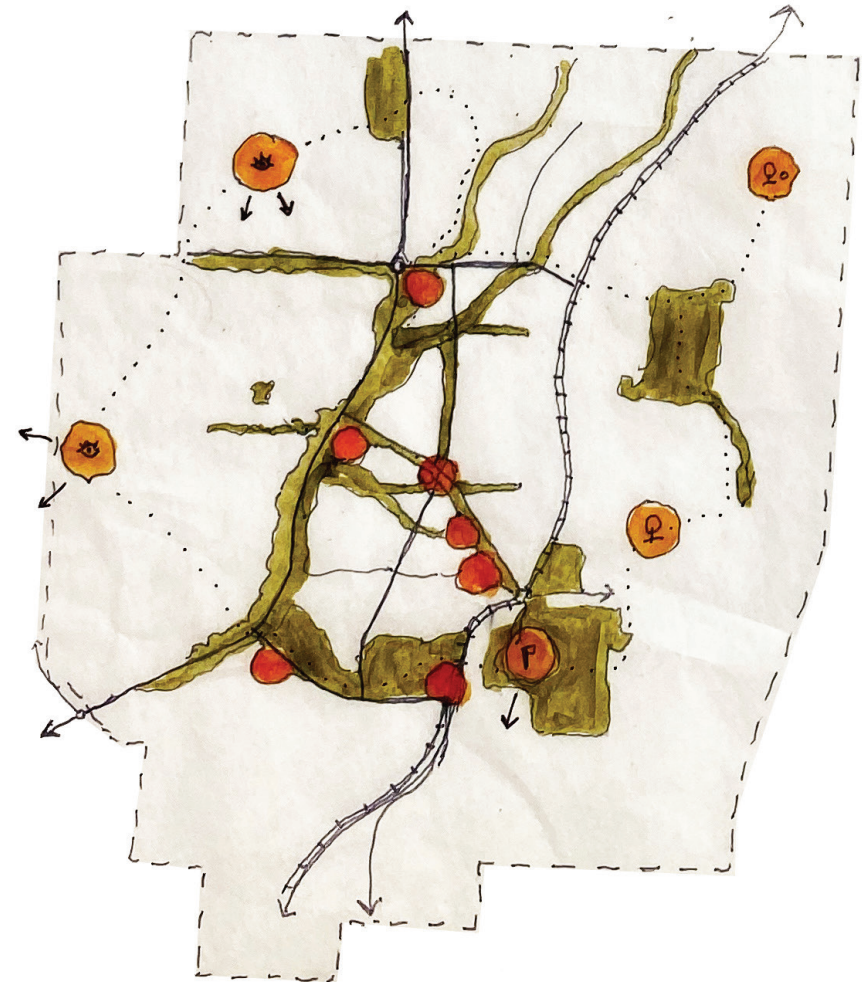
Scar tree and artifact scatter



Potential trail linking the sites



Potential site to use Wiradjuri Design



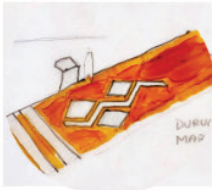


# Opportunities to use Wiradjuri Design

Entry statement - shared pathway, resting places



**Entry statement,**  
significant site  
marker sculpture  
referencing  
Wiradjuri Design



**Shared pathway**  
with Wiradjuri  
patterns in  
coloured asphalt



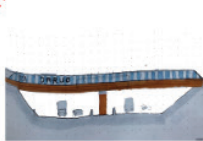
**Shared Pathway**  
Wiradjuri design  
treatment

