

# Edith Cowan University City Campus

Lea Taylor, *Kep Koorliny Djenna Bidi* (Water Moving Walking Trail), 2026

Apparatus

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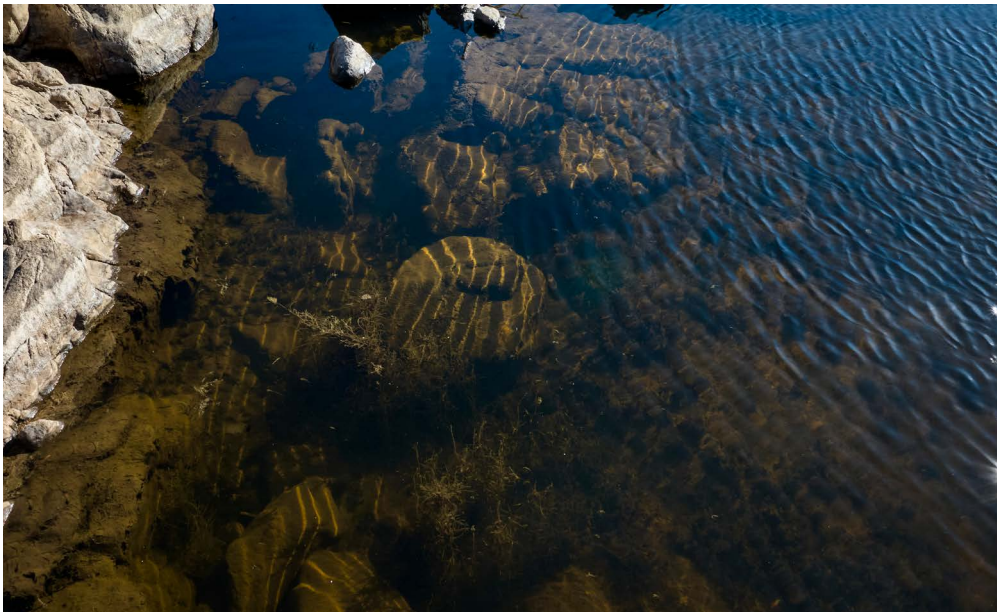
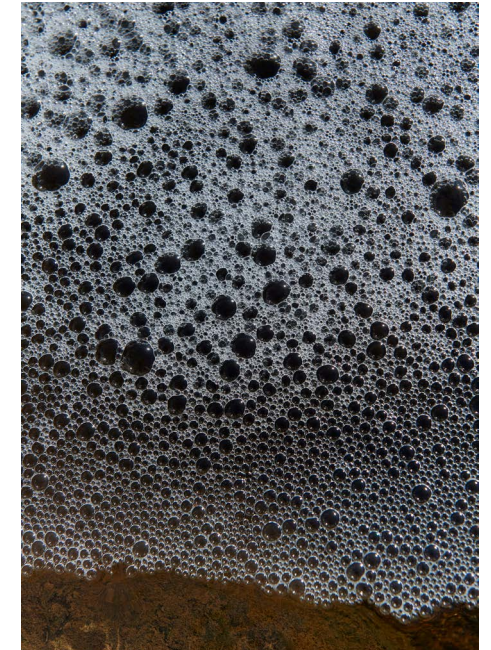


Lea Taylor is a Bibbulmun artist living and working on Whadjuk Noongar boodjar with strong family connections to the Hill, Pickett, and Maher/Williams families of the Wadandi, Menang, Goreng, Kaniyang, and Ballardong peoples. A self-taught artist, weaver and cultural practitioner, her work is deeply grounded in Country and culture.

Returning to making later in life, Lea's practice emerged through weaving and the creation of booka (kangaroo skin cloaks), evolving into large-scale public artworks that are a contemporary expression of katidjin (Noongar cultural knowledge).

Her work draws on Noongar knowledge systems and combines traditional and contemporary materials to create pieces that speak to identity, memory, and the passing on of cultural knowledge across generations.

For ECU City, Lea was inspired by the context of the site to create her artwork, *Kep Koorliny Djenna Bidi* (Water Moving Walking Trail).



***“As the Wagyl moves across the emptiness of the land she creates beauty. She is creating the waterways from which we, the Noongar people, will evolve and survive. These waterways will sustain the land and its people for many thousands of years, through our life journey. A journey that will, unbeknownst to us, change our way of life and the land we have inhabited for over 60,000 years.”***

— Lea Taylor

Boorloo (city of Perth) and the site of Edith Cowan University, was once a series of lakes, swamps, and wetlands known as Gooloogoolup, in the Noongar language.

Gooloogoolup was once a significant part of the region's freshwater ecosystem and provided shelter, food, fresh water, and resources for Noongar People.

