The Cafe + Passage way, from Swanston St

2 Elm trees, patches of various shrubbery. Elms provide shade, shelter and block to the street (visual + noise). Shrubbery not functioning well on the site.

The Facade

Busy footpath for the public and UoM students running north-south on the east boundary of the site. Bicycles, cars and trams also operating on Swanston St at high frequency.

The 'store'- storage room. Potential to do something with the roof.

Edge of the bunker roof in line with the store. Descending slope from this edge, down to the asphalt footpath. Approx 1m height difference from these 2 points.

Temporary-looking seating and umbrellas (picnic benches, sterile and unattractive- not adding anything to the site.)

The Cafe + Passage way, from Swanston St

Existing outdoor seating for the Potter cafe.

1970s style brick wall that signifies the back end of the Physics building. No entrance from this side.

This 35 Million electron volt betatron used to reside in the bunker beneath the site. Was used from 1962-1986 at the site as part of the Physics department. Accelerates electrons into particles that can then be used to formulate high energy nuclear particles.

5 recently planted trees and garden bed lining the brick wall that extends from the Physics building to Swanston St (forms North boundary of site.)
SITE ANALYSIS

"aesthetically interesting"
"refugees"
"equity"
"I enjoyed my time in Tennant Creek"
"I don't think I understood what contemporary art meant"

OBSERVATIONS

Noise///cars///tram///chatter///Indian Minors///Sparrows///bikes///coffee///laptops///headphones///newspapers///car fumes///ashtrays///books///group meetings///friends gossiping///thoroughfare between site and cafe///students///teachers///museum-goers///

OPPORTUNITIES

Proximity to The Potter Museum and The Potter café. The café is a popular meeting place for students and staff at the University of Melbourne, and the adjacent site as it is now is used as a place to eat, meet and study.

The passage between the café and the site is currently a busy thoroughfare for students moving from Swanston St through in to the University, and vice versa.

Swanston Street frontage/busy tram precinct.

Big bare walls at the back of the Physics building; could possibly utilize and link with the feature wall of the Potter Museum.

Two large elm trees providing shade in summer and losing its shading leaves in winter to let the sun through. Also act as barriers from the noise of the traffic on Swanston St.

Bunker beneath the immediate surface of the site- interesting historical element to engage with.

An active research laboratory space below the site to enhance.

Pedestrian overhead walkway looks onto the site- good vantage point to consider when designing an impactful design. The walkway also gives awareness to the possibilities of the site being raised and linking it with other buildings via similar walkways and platforms at a particular height above the ground.

Pedestrian use of site for study and social/academic meetings, means that people often linger for an hour or more. This signifies the potential for a bettered site to garner a lot of usage.

Direct sunlight to approx 50% of the site for the better part of the day.

CONSTRAINTS

Elm trees obstruct the view of the site from the street, which could potentially lead to the site being less visible and dulling that link with the Swanston St foot, tram and car traffic.

Noise of trams/pollution of traffic.

Barriers on either side of the tram tracks create a distancing/removal from the other side of the street- there is no real link between the two sides of Swanston St for the whole Melbourne University length of Swanston St, apart from the existing pedestrian overhead walkway.

Slope of the site (yet could be harnessed in an interesting way).

The tight, congested nature of the walkway between the site and café.

Existing outdoor seating at the Potter café is uninteresting and not maximising the space.

Sidewalk boundary cannot be obstructed and must stay intact due to council regulations.

Raised nature of the site due to the bunker beneath it. Creates a strange feeling of being raised on a platform above the sidewalk and passageway by the café. Need to eliminate this sense of unease.

No entrance to the Physics building it sits next to, which could limit the connection between the site and those people who use the Physics building.
SITE ANALYSIS

Characters of the site in preparation for Assignment 1.

Using Tim Jones' sculpture from the exhibition 'Far-famed City of Melbourne' at the Potter Museum, 2013, as a reference point in developing images of the site.

STRONG FORM
HAPHAZARD CONSTRUCTION
REPTITION OF GEOMETRIC MOTIFS (WINDOWS)
GOTHIC/DREAMLIKE/GARGLIC
FOUND/BASIC MATERIALS
OVERDEVELOPMENT OF URBAN SPACE
REPRESENTING SITE

VIEW FROM THE SITE IN THE STYLE OF TIM JONES

After his sculptural work *Covert City* 1989-90, seen in the exhibition 'Far-famed City of Melbourne' at the Potter Museum, 2013.

In the creation of this image I was attempting to capture the directional, upwards movement of *Covert City* using the view of the Potter Museum from the site. This kind of boosterism could be most effectively conveyed for me, via a lino cut and through the employment of a dense image of buildings and graphic motif rather than displaying the actual emptiness of the site.
Developing the plans in reference to the sculptural practice of Tim Jones, I cut the plans into linoleum and then printed these cuts on the printing press. The resulting link to Jones' practice in the physicality of their production—physically cutting the linoleum with carving tools—and the direct, flat shapes and lines that aim to mimic the repetitive use of simple motifs in Covert City.

1:100
CONCEPT DESIGN - MODEL

Manipulating objects as a starting point for creating a model for a potential object/intervention on the site.

- **OBJECT 1: Deck of Playing Cards**
  - FOLD
  - PEEL
  - CUT
  - TEAR

- **OBJECT 2: Plastic Ice Tray**
  - MELT
  - BEND
  - SOFTEN
  - DECONSTRUCT

Melting plastic using a heat gun.
Deciding to go with the ice tray, I applied a similar logic of the melting ice tray—as it morphed from a neat, modular form to a chaos of melted plastic—to another material. For this I chose a wide piece of plywood and cut away at the varied layers of the wood, carving out squared rectangular lengths and then putting them aside.

