

WILLIAM CLARKE COLLEGE CONCEPT MASPERPLAN + STAGE 1

7 MAY 2024

PMDL 

PMDL Architecture & Design respectfully acknowledges the Traditional Owners and Custodians of the Country on which William Clarke College is sited, the people of the Bidjigal, of the Dharug Nation. We pay respect to their Elders past, present and emerging.

REVISIONS

William Clarke College Concept Masterplan &
Stage 1

DATE

7th May 2024

CLIENT

William Clarke College

VERSION AND DATE ISSUED

Issue A - 7th May 2024

REPORT CONTACT

Sue Cai

INCLUSION OF INDIGENOUS DESIGN

INDIGENOUS DESIGN PRINCIPLES: INDIGENOUS LED

Ensure Aboriginal and Torres Strait Islander Communities have been engaged throughout the design development.

*Tiati murra Daruga pemel koi
Murra ya pemel ngalaringi
Bubbuna ban nye yenma wurru
Nang nye dice gai dyi ya nangami
Dyarralang Daruga ngalaringi
Nangami gai guy a willy angara gu
Nu-gal da la-loey gnia tarami gu
Nu-gal tiati ngalaringi ya Daruga
Yura mittigar gurrung burruck
gneene da Daruga pemel didgeree gore*
-- Aunty Edna Watson's Welcome

I am from the Buruburongal and Warmuli family groups and I have connections to the west over gulamada. My name Mulgo was given to me by my Mother and Brother when I was young, I am the Black swan, my family is the Kutukukulung (long neck turtle) my mob's totem is Buramin (possum) we are from the Buru (Kangaroo) lore.

I pay my respects to our elders past, present and emerging we are here because of their strength and survival, because of them we can.

Please walk softly on Dharug nura our dreamtime is forever.

Bayangun budyari ganuningang yura guragal yagu

Yana muday Dharug nurawa diyi nangamili



Painting by Leanne Watson for William Clarke College

Through various design workshops, meetings and correspondence, William Clarke College and PMDL Architecture & Design have worked closely with Leanne Watson and Dharug Custodian Aboriginal Corporation to ensure that Indigenous ideologies and interests were at the forefront of the design process.

These meetings helped to highlight the importance of certain geological elements, natural materials and local animals of significance, and also gave insight as to how these could be incorporated into learning opportunities for the staff, students and visitors to the college (refer Appendix). The extents of the learnings from these workshops, and their implementation, can be seen in the following pages of this document.

INDIGENOUS DESIGN PRINCIPLES: COMMUNITY SPECIFIC

Ensure respect for the diversity of Aboriginal and Torres Strait Islander culture by following community specific cultural protocols.

