

# Barunga Memorial Statment

Design development investigations



**JENSEN  
PLUS**

Planning  
Landscape Architecture  
Urban Design  
Social Planning



## Community and stakeholder engagement

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**Matt and Reb visited Barunga and surrounding areas between the 7th - 9th of April 2023 to get acquainted with the town and meet community leaders.**

The Barunga Local Authority members were excited by the idea to have a place to celebrate the Barunga Statement and educate more people about what it represents and how it came to be.

Barunga Community members could be included in the design process. To help with this, initial concept options can be created to be shared and developed with more community and stakeholder input.

Providing high-level concept ideas were supported by the Local Authority members. These concept ideas are to be brought back to Barunga for further community engagement.

## Broader Stakeholder consultation is underway

**The Northern Land Council** have been contacted and are keen to be involved. Now in the process of arranging a time to speak with them.

**The NT Treaty Unit** have provided some contact information for others to include. Robert Pocock is happy to stay involved for key updates.

**Claire Smith of Flinders University** has shown interest in being involved. Now in the process of arranging a time to speak with her.

**Anya Lorimer of Campaign Edge Sprout** provided useful information about how a memorial may help and or hinder the Barunga Festival. She is eager to remain involved.

Follow ups to Jake Quinlivan of the Commonwealth Government (Big Rivers Region) and Helen Lee of Bagala AC.



# Timeline

## 1770 Invasion

Captain James Cook claims the land now known as Australia.

## 1788 First Fleet

Captain Arthur Phillip and the First Fleet arrive at Botany Bay.

## 1846 Petition Queen Victoria

Exiled Tasmanian Aboriginal people on Flinders Island petition Queen Victoria about agreement made with Colonel Arthur.

## 1881 Petition from residents of Malaga mission

Petition from residents of Malaga mission (Yorta Yorta) to NSW Governor seeking land grants (residents soon after moved to Cummergunja reserve).

## 1886 Petition from Wurundjeri elder William Barak to Victorian Government opposing the Aboriginal Protection Bill

‘We should be free like the White Population there is only few Blacks now remaining in Victoria ... and we Blacks of Aboriginal Blood, wish to have now freedom for all our life time’.

## 1890-99 Debates over a federal Constitution

Aboriginal people not involved and barely mentioned in Conventions.

## 1897-98 Constitutional Convention Held in 3 States

Constitutional Conventions are held in Adelaide, Sydney and Melbourne.

## 1901 The Constitution Coming into Force

Aboriginal people continue to be forced onto reserves and missions under racial segregation acts known as ‘Protection’ legislation.

## 1912 The Call for Ngarrindjeri Autonomy

David Unaipon calls for Ngarrindjeri autonomy over the Point Macleay reserve.

## 1924 The formation of AAAPA

The AAPA is generally recognised as Australia’s first pan-Aboriginal activist organisation.

## 1926 Call For An Aboriginal State

Unaipon calls for the establishment of an Aboriginal state.

## 1927 Call For the Abolition of Protection and Control

Fred Maynard calls for abolition of protection and control of Aboriginal affairs.

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## 1933 Petitioning for Representation in Federal Parliament

Yorta Yorta man, William Cooper, petitions the King seeking intervention including representation in federal Parliament. The Commonwealth does not send it on to the King. Aboriginal man Joe Anderson, also known as King Burruga, calls for Indigenous representation in the federal Parliament.

## 1934 Urge To Take Over Aboriginal Affairs

David Unaipon urges Commonwealth to take over Aboriginal affairs from the States.

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## 1936 Torres Strait Maritime Strike

Torres Strait Islander workers in the pearling industry go on strike and win, leading the Queensland government to establish Islander Councils that give Torres Strait Islanders some political representation and power.

## 1937 Petition For Representation in Parliament

Yorta Yorta man William Cooper petitions King George VI for representation in Parliament.

## 1938 Day of Mourning

The Australian Aborigines’ League and the Aborigines Progressive Association hold a ‘Day of Mourning’ on 26 January, the sesquicentenary of British colonisation of Australia.

## 1949 Australia Aborigines League

Secretary of Australia Aborigines League Doug Nicholls wrote to Prime Minister Chifley seeking representation of Aboriginal people in the Federal Parliament.

## 1962 The Right To Vote

The right to vote in federal elections is extended to all Aboriginal and Torres Strait Islander people.

## 1963 Yirrkala Bark Petitions

The Yolngu Nation send the Yirrkala Bark Petitions to the Parliament objecting to the excision of land from their reserve for mining. They were not consulted and ‘fear their needs and interests will be completely ignored as they have been ignored in the past’.

## 1966 Walk-off at Wave Hill

Vincent Lingiari and Dexter Daniels lead the Gurindji people in a walk-off at Wave Hill station, NT fighting for wages, land rights and self-determination.

## 1967 Constitutional Referendum

A referendum is held granting the Federal Parliament power over Indigenous affairs and enabling Aboriginal people to be counted as part of the Australian population for constitutional purposes.

## 1971 The NT Supreme Court rules against land rights

The NT Supreme Court rules against Yolngu land rights claim in the first significant land rights case in Australia.

## 1972 Larrakia Petition

National Aboriginal Consultative Committee (NACC) is established and the Larrakai petition is sent to the Queen.

## 1973 National Aboriginal Consultative Committee

National Aboriginal Consultative Committee (NACC) established and later replaced in 1977 with the National Aboriginal Conference (NAC).

## 1973 Land Rights Commission

The Whitlam government establishes a royal commission to examine ways to recognise Aboriginal land rights.

## 1975 Racial Discrimination Act

Racial Discrimination Act enacted by the federal Parliament.

## 1976 Creation of Land Rights in the NT

Commonwealth used its constitutional power to legislate land rights in Territory. This starts the push to use the power from the 1967 referendum to create national land rights.

## 1977 National Aboriginal Conference

The Fraser government creates the National Aboriginal Conference.

## 1977 Establishment of the NACC

The NACC (National Aboriginal Consultative Committee) is replaced with the National Aboriginal Conference (NAC).

## 1979 Call For A Treaty

Following nationwide consultations with Aboriginal and Torres Strait Islander communities, the National Aboriginal Conference calls for a treaty to be negotiated between Aboriginal people and the Commonwealth.

## **1983 Two Hundred Years Later**

Senate Standing Committee on Legal and Constitutional Affairs hands down its report Two Hundred Years Later ... which recommends the government consider a treaty in consultation with Aboriginal peoples. The committee also recommends the insertion into the Constitution of a provision 'which would confer a broad power on the Commonwealth to enter into a compact with representatives of the Aboriginal people'.

## **1988 The Barunga Statement**

A second bark petition is presented to Prime Minister Bob Hawke by Yolngu man, Galarrwuy Yunupingu. The Barunga Statement calls for recognition of Aboriginal rights and for a national elected Aboriginal and Islander organisation to oversee Aboriginal and Islander affairs, and for the Commonwealth to negotiate a treaty. Prime Minister Bob Hawke commits to a treaty by 1990.

## **1989 Establishment of ATSIC**

The Federal Parliament creates a new independent statutory body, the Aboriginal and Torres Strait Islander Commission (ATSIC), after an extensive consultation period including 500 meetings with 14,500 people.

