

# GPARC

Gunyama Park Aquatic and Recreation Centre

# Murray (Wet) 2021

# Interpretation



Photo: Daniele Hromek



Photo: Daniele Hromek



Photo: Sarah Jane Jones



Photo: Sarah Jane Jones





BOOGIE  
swim

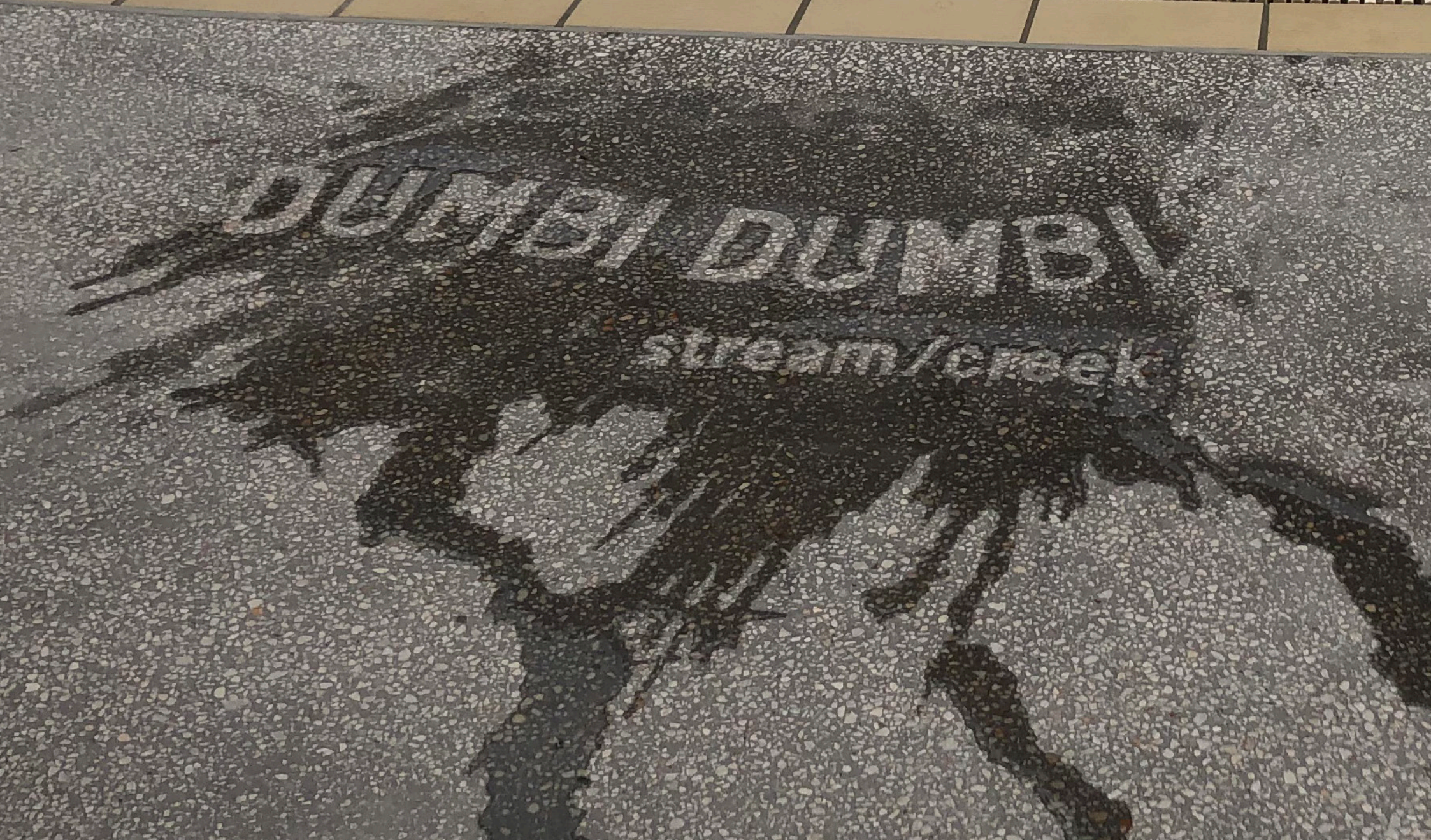








DUMBI DUMBI  
stream/creek





# GPARC

Gunyama Park Aquatic and Recreation Centre

# Interpretation

# Concept Design

Stage 2

Workshop Presentation

### Permanent Interpretive Type

Locating, indicating a of the story of the cult Carved and painted, and painted.