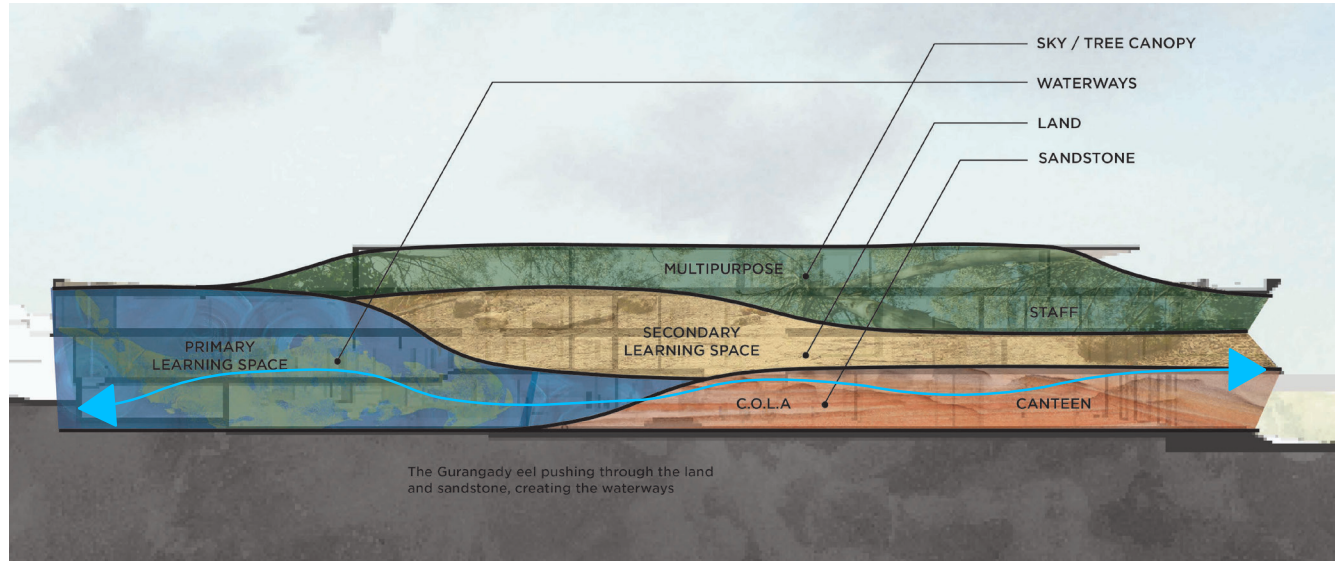
Key elements of the building such as internal/ external material and colour schemes, motifs and facades relate directly to stories provided by Leanne as well as specific design guidelines set out by Aunty Edna:

"Kellyville is situated on Bidyigal mudyin (family) nura (land). The Bidyigal people are the people of the white clay (ochre) that is found in the sandstone country, the Bidyigal people are said to connect to many mobs down the east coast.

*This is an area of hilly landforms that is the start of sandstone country in the north, the creation for the waterways in this nura is the **Gurangady** a large bara (eel) like being, he was chased through nura by a bulungga (tiger quoll) and guwali (cormorant) and formed the waterways and land forms along the way, he has shimmering skin that is gold and his eyes look like stars, he rests in the deepest parts of the water.*

The hills are a place where we could seek shelter and head into sandstone nura when our country told us to go to other areas for resources. The clear waters running through country were home to many of our mudyin who all had a story to teach us how they lived and how to care for them. This was a place of plenty for thousands of years the meeting places are ancient and very deep in this landform."

-- Leanne Watson



Waterways: Primary School - Younger children, forging their way through the sandstone and the land (life) and shaping their future. Playful forms and protective, sheltering caves.



Sandstone: Canteen & COLA - External spaces to feature sandstone features and tectonic typologies of local materialities and colours that blend with the surrounding landscapes.



Land: Secondary School - More mature children, shaped by their time in primary school and solidifying their learning towards their future pathway. Warm earth-tones and geological forms.



Canopy: Staff & Multipurpose Space - Sheltering canopies to shade and protect students. Curated views over the school campus and the surrounding neighbourhood - *Country*



INDIGENOUS DESIGN PRINCIPLES: IMPACT OF DESIGN

Always consider the reception and implications of all designs so that they are respectful to indigenous culture.

The design team: PMDL Architecture and Design, William Clarke College Staff, and the Dharug Custodians Aboriginal Corporation worked closely together to ensure that all aspects of the project were respectful and clear in their representation and implementation of First Nation's Stories, Totems and Symbolology.

“Design with our totems in mind, the reason we have totems is to learn and care for them in a place that belongs to them, they are our teachers.”

-- Leanne Watson, *Designing with Dharug Nura*

The design framework provided by Leanne Watson and the Welcome to Country provided by her mother, Aunty Edna Watson were relied on to inform and shape design decisions, and multiple workshops took place to ensure that designs were developing down paths which were acceptable to all parties. Initial concept representations of artworks relied on the Works of Leanne Watson, a local First Nation's artist who has provided various works to the College, and final artworks and designs will also be sourced locally from an Indigenous artist.