## **1991 Breaking The Promise of A Treaty**

Breaking the promise of a treaty, the government proposes a statutory Reconciliation process instead. In breaking the promise to deliver a treaty, the government says that Australians need to be educated more about Indigenous peoples. Australia commences a decade of statutory 'Reconciliation', with the federal Parliament enacting a law establishing the Council for Aboriginal Reconciliation. The government deletes the word 'Justice' from the title of the Act which was the Council for Aboriginal Reconciliation and Justice.

## **1992 Native Title Recognised by the High Court**

The High Court delivers judgment in the Mabo case, holding that native title survived the British acquisition of sovereignty.

## **1993 Native Title Act Passed**

The Keating government passes the Native Title Act after months of pressure, protest and tough negotiations. The Government also promises a land fund to compensate those whose native title has been extinguished and a social justice package to advance reconciliation.

## **1995 Recognition, Rights and Reform Report**

ATSIC delivers the Recognition, Rights and Reform Report, which outlines a range of sweeping proposals for the Keating government's social justice package, including constitutional recognition. The social justice package is never implemented.

## **1997 Bringing Them Home Report tabled**

The Human Rights and Equal Opportunity Commission tables the Bringing Them Home report, which examines the long history of racially discriminatory Australian laws and policies that resulted in the widespread removal of Aboriginal and Torres Strait Islander children from their families. Among its 54 recommendations is a call for an official apology from the Commonwealth Government. Prime Minister John Howard refuses to provide this.

## **1998 Hindmarsh Island Bridge decision**

The High Court of Australia hands down the Hindmarsh Island Bridge decision, which leaves open the possibility that section 51(xxvi) of the Constitution can be used by the Commonwealth to impose racially discriminatory laws upon Aboriginal people.

## **1999 Constitutional Referendums on a Republic and New Preamble**

Australia holds a referendum to decide whether to become a republic, and whether to adopt a new preamble to the Constitution which acknowledges Aboriginal and Torres Strait Islander peoples. Prime Minister Howard proceeds with wording for the preamble that had been rejected by the Aboriginal and Torres Strait Islander Commission and many Indigenous land councils.

## **2000 The Roadmap For Reconciliation**

The Council for Aboriginal Reconciliation delivers its Australian Declaration towards Reconciliation and the Roadmap for Reconciliation. The report reinforces Aboriginal and Torres Strait Islander aspirations for a treaty and constitutional change.

## **2005 Abolition of ATSIC**

Parliament formally abolishes ATSIC.

## **2007 New Commitment to Constitutional Preamble**

Shortly before the 2007 election, Prime Minister John Howard announces the government's intention to hold a referendum to symbolically recognise Aboriginal and Torres Strait Islander peoples in a new preamble to the Constitution.

## **2008 Apology to the Stolen Generations**

Prime Minister Kevin Rudd presents the Apology to the Stolen Generations. The Australia 2020 Summit is held, with the final report noting the 'strong view that recognition of Aboriginal and Torres Strait Islander peoples' rights needs to be included in the body of the Constitution, not just in the Preamble.

## **2008 Yolngu and Bininj Leaders present a Statement of Intent to Prime Minister**

The Prime Minister is presented with a Statement of Intent from Yolngu and Bininj Leaders, who express their desire for constitutional protection for traditional land and cultural rights.

## **2010 Establishment Of The Expert Panel**

Prime Minister Julia Gillard establishes the Expert Panel on the Recognition of Aboriginal and Torres Strait Islander Peoples in the Constitution.

## **2012 Expert Panel Report**

After conducting community consultations, the Expert Panel hands down its report. It finds strong public support for constitutional recognition. The panel recommends removing existing constitutional references to race in ss 25 and 51(xxvi), inserting a statement of Indigenous recognition into the Constitution, giving the Commonwealth Parliament a new power to make laws about Aboriginal and Torres Strait Islander peoples, creating a constitutional ban on racial discrimination and inserting a provision recognising Indigenous languages.

## **2013 Recognition Act**

The Gillard government, with support from the Opposition, passes the Aboriginal and Torres Strait Islander Peoples Recognition Act 2013, to provide an interim form of recognition of Aboriginal people.



### **2014 Joint select parliamentary committee formed**

Parliament forms a joint select parliamentary committee, chaired by Senators Ken Wyatt and Nova Peris, to advance the work of the Expert Panel.

### **2015 Referendum Council Established**

Indigenous Leaders meet with Prime Minister Malcolm Turnbull and Opposition Leader Bill Shorten at Kirribilli House and issue the Kirribilli Statement. In response, the Prime Minister and Opposition Leader establish the Referendum Council.

### **2016-17 First Nations Constitutional Dialogues**

The Referendum Council runs 13 First Nations Regional Dialogues to discuss options for constitutional reform, and to ensure that Aboriginal decision-making is at the heart of the reform process.

### **The Uluru Statement**

The Referendum Council holds a National First Nations Constitutional Convention at Uluru to ratify the decision making of the Regional Dialogues. The Convention delegates draft and overwhelmingly endorse the Uluru Statement from the Heart, which is issued to the Australian people. This calls for a constitutionally entrenched First Nations Voice to Parliament, and a Makarrata commission to oversee a process of treaty-making and truth-telling. The Referendum Council hands down its final report, which endorses the Uluru Statement from the Heart and its call for Voice, Treaty and Truth. The Turnbull government rejects the call for a Voice to Parliament.

### **2018 Recommendation for Co-design**

A Joint Select Committee of Parliament to consider the work of the Referendum Council, chaired by Senators Patrick Dodson and Julian Leaser, undertakes its work. In its final report, it finds the Voice is the only viable recognition proposal and recommends that the government 'initiate a process of co-design [of the Voice] with Aboriginal and Torres Strait Islander peoples'.

### **2019 Co-Design Process**

In the pre-election budget the government commits \$7m to a Voice co-design process and \$160m to running a referendum. Minister for Indigenous Australians, Ken Wyatt, announces a 'co-design' process to determine the structure and functions of the Voice. The constitutional enshrinement of the Voice was excluded from the terms of reference.

### **2021 Sydney Peace Prize**

The interim report on the Indigenous Voice Proposal is released. Stage two of the 'co-design' process commences, inviting feedback on the proposals on the design of the Voice. The Uluru Statement wins the Sydney Peace Prize with co-laureates Pat Anderson, Megan Davis and Noel Pearson.

### **2022 Anthony Albanese is elected as the new Prime Minister of Australia**

The Labor Leader Albanese reconfirms his commitment to implement the Uluru Statement in full during his victory speech upon the Australian Labor Party defeating the Liberal National Party in the May federal election.

### **Next steps**

- **How are the appropriate events chosen?**
- **Who makes that decision?**



## Benchmarking \_ Aboriginal Memorial, 1980

The Aboriginal Memorial is a work of contemporary Indigenous Australian art from the late 1980s, and comprises 200 decorated hollow log coffins (also known as memorial poles, dupun, larrakitj and other terms). It was conceived by Djon (John) Mundine in 1987–88 and realised by 43 artists from Ramingining and neighbouring communities of Central Arnhem Land, in the Northern Territory. Artists who participated in its creation included David Malangi and George Milpururru.



The work was created to coincide with the Australian Bicentenary and commemorates those Indigenous Australians who died as a result of European settlement. It was acquired by the National Gallery of Australia, where it is on permanent display. Its first exhibition was at the Sydney Biennale in 1988, and it was the centrepiece of an exhibition of Indigenous art at Russia's Hermitage Museum in 2000.



A small group of artists including David Malangi, Paddy Dhathangu, George Milpururru and Jimmy Wululu decided the form of the project, but ultimately 43 artists from the region contributed pieces to the Memorial.