Significant site marker



**Significant site  
markers** message  
sticks  
communicating  
Wiradjuri stories  
and design

Darug design on infrastructure



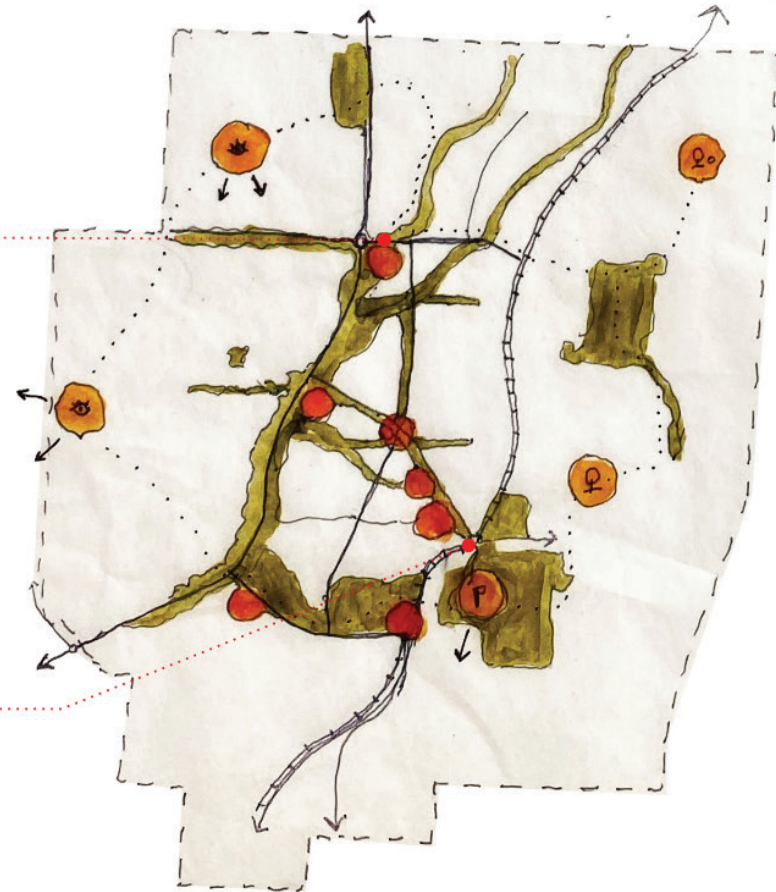
**Bridge** abutments,  
piers and safety  
screens are  
canvases for  
Wiradjuri art



**viaduct columns**  
painted up in  
colours and  
patterns of  
Wiradjuri Country



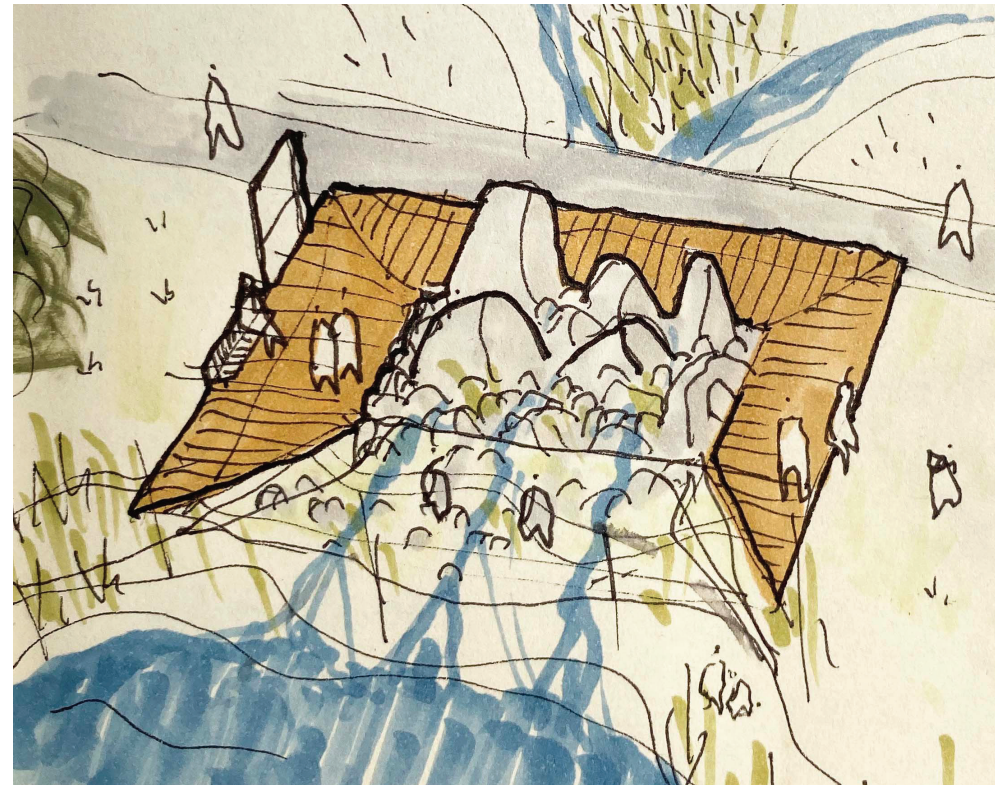
**Wall treatment,**  
anti throw screens,  
abutments, noise  
walls etc



# Bomen Axe Quarry

Bomen Axe Quarry is an important place of cultural, spiritual and historical significance to the Wiradjuri Aboriginal people.

