Liminal Sites
Designing Marginal Space in Broadmeadows

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Liminal sites are those on the verge of change, between boundaries and in a temporary state of ambiguity. Throughout my practice as an architect I was aware of the existence of such spaces. I was also aware that they were rarely the product of my intentional design effort. The elusiveness of these spaces made them precious. They represent moments in space of ambiguous function and questionable beauty but also moments I seek out every day. This masters research is my way of refocusing my practice to engage with these types of spaces. The sense that this search will take me outside of my understanding of architecture lead me to chose to undertake it as a masters in landscape architecture.

My main research question is:
What is the role of the designer in the creation of liminal sites?

The research concentrates on four central themes arising from this question - development of a definition of the term “Liminal Site”, examination of sites able to transit between public and private space, examination of the user-designer relationship and the role of narrative sequencing in varying user-designer communication.

Abstract

The research is conducted by project through a series of design exercises based in a surface car park as Broadmeadows town centre in outer north Melbourne. The research employs found and designed spaces as precedent liminal sites. It analyses film to identify three different types of narrative sequencing techniques from a designer (director’s) point of view: linear, recurrent and concurrent. It examines personal driving patterns to uncover users practices in the generation of narrative. Finally I test the identified narrative sequencing techniques on the selected site.

The research defines a liminal site as an experiential space which sits on the threshold of public and private and is able to temporarily shift from one to the other through engagement with users.

The study concludes that “liminal sites” are the product of a collaborative relationship between designer and user. Their generation can be achieved by the specific transfer of meaning occurring through the embedding and decoding of narrative sequences, performed by both user and designer.
DECLARATION

I, Chaya Bratoeva, declare that except where due acknowledgement has been made, this work is that of myself alone; this work has not been submitted previously, in whole or part, to qualify for any other academic award; the content of the thesis is the result of work that has been carried out since the official commencement date of the approved research program and any editorial work, paid or unpaid, carried out by a third party is acknowledged.

:signed

date: 30 May 2008

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Glossary of Terms
**liminal**
adj. from limen, “threshold”  
1. of or relating to a transitional or initial stage.  
2. marginal insignificant.  

**liminal site**
A site in a state physical or experiential transition. For example a place in transition between two boundaries or one which can be experienced in multiple contexts. A liminal site is often and ambiguous space sitting between the traditional definitions of public and private.

The following terms are discussed throughout this document. Their meaning is refined in the text and through my design work. The definitions above aim to provide a starting point.

The Hickson road steps in Sydney are a liminal site experienced through historical overlays. The site can be read as both a section through the layers of local history and an essential pedestrian link. The photograph of a Hong Kong apartment building emphasizes the liminal space formed by the disjointed high rise balcony growth at a precarious physical threshold between private and public.

**public space**
A space open and accessible to all.

**private**
adj. 1. belonging to an individual; one’s own; personal; 2. confidential, not to be disclosed to others; not open to the public; secluded.

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On the wall of a private home this creeper making its way to the top of the structure causes the passer by to stop and wonder. Where is it growing from? Is it intentional or a sign of decay? What is behind this wall? Is it a house or could I follow the creeper and break in? This space is experienced as a liminal site because of its ambiguity.

On the wall of a private home this creeper making its way to the top of the structure causes the passer by to stop and wonder. Where is it growing from? Is it intentional or a sign of decay? What is behind this wall? Is it a house or could I follow the creeper and break in? This space is experienced as a liminal site because of its ambiguity.
user

_n._ a person who acts with a personal objective


designer

_n._ a person who makes artistic designs or plans for construction for personal or public use.


Both images capture experiential liminal sites seen through the overlay of conflicting intended and actual programs. The first combines an apartment building wedged between bleak walls of concrete as a backdrop to a field of dozing sheep while the second shows an improbable scenario of a mid-road game of table tennis. These overlays invite us to question the function and definition of the two sites.

005 wall flats, tel Aviv, Israel, photography by Yto Barrada

006 table tennis under bridge, Montreal, photography by Luv Levesque, Jean-Francois Prost, Jean-maxime Dufresne

narrative

_n._ a spoken or written account of connected events, as story.


Embedded in the definition of narrative is the need for a transfer of meaning to occur between a narrator and an audience.

narrative sequence

An arrangement of elements employed by the narrator for the transfer of meaning.

The car is a powerful physical threshold site. It allows us to exist in a vector - from here to there. Being in a car suspends us in a transitional state of stepping out from a private to public domain. The car is a man made instrument which exists as a constant liminal site.

007/008 in my car, work-home, Sydney, photographed by Suresh Ramayah

in my car, work-home, Sydney, photographed by Suresh Ramayah
This research explores my interest in particular kinds of sites. These are places I have been drawn to when moving about. The sites I like are usually found within a bigger site. They are a place within a place. I find them in parks, old buildings, shipyards, service spaces, amenities, shafts, tunnels, chimneys, caves and crevasses, libraries, airports, busy streets and stations. The sites I speak of are both small and large. I have also come to understand that they are both real and abstract.

These sites caught my attention at first for sitting on the periphery of design. Their coexistence with design varies from symbiotic to parasitic. They feed off design but push beyond and often against it. As such they are neither architecture nor landscape but an uneasy part of both. They are ultimately design by-product.

These sites are defined not only by their creator but by their finder. Each design comes with its own intentions, setting up the rules of engagement. The finder of my sites is one who circumvents these rules. The finder is creative but with the kind of imagination only possible through interaction or opposition to a given.

The act of finding a site is personal. The site when found is private but that can be a passing state. The privacy is formed in the intimate relationship through the act of finding.

The sites I’m talking about are also temporal. As they are defined through appropriation of the program imposed by their finder they cease to exist when no longer pursued.

These sites are tangible. Their materiality is the trigger for the process of finding.

Such sites have been the subject of much discourse and have many names. I’ll call them ‘liminal sites’ using a term coined by Nikos Pappastergiadis.2

This research examines the relationship between liminal sites and design. My main research question is:

What is the role of the designer in the creation of liminal sites?

Expanding this question brings up the following lines of enquiry:

What are Liminal sites?
What is the field they operate in?

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2. The term is used to capture the state of sites with ambiguous social histories. Nicos Papastergiadis, Traces left in cities. Spatial Aesthetics - Art, Place and the Everyday, London, Rivers Oram Press, 2006, 179-194
Are liminal sites a product of a designer or user? What design technique can be employed to engage with them?

The definition of a liminal site evolves through the examination of the subthemes of this research.

The public/private binary construct and the threshold state of being between the two is the starting point of my research on liminal sites. I position liminal sites between public and private space. The search for a site with transitory potential lead me to Broadmeadows - a suburb in the outer north of Melbourne. My site is the vast surface car park of Broadmeadows Shopping centre. The significance of the Broadmeadows car park to the development of my research is further discussed in the chapters to follow.

