Point Waylen Interpretation Plan

10.09.2026 REVA



City of Melville

MudMap

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COMMUNITY ENGAGEMENT

Revision History

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DRAFT	With CoM & DBCA amendments	VM & RH	3.08.2026
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This project was undertaken on Whadjuk Noongar Country. We pay our respects to Elders past and present.

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DRAFT

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1. Introduction

Vanessa Margetts of MudMap Studio and Rosie Halsmith of Rosie Halsmith Landscape Architecture & Community Design (to be referred to as 'the design team' throughout this document) were engaged by the City of Melville to provide landscape architectural and stakeholder engagement services for the Point Waylen Interpretation Plan (PWIP). The plan will build upon the existing City of Melville masterplan for the Point Waylen area.

An interpretation plan is an agreed way forward on:
- which stories and information will be shared about Point Waylen, and
- which interpretation items will be used to share stories and information.

This report will outline key stakeholder engagement findings, before presenting the final PWIP.

2. The site

Point Waylen is part of the Alfred Cove Nature Reserve in the City of Melville, with land tenure shared between City of Melville and the Department of Biodiversity, Conservation and Attractions (DBCA).

Alfred Cove is one of three remaining remnant vegetation areas in the lower Swan Estuary, alongside Pelican Point and Milyu. These areas are all part of the Swan Estuary Marine Park. They are protected as A Class nature reserves, with adjacent marine park areas.

The Point Waylen area is also part of the broader Melville Bird Sanctuary, and is home to over 130 bird species (international migratory, migratory, nomadic and sedentary).

Point Waylen and surrounds are of great significance to Whadjuk Noongar people. The area is an essential part of a broader social and ecological system that extends far beyond Point Waylen itself.



Image: Point Waylen and surrounds

3. Process

The PWIP has been developed in 4 stages, as outlined below.

Stage 1: Project inception & review
During this stage, the design team engaged with the people who will be involved in the project and to map out a detailed project process/plan.

Stage 2: Stakeholder engagement
In Stage 2, the design team undertook targeted engagement to inform the site and visitor analysis and to confirm the interpretive direction for the plan.

Using a mix of desktop review, interviews and facilitated workshops, we worked with the Project Manager and nominated stakeholders to understand values and visitor needs, identify opportunities and constraints for interpretation.

This stage included the facilitation of 3 in-person workshops with the following key stakeholders identified by City of Meville:
- First Nations knowledge holders,
- Friends of Melville Bird Sanctuary (FMBS), and
- Swan Estuary Reserves Action Group Inc (SERAG).

Throughout the design and engagement process, the design team has worked together with the City of Melville and DBCA to ascertain roles and responsibilities around shared land tenure.

Stage 3: Strategy development and concept plan
During Stage 3, the design team developed findings from Stage 2 engagement and analysis into an agreed interpretive direction and a high-level concept plan for on-site interpretation.

This stage included the facilitation of 2 in-person workshops with the following key stakeholders identified by City of Meville:
- First Nations knowledge holders,
- Friends of Melville Bird Sanctuary (FMBS) and Swan Estuary Reserves Action Group Inc (SERAG).

Stage 4: Final interpretation plans
Stage 4 consolidates the strategy and concept plan into a final Interpretation Plan that is clear and ready for internal review, approval and implementation. This final interpretation plan as presented in this document incorporates feedback from Stage 3, confirms priorities and sequencing, and documents practical guidance for delivery including indicative time-frames, staging and budget considerations.

