

Public Wood Fired oven / North Cardinal Public seating



Northern Site Entry / LAAC Building



Boardwalk Approach / The Beacon / Public Plaza

The Site

'Deep History'

If we go deep, back 60,000 years, the headland is a Gadubanud camp. The expanse of dark grey rocks & bush being the end of the migratory route through the Otway ranges. The estuary of the Erskine river flows nearby and the grey point stretches out into the ocean. A fire glows. Around it a congregation of family, a coming together of tribes. A place for telling stories and the sharing of knowledge, making, weaving, cooking, dancing. The pale scrub reaches close to the sea, eucalypts bowing. The wind, water and the charcoal rich sands cover over everything, many times over. Later the landscape is given a new name, Point Grey. Trees disappear, structures are built. Logging trains rumble down the new pier and eucalypts leave by sea. The site heaves, dispatching the landscape.

Return servicemen build the Great Ocean Road. A nearby slaughterhouse feeds the men and brings them together at the Point to eat and share company.

As the Road opens up the coast, so come guest houses. With the increased population the fishing fleets arrive, haul in their record breaking catches of Barracuda with a crane.

More people pass through, stay. Development sprouts and spreads. The fishing slows and the tourists flood seasonally. Spaces are cleared, paved over.

People jump off the pier and swim across the bay. Every year more people swim from the pier to the pub.

A midden is disturbed, traces of stone, shell and fires are fragments from deep time.

The Beacon

'Through the darkness, a glow'

A translucent roof hovers over a gathering of small, program specific, structures. The internal amenity is defined by the undulating form of the roof which rises and falls to create pockets of intimacy within a larger shell. The interstitial spaces themselves create the interior agenda. A sense of enclosure and exposure varies throughout the internal spaces. Visitors remain connected to the elements visually or tangibly cognizant of the passage of time, season, tide. Overhead, batted lining to the roof creates concentrated shafts of light which beam down to accentuate circulation routes and activity centers.

The ground plane continues uninterrupted through the building, each floor finish further defining the spatial arrangements and supporting the separation between public & private uses.

Visually permeable the internal views are further framed by the roof profile to choreograph the relationship to the external conditions and accentuate key aspects of the surrounding landscape. External walls are informal and porous. The interior walls are arranged to blur the distinction between inside and outside, public and private, with each cardinal point of the building dedicated to public use.

A generous sheltered external courtyard at the building entry accommodates a large communal wood fired oven. Envisioned as a gathering space for families, community and visitors it is an offering of a warm hearth and smoking chimney as a beacon of welcome and inclusivity throughout the year.

The LAAC

'Private spaces draped in public space'

Independent and self contained the LAAC is located in a building designed to be both independent yet connected, adopting a common language of materiality.

The Building is a key cardinal marker of the site, separating vehicles and pedestrians. The roadside elevation belies the activity beyond. Designed to be experienced through movement, the building accommodates the LAAC utilities of boat wash and loading and fish cleaning, as well as offering selected exterior spaces for public use.

The broader public realm of the precinct continues onto the amphitheatre steps, providing a unique vantage point over the main building and out to the horizon. This extension of the public space increases the diversity of opportunities for congregating.

The social spaces and community rooms are designed to have maximum outlook and connectivity to the pier and ocean. Large sliding doors open the building to the lawn and deck, with commanding views over the calmer waters of Loutit Bay.

The Waterline

All buildings are unified by the 'waterline' a constant datum level apparent across the site that connects the structures and references the consistent presence of the ocean. Inspired by the load line in shipping which represents the maximum ballast of a ship, the load line at the buildings entry references it's own seasonal flux of occupation.

Seasonal Flux

'Swelling and receding edges'

The buildings program has been designed to accommodate a changing flux of visitors through the year and during major events. In built flexibility allows for the building to be opened and closed in such a way that it remains adaptable to changing requirements but inviting at any scale.

'Winter / wild' A fully enclosed glass 'dining room' acts as a viewing platform for appreciation of the southern coast. Floor to ceiling glazing offers impressive connection to the elements while a wood heater and large communal dining table offer necessary comfort. Envisioned as a sought after destination for locals in the winter months for either breakfast with the paper or dinner with friends, it's orientation allows for appreciation of the wider ocean towards Shelly beach.