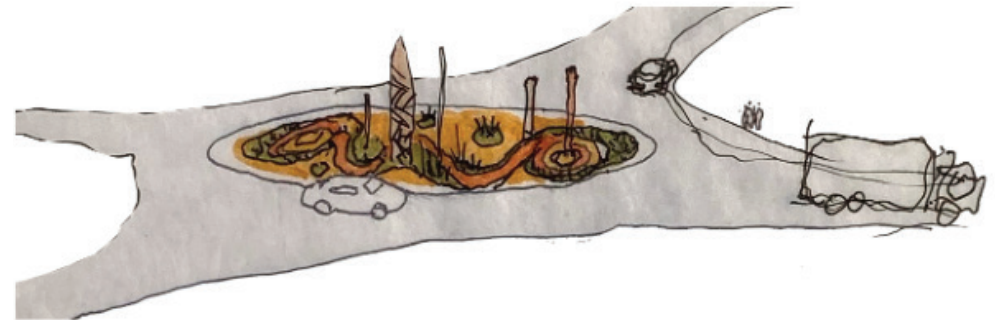
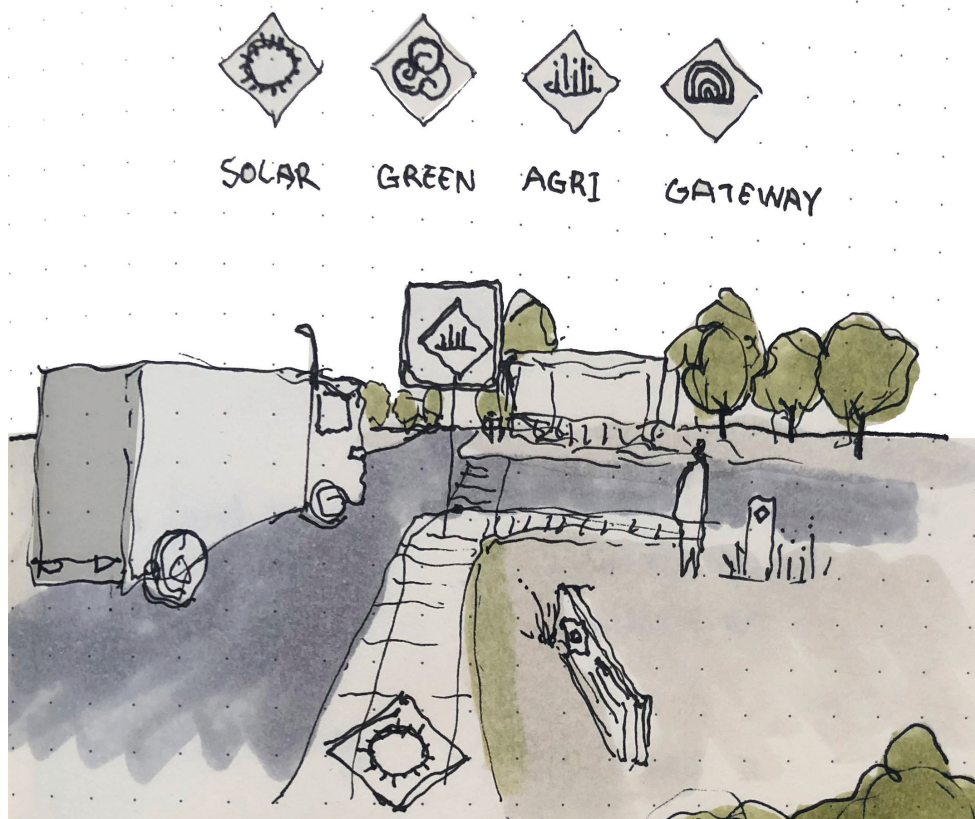
The story of the Axe head quarry can be told through site art signage installation referencing the rocks to protect the sensitive site.