The realization that the liminal sites I would like to concentrate on are experiential spaces lead me to the opposition of user and designer. If a site’s liminality is affected by experience than is it not the product of a user alone and therefore outside of the realm of formal design?

I believe that the user wields a powerful force in reshaping his or her environment. The main premise of this research is that there are ways in which a designer can engage in the relationship between user and site and instigate or stimulate the production of new experiences.

My concept of the user-designer relationship is similar to that of reader and writer, film director and viewer, speaker and listener. I believe that the exchange occurring through the practice of design is defined through the narratives transferred between the user and designer through site. “Narrative” in this case is the meaning encoded and decoded by the two participants in the design dialogue. A liminal site relies on a continuous exchange between user and site. The role of the designer is to enable this exchange and remain engaged in the conversation.

This research examines three narrative techniques, their effect on the user-designer dynamic and their success in revealing a liminal site.
Broadmeadows is a suburb in Melbourne’s outer north with a long history of farming and residential subdivision. After a succession of development speculation and significant housing commission expansion, the area is established with a growing residential community and a number of industries. The train line, proximity to the city and lower housing prices have helped form a predominantly working class, multicultural community, while the adjacency to Tullamarine Airport and major interstate routes sustains a number of industries. Broadmeadows is thriving and has been highlighted in Melbourne 2030 as a major activity centre in the northern growth corridor of the city.3

As an extension of Melbourne 2030 initiatives, Broadmeadows town centre was the subject of a design competition in 2005 called Proposition 3047. The competition sought to transform the existing town centre into a more socially sustainable, safer and less car dependant place.4 The competition brief suggested that these objectives may be achieved by the introduction of medium to high density residential development, upgrade of the transit facilities, a new town square and an innovative parking solution.

The northern shopping centre car park was recognized in the competition brief as having significant development potential but was excluded from the proposal because of private ownership and existing lease agreements. The car park has a capacity of 700 cars and is the largest surface car park servicing the town centre.

I selected this car park as the site for my experimentation on liminal sites because it faces a phase of physical transition. It needs to deal with pressures to both increase its capacity and make way for more retail space as the area’s population density intensifies. The surface car park as urban typology is clearly undesirable and it is likely that in this central area of Broadmeadows it will soon disappear. This places my site at a threshold between being a type of public space to becoming a private domain.

In the context of increasing petrol prices, awareness of the direct connection between permanent weather changes and the Australian economy and panic over carbon emissions, any future vision of...
Melbourne’s master plan sets a direction towards less car dependent future by proposing to contain suburban sprawl, improve public transport infrastructure and increase residential density around activity centres. All these initiatives seem well founded and their implementation would be the primary objective for every sizable suburban development. Without questioning the urgency for a halt to the petrol dependent madness of the suburbs I wonder what would these quick changes bring up in terms of new urban form? What would become of the vast infrastructure directly related to the pervasiveness of the car - multi-lane roads, service stations, motels and hectares of car parking?

Judging by the car park provision requirement of Proposition 3047 which suggests at least doubling the current number of parking spots, the future forms of the suburb are still heavily invested in the car. Only now avoiding the endless surface car park in favour of expensive multi-level under and over ground parking stations (Fig. 13). If we are to truly embrace the idea that the future Broadmeadows must be weaned off its car addiction, then why do we still invest in irreversible car parking solutions? (Fig. 14 and 15) I would like to explore if there are design alternatives which could deal with the existing surface car park as an urban form in transition from car oriented to car-less function. Most importantly I chose a suburban Australian site because it was so profoundly unfamiliar. I recognized that the way in which one experiences a liminal site is embedded in intimate knowledge. To construct a method for the design of a liminal site I needed to recognise the steps that start to build that relationship. An unfamiliar territory is a fitting point of departure.

Choosing to concentrate on a car park is both an obvious and inevitable choice for Broadmeadows. From a historical perspective Broadmeadows is closely linked to the spread of car use in Australia. While the sale of inexpensive residential subdivisions in the area started as early as the eighteen hundreds the suburb was unsuccessful in attracting a stable population until the building of sealed roads in the years following World War I.  

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A relationship with the car industry is further affirmed with the opening of the Broadmeadows Ford plant in 1958.6 By this time social frameworks of employment, commute and entertainment are intertwined with car use. I believe that future development should not disregard this chapter of local history in favour of concealing the cars and hopefully with them the social and environmental mores of Broadmeadows?.

Stopping short of claiming heritage value for the car parks of Broadmeadows I wonder if there is more to this perceived tabula rasa of the suburb. Is there anything to be learned from the distorted relationship between body and land enabled by the car and through the car park?

The brief I have set for the design projects that follow is to create transitional space on an existing site.

There are few spatial constraints - the main one being that the operation of the existing car park is to be maintained. There are however important experiential requirements.

The designs should cause one to question the certainty of the site as either private or public space by moving the car park to the threshold of the definition of these terms.

The experience of the proposed changes should be revealed through personal engagement and have the ability to evolve and withdraw uniquely relative to the user’s involvement.
At the start of this research I was aware of a number of sites which carried the qualities of a liminal site. I present some of these here in an attempt to draw out the attributes which enable and define them. I acknowledge that they are not sites I have designed in the traditional sense. I know these sites to some extent, not fully but to the extent to which they have revealed themselves in the stories I have heard and observed.
A liminal site is one which contains multiple overlapping narratives. It is a part of many stories. A site can swing to a state of wholesome completion the moment a single narrative becomes dominant or it can remain in an indeterminate lull.

"...From the mid eighties through till the late nineties a much watched "conversation" took place across Broadway as St Barnabas Church & the Broadway Hotel held a friendly battle of signs. The first response by the pub was to the church sign pronouncing "hear John Smith here this Sunday". John Smith being a well known rector from Kings Cross. The pub responded with "Hear Jack Smith here any day". Jack Smith being a regular drinker at the bar..."

In 2006 St Barnabas Church burnt down. The buildings on the site were almost completely demolished. All church services were forced to another location. The pastor and the publican however continued their conversation across the road.

This event made me think about the gate. It serves a primary function- it contains the informal church parking area along Broadway, it also
provides security and a glimpse of the composed old church building further back on the site. The gate is an integral part of the social streetscape. The ongoing dialogue with the pub across the road has taken on a program of its own that has actually outlived the church. The church gate is often the boundary between the busy footpath traffic at night and a few homeless men spending the night in the empty driveway behind it. The homeless men themselves are part of another story now part of Sydney’s urban folklore. The tale of Arthur Stace, the homeless man of the one word sermon who spent his life writing ‘Eternity’ on the city’s footpaths, following a Christian awakening was apparently triggered by prayer at St Baranabas back in the 1930’s.

St Barnabas Church gate on Broadway will remain a battleground of narratives until the church rebuilding is complete - it may then be stable at least for a while.