Described as an icon of the National Gallery's collection, and "one of the outstanding works of art to have been created in Australia", the memorial is laid out with a central pathway between the log-coffins representing the passage of the Glyde River through central Arnhem Land.



## Benchmarking \_ Kurna Learning Circle



### Karra wirraparinangku

Visitors to the Adelaide University will be greeted by a Kurna Learning Circle with Welcome to Country statement in Kurna language. It is a cultural space that aims to connect the campus physically and spiritually with the nearby Karrawirra Pari (River Torrens) as a place for ceremony, cultural exchanges and learning, framed by Wangu Pole art installation.

The circle contains a corten steel fire pit for ceremonial use with the pattern of the Karrawirra pari engraved. Stone seating is provided along one side of the Learning Circle with back rests to accommodate Elders and senior representatives for cultural events. A steel shade structure partly covers the Learning Circle and is inscribed with a welcome to country in Kurna language.

The design of the shade structure is based on the water and driftwood in the river. The structure contains integrated lighting, wifi and power for everyday use and events. In event mode, seating can be arranged around the circle and extend on to the Barr Smith Lawns.



### Wangu Poles

This art installation was designed by Kurna and Ngarrindjeri artist Paul Herzich and consists of wangu (seven) large aluminium poles, laser cut with thousands of hand-drawn circles to tell an ancient Kurna story of the relationship between the Wardlipari (the milky way) and the Karrawirra pari (River Torrens). For thousands of years the Kurna people have used the Karrawirra pari to sustain their way of life. This artwork embodies traditional ritual knowledge of the Kurna community.

The poles are the northern entrance statement for the campus and can be seen from the other side of the river, and through the campus, day and night.

<https://www.adelaide.edu.au/reconciliation/kurna-learning-circle>







## Benchmarking \_ Yagan Square

The collaborative design for Yagan Square in the heart of Perth returns the site to its origins as a people's meeting place and links previously disconnected parts of the city.

The square's design integrates architecture, landscape and art, including a nine-metre statue, Wirin, designed by Tjyllyungoo (aka Lance Chadd) and sculpted working with Stuart Green from Big Spoon Art Services.

Yagan Square has not been designed as a single, totalizing gesture. Rather it invites curiosity and exploration, revealing stories over time. In this project, we see the value of the combined project team listening closely and working collaboratively with members of the Nyoongar Whadjuk Working Party to understand their stories and develop ways to embed them deeply within contemporary architecture.

Aboriginal Elder Richard Walley worked as a liaison between the Nyoongar Whadjuk working group and the design team on behalf of the Metropolitan Redevelopment Authority to ensure that the stories were told and understood. In his capacity to move from words to drawings, he was able to capture and diagram stories from both sides, creating a feedback loop that everyone could understand.

At the heart of the project sits the Meeting Place that, over time, will come to hold the memory of informal and formal events. It



speaks to the individual, to small groups and to larger gatherings. There is a genuine invitation for the Nyoongar community to occupy this constructed landscape – and it has been warmly embraced.

With the exception of a single stone (the Pilbara red), all of the landscape materials were sourced from Nyoongar land. This made the material palette integral to the success of the project, embedding meaning and creating

something that is genuinely of this place. Even challenges such as the demand for digital screens became design triumphs through the combined efforts of design and research. The resultant forty-five-metre-high digital tower is an important beacon in the city, reflects the fourteen Nyoongar nations and combines culturally rich programming with commercial content.







## Benchmarking \_ Champion Lakes Aboriginal Interpretive Centre

The project includes an amphitheatre with seating for 350 people, an interpretive walk with local artefacts and trails that include bush tucker and medicine plantings.

We saw this project as an opportunity for inclusion and developed a design solution – a beautiful metal canopy – which allowed for the later incorporation of large scale Aboriginal art and public artworks. This approach created an elegant, meaningful and integrated landscape and architectural “canvas”, with the artwork embedded into the fabric of the facility.

Gresley Abas developed a strategy and EOI process to select local Noongar artists for the project. The process connected a local Noongar artist with an accomplished local public artist.

**World renowned (represented in the National Gallery of Australia) local Aboriginal artist Shane Pickett was selected by us to carry out the major canopy artwork with local sculptor Stuart Green as a mentor.**

**Stuart mentored Shane through the process of interpreting his canvas art into metal sculpture. Shane later described as a defining stage of his ‘new career’ in public art.**

The result is a beautiful and innovative design that enjoys the full support of the local Aboriginal community. It showcases our ability to fully engage with a diverse stakeholder group and execute an iconic solution of profound cultural and community importance.







## Benchmarking \_ Beedawong (Part of the Botanic Art Trail Self Guided Walk), Kings Park and Botanic Garden, WA

Kings Park and Botanic Garden remains an important ceremonial and cultural place for the Indigenous people of Western Australia. There are many visitor services offered within the park to celebrate its Indigenous connection.

Beedawong (meaning 'celebration' or 'meeting place') is a stone amphitheatre located in a natural setting within the heart of Western Australian Botanic Garden, among the flora of the Darling Range. It lies to the west of the Lotterywest Federation Walkway and near to the Roe Gardens and Place of Reflection.

A tiered performance area, Beedawong was designed by Noongar artist Richard Walley and landscape architect David Smith from Plan E. Six large, pinnacle type rocks surround this area. Each rock symbolises one of the six seasons of the Noongar calendar: Bunuru, Djeran, Makuru, Djilba, Kambarang and Birok.

Beedawong is used as a venue for ongoing Noongar cultural activities including story telling, dance performances and quiet reflection. It is also a popular location for Kings Park Festival activities in September and for Kings Park Education school programs.



Beedawong Meeting Place was created in 2003 and provides a cultural performance space in natural surrounds.





## Benchmarking \_ Place of Reflection (Part of the Botanic Art Trail Self Guided Walk), Kings Park and Botanic Garden, WA

Kings Park and Botanic Garden is an important place of natural beauty and tranquillity, where people seek peace in its quiet places, share time and special events with family and friends or take the opportunity to reconnect with nature's wonders.

The Place of Reflection is an elegant, accessible and inclusive community facility in the southern section of the Western Australian Botanic Garden where you can experience:

- \_ the sense of entering a special place;
- \_ a symbolic walk, alone or in company, along a path others have taken before; and
- \_ pausing for reflection or quiet contemplation before gradually entering back into everyday life.

The purpose of the Place of Reflection is to provide a landmark location where all people who have suffered loss can seek understanding, peace, hope, healing and renewal.

Situated within the Place of Reflection, in the beautifully landscaped Roe Gardens, is the Marlee Pavilion. Overlooking the gardens and bushland of the Mt Eliza Escarpment, visitors can experience views of the Swan and Canning Rivers across to the hills of the Darling Scarp. The Marlee Pavilion is available for hire for small weddings and community groups.

The Place of Reflection was predominantly

constructed from steel and includes decorative filigree screens that were also used to create the contemplation decks. All decking and timber lining in the Marlee Pavilion was made from recycled, seasoned jarrah. Landscape architects Plan E designed the space and have been globally recognised for their work on the project. The Place of Reflection's unique lighting installation designed by Engineering Technology Consultants (ETC) and Plan E, was recognised with an Award of Commendation in 2012.