It was a place where communities gathered, and ceremony, ritual, song, dance, and corroboree took place.

Over the past 200 years, as the lakes were drained and replaced by a concrete landscape, the land, and deep connections between Noongar people, and this water, and Country were lost.

Although the lakes and wetlands are not visible on site today, ancient subterranean aquifers continue to flow deep underground. These water sources are both intrinsically valuable, and culturally significant, to our environment and our communities.

Beneath Boorloo, lies a vast and ancient network of aquifers, hidden deep within the sands. These underground reservoirs, formed over millennia, connect all waterways, from rivers and wetlands, to the sea. They are the life-force of the land and all living things.

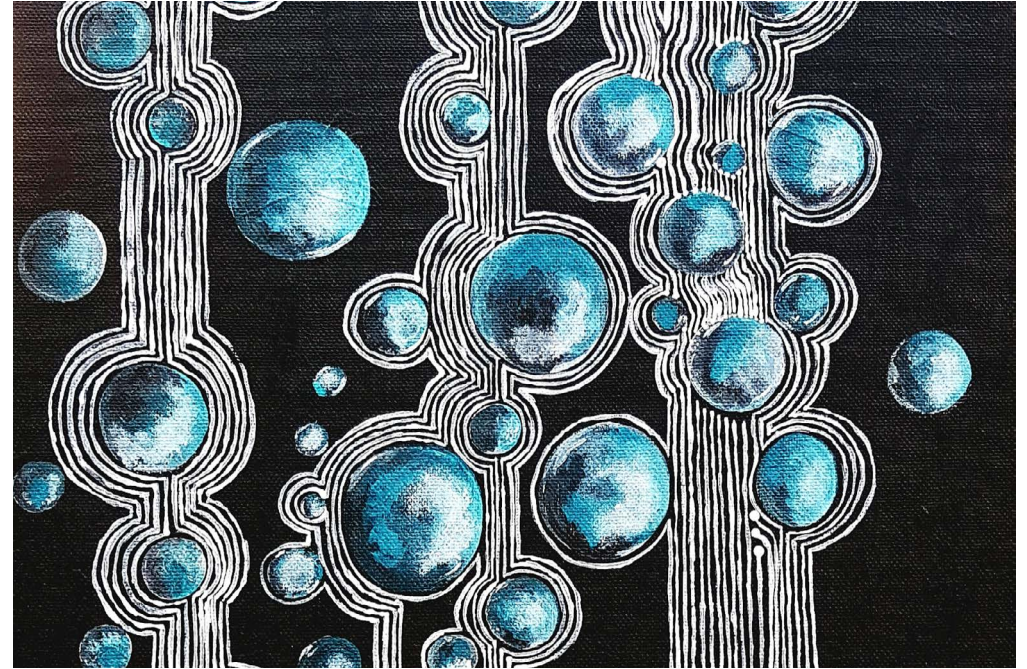
## Background

Lea Taylor's *Kep Koorliny Djenna Bidi* (Water Moving Walking Trail) was developed as part of the broader ECU City public art program, a major initiative embedded within the design of Edith Cowan University's city campus.

The program was shaped through long-term collaboration between artists, ECU, Apparatus, and Whadjuk Noongar Elders, ensuring that the artworks responded meaningfully to Country, culture, and the site's history.

Positioned within the Karak Walk precinct, Lea's work formed a key component of this integrated approach, where art was not added to the site but designed as part of its fabric.

Lea's integrated artwork traces the movement of water across Country, inspired by the journeys of the Wagyl and the waterways that have sustained Noongar people for thousands of years.



## Materiality

The *Kep Koorliny Djenna Bidi* artwork is seamlessly integrated within the Austral Verde granite paving, embedding the narrative directly into the ground plane. The material expression is intentionally subtle yet highly resolved, privileging precision fabrication over applied elements.

The design is realised through a controlled sandblasting process, using laser-cut steel stencils to engrave the artwork into the granite surface. The resulting incisions, approximately 2mm in depth, create a tactile and durable finish that sits flush within the paving, maintaining accessibility and slip resistance while allowing the artwork to emerge through light, shadow, and movement.

Over time, the engraved surface will naturally weather and accumulate fine particles, gently enhancing contrast and legibility, and reinforcing the work's connection to place and passage.

## Boola Waanginy

Boola Waanginy (Many Talking) was a collaborative, Elder-led engagement and design process that underpinned the development of the ECU City public artworks. It brought together Whadjuk Elders, First Nations artists Lea Taylor (Bibbulmun), Reko Rennie (Kamilaroi), ECU, Apparatus, and the broader design team within a cultural framework built on respect, reciprocity, and shared knowledge.