'Al fresco' external seating retreats behind the protection of the glazed walls in the winter maintaining the commercial viability of the restaurant and creating a cosier configuration.

With the wood fire oven the focus, people will congregate around the fire in the courtyard, protected from the wind. A booking system enabling groups to prepare their own food, or simply order pre-prepared pizza from the restaurant to cook themselves.

'Summer / fair' The building is designed to be fully operable during the summer months encouraging circulation and views through the internal spaces and providing seating options with varying degrees of shade. Easily operated sliding screens allow for customisable wind protection from varying directions.

High level openings to the roof structure ensure warm stale air is extracted and cooler sea air drawn through the building.

A variety of public seating options and amenities are spread across the public realm. Increased canopy cover providing by trees have fixed public seating beneath to encourage people into the natural shade however movable seating inbuilds flexibility allowing for large or small groups to accommodate themselves. Plenty of photo opportunities are provided by the amphitheatre where views of the ocean as well as the theatre of life play out below.

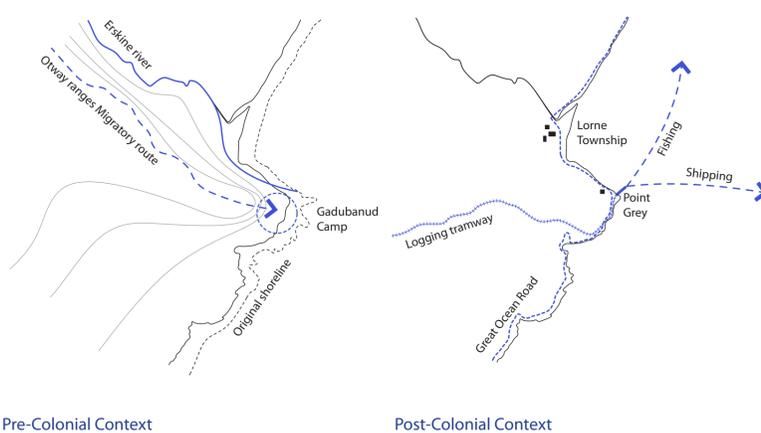
The open nature of the spaces enables sounds to travel creating an enlivening atmosphere across the site.

'Spring/Autumn' With unpredictable weather during the mid seasons the building accommodates for change. Furniture can be easily moved through varying degrees of shelter.

"Our story for Point Grey has both Aboriginal and European story intertwined, interconnected, complementary and inseparable. Through our telling, we bring integrity to and honouring of the Land, recognition of the custodial stewardship of the Gadubanud who nurtured and cherished this place for seasons untold; and a truth telling of an inclusive and integrated story of Place. Gadubanud families and communities have gathered for tens of thousands of years in this place to enjoy the bounty and abundance provided by the Great Mother Earth and her birthing waters, the Southern Ocean. The Gadubanud, Traditional Custodians of this paradise, travelled the storylines, along the ridges and valleys, from their caves and villages in the hinterland, to camp on this site. To gather together; to eat, celebrate, negotiate and trade and through ceremony, strengthen kinship ties and connections with neighbours and community. Point Grey is a vast midden site, a testament to these past uses. It provides a deeply embedded foundation for the continuing activities of today and into the future as a place where families and community gather, to spend time, to share and enjoy. Our Proposal, Common Ground perpetuates this place as a shared place of family, community, celebrations, of traditions, of telling stories and listening around the oven/campfire."

Vicki Couzens

Vicki Couzens is a prominent artist and Gunditjmarra Keeray Woorroong woman from the Western Districts of Victoria, who plays an active role in promoting the culture of her people. She has served on the boards of the Koorie Heritage Trust Inc and the Victorian Corporation for Aboriginal Languages.



Pre-Colonial Context

Post-Colonial Context

It is proposed the main building is naturally ventilated, with further investigation to be given to the use of geothermal heat exchange systems to passively cool the space. An alternative to the earth / air exchange system would be consideration of a water/air exchange unit as the ocean temperature remains steady throughout the year at approx. 14-17 degrees.

COMMON GROUND

THE WATERLINE
SHARING COMMON GROUND AT POINT GREY