Lotterywest's support for this project, through the Friends of Kings Park, was acknowledged by the Premier, the Hon. Colin Barnett. He recognised the long-lasting benefits this unique place will have in providing solace and healing for many in our community, befitting its position in the people's park - Kings Park and Botanic Garden.

The concept for the Place of Reflection was developed by a Consortium including the following organisations:

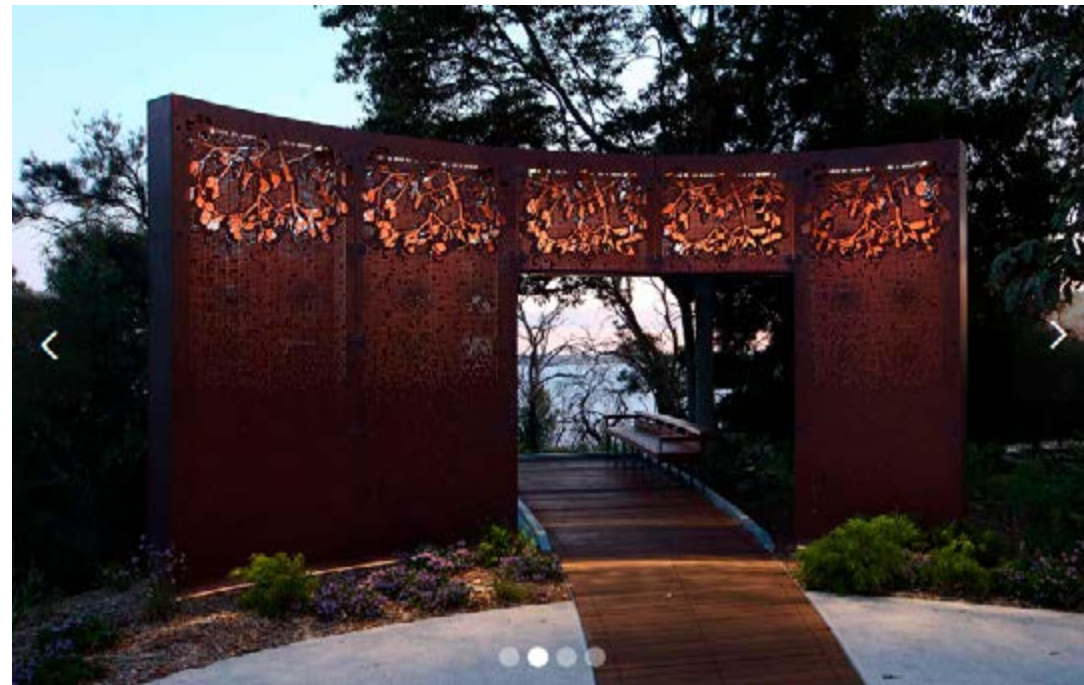
- \_ Association for Services to Torture & Trauma Survivors (ASeTTS)
- \_ Friends of Kings Park
- \_ Healing Hearts Foundation (Rotary Club of Heirisson)
- \_ SIDS and Kids WA
- \_ Soroptimist International of South Perth
- \_ The Compassionate Friends

The Place of Reflection has been designed to provide an experience that creates:

- \_ the sense of entering a special place
- \_ the symbolic walk – alone or in company – along a path that others have taken before
- \_ opportunities to pause for reflection or quiet contemplation before gradually entering back into everyday life



## Benchmarking \_ Place of Reflection (Part of the Botanic Art Trail Self Guided Walk), Kings Park and Botanic Garden, WA





## Benchmarking \_ Wagirra Trail and Yindyamarra Sculpture Walk

5km Yindyamarra Sculpture Walk between Kremur Street and the Wonga Wetlands. Here, 15 sculptures crafted by Aboriginal artists tell age-old First Nations stories through contemporary art – each comes with an interpretative sign revealing their significance. You can also unlock additional videos via your smartphone.

Pause at Michael Quinn's Family Gathering, a sculpture symbolising the importance of family unity and Indigenous connection to the land; and Ruth Davys' Bogon Moth Migration, an installation revealing how Aboriginal communities would feast on these winged delicacies. There's also Tamara Murray's larger-than-life stainless-steel Reconciliation Shield; Kianna Edwards' steel and concrete Goanna; and the Maya Fish Trap sculpture, the combined work of Uncle Ken (Tunny) Murray, Darren Wighton and Andom Rendell.

A two metre wide shared pathway meanders through the riverside parks (Noreuil, Australia, and Hovell Tree), past the Adventure Playspace at Oddies Creek, Albury Swim Centre, through Padman Park and west of Kremur Street (3.2km) to Wonga Wetlands. The last section of the trail, from Kremur Street to Wonga Wetlands is sealed.

The Yindyamarra Sculpture Walk (commencing Kremur Street – 5.3km) features a series of stunning contemporary Aboriginal sculptures lining the Wagirra Trail from Kremur Street to Wonga Wetlands. Fifteen sculptures created by local Aboriginal artists have been installed along the five kilometres of trail.







## Design Principles

### The Barunga Statement Memorial design could:

Tell the story - educate locals and visitors about the Barunga Statement

**Waymouth Street, Adelaide**

Be in balance with nature

Touch the ground lightly

Incorporate local context and stories

Offer space for reflection

Represent how the community sees themselves and in the future

Provide a meeting place, place for story telling and the community to gather

Enable truth telling

Offer a diversity of experiences and options

Involve the community in the design / process / outcome - community buy-in to the outcome

Reflect local/community stories, values, landscape, topography, materials etc.

Celebrate the Statement

Represent the resilience of Aboriginal culture

Celebrate people: those involved with important events, locals

Be robust

Attract visitors

Help and support the Barunga Festival

Be safe to use and enjoy

Include the broader story of the path that has been taken in order to get to the Barunga Statement, and those events which have occurred since

Include broader stakeholders and groups

Be welcoming and comfortable

Incorporate art



### Next steps

- How are the Design Principles developed?
- Who is involved in that?





## Symbology, Iconography \_ Being relevant and representing local people and culture/s accurately

### EXAMPLES OF FIRST NATIONS SYMBOLS

While symbols differ extensively between language groups, family clans and artists, there are a number of useful starting points that may help identify potential meaning.

#### ANIMALS

Animals are usually represented by the tracks they leave in the dirt or sand. Kangaroos leave a set of mirror-image tick shapes from its hind paws and long tail. An emu leaves an arrow-shaped footprint. And goannas, possums and other small marsupials leave E-shaped tracks due to their claws.

### PEOPLE

The U-shape that is left on the earth after someone sits cross-legged has come to represent a person. The tools or weapons painted beside the U-shape help define the person's gender. A symbol for a woman may carry an oval-shaped coolamon bowl and digging stick, while a symbol for a man may have a spear or boomerang.

### MEETING PLACES

Places of meeting or connection are usually marked as a circle or set of concentric circles. These markings can symbolise a bonfire, campsite or waterhole. Parallel lines connecting circles usually illustrate a journey of some kind, whereby travellers stop at a series of locations.

### NATURE

First Nations people have a connection to land so profound it transcends that of western norms. In First Nations cultures, the power of natural elements goes beyond the physical. First Nations people celebrate rain, performing song and dance cycles during ceremonies, and trust in the stars to guide them.





## Design Process options

How do we design something that is useful and provides value and meaning to the community, but is also worthy of representing the events, stories and people that we are trying to weave into the design?