I then attached them to the same end I was cutting into, but in different places, so these small pieces of wood elongated the original piece and extended into the surrounding space, fragmenting the end of this previously solid block. The interest lies here in the deconstruction of form and the movement this look of ‘falling apart’ can capture.

Thinking about the ice tray and the wooden piece interacting...

I began to envision the piece of wood as a bench, that could have a pond attached that would serve as catchment for the ice tray as a water fountain on site. Created the pond.
Design Development

Through the image, plan and model making processes, I found inspiration in the simple and direct application of deconstruction and reconstruction methods, as well as the tension and potential movement between these two states. Using Lino to cut, shape, and print form, and using the techniques of melting and fragmenting the model materials allowed me to physically explore these ideas.

Applying These To The Site...

The Fracture

A fracture is the separation of an object or material into two, or more, pieces under the action of stress.

I want to create an incision into the roof of the concrete bunker beneath our site as a way of exposing the space beneath our feet. By creating a chasm that can both allow the person above to see in, and those working in the laboratory below to see out, I want to alter the space and the way it is negotiated by those in the bunker and those on top of it. The potential for natural light to inhabit the bunker space during the day, and for artificial light to shine from the bunker at night.

This sense of ‘stress’ and the energy needed to create a chasm as heavy materials shift, is something that I think relates directly to the space of the bunker and its history as site for accelerating electrons.
ASSIGNMENT 3

INSPIRATION

Gordon Matta-Clark, Splitting, 1974

Best Notch (closed) showroom, 1975

Best Peeling showroom, 1971

Best Indeterminate Facade showroom, 1974

Doris Salcedo’s Shibboleth in the Turbine Hall at the Tate Modern, 2007.

“Sculpture in the Environment” (SITE) firm in the USA who did these facades of ‘Best’ Supermarkets. Designed several unorthodox, irreverent, imaginative and ironic retail showrooms that play with elements of deconstruction, manipulation and displacement.
Thinking about a continuation of the crack through the site, from footpath to the top of the building.

The Building: 70s brown/yellow brick.
Has extrusion that needs to be removed and made flat so as to give maximum impact to the fissure running through two planes of different material (grass/concrete and brick).

Considering splitting the site into hard and soft/natural and man-made i.e. the south side all brick and exposed concrete, and the north side all grass and planted wall.

Inspiration: Patrick Blanc’s green wall in Madrid, Spain.
Thinking through drawing

Envisaging the crack ...

Starting to work ideas into plan - working the bricks that will be taken away from the Physics building facade back into the design as furniture.

I think the facade looks most striking with the bricks splitting apart, instead of trying to incorporate a green wall. Keeping the design simple may enhance this sense of the site splitting apart to reveal its hidden laboratory.

Sketching what the site may look like from the footpath

Left side of plan - starting to incorporate seating for the cafe and thinking about the ice tray. Modular seats that gradually melt onto the site.
Extending the crack beyond the bunker and through the real earth to the pavement would be a really exciting way to link our site with the street and foot traffic and provide a potentially strong visual pull to the area.

Night view from site. Floodlights to light up the crack from the bunker beneath at night, through the glass that will replace the cut-out concrete. Fiber optics could be embedded in to the earth and cracked asphalt as a way of extending this line of light.

In light of the melting ice tray model, I decided to, instead of introducing a new element or material, extend the lawn so it is beginning to 'flow' outside of the site, down to the cafe (fake turf bench to replace concrete one), and bulging towards the footpath.
Keep the trees!
The 2 elms provide too much useful shade and blockage from the noise and view of the busy traffic on Swanston St.
Final Design

This design creates the much needed visual node for the Potter site and interacts with the history and legacy of the bunker, trying to physicalise the energy of the Betatron in the fissure created by cracking into, and removing, elements of the site. The site would mainly function as a lawn to sit on for students while enjoying their coffees and books, but with power-points under the two brick benches for the use of laptops while on site. The cafe seating will also become part of the site through the use of the benches (now tables) developed when making the model.

The roof of the store, now converted into lawn, is envisaged to be used as a site for performance in collaboration with the Potter Museum. While the Elm trees will stay, the north tree needs to be cut back to allow the store roof enough space to function as it should.

The cracked asphalt of the side walk creates a desire line for people to follow on to the site, and the cracks would only be very small so as to not encroach on public health and safety. The clear visibility of the Physics buildings levels arising from the glass panels placed between the gap in bricks will open that building up as a site of busy activity, yet without having an entrance, will allow the site to remain quiet and relaxing. The design gleams some element of sustainability by re-using the discarded bricks from the Physics facade.

The pretenses set up by the deconstructive impulse I had in the model-making phase of the project have quite obviously entered the final design, as it bulges and breaks down, bringing some much needed energy to the small Potter space. The potential energy at night is also palpable with the crack in the bunker feeding light into the darkened space above, and the luminosity that would come from the Physics building would similarly fragment the site at night.

In conclusion, the design presented here is one that focuses on the visual node to bring users into the space, and to harness the history and the interesting and confusing presence of the bunker beneath the surface of the grass. Many of the other elements of the site have engaged in this concept of break-down or fragmentation, and this site really works against the ideas of Boosterism introduced in Tim Jones' sculptural work by allowing the non-organic to become in some sense organic and subject to deconstructive forces.