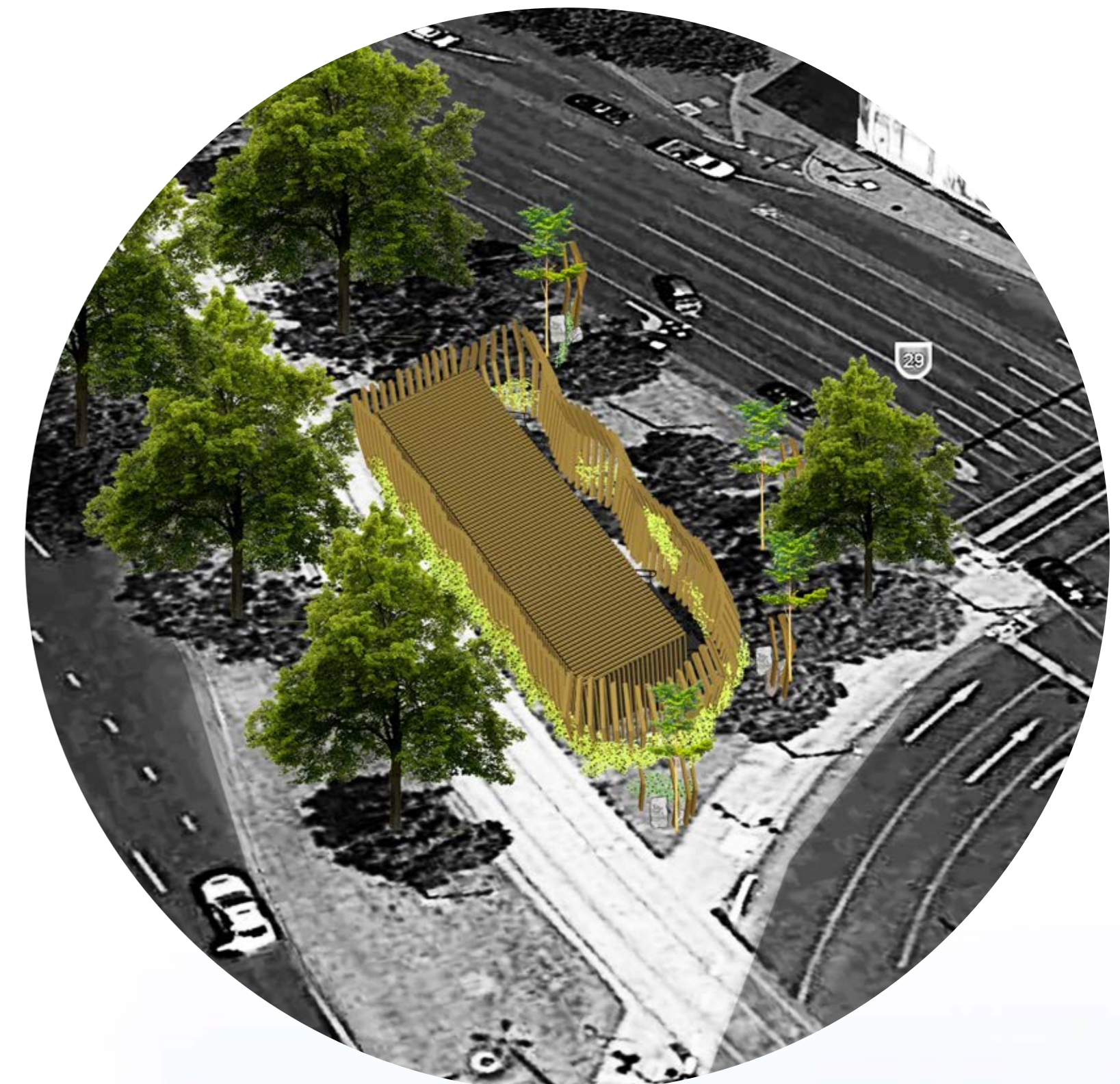