### Co-design with stakeholders and community

develop a shared vision of the what, where, and how (difficult to do, particularly with so many different stakeholders)

OR

### Conventional design process

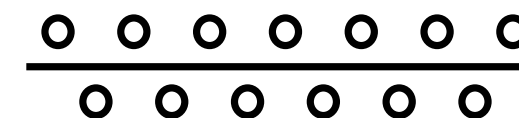
with Council and select key stakeholders to develop a reasonably progressed concept design, and identify opportunities within that design where community could influence the outcomes - e.g. artistic paving, materials, plants, colours, art integration into design elements

### Next steps

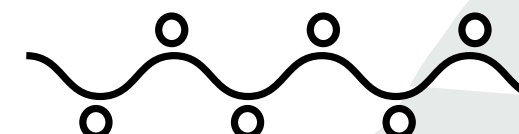
- How do we progress with the design?
- Who is involved and how?



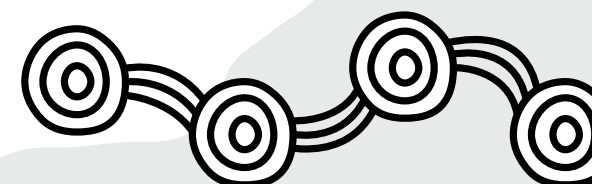
Path



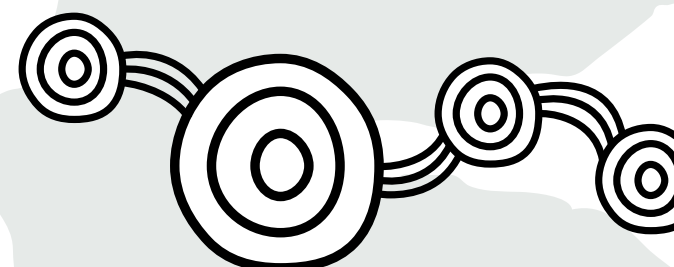
... + information



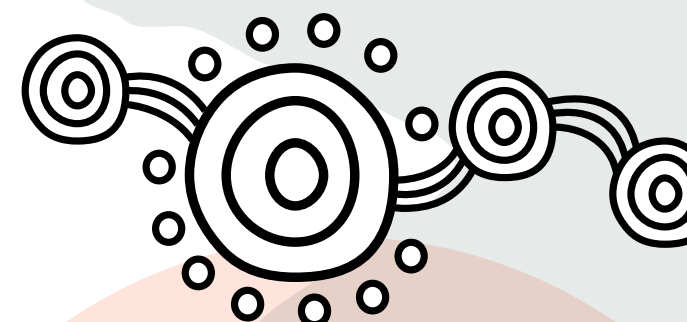
... + local context ie  
landscape



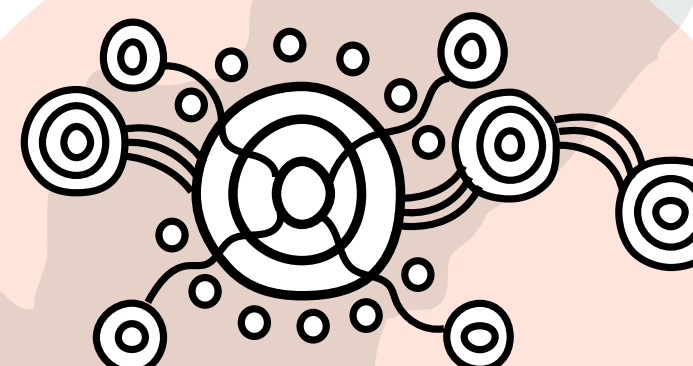
... + Creation stories



... + space to share ie  
education / Reflection  
Space



... + community  
gathering space



... + incorporating  
the knowledge of  
other groups and  
stakeholders



## Design Development: pathways

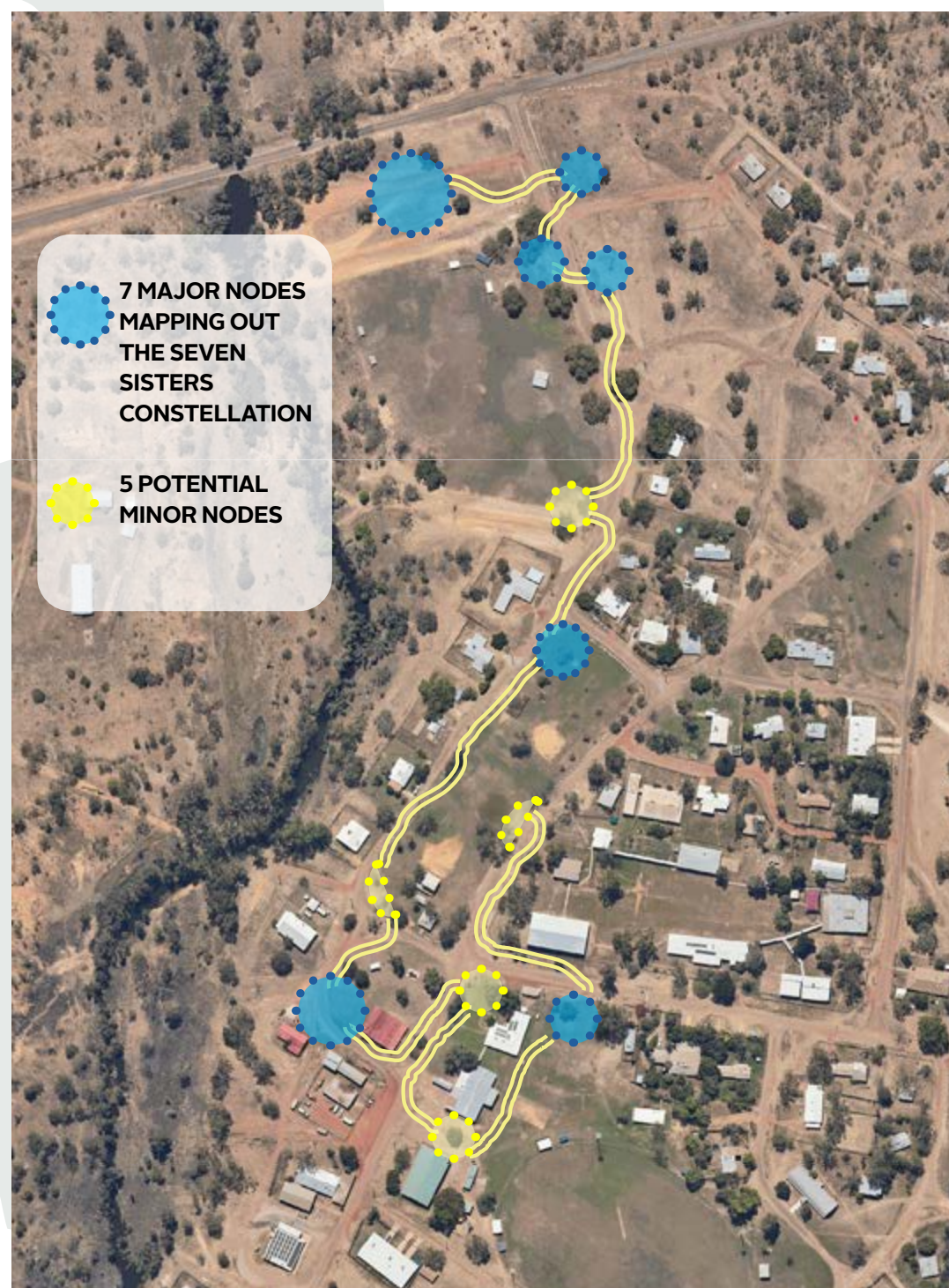
### A whole-town path leading from the entry way into Barunga and through the town