The sign conversation in this example has created a kind of informal conceptual space across the busy street. A space obvious only to the more careful observer and to those able to share in the humour. The various threads entwining the church gate express one of the main characteristics of a liminal site - multiple programs. Analysing the type of programming this site experiences reveals that each function is part of a separate story. To experience it as a liminal site one must be able to detect the often subtle sequences that take place, overlap and occasionally dominate.
A liminal site is also one whose state is open to challenges of privacy and openness. If a democratic definition of public space is one which allows equity to private claims where none is allowed to dominate, then a liminal site would be one that allows temporary dominance of privacy. The basic precondition of a public site is that it be ‘open and accessible to all’ yet an open site is not automatically public. It needs to be continually redefined and reclaimed to shift its restrictions between the will of one or another. A liminal site is one of many private boundaries.

On first appearance the sand dunes area at Wanda in the south of Sydney are an open site. It is however a site of many more or less formal and palpable delineations. It starts with a beach strip, builds up to a belt of regenerated coastal heath, then an unsealed road is flanked by a fence which protects a building site within the old sand mine. These programmatic strips do not exist in clear separation. Where opportunity strikes, the boundaries which distinguish them deform and adjust to accommodate temporary patterns.
The beach goers spill into the lower heath for some privacy. The sand path used by joggers and dog walkers finds a hole in the building site fence which allows a run to continue over the small area of disappearing sand dunes. On weekends the road takes a steady stream of people sneaking through the same break in the fence for some sand boarding on the dunes.

If looking at the site as a public/private figure-ground, boundaries, fences and edges are used to establish ownership and set up the confines of what is open and what is closed. Any trespass within this binary diagram destabilise such delineation. A more accurate diagram of Wanda would have reactive boundaries which distort from their neutral position and retract when no longer challenged, lines turning to trajectories, certainties to possibilities. This example illustrates that the diagram of a liminal site is a dynamic and reactive overlay of boundaries, which can be either physical or experiential.
Www.findthepond.com.au is a website, a place with no real space parameters. On the other hand it performs as a clever manipulator of real sites. The website creates an imaginary place of purity and abundance called the Pond. While the imagery conceals clever product placement for a beer distributor it also suggests a kind of lost paradise, a place the consumer might long for but never expect to find. The implicit function of the web site is as a vehicle for discovery - the discovery of a secret urban paradise where greenery sweeps over buildings and the beer is on tap. What is interesting about this marketing machine is that it’s workings are entirely tactical. It begins with the strategic placement of industrial skips overflowing with greenery on busy city streets and subtly displaying the web site address. This first step relies on the odd juxtaposition of the skip, greenery and urban environment to trigger the attention of a specific type of customer, one with a ‘thirst’ for discovery. Only those who are looking will find it. The first trace leads to the web site, which one discovers as another map in the search for the site. The website gives quite deliberately composed directions for finding The Pond. It leads us through a narrow passage into an opening where
after a turn you pass through a gate of corrugated iron which reveals an improbable birch tree garden, a weaving path and past another gate is the Pond. The most important aspect of this design is not the layout of the garden or the carefully crafted timber crate seats and scattering of plants. The element with most impact is the route one takes in the process of discovering. The journey creates imagery and builds desire. Without the narrative created by this journey the site would not exist on the same terms. The design in this case is in the composition of the journey - signs, clues and build up of associations. This kind of design can't be dismissed as purely hypothetical as it has tangible effects. Yet it its effects are both temporary and reversible. After a few months of action, the Pond website retracted into a dormant state and the path disappeared. The physical site is still in place with its “birch grove” and timber crates but the Pond is no longer there. The web site tells me: “Find the pond in another city: coming soon”

I include this project as an example of a successful use of narrative sequencing for the generation of a temporal, liminal site. The creation of a parallel invented reality which is referenced to urban forms solely through sequential signs seems to provide a design technique which is both substantial in meaning and unstable in its expression on site. This example of a liminal site pointed out the role of sequencing an exchange with the user in a step by step creation of a liminal site.

The three examples of liminal sites reveal a more extended definition. A liminal site is one which carries a number of narratives, coexisting programmes, and overlapping boundaries of public and private space. One of the ways such sites can be engaged in design through the application of narrative.
A liminal site as an experiential space which sits on the threshold of public and private and is able to temporarily shift from one to the other through engagement with users. This research seeks to find design techniques which would generate the experience of such a site. The evolving definition of a liminal site has raised the ideas of transitory public/private spaces, the role of the user versus designer in instigating these transitions and finally the proposition that narrative sequencing can be used as a technique to enable the designer’s involvement in this process.

Narratives are used to shape real and imagined worlds in literature, film, dance and folklore. There is often no better way to affirm knowledge than to be able to relate it to a story. A narrative connects characters, places and time in an comprehensible sequences, giving the pursuer of the story specific information about each element. In that sense narratives provide specific knowledge grounded in context. The notion of ‘narrative’ is widely used in the context of landscape design. In their book Landscape Narratives: design practices for telling stories, Potteiger and Purlington show how the relationship between body, space and time inherent in narratives is translated to understanding and creation of landform. The book breaks up the practice of narrative generation in landscape into naming, sequencing, revealing and concealing, gathering and opening. This text is mainly concerned with the use of narrative to produce different types of landscape compositions.

A more specific definition of narrative is the constructed knowledge gained by personal experience.

In my research I concentrate specifically on the effect time sequencing has on the formation of user experiences. Sequencing deals with the variation of the time element in the time/object/space relationship inherent in stories. I have determined that

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liminal experiences are devised through the accumulation of knowledge of a site as in St.Barnabas church gate, while allowing perpetual repetition or mutation of the process of knowing. Experimenting with different narrative sequences would allow me to test how I as a designer may be able to curate stories in order to embed meaning within sites over time.

Sequencing deals with time. Time editing is widely used in film with significant effect on the formation of narrative. Movie making because of the detachment between real sites and final product through the act of capture and editing, allows quick sampling and rearranging of images in time.

This research explores film to analyse if a similar process of capture and editing can be applied to design? The car inhabits my site. Cars have the ability to affect our time-space relationship by removing the physical limitations in traversing landscape. Driving devalues land by emphasizing the start and finish points and limiting the drivers perception of detail in between. This same process can be seen as an editing technique, delivering a different kind of sequence, of points separated by time not space. A car driven story could run like this: city to Broadmeadows in twenty minutes of smooth traffic over the freeway to the tune of Sunday’s classic FM, or it could be city to Broadmeadows, forty five minutes creeping slowly behind a tram on Sydney road. While the car presents numerous limitations to the type of experience one could have it is also a very powerful personal interpretation tool. It allows us to choose a route, change speed, adjust our environment, choose our music and have privacy. If I am to search for existing stories in Broadmeadows there is a good chance at least some of them are enabled by the car. I analyse the act of driving to uncover user generated narratives.