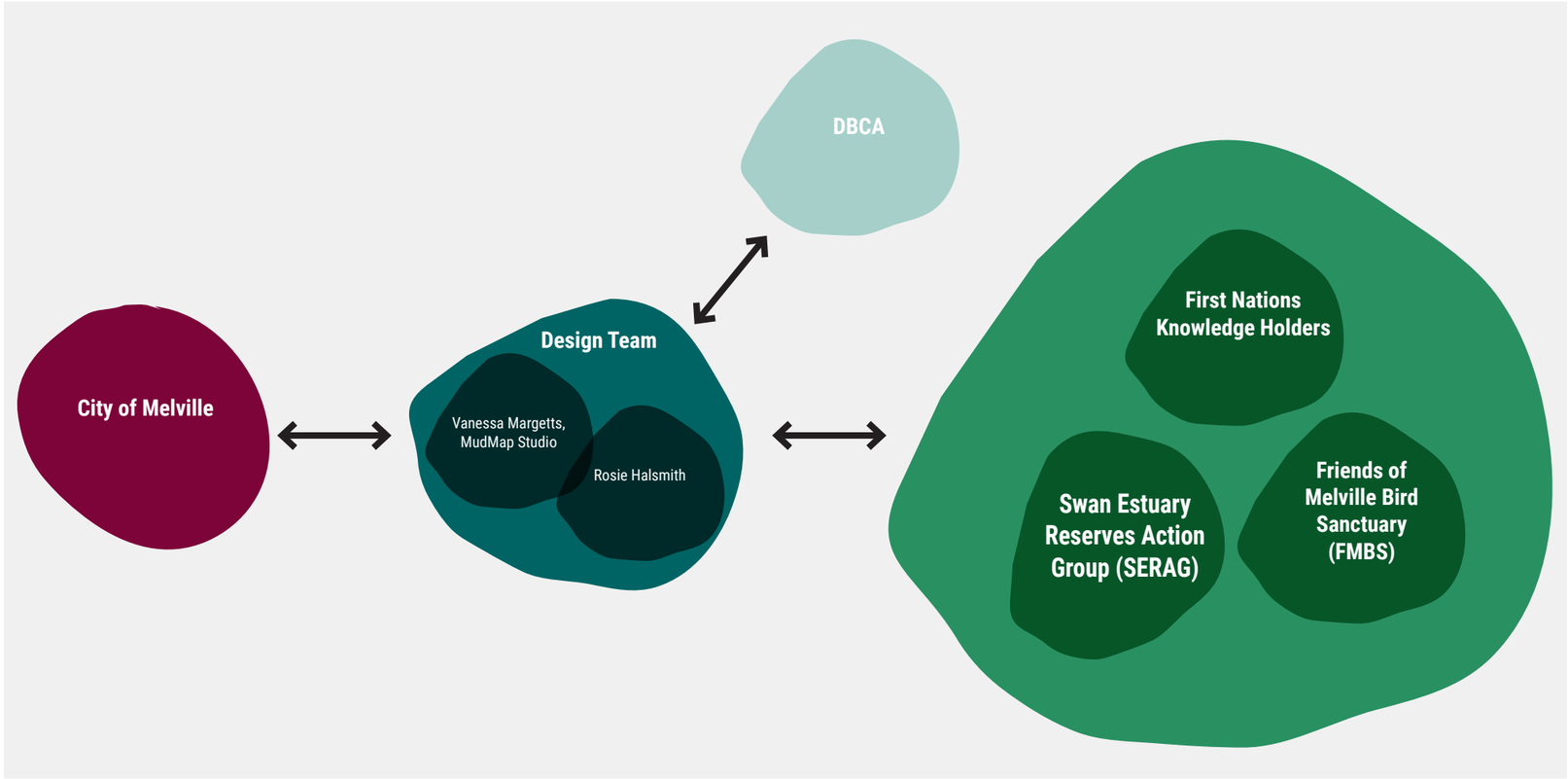


Image: Project stakeholders

4. Stakeholder feedback

Feedback shared by key stakeholders during Stage 2 workshops has been summarised into the following categories:

- Themes,
- Stories, and
- Interpretation methods.

This feedback has informed the development of the PWIP.

Themes

Stakeholder workshop participants were asked how they would like visitors to feel at Point Waylen - when they arrive, when they're at the site, and when they leave. Participants also shared what is most important to them about Point Waylen. A series of design themes arose from these discussions, as follows (also see image to the right):

- Point Waylen is a Whadjuk Noongar place;
- Point Waylen is a sanctuary for birds, as well as for insects, animals and humans;
- Point Waylen is an interconnected place;
- Point Waylen is a relational place - an 'episode' within a broader foreshore story;
- Point Waylen is a place that supports physical and mental health;
- Point Waylen us a place for gathering, learning and sharing; and,
- Point Waylen is a place to be cared for and protected.

Stories

In workshops, groups discussed which stories could be told at Point Waylen. The key stories that came out of the discussions are listed below:

- Migratory and other birds, their significance and how they use the site;
- Whadjuk Noongar social and ceremonial uses;
- The unique ecological systems of the site;
- Encouraging care from visitors - how to look after Point Waylen; and,
- Endemic plants (plants to be labeled with their Noongar name and traditional uses).

First Nations knowledge holder Neville Collard, alongside consultant Paul Carter, shared the 'five ways of seeing' framework (see image to the right).

1. Transactional - signs of hunting, fishing, gathering
2. Environmental - tracks, sounds, smells, winds, tides
3. Ecological - links to seasons, water, plants, animals, Country
4. Social - family connections, bidi, meetings, memories
5. Spiritual - how Whadjuk Noongar people connect past, present and future

It was agreed that the 'five ways of seeing', as below, could be the lens through which stories are told and understood at Point Waylen.

