

Meeting Highlights – Art and History Strategy Workshop # 1

Artistic Integration and Interpretation Opportunities

Participants discussed how art could be embedded into the built form and landscape to create layered, sensory connections between people, history, and place. There was broad agreement that artistic elements should not be decorative but purposeful, interactive, and connected to story.

Heritage, Memory, and Storytelling

The group emphasised the importance of maintaining the story of Point Grey's working heritage and community identity through layered storytelling. People want to experience the "spirit" of the place through physical cues, interpretation, and design.

Cultural Recognition and Shared Narratives

There was a strong commitment to ensuring Aboriginal and post-colonial / settler stories are told together, recognising ongoing connection to Country. Participants supported close collaboration with Eastern Maar and the inclusion of Indigenous artists and language in the overall design and as part of the development of the Gunditj Lorne garden

Design Character, Landscape, and Built Form

Design ideas focused on creating a cohesive, comfortable, and visually engaging site that feels natural, welcoming, and accessible. Participants emphasised balancing built elements with greenery and form inspired by the environment.

Community Participation and Local Heritage Custodianship

Participants discussed how local voices can contribute to ongoing storytelling and heritage representation through shared spaces and content.

Connection, Belonging, and Human Experience

A recurring theme was ensuring visitors feel emotionally connected and physically comfortable within the site. The experience of movement - walking, viewing, sitting - should convey the story of place.

Suggestions

The discussion reaffirmed a collective vision for Point Grey as a living cultural landscape - a place where art, heritage, and environment are inseparable. Participants seek an art and history plan that is interactive, inclusive, and rooted in memory (both lived and non-lived), allowing locals and visitors to feel part of Lorne's continuing story.

1. Integrate art into the café roof or built form, exploring lighting, projection, or reflective materials.
2. Use projected imagery (archival film, fishing scenes, or local stories) on the café or courtyard walls.
3. Develop engraved or inlaid artwork across surfaces – including paving, walls, and steps – to embed story.
4. Create a timeline pathway so visitors “walk the story” through engraved milestones or materials.
5. Incorporate small icons or markers (e.g. geocaching features) to engage children and families, and consider how to engage children with the history more broadly.
6. Install interpretive lighting that responds to time, tide, or weather, and can project imagery or text after dark (with environmental consideration).
7. Commission an artist-designed sculpture or plinth piece at the café – referencing maritime or crane forms.
8. Reuse tram rails and salvaged co-op materials (timbers, bricks, tiles) within the new design to retain authenticity.
9. Represent historic industries – fishing, logging, and tourism – through interpretive elements (e.g. tracks, tools, or embedded artefacts).
10. Explore indigenous artworks and storytelling expressing land–sea–sky connections and shared symbolism (e.g. fish, circular or wave motifs).
11. Capture the energy and movement of working life (fishermen, sea, weather) through art, sound, or motion-based design.
12. Work with Eastern Maar to identify cultural narratives, motifs, and language for integration into design and text.
13. Establish a shared terminology and glossary – inclusive, accurate, and approved by Eastern Maar.
14. Introduce curved, organic forms to reflect coastal character.

15. Add greenery and natural textures within built spaces to create warmth and reduce visual hardness.
16. Enhance the lower public open space with engraved surfaces, interpretive seating, and greenery, for comfort and story.
17. Ensure seating heights and materials are accessible and comfortable for all ages and abilities.
18. Deliver interactive and multi-sensory art – touch, light, sound, projection, and movement-based experiences.
19. Involve local artists for seasonal or rotating installations within public areas.
20. Develop oral history elements, including opportunities to ‘talk to strangers’
21. Explore live rotating storytelling technology, such as digital displays and/or QR-linked archive of images, interviews, and historical footage.
22. Install an underwater camera at the pier or nearby reef, with a live feed projected on site

These suggestions demonstrate a broad range of valuable ideas that will be considered in developing cohesive themes for the site, subject to feasibility and detailed design. The working group will continue to support GORCAPA in finalising a draft strategy which will look to integrate some of the ideas / concepts stemming from workshop 1. Further development required.

Next Steps:

- Share NMBW's art and history plan work to date
- Focus on working group to develop overarching themes that integrate artistic, heritage, and cultural elements (rather than selecting individual suggestions)
- Eastern Maar to co-develop cultural narratives, design themes, and language for integration
- Invitation for the working group to share visuals of examples where art and history have been integrated successfully
- GORCAPA to explore appointing professional historical consultants