

1. TRACTOR STORE
2. LAAC AMPHITHEATRE STEPS
3. BEACH SHOWER
4. TRAMLINE + MOVEMENT SEATS
5. CARPARK
6. ENTRY FORECOURT
7. BIKE HOOPS
8. LOOK OUT AND ACCESS STAIRS
9. WOOD FIRED OVEN
10. THE BEACON
11. HOWLING TREES
12. STAIR ACCESS TO BEACH
13. BOARDWALK TO LOOKOUT
14. BOAT RAMP
15. PICNIC + BBQ SHELTER
16. PICNIC TABLES
17. PUBLIC TOILETS
18. BEACH ACCESS PATHWAYS
19. OVERFLOW PARKING
20. PUBLIC ART GATEWAY
21. MIDDEN
22. NTH ACCESS RD
23. STH ACCESS RD
24. EXISTING PINES
25. LAAC LAWN
26. RAMP TO BEACH
27. PIER
28. BEACH RAMP ACCESS PATH
29. LAAC PATH
30. PLAZA TO PIER

- A** *Carpobrotus rossii* - 'Karkalla' - (Indigenous)
An ornamental flowering ground cover, and a local food source - fruit and leaves eaten raw or cooked; the species is a pioneer plant useful in dune stabilization, prior to the establishment of tussocks and grasses.
- B** *Tetragonia implexicoma* - Bower Spinach - (Indigenous)
A rigorous creeping plant and ground cover and vital local food source that is high in nutrition, usually eaten cooked; the plant is also useful in erosion control and provides habitat.
- C** *Poa poiformis* - Coastal Tussock - (Indigenous)
The species is a fast growing perennial grass, which is excellent for erosion control on coastal embankments; bird butterfly attracting and caterpillar food source, used for nesting material and lizard habitat.
- D** *Lomandra longifolia* - Spiney Mat Rush - (Indigenous)
Cultural uses include weaving leaves and stems into nets and baskets, nectar drink from flowers; a hardy and adaptable plant for public spaces, which provides a food source and habitat for birds and butterflies.
- E** *Atriplex cinerea* - Coastal Saltbush - (Indigenous)
The silvery foliage of this species was a likely influence of the name 'Point Grey' - referencing the grey hues of the pre-existing landscape; useful in soil and sand control on embankments and as a fire break; provides habitat and a local food source.
- F** *Allocasuarina verticillata* - (Indigenous)
An ornamental small tree that howls loudly in high winds, the species was used by local indigenous groups for food, medicine, implements (boomerangs, shields) and adhesive; food source and habitat for birds.
- G** *Melaleuca lanceolata* - Moonah - (Indigenous)
Local indigenous people used nearly every part of this tree in daily use: fibre and bark for clothing and swaddling, drinks from nectar, wood and stems for implements and to construct shelters; attracts nectar eating birds and insects.
- H** *Eucalyptus leucoxylon ssp. meglocarpa* - (Native)
A highly ornamental flowering tree which provides shade and amenity, the species attracts nectar eating birds and insects including bees; the timber of the plant was used to make fighting sticks and shields.
- I** *Eucalyptus obliqua* - Messmate - (Indigenous)
An excellent shade tree with a dense canopy, the species provides habitat and is notably a Koala food source; cultural uses include bark and timber for fire starters, string for bags and nets.
- J** *Acacia melanoxylon* - Blackwood - (Indigenous)
Attractive, long lived acacia species which provides dense shade; does not shed limbs, attracts birds, butterflies and insects and caterpillar food source; cultural uses include wood and fibre for fishing lines, spears, shields, seeds were ground and eaten.
- K** **Timber Deck**
The timber deck surface connects the site to the pier and shoreline as a multi-purpose, highly trafficable surface; the decking area extends from private to public space, hosting high volume pedestrian flows and passive recreation activities, such as fishing.
- L** **Sandstone Paving**
The sandstone pavers are locally sourced and appropriate to the site's coastal context and geology, the irregular, multi-directional surface suggests open ended paths across the plaza, while delineating the public realm.
- M** **Granitic Sand**
Evocative of the latent sandy dunes, the granitic sand acts as an informal landscape surface - that allows for combined planting areas and pedestrian access, creating spill over areas during seasonal fluxes in visitation.
- N** **Shell Grit**
In reference to the site's ancient history as a campsite populated by middens, this informal surface delineates areas of dense vegetation which enclose the site and provides informal access points during peak capacity of public events.
- O** **Rain Garden Swales**
All surface run off of carparking zones will be collected in WSUD Bio Swale Raingardens. Planted with indigenous riparian zone plant species.

Indigenous Cultural heritage
The Waterline provides spaces for both communal sharing times and times of solitude.

Interspersed amongst the communal activity spaces are designated spaces for day dreaming, musing, and retreat. These spaces will comprise an artistic form referencing the Gadubanud heritage and culture of the site and Aboriginal Ways of Knowing Being and Doing (Martin 2009). The Aboriginal practice of 'Deep Listening' (Dadirri/Ungemerr 2006) is a practice of contemplative, reflexive listening; with your mind, heart and spirit through connecting to place and nature.

Each form will offer an interactive, immersive space of differing experiences informed by the positioning of these forms across the site. Each position offers a differently nuanced aspect through which to experience the site.

Contemplative Space 1 / Wild: A space to sit, observe the ocean, exposed to the elements; to per-haps, revel in the wildness of land and ocean and self; or to release and howl in harmony with the raging southerlies.

Contemplative Space 2 / Elevation: An elevated position to take in the vastness of the view; a place to reflect on the immenseness of nature and Mother Earth; of our place in the world; a place of retreat from the mundane to ponder the higher values and beliefs; a place for prayer and offerings.

Contemplative Space 2 / Tranquility: A sheltered spot, nestled in the lee side; a place of reflection; contemplation; a place to practice 'deep listening'; to connect to place and feel, to rest beneath the trees and watch the sunrise.

The sound of the ocean is at the same time, the melody and main base riff in the natural occurring soundscape of Common Ground. It is the gentle murmuring of waves on the sand; it is the crashing of breakers on the rocks; it is unending, relentless, continuous and everpresent.

To continue to enhance the visitors experience of place and bring a subliminal sense of connection we will harness sound - and the acoustic capacity of 'shells' in our considerations for the design of the 'deep listening' spaces and forms. The Waterline is a place of listening; to places, to spirits of place, in the wind and the timeless oceans waves.



WHERE SKY MEETS THE HORIZON

THE WATERLINE
SHARING COMMON GROUND AT POINT GREY