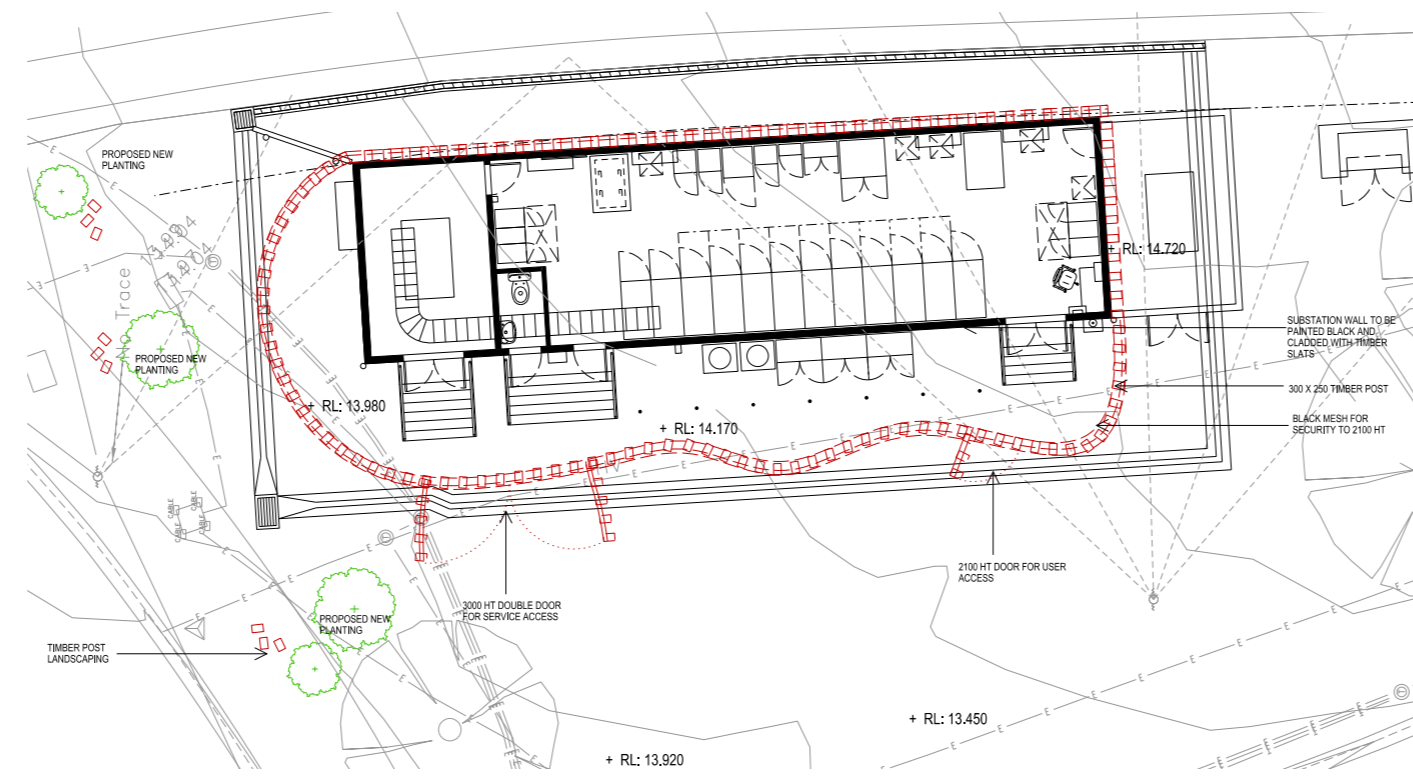# OPTION 1 -
FUTURE FOREST