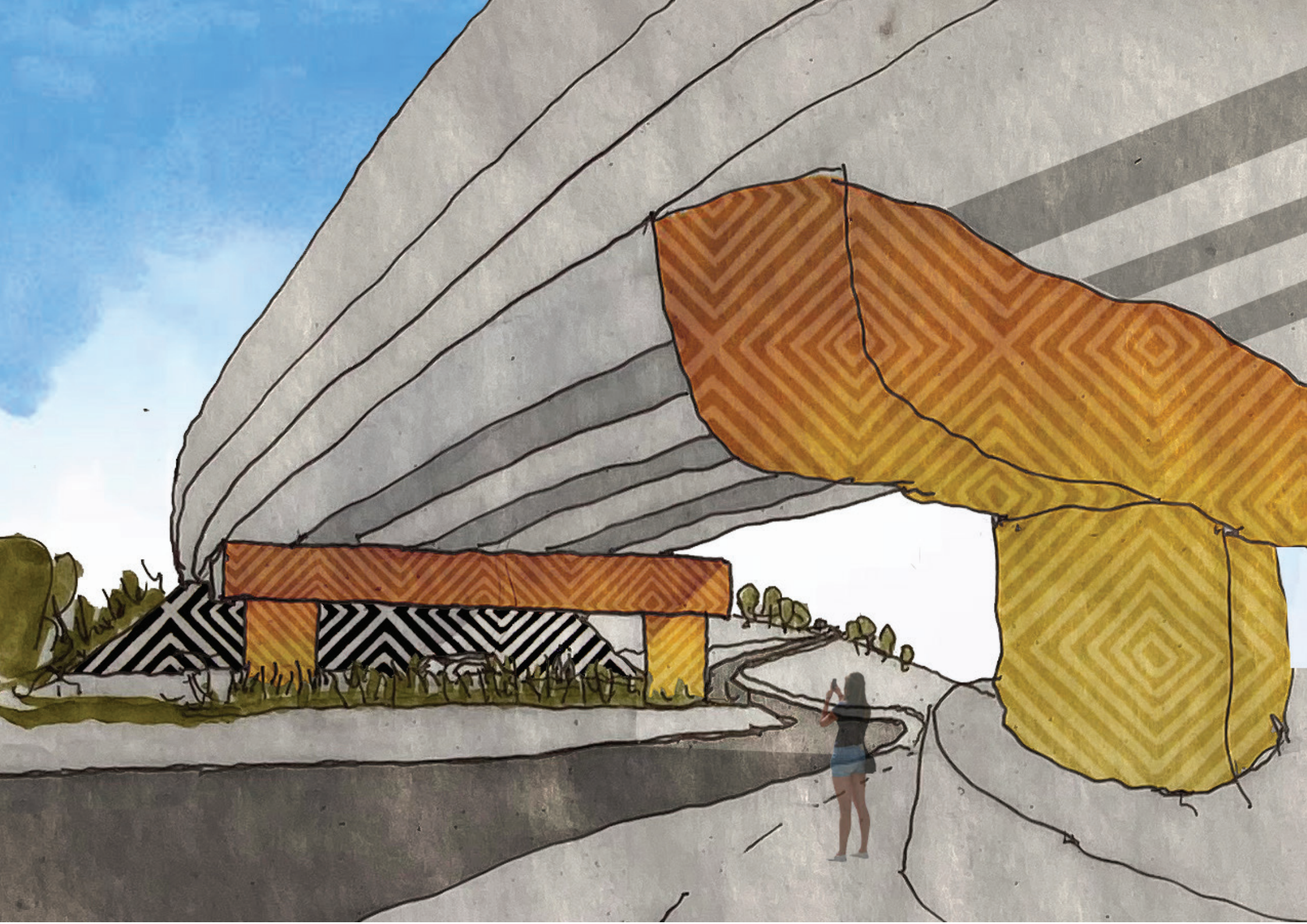


# Signage / wayfinding sculptural art

Wiradjuri Design can help theme the wayfinding of the precinct with pavement and signage at different scales which can guide people around the site.