### Map of intention

Planting of Grass

Wind visualisation on digital screens

Gunyama name in Grass

Typographic interpretation of the cultural calendar around the deck

Inside of umbrella displaying imagery representational of sky and constellations

Bird lookout

Soundscape Grandparent Trees

Underwater in pool

Water type around poolside

Wind play Stage 2

### SEEING THE UNSEEN/ FIRST LANGUAGES/ PLACE NAMING

Longhair Plumegrass  
*Dicholochloa ornata*

Short Hairbon Grass  
*Austrospora Rasmussenii*

Red-rather or Silvertop Weibilly Grass  
*Pennisetum polidum*

Spear Grass  
*Austrospora pubescens*

HOME OF THE POWERFUL OWL

Sandstone Landscape stones

IBIS CLEANING STATION

Carved and painted text

LISTEN TO THE GREEN & GOLDEN BELL FROG CHOIR

A WATERY PLACE

Painted graphic of sand

Sand trail

ANIMAL HABITAT

Carved Text and laser cut wooden & painted graphics





Indigenous Interpretation Strategy

For Gunyama Park Aquatic and Recreational Centre (GPARC)

Djinjama  
Cultural Design & Research

Themes and Narratives

Through a Reading of Country, stakeholder engagement and practice-based research, the following key themes and narratives with a focus on Indigenous cultural heritage were identified at GPARC:

Theme 1: Reading Country

- Aboriginal peoples know Country to be sentient and alive, teacher and eternal 'land library', and a source for connecting with Country in order to know and hear what Country needs to be healthy.
- Country, as the holder of all including knowledges, has the capacity to provide opportunities for a process of design that occurs in collaboration with Country.
- Aboriginal peoples are those who have millennia of experience knowing and living lightly with Country, and are therefore those who must be the ones to provide a reading of Country in order to understand how to design with Country. It is not appropriate for non-Indigenous people to read Country without guidance by appropriate Knowledge Holders and/or Indigenous technical experts.
- In order to ensure an accurate and appropriate reading of Country occurs, any site (not just those with perceived Aboriginal culture and heritage values) undergoing development must include a 'cultural fund'.

Theme 2: A Watery Place/ Giving Water a Voice

- Water moulded the forms and shapes of the Sydney Basin landscape in many ways, from the largest valley to the smallest crevice. Despite the land being severely changed this shaping by water is still evident.
- Aboriginal people, particularly women, were experts in the marine environment in now-Sydney, from

Methodology and Approach

The methodology and approach employed in the preparation of this strategy is summarised below.

The Australia ICOMOS Burra Charter (2013) defines interpretation as, 'all the ways of presenting the cultural significance of a place. Interpretation may be a combination of the treatment of fabric; the use of and activities at the place; and the use of introduced explanatory material.'

The general philosophy and process used in the development of the Strategy is adopted from Indigenous theoretical and methodological approaches developed by esteemed Indigenous scholars. This approach recognises Indigenous knowledge systems as continually establishing Indigenous ways of life, providing a moral code, rules and laws for behaviour based on the principles of respect, reciprocity and obligation (Moreton-Robinson & Walter 2009).<sup>14</sup> <sup>15</sup> On this basis, Indigenous ideologies are formed and guided by cultural worldviews, paradigms, protocols, principles, contexts and behaviours – and Country. These values form an integral part of Indigenous methodologies and require those engaging with this approach to think critically about their processes and outcomes (Porsanger 2004; Smith 2012).<sup>16</sup> <sup>17</sup> Developed by Karen Martin-Booran Mirraoopa (2003),<sup>18</sup> whose framework extends on the work of Lester-Irabinna Rigney (1999)<sup>19</sup> and Japanangka errol West (2000),<sup>20</sup> and Jelena Porsanger (2004) are following guiding Indigenous methodologies:

- Recognise Indigenous worldviews within which their knowledges and realities are distinctive and fundamental;
- Honour Aboriginal social customs as essential processes through which they live, learn and situate themselves;

<sup>14</sup> Aileen Moreton-Robinson is a Goonai woman from Mirjerrilbah (Stradbroke Island), Queensland's First Nations (Moreton Bay) in Queensland.

<sup>15</sup> Maggie Walter is a member of the Palawa Briggs/Johnson Tasmanian Aboriginal family descended from the Patreboena people of Inabakwana Country, North Eastern Tasmania.

<sup>16</sup> Jelena Porsanger is Skali Szani, originally from the Moteoro region.

<sup>17</sup> Linda Tuhawai Smith is a Maori academic who affiliates to the Ngāti Awa and Ngāti Porou iwi.

<sup>18</sup> Karen Martin-Booran Mirraoopa is a Noonuccal woman from North Stradbroke Island (south east Queensland) with Bidjara ancestry (central Queensland).