(Images provided by Leanne Watson for William Clarke College & PMDL Designing with Country Brief)

INDIGENOUS DESIGN PRINCIPLES: SHARED KNOWLEDGE

Develop and implement respectful methods for all levels of engagement and sharing of indigenous knowledge (Collaboration, Co-creation, Procurement).

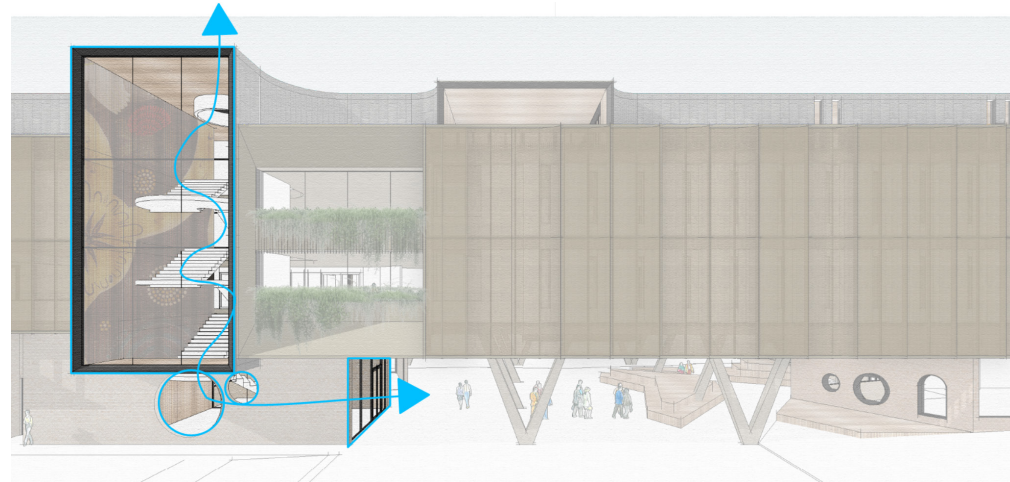
The College has an existing relationship with the Dharug Custodians Aboriginal Cooperation and holds a Dharug Language and Culture class which has replaced traditional, European language classes. It involves learning the Dharug language as well as learning from country and traditional handcrafts, as well as knowledge of local plants and a respect for Country.

The Stage 1 Bryson building is designed to interface with this class through and to connect to the stories of Country through:

1. Representation of Ghirrawi and Gurungady stories on facade & Soffit for visual integration of First Nations art and stories.
2. Dharug and English words for stories to be placed adjacent to imagery to facilitate learning both Dharug language and traditional, local stories.
3. Rooftop Garden to be planted with local Flora to facilitate learning about local plant varieties and their uses to First Nations peoples

“Connect to the sky, bring the sky into structures, the sky shining through designs adds a whole level of connection to our designs. .”

-- Leanne Watson, Designing with Dharug Nura



Girrawhi Story - COLA Soffit & Feature Staircase leading to Skylight

“Once upon a time the cockatoos were all white. The other birds teased the cockatoo for he had no colours. One day he found three coloured feathers. He picked them up and put them in his tail. When he went walking the other birds noticed that they were their feathers. They started to pluck out the cockatoo’s feathers. The cockatoo’s flew and flew and hit the Sun. The Sun was so hot that it made his crest yellow and he came shooting back to earth. That’s why cockatoos have yellow crests. If you look in the trees and see a cockatoo you’ll notice that its crest is yellow.”



Gurungady Story - External facade Patterns & Interior Design Themes

“This area of hilly landforms that is the start of sandstone country in the north, the creation for the waterways in this nura is Gurungady a large bara (eel) like being, he was chased through nura by bulungga (tiger quoll) and guwali (cormorant) and formed the waterways and landforms along the way, he has shimmering skin that is gold and his eyes look like stars, he rests in the deepest parts of the water.”

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