When talking about sequencing in landscape architecture it is important to investigate how such processes are translated to site.
Wim Wenders in his discussion of film making explains the importance of places as generators and not just vessels of story telling. He makes a distinction between narratives carried through the plot and those embedded in the sites of his movies. My examination of narrative focuses on the specific kind of awareness gained by tracing a sequence of images/signs one is exposed to in everyday life.

I examine these questions by analysing the generation of narrative film and driving and translating the methods into design interventions for a shopping centre car park in Broadmeadows.

I will concentrate on three different categories of sequencing: linear, recurrent and concurrent.

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Linear Sequences
There are many ways to tell a story. One could start from the beginning. My site before 1970 belonged to the government (image 33/a). The title of Crown Land indicating that the first white settlement claim in the area is by then long established awaiting commercial interests to incise, merge and reform the land into sites. Before 1970 the only features mapped are the railway line and the subtle undulation of topography. The first recorded subdivision¹² in 1970 (image 33/b) shows an instant grid of streets and lots reflecting the restrictions of slopes and a likely bargain land price allowing large holdings. Over the years that follow one would expect a quick turnaround of further divisions in speculation of good returns for development in the town centre. Instead there are a total of seven registered title changes over the last 38 years. Unlike Wanda dunes in the outskirts of Sydney my site is surprisingly void of formal boundary claims. The historical narrative of this car park does not present a sufficient pattern upon which a design sequence may be built in continuation. A new invented narrative would need to be employed in order to test the effect of linear sequencing.

I have set out to pursue a design which will on one hand depose the car park from its unchallenged state of ownership while shifting its function from a vast vehicle stockpile to a site which could transform in response to a lesser parking demand. The first narrative technique I will explore is linear sequencing. In its simplest form a sequence has a start and a finish - a linear story where one event causes the next which triggers another.
How does a author create a linear narrative sequence?

Metal skin is an Australian movie written and directed by Geoffrey Wright and released in 1995. The movie is set in suburban Melbourne. The plot follows Joe, an isolated loner who is obsessed with his car. After a drag race crash he takes a job at a suburban supermarket where he meets Savina and Dazey while pursuing Roslyn - Dazey’s estranged girlfriend. The events unfold around the relationship between the four and their interaction through car races and garage work. The film culminates with the violent undoing and eventual death of the main character Joe. There are two distinct lines running through this movie. The primary one is the plot line which relies on traditional linear story telling. Joe is introduced into the unstable relationship between Savina, Dasey and Roslyn and becomes the catalyst of a quick decline. The second story is told through the sites of the movie. The actions take place to the backdrop of bleak and monotonous suburbia, repetitive supermarket isles and vacant rail yards. The suburban banality is constantly juxtaposed to the extreme highs of car racing and unrequited affections. Marketed as an action thriller with a cover tag screaming: ‘speeding cars, crazy women, devil worship, the world is out of control’ this movie could be seen as one liner. However by weaving in the story of his sites the director manages to transfer more than a single line of enquiry. This method of combining linear story telling with nonsequential context information allows for multiple interpretations. The linear narrative in this example is supported by the two main story vehicles - plot and site. The director manipulates these elements with escalating aggression until a final and irreversible act. This movie demonstrates the main characteristics of a linear narrative. It has clearly defined start and end conditions which a irrevocably transformed through the course of the story. The sequencing of the information conveyed to the viewer is characterized by a steady progression and build up of plot elements within a defined period of time. The linear method of narrative sequencing is very familiar to a movie audience because time based plots are a widely accepted method of conveying a story. How is this type of narrative sequencing used in design?
While my examination of film deals with the designer’s role in the creation of narratives driving aims to reveal the process of narrative reading from a user’s point of view. How does a user start to construct a linear sequence in relation to a site? The northern car park of Broadmeadows shopping centre is part of a suburban driving network established over the last 30-40 years. It is not old enough to evoke nostalgic overtones but its character is so ubiquitous, its workings so deeply embedded in day to day life, that it has become worthy of closer examination. What type of knowledge sequence does one create in a daily drive? What opportunities are revealed by this modified relationship between person and land?

I set out to be a driver from my imaginary Broadmeadows home to the local shopping centre, doing the weekly shopping on a Sunday afternoon. The progression of this routine drive is simple. It is a point to point process, the material characteristics of the space in between are lost. Space is marked by time - ten minutes point to point in what looks from behind the wheel to be a linear direction. The car park in this sequence is a terminal point - a start or finish. The narrative created by a linear drive is not materially embedded on site. A different route would present a different story to the driver yet there will be no change to the start and end points or the roads in between. The connection between a driving person and the land through which he or she is passing is mainly transmitted through images. The range of images observed by the driver is limited. Figure 034 shows a composite image created by overlapping video stills taken at thirty second intervals from the ten minute Driving Home video. The composite image distills a process but does not attempt to edit or summarise it. The relative clarity of the composite with distinguishable road lines, road side clearing and vegetation line indicates mostly constant imagery through out the drive. It also shows the discernible direction of a linear vector of movement. This point to point drive produces a linear sequence. While the linearity in my film example was successful in using an arrangement of images over time to build a story line, the drive exercise with similar constraints shows a different outcome. Both examples have comparable characteristics.
Both film and drive are bound by a time constraint. In *Metal Skin* it is a few days throughout which the action takes place, while in the drive it is the time it takes to reach from one destination to the next. However, while in the film narrative time is an essential element in building a story line, the time element in the drive is almost non-sequential. A longer drive of 45 minutes would have produced a very similar composite image.

This comparison of designer (director) and user (driver) driven linear narrative made me question the type of relationship which develops between the two through story telling and story reading. If linear is the most common narrative sequencing type used by the makers of stories, it seems that those who interpret these engage in a slightly different process. A narrative reader of landscape such as my driver may choose not to follow a chronological inventory of events. Bound by the confines of the car a user-driver becomes the creator of a simple story line which initiates in the landscape but is detached from the time-resolution relationship. The passage of time compounds impressions but unlike a carefully presented movie sequence it does not offer a new perspective.
This chapter introduces design work which questions the boundaries of public and private space while using linear sequencing.

The Archigram group publicized their idea of non-plan through the eponymous magazine in the 1960’s. Non-plan calls for deregulation of planning, choice, freedom and participation. The term expressed the need for “otherness” amongst a strictly rationally planned environment dating back to the onset of the application of modernist planning.

Archigram illustrated their ideas through a series of speculative projects. “The metamorphosis of our town” (fig. 35-38) is decisively anti-establishment. It sets up the systematic decay of strictly regulated space divisions by breaching the public / private divide. It introduces the seed of space claim in the first stage, which grows and infests the structures it inhabits, revealing more and more opportunities for invasion until the town is re-claimed by the will of its inhabitants not its rules. In Archigram’s project the invading forms are vaguely referred to as “green-natural” matter or romantically conceived as parachuting agents of change.