#### Pros

- \_ Encourages people to explore all of the town
- \_ More space to grow the path
- \_ Can be designed to meet the needs of community and story
- \_ Can be designed to meet the needs of the Barunga Festival

#### Cons

- \_ May be less engaging as the nodes are too spaced out
- \_ Distance is considerable and may be too much for visitors to walk
- \_ Parking may be necessary which could take up too much space



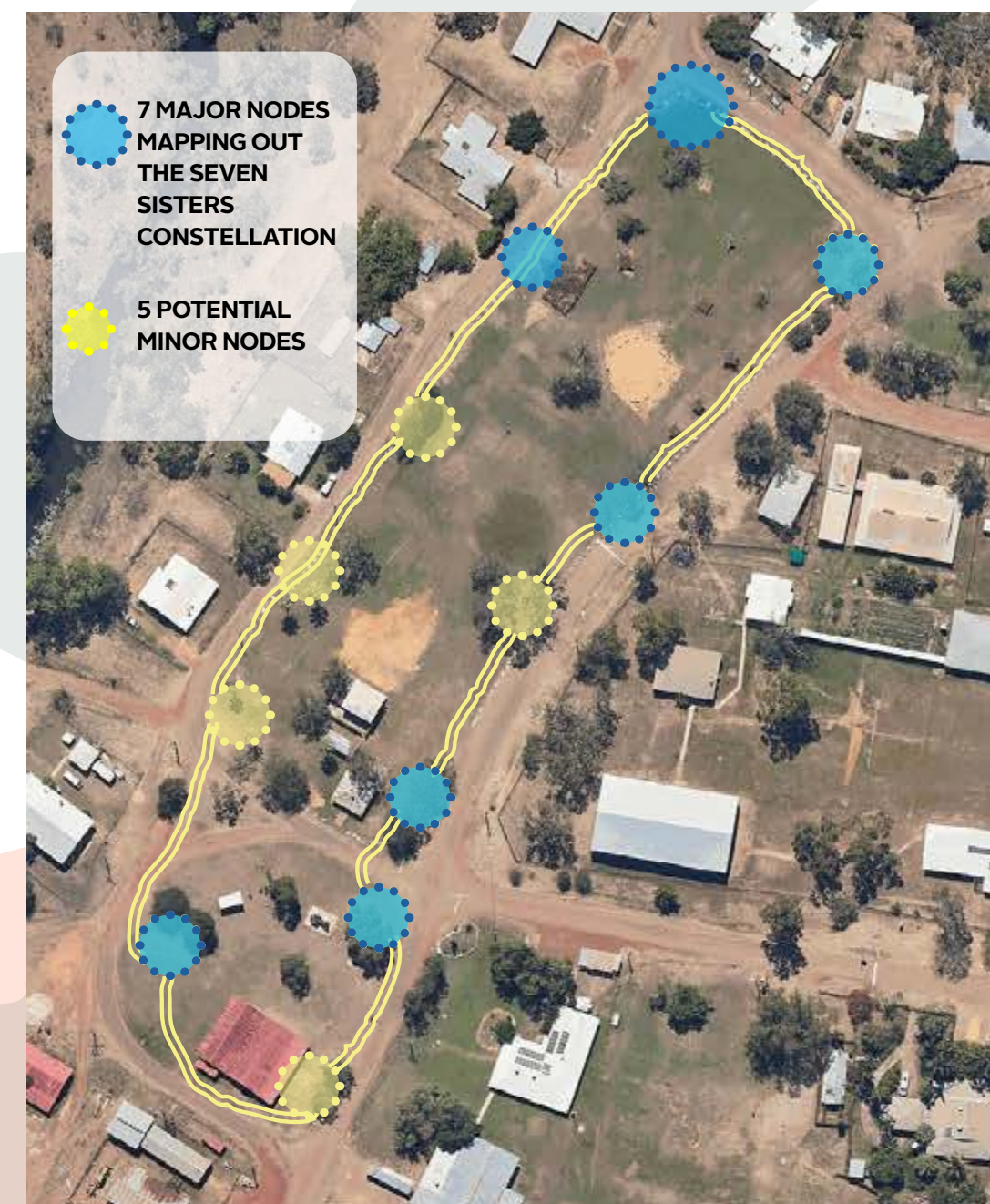
### A path around Culture Park

#### Pros

- \_ Nodes easy to walk between and concentrated
- \_ Can be designed to meet the needs of community and story
- \_ Can be designed to meet the needs of the Barunga Festival
- \_ Less requirement for formalised car parking areas
- \_ Make use of existing trees and vegetation