<sup>19</sup> Lester-Irabinna Rigney is a Narungga, Kaurna and Ngarrindjeri man.

<sup>20</sup> Japanangka errol West is a Tasmanian Aboriginal.

Study Area



Figures 02 & 03 Location of Gunyama Park Aquatic and Recreational Centre, city and suburb context

Murray (Wet) was an interpretive signage outcome as part of the Indigenous Interpretation Strategy, led by Danièle Hromek of Djinjama (Budawang/Yuin), in collaboration with Sarah Jane Jones, Isabelle Toland and Annabel Stevens and Fauzima Rafiq.

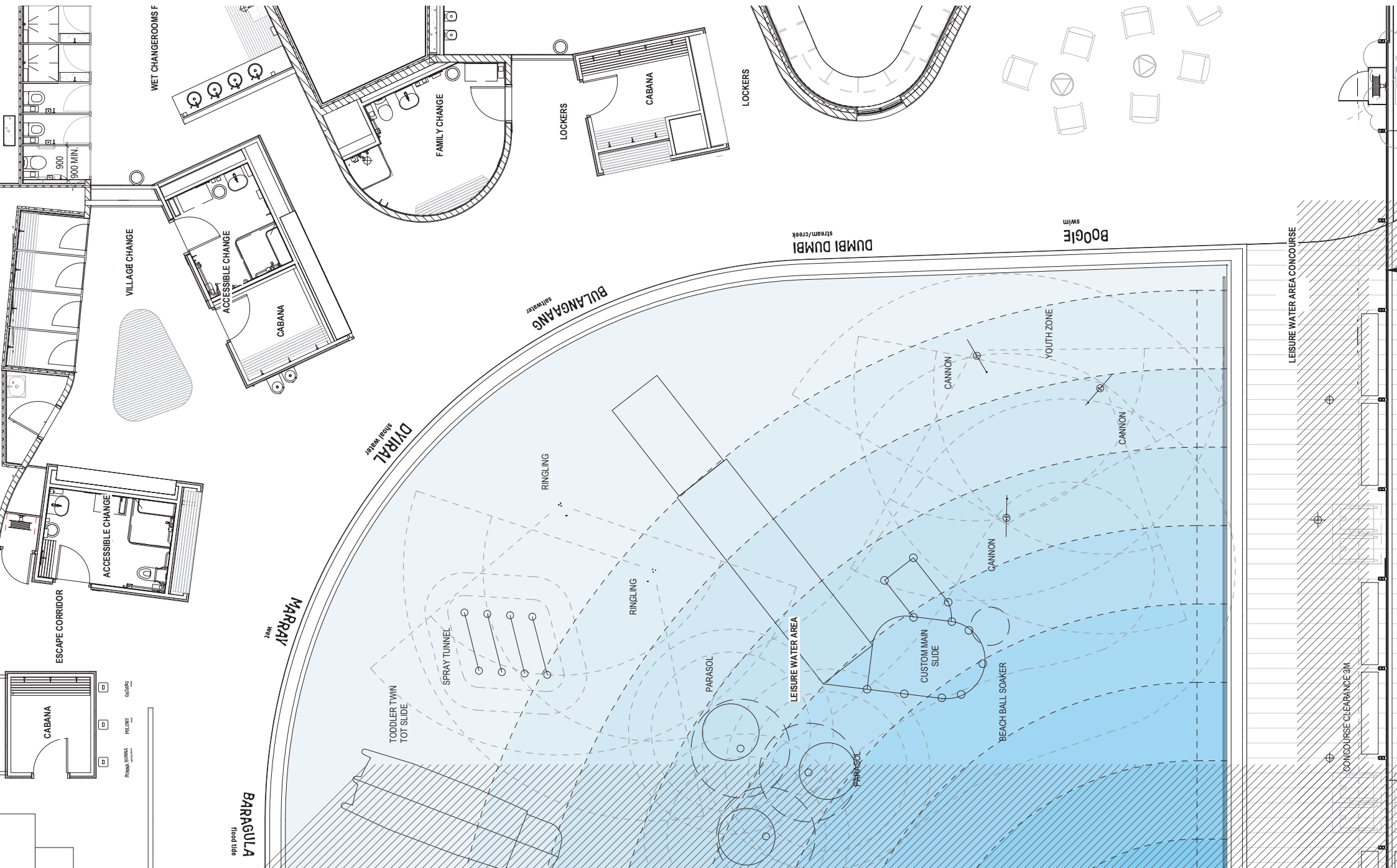


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Positioning  
First draft: indoor pool