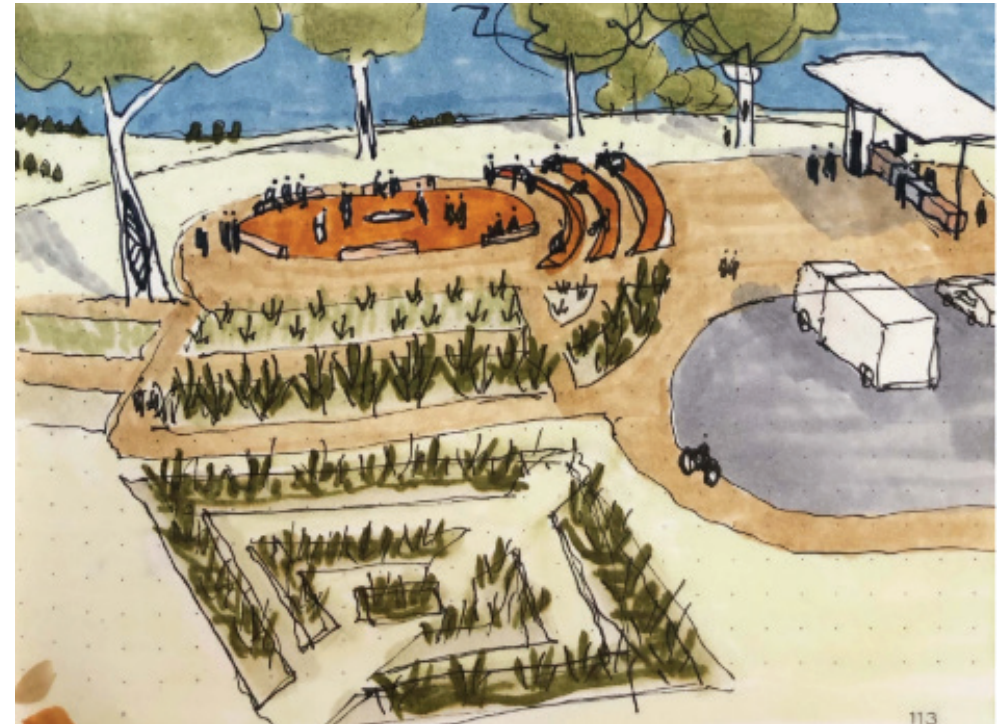
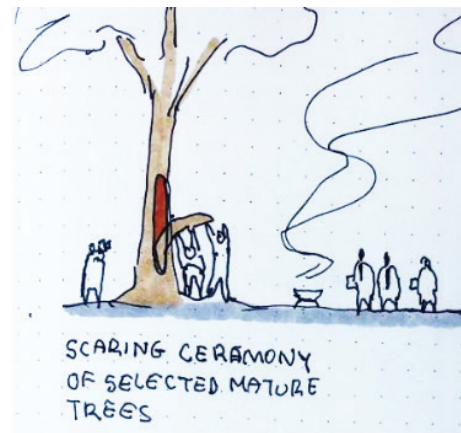


# Keeping Culture Alive in the SAP

An opportunity exists to implement a cultural land management plan which consists of:

- Techniques for caring for Country, plant choice, fire stick farming etc.
- Weaving gardens to cater for cultural practices.
- Public spaces which include seating in the form of 'yarning circles'. Small informal spaces for culture to be shared and celebrated.
- Landscape design taking on the patterns of Country in the layout of plants, pathways hard and soft surfaces.
- Scaring some trees, choosing certain trees within the precinct to scar for coolamons, and mark up the hard wood in Wiradjuri cultural patterns.

Weaving gardens to cater for cultural practices



# Further Indigenous participation

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## Consultation with Aboriginal Community

Wiradjuri Elders, community, respected community members etc

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

We need to ask:

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

## Engage Aboriginal artists and designers

Aboriginal artists should be engaged from the local community who acknowledge Country / culture in their designs, for example Yondée Shane Hansen, whose work is displayed in this document

## 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.

## 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.

# Endnote References

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- 1 Traditional Wiradjuri Culture, Paul Greenwood [https://riverina-e.schools.nsw.gov.au/content/dam/doi/sws/schools/r/riverina-e/localcontent/wiradjuri\\_book\\_pdf.pdf](https://riverina-e.schools.nsw.gov.au/content/dam/doi/sws/schools/r/riverina-e/localcontent/wiradjuri_book_pdf.pdf)
- 2 Aboriginal Significant Sites <https://wagga.nsw.gov.au/city-of-wagga-wagga/community/community-support/aboriginal-services/aboriginal-significant-sites>
- 3 Boman Axe Quarry and Manufacturing Site [https://wagga.nsw.gov.au/\\_\\_\\_data/assets/pdf\\_file/0003/56505/Report-Boman-Axe-Quarry-and-Manufacturing-Site\\_web.pdf](https://wagga.nsw.gov.au/___data/assets/pdf_file/0003/56505/Report-Boman-Axe-Quarry-and-Manufacturing-Site_web.pdf)
- 4 Will Carter Art: About Wuradjuri <https://willcarterart.com.au/wiradjuri-people-culture-art/>
- 5 Howitt, Alfred William (1904). The native tribes of south-east Australia (PDF). Macmillan
- 6 Aboriginal and Heritage Assessment <https://www.waggaview.com.au/4264/documents/8960>
- 7 A brief look at the history of Wagga Wagga <https://www.astorinn.com.au/a-brief-look-at-the-history-of-wagga>
- 8 Native Tribes of South East Australia , AW Howitt <https://en.wikisource.org/w/index.php?title=Special-ElectroNPdf&page=Native+Tribes+of+South-East+Australia%2FChapter+11&action=show-download-screen.pdf>
- 9 Black, Lindsey, Burial Trees: Monuments of the Wiradjuri and Kammilaroi Nations
- 10 Bamblett, Lawrence (2013). Our Stories are Our Survival. Aboriginal Studies Press. <https://books.google.com.au/>