Central to this process was the role of Elders Dr Roma Winmar, Farley Garlett, and Dr Barb Bynder as cultural advisors, sharing knowledge to guide the development of concepts and ensure cultural integrity. This ongoing dialogue enabled artists to translate stories and connections to Country into contemporary forms in a way that was authentic, respectful, and meaningful.

The process unfolded through a series of structured touchpoints—from early engagement and yarning sessions, through concept development and review, to completion and cultural endorsement. Ensuring cultural material was managed in accordance with Noongar protocols supported both the protection of knowledge and the creation of enduring public artworks.

Boola Waanginy was a methodology and an investment in self-determination, cultural continuity, and the capacity of First Nations artists. The resulting artworks created opportunities for people to engage with Noongar culture as part of everyday life within the city.



## Cultural Responsibility

The Whadjuk Noongar Elders and cultural advisors were engaged to maintain cultural integrity and support the sharing of knowledge in the development of cultural interpretation, translation, and representation of Whadjuk Noongar culture and heritage across the ECU City Public Art Program.

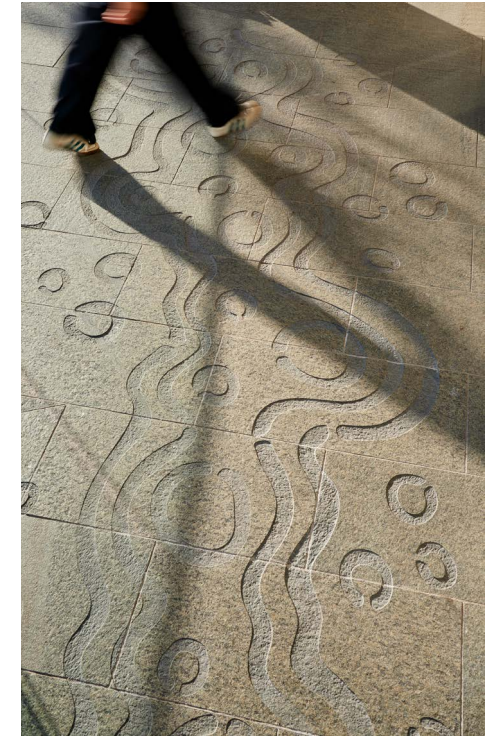
Whadjuk Noongar cultural philosophies are embedded throughout the campus and within the public art program, contributing to place-making and strengthening a meaningful sense of place within ECU City. Throughout the delivery of the project, engagement with Elders and cultural advisors has included contributions to project development, the sharing of cultural katidjin (knowledge), and the review of artwork concepts and outcomes.

## Site Integration

Lea Taylor's artwork is integrated into the fabric of the ECU City public realm, using the ground plane itself as canvas and pathway to create links between art, architecture, and movement. Developed through Apparatus' design and delivery process, the work was carefully translated from concept to built form, with Project and Design Lead Mia Burley working closely with Lea Taylor and the project team to integrate the design into the landscape design.

Across the site, including the northeast and southeast entrances, the artwork continues as a network of embedded interventions within the pavement. It unfolds as a distributed system, reinforcing arrival points and creating a language across multiple access routes.

The sandblasted lines are recessed into the paving surface, ensuring durability, accessibility, and a comfortable pedestrian experience - transforming circulation paths into narrative journeys.



## Outcomes

Spanning the entry points of ECU City, this integrated artwork transforms the ground plane into a living narrative of place.

Extending from the main foyer to surrounding entrances, the work connects the campus to Yagan Square and the broader public realm, embedding cultural knowledge within everyday movement through the site.

***“As you move through the space, walk with the ancestors of this place, learning in this time, and carrying your knowledge to the future, where one day your learning will be passed on to future generations. Just as has happened here for thousands of years”***

— Lea Taylor

**Project**

Edith Cowan University  
City Campus

**Artwork**

*Kep Koorliny Djenna Bidi*  
(Water Moving Walking Trail)

**Client**

Edith Cowan University

**Artists**

Lea Taylor

**Collaborators**

- Dr Roma Winmar AM
- Farley Garlett
- Dr Barbara Bynder
- Aboriginal Productions Promotion
- Scape-ism
- UAP
- Multiplex
- Lyons Architecture
- Aspect Studios

**Collaborators**

- Development WA

**Timeframe**

2023-2026

**Services**

- Public Art Strategy
- Public Art Plan
- Cultural Context
- Boola Waanginy (Many Talking) Program
- Design Assist Program
- Public Art Coordination
- Photographic + Video Documentation

Photos: Frances Andrijich.



**Apparatus**

**ECU**  
EDITH COWAN  
UNIVERSITY



 **DevelopmentWA**

ASPECT Studios  
**MULTIPLEX**  
**LYONS**