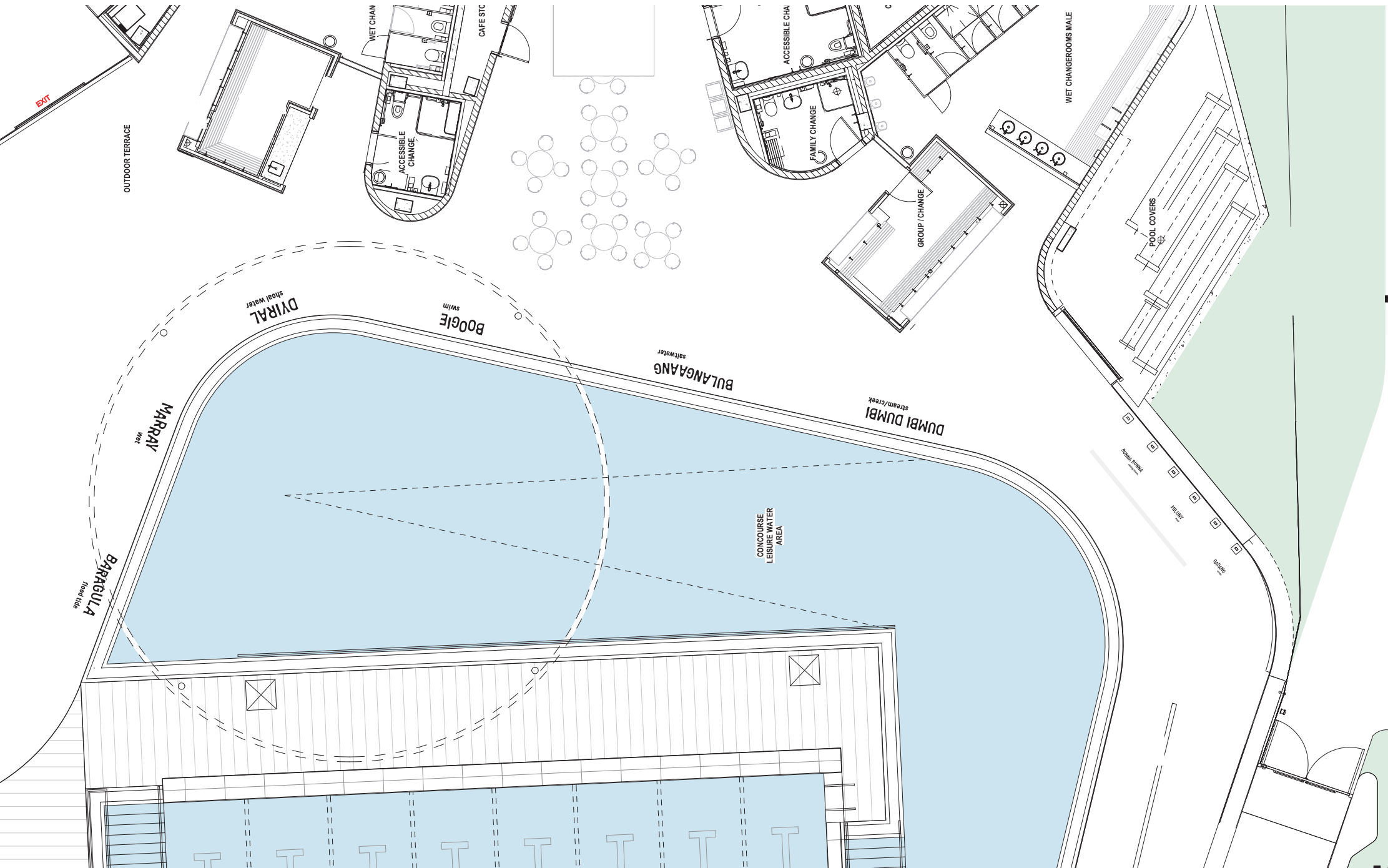


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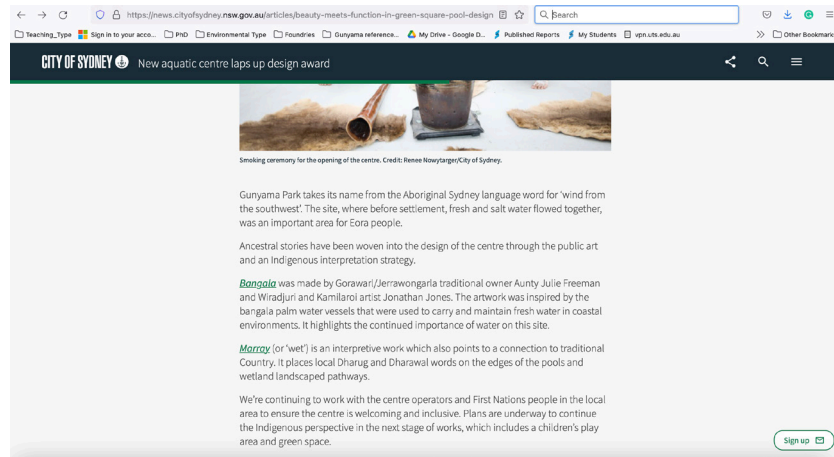
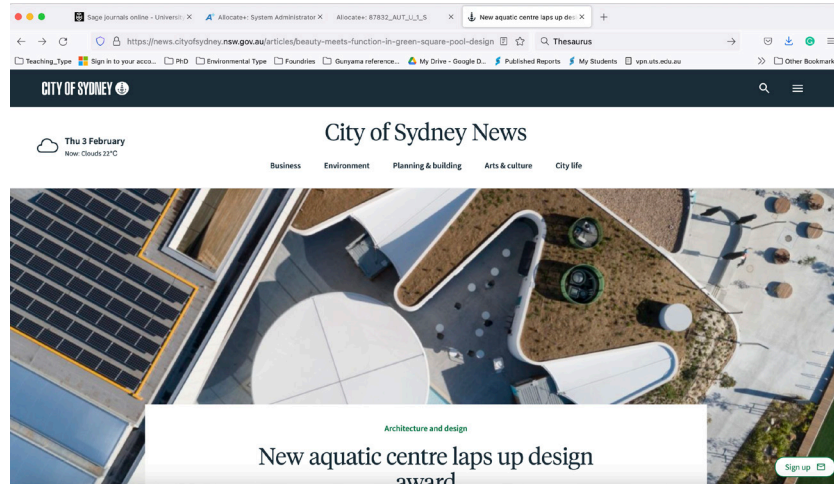
## Murray (Wet) 2021

Positioning  
First draft: outdoor pool



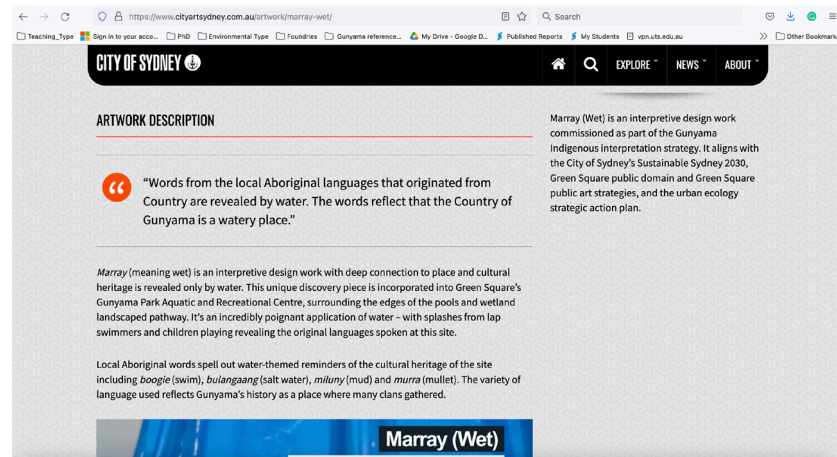