Interpretation methods

Participants were also asked to consider how these stories could be shared. The following ideas came through strongly in the workshops:

- Telling stories in many different ways (art, signage, audio);
- Encourage visitors to look down and inland, as well as out to the river;
- Live storytelling and cultural programming (depending on availability of ongoing funding);
- Plants and living Country as the primary form of interpretation, with signage or artwork as secondary.

Workshop groups also discussed which interpretation and art elements would be needed to tell stories at the site. Participants agreed on the importance of the following:

- Minimal, cohesive and considered signage;
- Integrated artworks;
- Soft, natural colours;
- Places for cultural gatherings, meeting, celebration and story telling;
- Flexible design that allows places to be used in many ways;
- All abilities, accessible design; and,
- Places for bird watching and tours.



Image: Stakeholder feedback themes

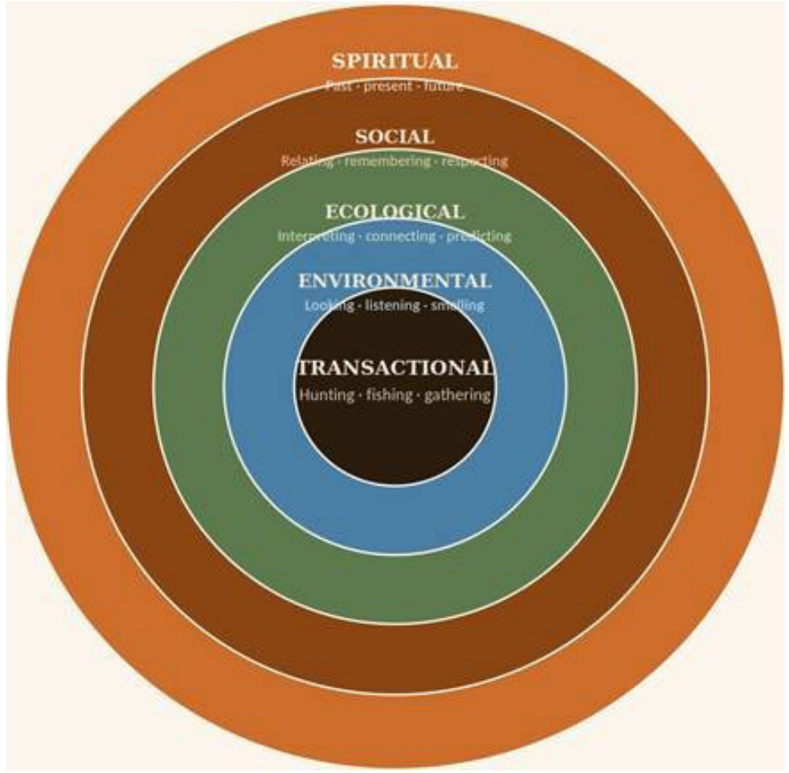


Image: The 'five ways of seeing' by Nyungar Birdiyia

5. Interpretation zones

As aligned with stakeholder feedback, the PWIP focuses on ideas of connection and coming together, viewed through the 'five ways of seeing'. This includes the links between people, place, culture, environment and shared experiences, and helps tell the story of the site in a more layered and connected way.

The plan is divided into four zones - Invitation, Welcome, Gather and Learn. These zones align with the pause points outlined in the previously developed City of Melville Point Waylen masterplan. We have provided more detail on the key message for each zone, below. Locations for each zone are shown on the adjacent map.

Invitation: Reaching beyond the site's formal boundaries to signal that something special lies within, and to draw people in.

Welcome: A clear arrival experience that orients visitors to Point Waylen as part of a larger story that includes the river system, the Melville Bird Sanctuary, and the intercontinental journeys of migratory birds. Visitors will be introduced to the Five Ways of Seeing, and will be provided with a clear guide on how to move through and care for Point Waylen and surrounds.

Gather: A places to come together, celebrate, and reflect, supporting community events and cultural gatherings.
Central gathering space: The heart of the site.
Riverside gathering space: A meeting place with views to the river and beyond.

Pause points
2. River and city view

Learn: Places to deepen understanding of plants, birds, and ecological systems through the 'five ways of seeing': transactional, environmental, ecological, social, and spiritual.