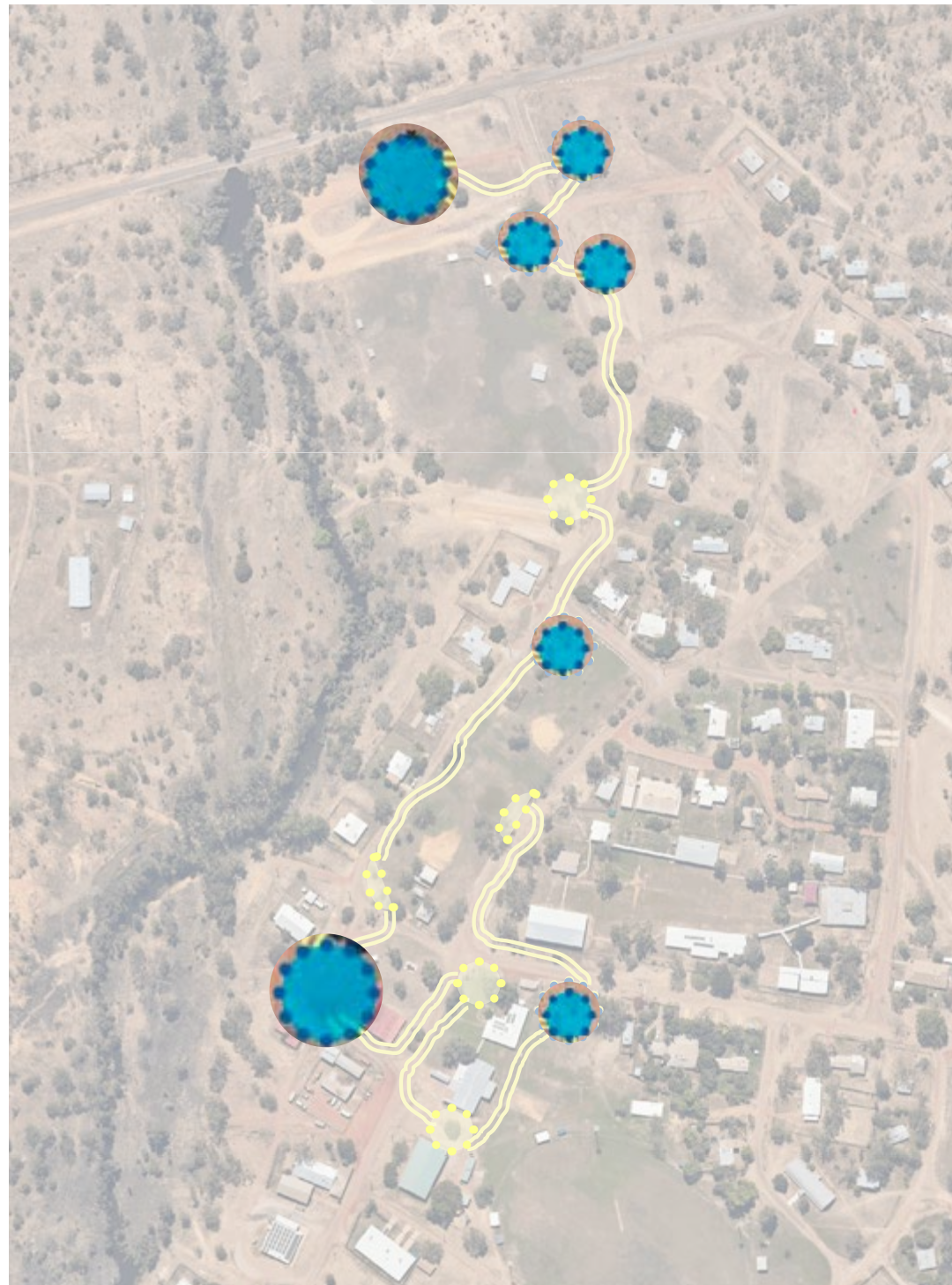
#### Cons

- \_ Less space to grow the path





## Design Development: pathways



### Major nodes- large entry/starting point and "Barunga Statement node"



Champion Lakes Aboriginal Interpretive Centre- large canopy and landscaping



Detail of canopy



Yagan Square - canopy for shade + texture, urban style

### Major nodes- smaller scaled nodes



Learning circle



Amphitheatre



## Design Development: pathways



### Minor nodes



Reflection + learning



Sculptural interpretive signage



Sculptures reflect Jawoyn culture