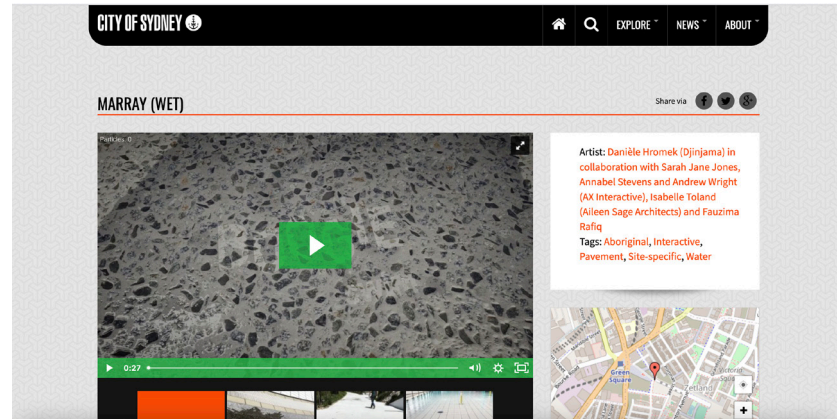


City of Sydney, News



<https://news.cityofsydney.nsw.gov.au/articles/beauty-meets-function-in-green-square-pool-design>

City of Sydney, Public Art Pages



<https://www.cityartsydney.com.au/artwork/murray-wet/>