A more specific investigation of these ideas can be seen in the recent work of Richard Goodwin who proposes a system for identifying the ability of a building to accommodate public infractions. He calls it porosity. Goodwin proposes to use these weak spots as a trigger for a new invading and revealing form of public art. Both Richard Goodwin’s porosity research and Archigram’s work put forward the notion that contrary to the common definition of being open and accessible to all, a different and dynamic form of public space can be created by invading private boundaries.

In terms of sequencing the work of Archigram proposes linear development composed of a trigger, gestation and infestation of existing structures. This type of design is procedural, relies on the involvement of an end user and questions the accepted models of public space. The metamorphosis of our town plays out in a manner similar to a cinematic plot. It starts with location (town) and opening event (seeding of catalysts). The event then evolves through a series of steps, the invading
forms eating away further and further into the structure of the city. The plot culminates with a complete and irreversible transformation. This type of design employs sequencing and engages the boundaries of private space.

A liminal site is one which carries a number of narratives, coexisting programmes, and overlapping boundaries of public and private space. I believe that this Archigram project begins to define a new urban typology which bears the qualities I look for in a liminal site in that heir spaces are transitional. However the linear process illustrated by *The Metamorphosis of our Town* creates an outcome as stable and irreversible in the end (Fig.038) as it is in its beginning form (Fig.035).

The term ‘porosity’ in Richard Goodwin’s work has strong relevance to liminal sites. Similarly it deals with the breaking of private and public boundaries and seeks out catalysts for change between one and the other. His examination of private structures for opportunities for public actions reveals new sites of public art. In discovering these he allows him self as an artist to question and respond with private tools in a public context. His practice is that of the acquisition of specific knowledge in order to be able to react. Goodwin’s ‘porosity’ research shows a clear link between scripting specific knowledge of a site and the development of new possible narratives.
My first design attempt was aimed at shifting the balance of public / private division in Broadmeadows town centre while responding to the functional requirements of Proposition 3047 competition brief. The brief asked for a scheme incorporating a public square, additional retail space and medium to high density residential component. It was implicit that any proposal would also have to resolve the issue of surface parking which currently takes up about 40% of the development area.

The design was conceived in collaboration with Erik Rudolfsen Architects and ASK Design.

We established that the main issue we would like to tackle with this design is the uneven split between private and public space. We saw the shopping centre combined with vast parking areas to be predominantly a controlled private area. The core element of our proposition is the topographic blanket, a design component intended to establish public links across the site. The topographic blanket is an undulating, trafficable plain which allows pedestrian and cycling access to areas normally off limits to people outside of their cars. It extends over the shopping centre and its southern car park.
The artificial topography undulates over structures to connect to existing traffic corridors and form public squares, look outs, shopping malls and podium space for future residential towers.

This design exercise was the starting point of my investigation. The design was attempting to create public space in a framework quite different from what I am used to appreciating as a high value site. The tried and tested public space typologies of parks and squares seemed less relevant to the ‘public’ in Broadmeadows. The town centre already has a park, a plaza, the full range of civic buildings with which seem to fail to connect to my idea of a liminal site. The first assumption I act upon with the topographic blanket is that what is missing is the physical and programmatic layering I’m drawn to in the richness of more urban sites. The notion of intruding on the overtly public mass of the shopping centre with a loosely controlled surface tries to address the creation of a physical and spatial threshold. This design tries to achieve a liminal site through the manipulation of the physical boundaries between public and private.

The weakness of this attempt lies in the difficulty of defining public and private space in spatial terms. Is a shopping centre private or public space? It is designed as a private structure aimed at maximizing commercial profit - hence it must be private. However a shopping centre especially in a suburban context has an implicit function of a public space addressing the not so mercantile needs to stroll, rest, observe and be observed. Unable to define a staring spatial condition it is impossible to see the topographic blanket as a viable physical challenge to the already complex existing public/private condition.

The design of the topographic blanket explores the linear sequencing technique proposed by Archigram in *the Metamorphosis of our town*. My approach is a step by step attempt to script an experience that oscillates between public and private. The design process is initiated by establishing an assumed starting condition - the site - shopping centre and car park as predominantly private. In the next step I introduce an overlay of programs both public (walking, cycling) and private (residential units). In the last step I apply the folding which is intended to physically blend the territories in which these programs are played out.
Like the linear narrative of a movie generating the topographic blanket is a one way process.

The topographic blanket is an attempt, at conceiving a different typology of public space, one with which I hoped to affect the user’s engagement with site. The observations of site in my linear driving exercise start to reveal the user’s narrative practices and shift my attention from the typical domain of public space to the marginal sites created and experienced by users.

This initial design attempt brought up a number of questions and confirmed my interest in investigating liminal sites outside of urban centres. What is a successful and dynamic public space in a suburban town centre? Rather than being conceived as the opposite of private, could public space be defined through a process of invasion of private boundaries as described by Goodwin’s ‘Porosity’ research and Archigram’s metamorphosis?
Recurring Sequences
There are those paths which lead somewhere and there are those that meander endlessly. The vacancy figures of my site tell a different kind of story, one so monotonous and commonplace that it goes largely unnoticed. It is easy to note that this car park is full at lunchtime and completely deserted after the shopping centre’s opening hours. Yet one is oblivious to the specific patterns which occur between these two points in time. A liminal site is one of multiples but the site I have chosen to investigate is a car park that seems to have a singular pattern of use. Could there be sequences so routine that they are rendered invisible?
042/a to 042/d show an hourly recording of the empty car spots on my site. The data is collected over a 48 hour period in midweek, winter. Each coloured block indicates a vacant car spot for the given hour of the day. This exercise was conducted by walking through the car park and marking the status of each parking spot at hourly intervals.

The result is not a conclusive study of vacancy as it is captured over a limited time frame of two days. The purpose of this exercise is to establish a vacancy pattern and its fluctuations over a 24 hour period.
The daily patterns of car park vacancy begin to tell a story. The type of narrative employed in these is one of subtle variation discernible through repetition. In the following chapter I look at a movie which explores a recurring narrative technique.
Recurring sequences can be found in film. Wim Wenders is suspicious of the plot as a central idea in a movie. In his essay In Defence of Places he talks of his preference for site as the driving force behind narrative.\textsuperscript{15} He makes an important distinction between plot (what actions take place) and narrative (what is understood). Movies which employ a recurring sequence to capture and translate meaning. The entire movie is shot by fixed camera inside a car recording ten journeys taken by the driver and different passengers. The journeys are not arranged in chronological order. The viewer is not given much context of where, at what time the actions are taking place and who the characters are. The ten conversations give insightful glimpses of the personalities of the ten passengers and together start to outline the female driver as the main character. Ten explores the idea of knowing through repetition by completely forgoing the notion of plot. The movie is very successful in remaining open, multi-threaded and captivating.
To further explore the creative power of the user I return to the ways of driving.