Decorative interpretive signage  
and local landscaping



Natural materials and local artistry

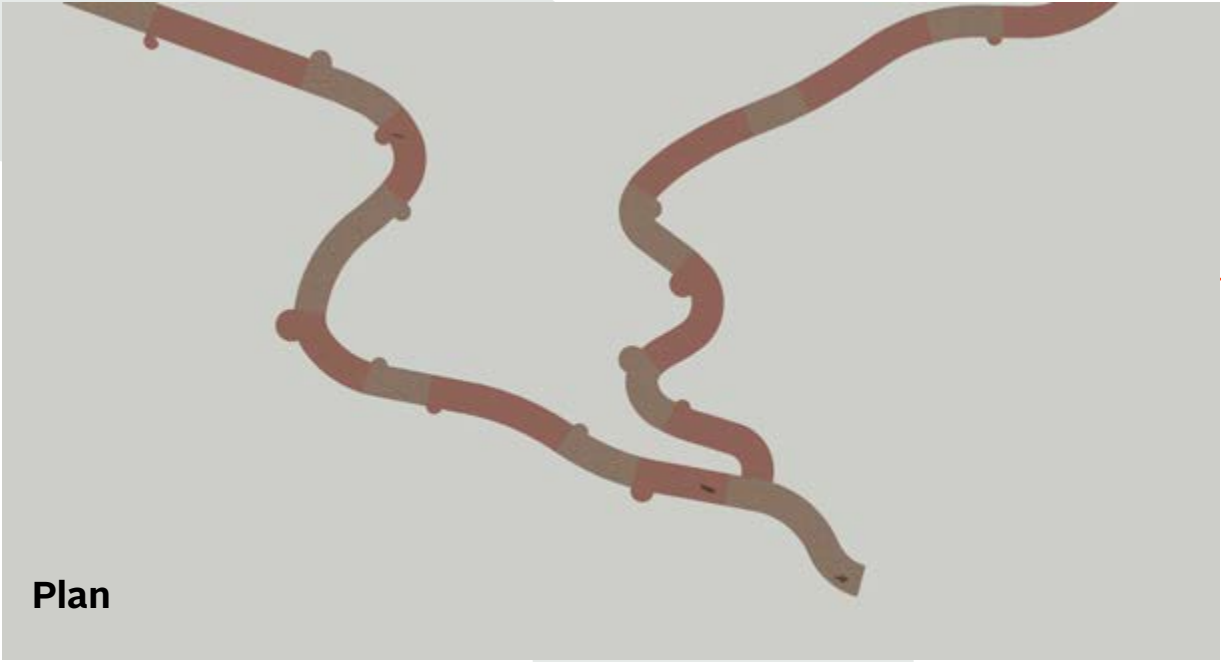


Seating rocks representing the landscape

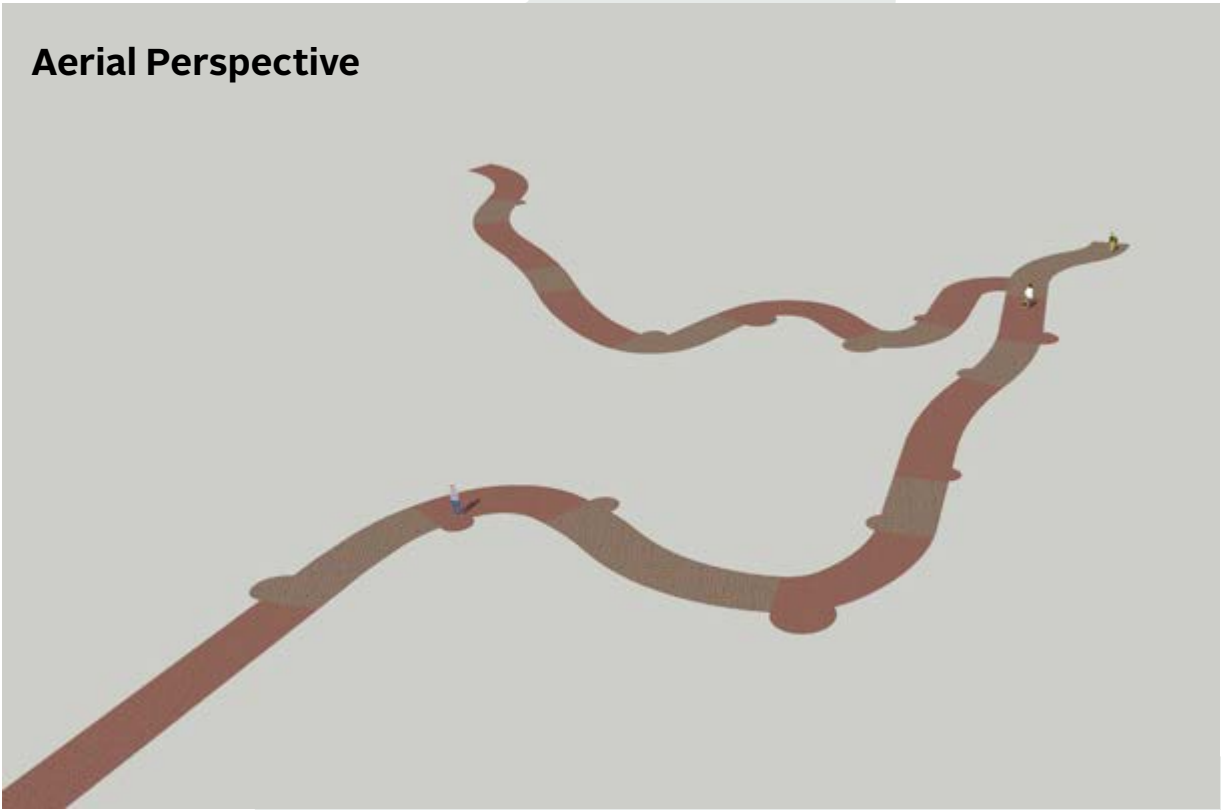


Decorative interpretive signage

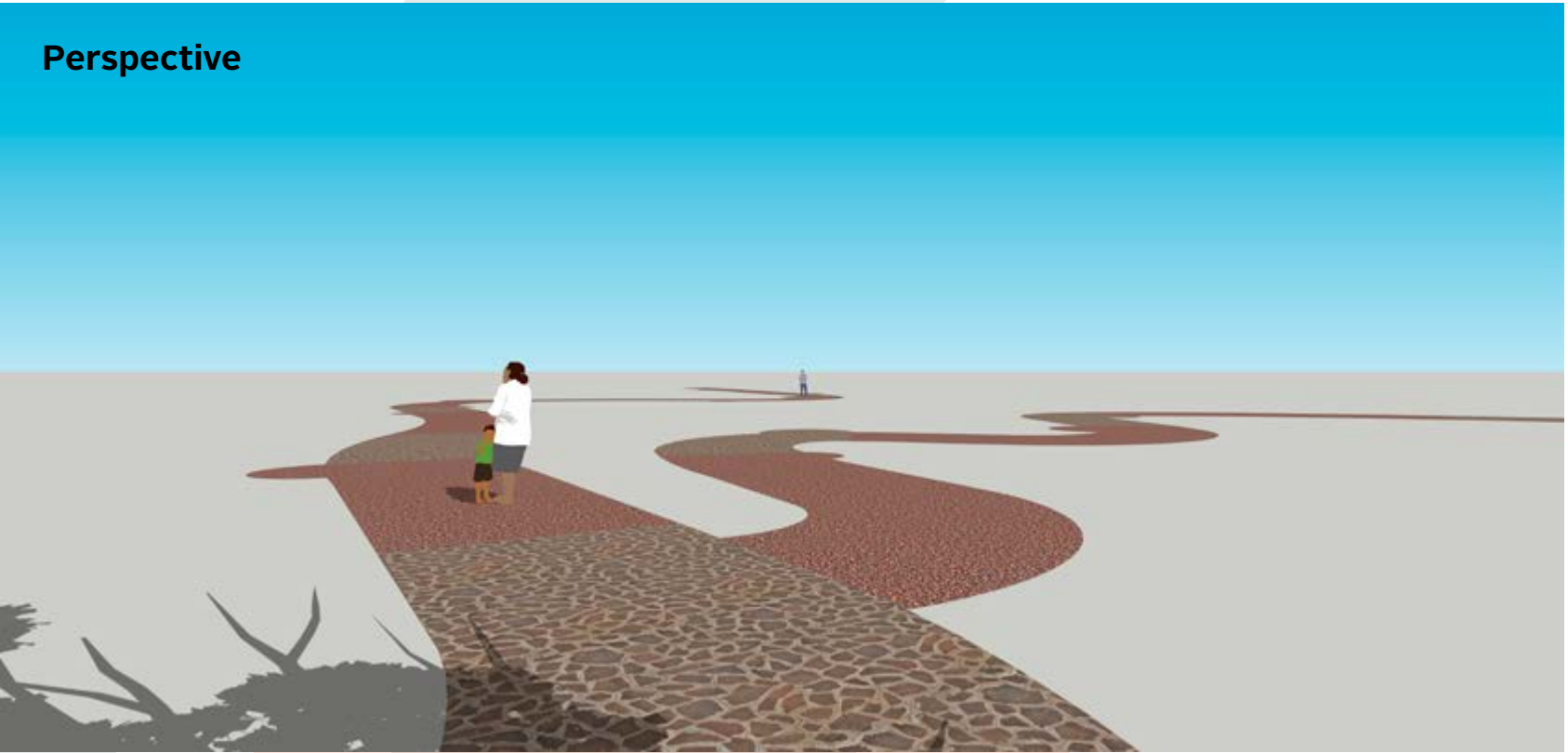




Plan



Aerial Perspective



Perspective









Perspective



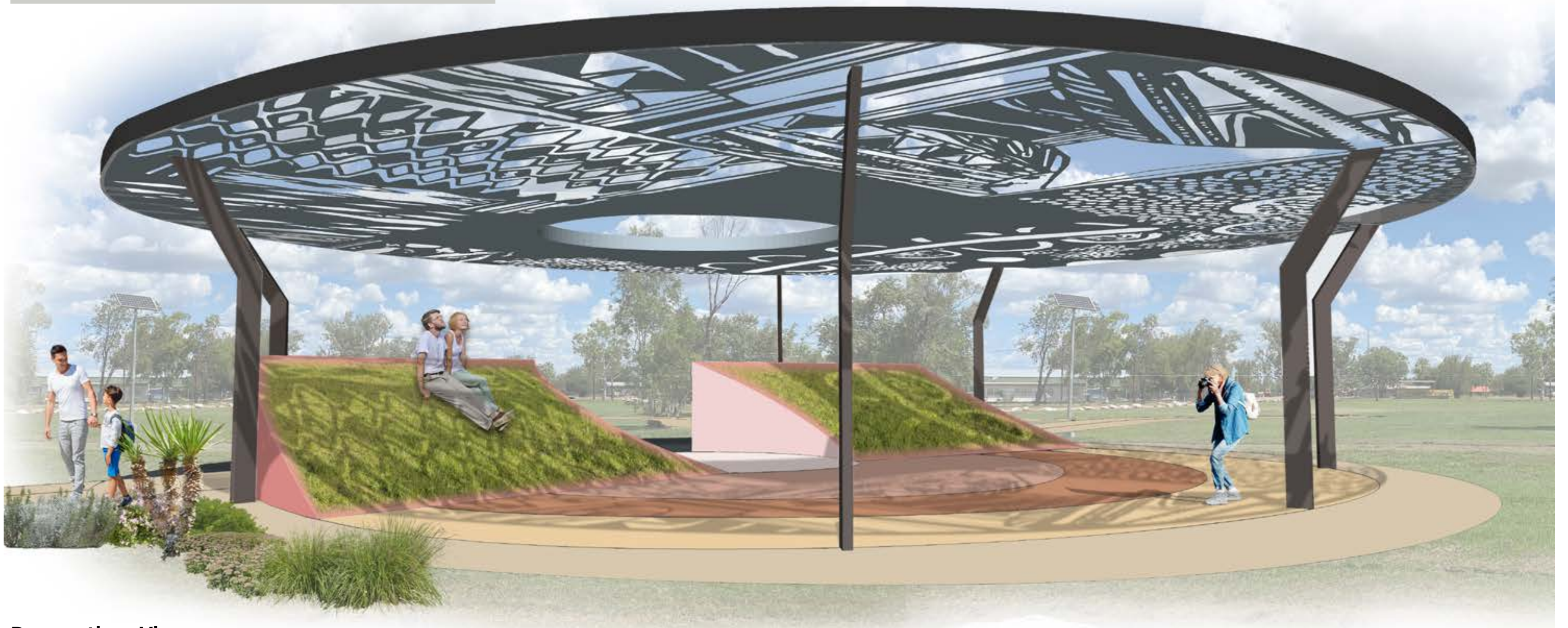
## Interpretative Path + Larger Reflection Space / Community Gather Space



Perspective - View 1



## Interpretative Path + Larger Reflection Space / Community Gather Space



Perspective - View 2