04

PROJECT EXAMPLES

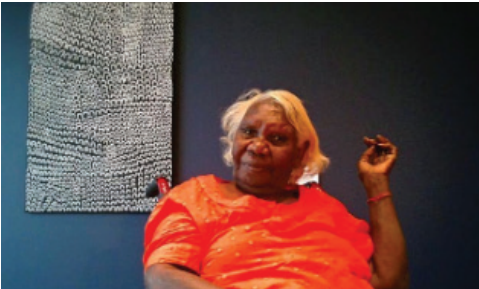




# Design precedents

## International

Musée du Quai Branly in Paris design by Jean Nouvel, used the work of Aboriginal artist Lena Nyadbi on the roof and walls. Such a broad and celebratory use of Indigenous art in architecture has not been seen before - in this case the representation of the barramundi scale.



## Victoria's Royal Botanic Gardens

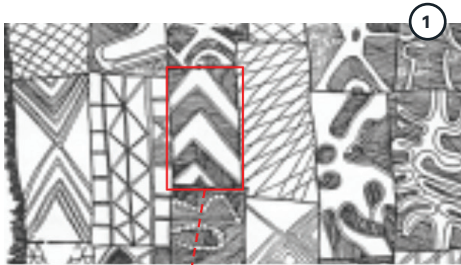
An impressive representation of a western desert Country, designed by TCL Landscape Architects. Useful as an example of strong composition of surface elements and planting to produce an effective theme as seen at the ephemeral lake sculpture in the Red Sand Garden below.





## Melbourne CBD

1. A Wurundjeri pattern sewn and incised into a possum skin cloak at Melbourne Museum.
2. Koorie Heritage Trust, Federation Square, Melbourne.



1

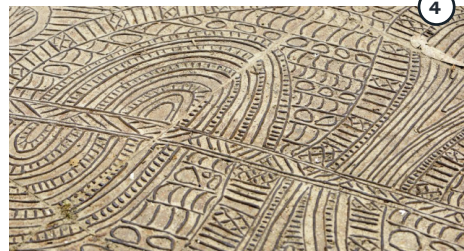


2



3

3. Ngarara Place at RMIT city campus by Greenaway Architects.
4. Birrarung Wilam, Melbourne (Common Ground) 2006 COUZENS, Vicki (Kirrae Wurrong/Gunditjmara); DARROCH, Lee (Yorta Yorta, Mutti Mutti and Trawlwoolway); HAMM, Treahna (Yorta Yorta).



4



## Wiradjuri Design precedents

Sculpture Trail on the banks of the Murray River, Albury. Sculpture walk based on an Aboriginal pathway along the river with a collaboration of artists for sharing with the community their cultural knowledge.

5. Reconciliation sculpture by Tamara Murry
6. Maya Fish Trap by Uncle Ken Murry
7. Bogong Moth Migration by Ruth Davys



5



6

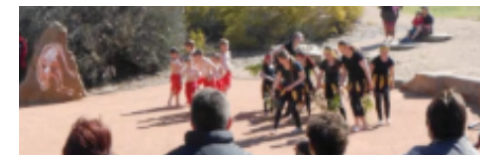
8. Bushmans Hill Indigenous Precinct, Parkes includes an amphitheatre facility at the southern side of Bushman Hill and artwork created by local Wiradjuri artists.



7



8





# Water body design example

The water bodies and causeways have the potential to be influenced by Wiradjuri design knowledge reflecting engineering knowledge and techniques.

1. Water bodies A representation of fish traps through the placement, pitching and design of rock abutments and retaining drainage design.
2. Reference example: Toorbal Point tidal fish traps, Brisbane.
3. Aboriginal Engineering Knowledge. A representation of fish traps through the placement, pitching and design of rock abutments and retaining drainage design.





# Landscape design example

1. Design by Judy Atkinson, Yorta Yorta Woman features Yorta Yorta dreamtime stories of the rainbow serpent. Materials: simple ground treatment, such as coloured wood chip and gravel and pavers , and native planting



2. RMIT Place Designed by Greenaway Architects



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