My friends in Newcastle get in their car sometimes and drive. They don’t aim to get anywhere they just want to move along. They apply rules to these drives. Sometimes they would just turn right, but not at every intersection. They would drive straight ahead as long as they feel like it and at some point they would take a right turn. They would then keep going loosely following the right turn rule until they get hungry or tired at which point they would stop at the nearest service station. On the way back they would take the shortest route. Al is an accountant and Steve works on boats. They do that on weekends for fun.

What is the place they mark out when driving? What type of mapping machine is their car? Are they re-inventors of space?

According to the Situationists\(^\text{16}\) of the 1950’s the act of moving along an undetermined path is an act of revelation. When moving one is both reading and writing space. Reading comes in the form of constant evaluation of the ability of space to accommodate the wanderer’s moves. Writing is done when decisions are made to modify one’s path. The path becomes the unique combination of a body’s relationship to space and its response. No two paths by two different bodies should be the same. This wandering movement becomes an act of invention.

The history of wondering as design practice from the Dadaist excursions to the urban drifting of the Situationists and the interventions of Land Art speak of walking. The body is accepted as an instrument for translating space. The car in this example becomes an intermediary tool between body and space. How does such device affect the act of flaneur? The car in this situation becomes and abstracting machine. It filters experiences as well as reactions through a specific set of rules. While the walking flaneur is guided by the mechanics of the body, the drive is filtered through the mechanics of the car. The chassis, engine and wheels are prosthetic devices - both restrictive and enabling. They prevent direct engagement with sites through touch, sound, and smell while intensifying the perception of image and time.

The narrative created by this type of drive consists of a starting point and proceeds according to the chosen rules without destination. The nature of the sequence is recurring - the right turn is repeated over and
over yet the effect is far from monotonous. The composite video image shows (Fig. 045) a high degree of variation in the images observed through this manner of driving. The extent of blurring in the overlay indicates multiple and varying compositions of road, surrounds and horizon.
A Polish-American artist called Krzysztof Wodiczko has developed a body of work which explores the routine actions of everyday life. His projects can be positioned in the margins of public and private space. He devises Critical Vehicles and Personal Instruments aimed at enabling a creative interpretation of public space. He designs tools for the individual intended to generate a reaction to his or her surrounds. The first of a series of Personal Instruments is an object allowing the capture of urban sounds which are then transferred to the user via headphones causing a response through movement and dance. Wodiczko describes the effect of his design with the following words:

“… he (the user) reads into the city’s public space, which is like a book that he has deciphered, understood and interpreted as part of a creative process. And the public space must in turn be understood as the private space of the metaphors created by the reader (the listener).”

Another of his implements ‘vehicle for the worker’ (fig. 046a and b) taps into an invisible everyday process and by revealing it creates a new connection between person and space. The public space of Wodiczko’s work is not that which is openly available to all, but the specific unlocked by personal engagement. Wodiczko proposes an intervention which is not an alteration of the object but a manipulation of the perceptions of the user. The Personal Instrument sits between the individual and the object enabling multiple and reversible interpretations of the same site.

There are further examples within Wodiczko’s work which deal with appropriation of public space. His Critical Vehicles- Vehicle Platform (fig. 049) - a square platform shifting position in response to the random movements of the public, Vehicle Podium (fig. 048) - transferring the strength of an orator’s voice into one directional movement, as well as Vehicle Café (fig. 047a/b/c), provide instruments for response generated by the individual user. Krzysztof Wodiczko’s critical vehicles are narrative seeking devices. His work is a criticism of the detachment between the person and the urban environment. The vehicles become translating mechanisms, which enable personal connections to site. The type of sequencing he employs with this work is recurring.
Designing through linear sequencing while not successful in engaging with liminality was a step towards generating a process. The type of liminal public space that I am seeking is not bound by static edges. It needs to enlarge and retract, shift or disappear through its engagement with the user. The type of public space I look for is one in transition between public and private. My attention is shifted towards the marginal spaces created in interaction between cars their drivers and site.

This design exercise was conceived as a tactical act rather than strategic plan. The idea is to test what would be the effect of a series of installations designed to challenge car use within the Boradmeadows car park. In the manner of a flaneur I did not determine a destination but attempted to simply set some operational rules. With the evasive liminal site no longer pursued as a finality I designed a single object which could through repetitive reading of the space be experienced as a pedestrian orbital, car pod or void. I devised simple rules. The pedestrian orbital is made of individual shelters. These are placed in sequence over surface parking becoming markers of pedestrian links.
The car pod/pedestrian orbital/void design relies on the repetitive experience of a car park allotment under different conditions. The nature of a recurrent sequence is that it has no start or finish. It can be repeated endlessly, its mechanism is constant yet each ride along its rules is ever so slightly different. The design of the pedestrian orbital is hardly prescriptive. It operates as a series of markers of a possible trajectory (pedestrian connections from shopping centre to bus stop and bus stop - cinema). Each marker takes the form of a prominent shelter - a single object which may or may not be understood as directionally related to the others. In the same way the car space markings are experienced simply as a repetitive field, the pedestrian orbital could fade back as a static car park overlay or it may become activated and set a recurring process in motion.

walking (fig. 054) - car share (fig. 052) - void (fig. 053)
Using recurrent sequences in design responds to the most difficult aspect of a liminal site. It allows for reversible and thus temporal experiences. The design conceived in this way is also one with variable boundaries of public and private which are delineated not physically but through repetitive experience. The default condition of the car park is that of ambiguity - once a path is forged through (fig. 054) it begins to lean to public use, if the void condition (fig. 053) takes over it is private. If not activated by pedestrians the design recedes into its default program as car park.

The relationship between designer and user created by a recurrent narrative begins to show possibilities for a more dynamic engagement through site. The designer in this example does not dictate the program, the sequential experience of the site and most importantly does not anticipate a final outcome. On the other hand the user is both the catalyst and leader of their own spatial experience. The recurrent narrative technique in design provides a way of altering the experiential boundaries of a site in a way that is both engaging with the user and able to accommodate temporal functions.

It does not transform the car park in to a liminal site but enables one to perceive the individual elements within the car park system as possible temporal sites.
Concurrent Sequences
A story can be told in many seams. If a liminal site is one of many stories, could one be created by layering? The vacancy figures I presented earlier in this document (p. 60-61, Fig. 42a-d) establish a certain rhythmic pattern of use and vacancy on my site. Viewed as a series they form a recurring sequence which does not lend itself to conclusions. The site observed through such sequence does not evolve but continue in a cycle. What knowledge of site is carried through this daily repetition? How can I uncover multiple layers of site knowledge in a suburban shopping centre car park?
Figure 055 shows the hourly mapping of car park vacancy re-configured to a volumetric diagram. This is done by assigning a nominal volume to each vacant car spot and representing it in vertical massing starting with 1AM at the base to 12PM at the top. The result is a porous volume - solid sections indicating vacancy, the hollow indicating occupied space.