Pause points
1. Tidal salt marsh view
3. Sandbar view
4. Spit view
5 & 6. Tidal salt marsh view



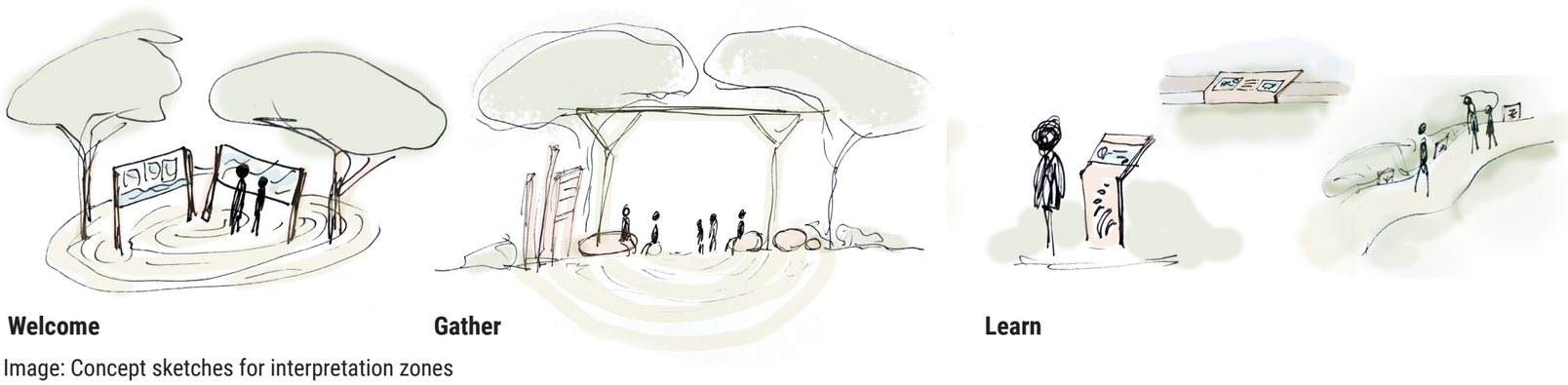
Image: Interpretation zones

6. Interpretation offerings

Our proposed interpretation approach is grounded in the ‘five ways of seeing’ and shaped by a deep connection to place. Rather than relying on a single method, the interpretation will use a range of formats to engage people of different ages, abilities and interests.

This layered approach allows visitors to encounter information in different ways, including formal text, informal storytelling, QR codes, voice, imagery, maps and art. By distributing interpretation across multiple experiences, each element can reveal a different part of the story, allowing visitors to gradually piece together a richer and more complete understanding of the place.

There will be two forms of seating on the site. Rounded, concrete seats with integrated art elements, to be designed by MudMap Studio with an artist, and more traditional benches with arms and backs, to be designed by DBCA.



Welcome **Gather** **Learn**

Image: Concept sketches for interpretation zones

Interpretation zone	Offering or type of interpretation
Invitation	Art: Free standing sculpture, pattern on the road coming in Signage: Entry sign with name (name TBC)
Welcome	Art: Patterns in the ground Signage: Large signs
Gather	Art: Integrated into shelter design and seating Signage: Medium signs
Learn	Signage: Small, handrail and ground-level signs

The sketches to the right reflect ideas for the look and feel of the spaces, including art and interpretation elements. Further design development is required in the next stage of the project. The invitation zone needs input from the First Nations reference group and local artist hence no sketch has been produced for this area yet.

During the engagement sessions, different styles of interpretation were discussed and example images were shown. The images included to the right reflect those most positively received during the engagement process.



Image: Shelter at Curtin Yarning Circle (UDLA with Simon Forrest & Noel Nannup)

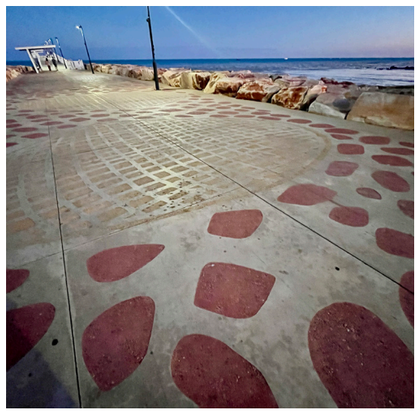






Images: Signage for Jetty to Jetty Heritage Trail (MudMap Studio with Yawuru), images 2 and 3 as supplied by CoM





Images: Ground works at Broome North Primary School (MudMap Studio with Maxine Charlie) and Town Beach (MudMap Studio with Maxine Charlie)





Images: Seating at BRAC (MudMap Studio with Gabby Baxter & Maxine Charlie)



Image: Sculpture at Subi East - Djeran (Big Spoon with Lea Taylor)

7. Living elements

Story and connection to place are strengthened when a place is activated, visited and kept alive through ongoing activity. Static interpretation is one important element, but it is most meaningful when supported by living components that invite participation, learning and shared experience. The activities, events and projects below can help bring the interpretation and artwork to life:

- Map making;
- Creating art, including message sticks, shelter and bench designs, and patterns for roads and paving;
- Gathering information and writing interpretation text through interviews and conversations;
- Recording stories and oral histories; and,
- Supporting ongoing events, such as festivals, tours, education programs and teachings.

