

From Path to Regrowth



Voice to the Land

Clay is extruded on site and fired by the sun, a shallow bowl resting over folds and crevices, water pools in the hollow and small creatures find shelter below.
At this stage the modules are firm, framing a clear path that diverges off the main circulation. A path to walk, to observe and to let the land speak to you through three voices.

Over time, the clay softens and fractures. Embedded native seeds germinate; roots weave through the cracks. The modules revegetate the grasslands and return to soil, becoming habitat instead of path.

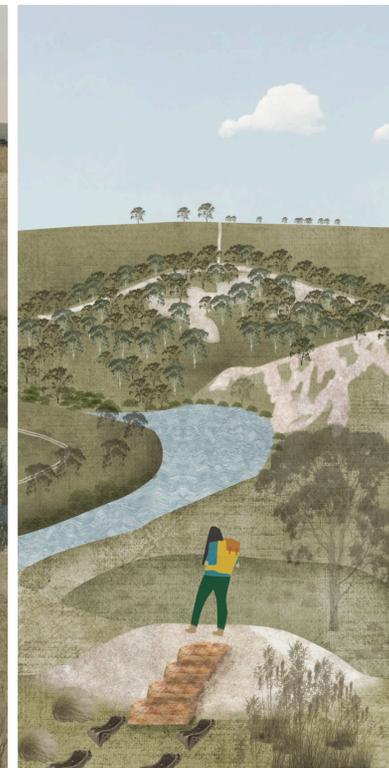
At this stage the path is unclear, refraining visitors to explore during this hot and dry period. Yet echoes of the land remain. The lines of previous paths visible through sprouted grass.