The third design exercise aims to uncover and engage multiple existing layers on my site. The sectional view of the volumetric vacancy diagram (fig. 058) begins to suggest overlays of information. To disengage the diagram from the time factor I compress the data into a quantitative vacancy chart (fig. 059). The new figure maintains its volumetric qualities only now the vertical dimension measures the rate of vacancy for each car spot. A three dimensional view of the diagram can be seen in figure 056. This configuration of vacancy data allows a completely different sequence to occur. I am able to view the car park in layers of disuse. It allows me to isolate these layers by the volume of parking traffic they receive in a 24 hour period (Fig. 057)

I see this process as a way of threading existing site information. The value of this diagram is in its complexity - each layer carries individual bits of information yet they are completely entwined. For example the red coloured car spaces are in Figure 057 represent a layer of 100% vacancy, however any change to this layer would affect all others and vice versa.

Having this diagram of concurrent sequences as a base I may be able to design an overlay of systems which is intensified by connecting to existing patterns. This method of design allows me as a designer to layer multiple systems while being specific about their position and relationship to one another.
058/ sectional view of volumetric diagram. Each box indicates vacancy for the specific parking spot, the vertical position references the time of day.

059/ sectional view of a compressed volumetric diagram. The number of boxes in each row indicate a rate of vacancy for each car spot over a 24h period.
Crash is the film version of James G. Ballard’s book of the same name. David Cronenberg directed the movie which was released in 1990. In the introduction to his book Ballard indicates his interest in the car as a narrative structure. He explores the notion that each car journey is an absurd sequence driven by innate desires transferred from the body to the car. These muddled stories amount to some cohesion only when two trajectories intersect through the car crash. To portray this idea in the movie, the director uses a mostly non-sequential arrangement of events. Multiple characters are introduced through their own detached car scenes, only coming together to form a story line when colliding on an endless freeway. Lingering shots of overlapping and intersecting highways provide metaphorical references to the idea of meaning constructed by layering and crossing. There are many themes and social commentaries embedded in both the book and the movie, but what is relevant to my research are the ways in which the director has chosen to relate the story. The meaning is delivered by overlaying seemingly disparate stories running concurrently with the expectation that they will at some point intersect.
The experience of being driven is quite different to that of being the driver of a car. The passenger is free of the limitations the act of driving places on the perceptions of the driver. Not having control over the speed and direction makes the passenger less attuned to the time aspect of a journey. Sitting on the side and free of the responsibility of navigating through signs and traffic he or she is also given a chance to see the context of the route. While the main story line is revealed through the journey wether that is linear point to point type or recurring and meandering the passenger side view offers a separate but concurrent sequence.

The overlay of images of the passenger video (fig. 066) shows the three defined strips of road side clearing, building line and horizon similar to the composite of ‘Driving home’ which was shot from a driver’s point of view. The main difference between these images is the lack of direction and notion of start and finish in the passenger side view image. The change of roles and vantage point in the car provides a very different experience.
I have found a number of designers who have experimented with layering of multiple sequences over site. A West 8 design for Carrascoplein in Amsterdam (Ref.063/064/065) is an example of such design methodology. Adrian Geuze, the design director of West 8 talks about their approach to the redevelopment of a disused car park in the outer suburbs of Amsterdam in terms of colonizing voids. He views the car park site as a void. It sits underneath a dense network of railway and highway overpasses. The area is in shade most of the day and that combined with the surrounding industrial blocks makes it unsafe and unwelcoming. The design brief is to maintain the existing parking capacity while improving the safety and pedestrian amenity. Proclaiming the site as a void the designers assume a lack of context and proceed to invent histories. The design acknowledges its artifice by proposing deliberately unlikely scenarios - a forest of ghostly tree trunk up-lights overlaid on a distorted grass pattern outlining the shadows cast by the existing overpasses. Each of these overlays seems almost haphazard, the peculiarity intensified by their coexistence on site. This type of design uses concurrent sequences, however it doesn’t succeed in forming a sufficiently intimate relationship between person, story and site to enable a liminal operation. The failure may be attributed to the assumption that no existing site stories could be found. A design by Buro Keifer (Fig. 066 and 067) for a car park surrounding a government run housing block in the outskirts of Berlin provides a simple but more finely attuned solution to designing with overlays. The brief asks for public space for an apartment building which is surrounded by much needed parking. The site has to share the functions of parking and play. The designers take advantage of the existing patterns generated by neighbourhood kids who use the hard surface of the car park for games. They propose multiple overlays of court games, simply layered across each other and intertwined with the making lines of car parking. The design uses concurrent sequencing which allows for successful shifts between public and private use. Both car park designs employ a layering technique. The advantage of the Flamingstrobe project is in its attention to existing patterns of use.
Concurrent sequences as I have explored them in this chapter are not simply coexisting systems. They are codependent, constantly reacting to one another. Re-configuring the diagram of vacancy was successful in revealing the different seams of such a system. It allowed me to attempt a design which operates through multiples and relates closely to site processes. This type of design is able to produce various configurations. Possible overlays can be seen in Figure 070. The programmes assigned to each sequence are deliberately impermanent or nimble. Preference is given to surface treatments, lighting and shade. I was very conscious of each permanent change attached to the sequence of vacancy, inevitably shifting the patterns of use and effectively superseding the original diagram. This method of working showed me a way of understanding my site in terms of multiple intertwined processes and an awareness of the complex relationships of designed systems.
The surface tactics design is based on the colour coded topography of vacancy. Staring with the areas mapped as least engaged in the existing car park program (fig 069 and 070- red, orange, yellow) I began to overlay the more permanent elements of a design expressed as terrain modifications. The areas least used are elevated and their surface cover modified (from asphalt to grass and soft fall playground surface). Their current function is maintained with new the opportunistic programs made more apparent.

Another overlay of shade trees is distributed through the areas revealed through the vacancy mapping as having medium attraction as parking locations. The introduction of shade aims to directly engage with the current vacancy diagram, adding another reference point to the choice of parking spot. Some users may prefer a shaded spot in the hot months, others may avoid the falling leaves and the possibility of bird droppings. The trees may also activate uses not related to the car- places to wait, rest or play.