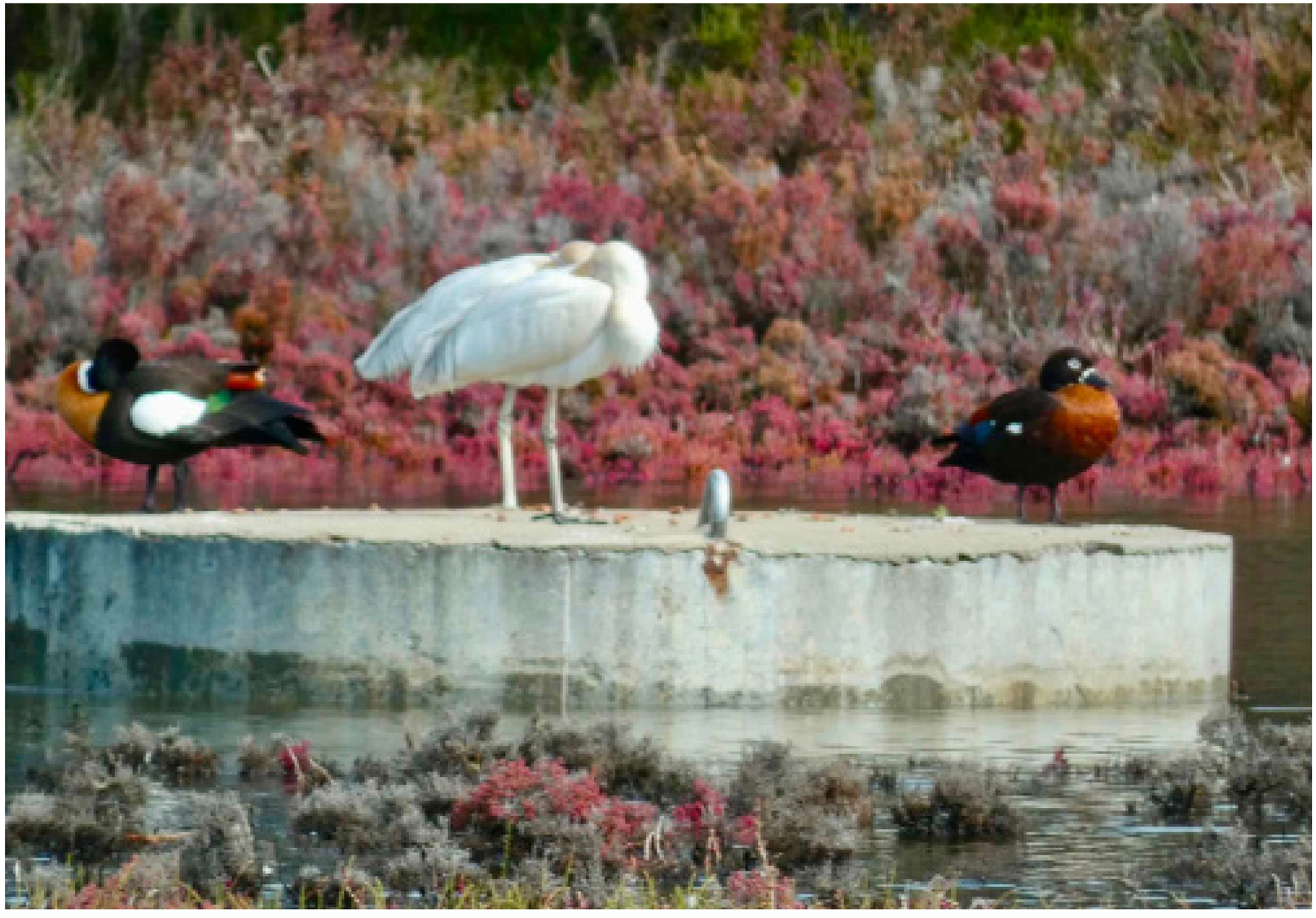


Image: Birds at Melville Bird Sanctuary. Source: Lesley Hartmann FMBS Facebook.