Echoes Through the Grasslands

The Land in Three Voices



encounter wildlife

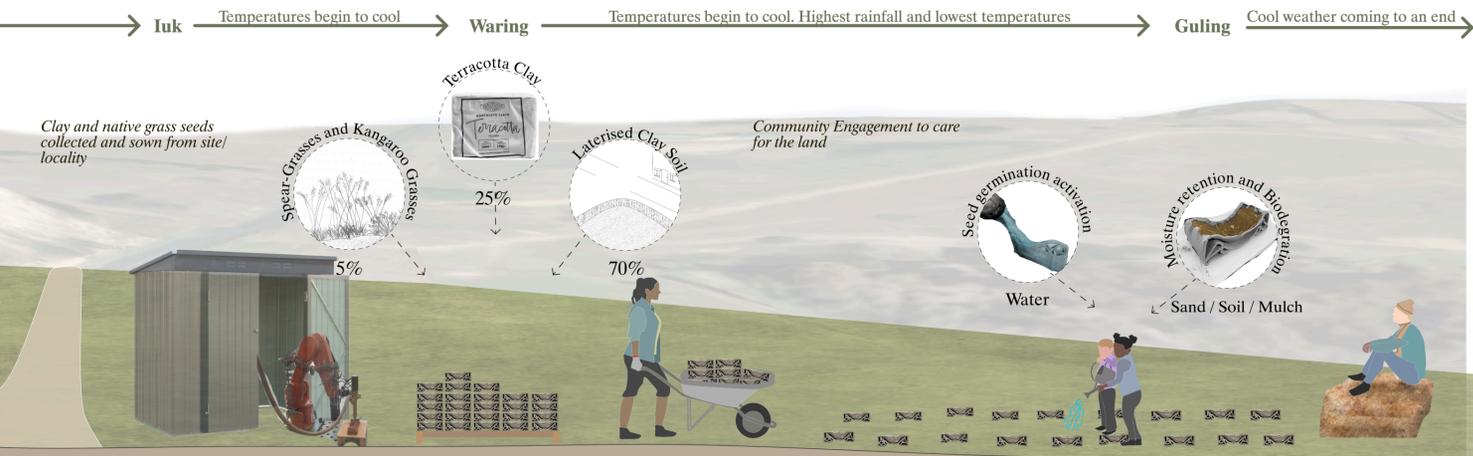


observe the landscape

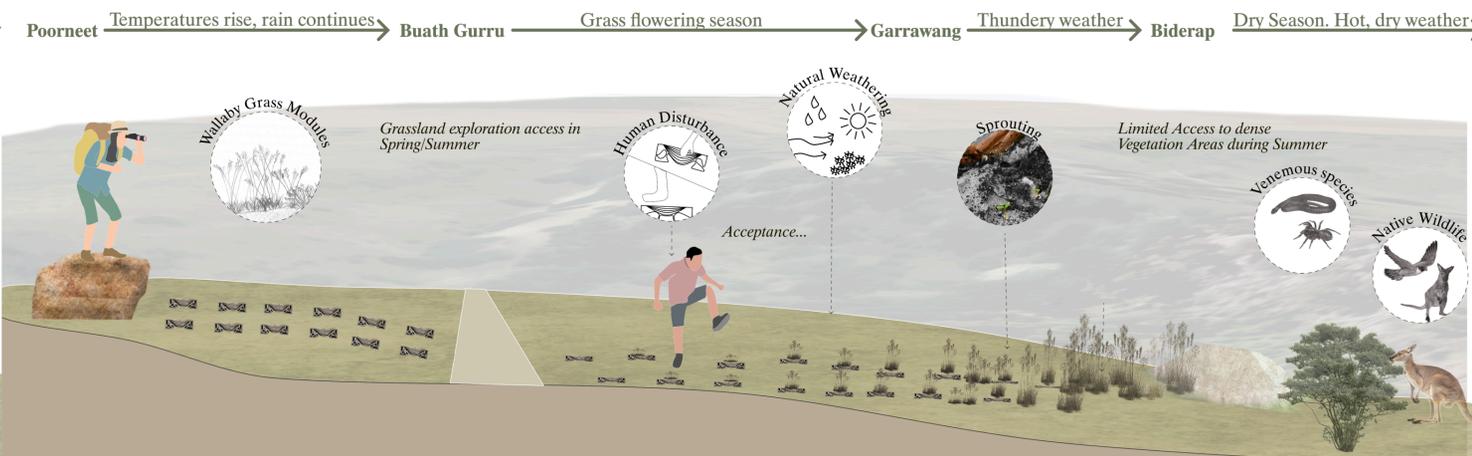


immerse in the grasslands

Phase 1 A - A



Phase 2 B - B



Voice to the Land

The project took the meaning of a platform beyond the physical, to view the land as something living, breathing, and filled with narrative; a being waiting to be discovered, to be able to speak. Using temporary pathways, the site responds dynamically over time, guiding visitors off the main circulation and framing three key landscape experiences. The design acts as a platform, to poetically give a voice to Biik Wurrdha, Holden Flora & Fauna, and country.

The temporary pathways are framed by clay extruded artefacts, where they were designed in consideration of habitat creation for small species on site, and the revegetation of the vulnerable native grasslands of Holden Flora and Fauna. The form of the module which is created using a clay extruding robot that is automated and takes 3 minutes to create each module, gives temporary respite to species such as the Cunningham's skink, marbled gecko, and insects, that can hide in the crevices and folds of the clay. A bowl is present at the top of the module to be able to capture water to speed the process of degradation of the artefact and it can also be filled with soil or mulch to help the embedded native grass seeds that are mixed within the clay grow.

As time passes and weathering and human disturbance breaks down the modules, the seeds within the clay begin to sprout and germinate and in line with the Wurundjeri seasons, paths to certain areas can be planned or restricted. For example, areas with dense vegetation such as the Northeast area of the site can be given access during the cooler months to explore, but the modules will be broken down in time during the hot and dry seasons due to the prevalence of venomous species such as the tiger snake.

The voice of the land is designed to frame three key moments within the landscape that helps visitors to reconnect with country, contemplate, and adopt a biocentric view. These experiences were carefully identified and located through site visit and are elevated through the design of natural platforms. The three voices are connected through use of the temporary pathways.

Voice 1: Encounter wildlife. Here, the land speaks to express the importance of its ecological value and the abundance of native wildlife that inhabits the site.

Voice 2: The landscape. Here, the land speaks to showcase its natural beauty and history that it holds, but also frames through time, the urban pressures that will begin to take place around the Biik Wurrdha.

Voice 3: the grasslands. Here, the land speaks to put you at a biocentric view towards the land and helps you reconnect with country.

The mound / berm helps visitors to peer over vegetation to encounter wildlife and also put the visitor to view the landscape from a higher perspective for a unique visual

experience. The basalt boulders scattered through the grasslands act as moments of pause, asking the visitors to sit and immerse themselves within the landscape.