The third overlay I included addresses the most often used areas of the car park under the current diagram.
Surface tactics daily concurrent sequences
The lights overlay introduces the possibility of varying the vacancy distribution across the car park after dark. I have designed three types of lighting schemes: directional (forming a path across site), uniform (creating a safely lit field) and cluster lighting (defining spots of intense and even uncomfortable illumination suggesting the privacy possible in the surrounding darkness). There are anticipated user responses. Possibly choosing a safely lit up parking position close to the directional lighting leading to the adjoining shopping centre, maybe realising the recreational potential of an empty well lit surface, or probably exploiting the chances for privacy revealed in the away from the clusters of light.

These concurrent sequences are closely inked to current site use. Each design element is part of a different narrative but overlaid on site along with the others it loses its singular meaning. The user of this site is made aware of the possibilities but not forced into a reaction.

The concurrent sequencing technique begins to break down the car park into multiple sites without establishing permanent boundaries. The sites are temporal and their creation depends entirely on the uses reading of the combined design elements. The car park becomes a playground of individual choices.
This research investigates design mechanisms through which a designer may engage with liminal sites. Throughout this research the definition of a liminal site has shifted from being a space at a physical threshold or in between formal boundaries to an experiential space which sits on the verge of public and private and is able to temporarily shift from one to the other through engagement with users.

The difference between a physical and experiential liminal site is important in establishing forms of engagement with the subject through design. While the design of a physical threshold may involve architectural generation of form, the main focus of this research is in affecting the experience of a site. As a result the work is focused on varying the relationship between user and designer through site rather than a formal exploration of transitional architecture.

This principal departure from the traditional definition of ‘liminal’ assigns more significant roles to the operational distinction between public and private and the ways in which the interaction between user and designer affects the experience.

Conclusion

The user-designer dialogue is central to my research. The different forms of creative exchange have been discussed by analysing the sequential structure of movies to demonstrate a designer/director driven technique, and driving showing a user generated sequence. The specific arrangement of elements employed for the transfer of meaning is analysed as forms of narrative. This research recognises the existence of a creative exchange between user and designer. The traditional understanding of design as the outcome of single creative vision is challenged with the demonstration of the power exercised by the user with his proclivity for personal interpretation.

This research examines different narrative sequencing techniques for their ability to create a two way exchange between user and designer. Each design attempts to create a dialogue through site. A linear narrative is demonstrated in the single direction of the ‘topographic blanket’. The recurrent sequence of operations in the ‘car pod, pedestrian orbital, void’ is a proposition of a design which may only reveal itself through repetitive personal interpretation, while the concurrent story lines of the
‘surface tactics’ propose intersecting reference points making a personal reading imperative to the use of the site.

As an architect starting a study of landscape my goal was to learn to work with elements I had up to this point overlooked. I recognized that my interest lies in those aspects of design which sit on the margins of architecture, landscape and art. Yet I found that the instruments I used as a designer to engage with my projects were reductive and harsh, restricting my engagement to form and program generation. The product of my design work while often successful in satisfying the prescriptions of function failed to engage and be open to interpretation once the final object took shape. The purpose of this research is to enable me to look at a design project from a less judgemental perspective and provide me with a more refined set of tools for both analysis and design.

The term ‘liminal’ with its multiple variations in design literature and few examples in practice proved difficult to define. I determined that a liminal site is created through a personal process of finding a place which results in a shift of the boundaries of public and private space. I determined that the various methods in generating personal narratives as knowledge sequences is key to the experience of a liminal site. With each design exercise I attempted to adjust my design approach, changing my perspective by gaining contextual familiarity and refining my design tools.


A more innovative yet costly parking station alternative by Bligh Voller Nield, proposing wind generators and interactive facade, entry short listed for Proposition 2037, photograph by

Innovative attempts to conceal underground parking at street level in recent developments in Victoria Park, Sydney, photography by the author

Typical layering of high density mixed use development over a number of levels of rigidly programmed underground parking, image provided by Aspect Studios, Sydney

St Barnabas Church gate, Broadway, Sydney, photography by http://www.chopyourownwood.com

Hotel Broadway facade, across the road from St Barnabas Church gate, photography by http://www.chopyourownwood.com

Signs dialogue across the road, photography by http://www.chopyourownwood.com

St Barnbas church gate- narrative overlay

Wanda sand dunes, Sydney, boundaries

Fenced off extraction area, Wanda sand dunes, Sydney photographed by author

Extraction area sand slides, Wanda sand dunes, Sydney, photographed by author

Wanda sand dunes, Sydney - distorted boundaries

Fenced off extraction area, Wanda sand dunes, Sydney photographed by author

Extraction area sand slides, Wanda sand dunes, Sydney, photographed by author

The pond, Melbourne - site conditions before the opening and after the closing of the temporary bar

The (bar) gate after closing, Queen St & Franklin St roundabout ( May 2008), Melbourne, photograph by the author

The bar entry trail after closing, Queen St & Franklin St roundabout ( May 2008), Melbourne, photograph by the author

The pond, Melbourne - site conditions during opening of the temporary bar

The bar before opening, Queen St & Franklin St roundabout ( Nov 2007- Feb 2008), Melbourne, photograph supplied by Aspect Sydney

Mapping of all title transfers, subdivisions and consolidations registered with Land Victoria office for the area of Broadmeadows town centre

Composite video "Driving Home". This composite is generated by overlaying images captured from the "Driving Home" video at 30 seconds interval.

The four stages of decay or flourish , "The Metamorphosis of our town", Archigram, image from Cook, P. and Archigram (Group) (1972). Archigram. London, Studio Vista

. 3 dimensional mapping of porosity, "Porosity" research by Richard Goodwin

Exploded view of Proposition 3047 design idea- the topographic blanket, by author

First design exercise for Broadmeadows town centre, Proposition 3047 competition entry by Erik Rudolsson Architects, ASK Design and the author.

step 1

step 2

step 3

042/a to 042/d show an hourly recording of the empty car spots on my site. The data is collected over a 48 hour period in midweek, winter. Each coloured block indicates a vacant car spot for the given hour of the day. This exercise was conducted by walking through the car park and marking the status of each parking spot at hourly intervals.

The result is not a conclusive study of vacancy as it is captured over a limited time frame of two days. The purpose of this exercise is to establish a vacancy pattern and its fluctuations over a 24 hour period.

Composite video "Driving Left". This composite is generated by overlaying images captured from the "Driving Left" video at 30 seconds interval.

Images from "Ten"

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Car pod, plan, by author

Void, plan, by author

Exploded view of Proposition 3047 design idea- the topographic blanket, by author

Car pod, plan, by author

Car pod, 3D, by author

Void, plan, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

instances of pedestrian orbital, car pod, void

Car pod, plan, by author

Car pod, 3D, by author

Void, plan, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Car pod, plan, by author

Car pod, 3D, by author

Void, plan, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Car pod, plan, by author

Car pod, 3D, by author

Void, plan, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Exploded view of Pedestrian orbital/ Car pod/ Void, by author

Car pod, plan, by author

Car pod, 3D, by author

Void, plan, by author
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