

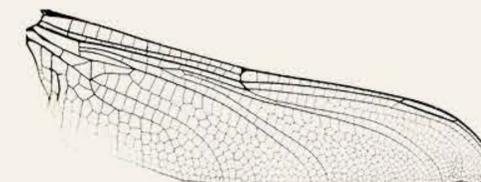
Alignment with the Parklands Plan vision:

1. Respecting Conservation Area priorities (low-impact, no disturbance of grasslands).
2. Enhancing visitor appreciation of ecological and cultural values without formalising trails or built infrastructure.

PLATFORM FOR PRESENCE

Informed by and responsive to Wurundjeri cultural values and Country:

- 1. Attentiveness to Country as teacher**
The platform is placed where the land naturally quietsens, allowing visitors to listen first before acting, echoing Wurundjeri principles of respect and presence.
- 2. Symbolic references to Bunjil (the wedge-tailed eagle)**
A perforated motif subtly acknowledges the creator spirit without imposing figurative or monumental forms.
- 3. Continuation of cultural responsibilities**
The platform encourages careful observation of river, wind, animals, and seasonal shifts, aligning with Wurundjeri practices of noticing bilk (Country).



CANOPY INSPIRED BY THE DELICATE AND INTRICATE WINGS OF AUSTRALIAN EMPEROR DRAGONFLY

PERMEABLE SHADE CANOPY CREATES VARIED LIGHT CONDITIONS THAT SUPPORT GRASSES BENEATH

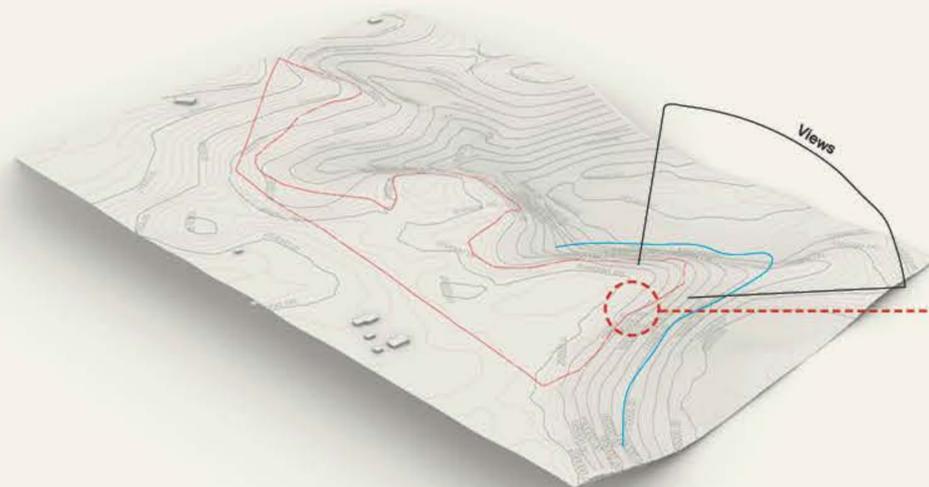
THE MOTIF TRIO SYMBOLISES PRESENCE TOWARDS THE GROUND (SNAKE), PRESENCE TO THE SKY (EAGLE) AND BEING AWARE OF THE FLEETING BEAUTY OF THIS LANDSCAPE (DRAGONFLY)

A SEMI TRANSLUCENT CANOPY EVOKES DELICACY, INVITING VISITORS TO TREAD LIGHTLY

MINIMAL GROUND CONTACT AND NO OBSTRUCTING THE VIEWS, THANKS TO SLENDER POSTS

PLACEMENT ON THE EXISTING PATH AND SLIGHT PLATFORM ELEVATION PREVENTS TRAMPLING THE PROTECTED GRASSLAND ZONE

PERFORATED CANOPY CASTS CHANGING PATTERNS OF LIGHT



SELECTED PLACE ON SITE considers views, landform and experience:

- 1. Human perspective**
The platform is sited at the precise moment where the land opens to sweeping views of hills, creek bends, and sky.
- 2. More than human perspective:**
Perforations echo the pathways of snake and eagle—species whose movements shape the landscape.
- 3. Acoustic landscape**
The landform here shields from the outside noise focusing on the landscape sounds.



I visited the site alone, entering from the west near Fox Hollow Drive. At first, the landscape felt crowded with reminders of the urban edge — brick façades, fences, horse paddocks, tyre tracks, the distant hum of cars and planes. Even the greener grass here felt cultivated, heavy with the imprint of settlement. It was a threshold marked by noise, intrusion, and the long shadow of colonial presence.



Figure 1: My journey through the site



Figure 2: Eastern part of the site

But as I walked further east and the ground fell gently beneath me, the site began to speak differently. The hill curved like a protective arm, dampening the urban noise until it dissolved into more delicate sounds - birdsong, the buzz of insects, and faintly, the whisper of Jacksons Creek below. The further I moved, the clearer the voice of the landscape became, as if it were inviting me to slow down and listen.

Halfway down the gravel path, the view suddenly widened into a broad, generous panorama: rolling volcanic hills under a blue sky sweeping high above.

An Australian Emperor dragonfly hovered besides me – a speck of gold shimmering in the late, afternoon sun. I crouched close, mesmerised by the transparency of its wings,

delicate yet strong, almost weightless. Only when it lifted away did I notice a Lowlands Copperhead sliding into the grass less than two metres from where I knelt. A reminder to be attentive.

I was walking slowly, and stopping often, noticing so much beauty and texture around me: little yellow flowers on the edge of the path, the spiky heads of kangaroo and wallaby grasses, bursts of purple or blue echium, native white elderberry, lichen covered brown rocks.



Figure 3: Dragonfly spotted on site

Further north-east, the site felt different again – calmer, more fully itself. Golden grasses swaying in the wind, white butterflies sauntering in the warm air, the pulsating buzz of cicadas setting rhythm to the afternoon. Though I'm not spiritual by nature, this place carried a stillness and gravity – a sense of presence that lingered in the air.

From here the river hid just behind a rise, offering only a small glimpse, hinting at more if one shifted vantage slightly. This was the moment I knew: the platform belonged here, this was the right place; not on the busy edge nearer the road, but in a bowl of stillness where the land's own acoustics focus your attention.



Figure 4: My chosen spot for a platform

My design emerges from this encounter.

It is conceived as a **threshold**, a place where people pause long enough for Country to speak. It asks visitors to be present to the ground (the snake's quiet movement); present to the sky (the wedge-tailed eagle, Bunjil, circling high above); present to the fleeting beauty of the more-than-human – the dragonfly's shimmer, the breeze moving through seedheads, the layered soundscape of Country.

The platform is elevated lightly above the ground to avoid disturbing the grasses and the creatures who move quietly through them. A canopy as light as dragonfly wings shades the visitor, its perforated motifs - snake, eagle, dragonfly - allowing sunlight to pass through in shifting patterns, making the structure visually soft, semi-translucent, and never overpowering the land.

It is a place for stillness, for listening, for noticing.

A vantage where ground, sky and the living cultural landscape meet.