VIEW FROM THE NORTH

The sculptural forest creates a dynamic 3-dimensional visual sculpture, which recalls Australian native bush that covered the land prior to urban development. The form of the sculpture creates a texture and rhythm that integrates it with the surrounding landscape and native trees.

The timber and steel posts have a lightness and visual permeability that blur the apparent boundary of the work. The darker colours will help the built forms to recede into the landscape. The internal structure is a climbing frame for vegetation and the differing heights of the posts feather the top of the enclosure. As we look to a greener, more environmentally friendly future the vegetation of the future forest installation ties the junction more closely to the nearby Albert Park Lake landscape.

The internal substation is coloured to match the external enclosure and surrounding trees. This layers the visual experience giving a field of forms that vary when viewed from different angles and distances. Landscape elements including rocks, vegetation, grass and trees extend beyond the perimeter of the enclosure to compose this section of St Kilda junction.

GROUND FLOOR PLAN
SCALE 1:200 @A1

MATERIAL PALETTE

TIMBER POST

or

CORTEN STEEL BAR
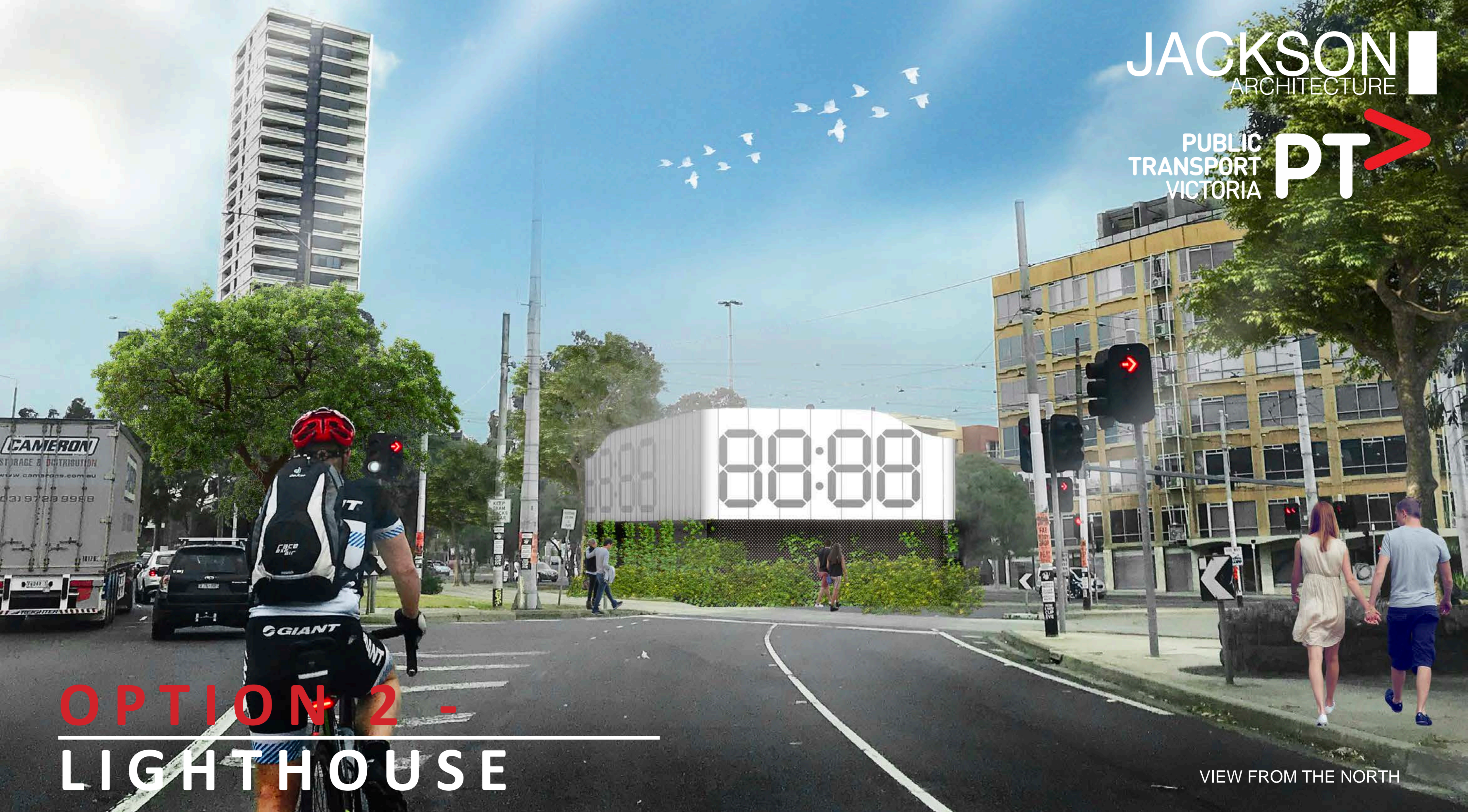
with

BLACK STEEL MESH (BEHIND POST)

with

CREEPERS PLANT

and

ROCKS & PEBBLE LANDSCAPING

AERIAL VIEW

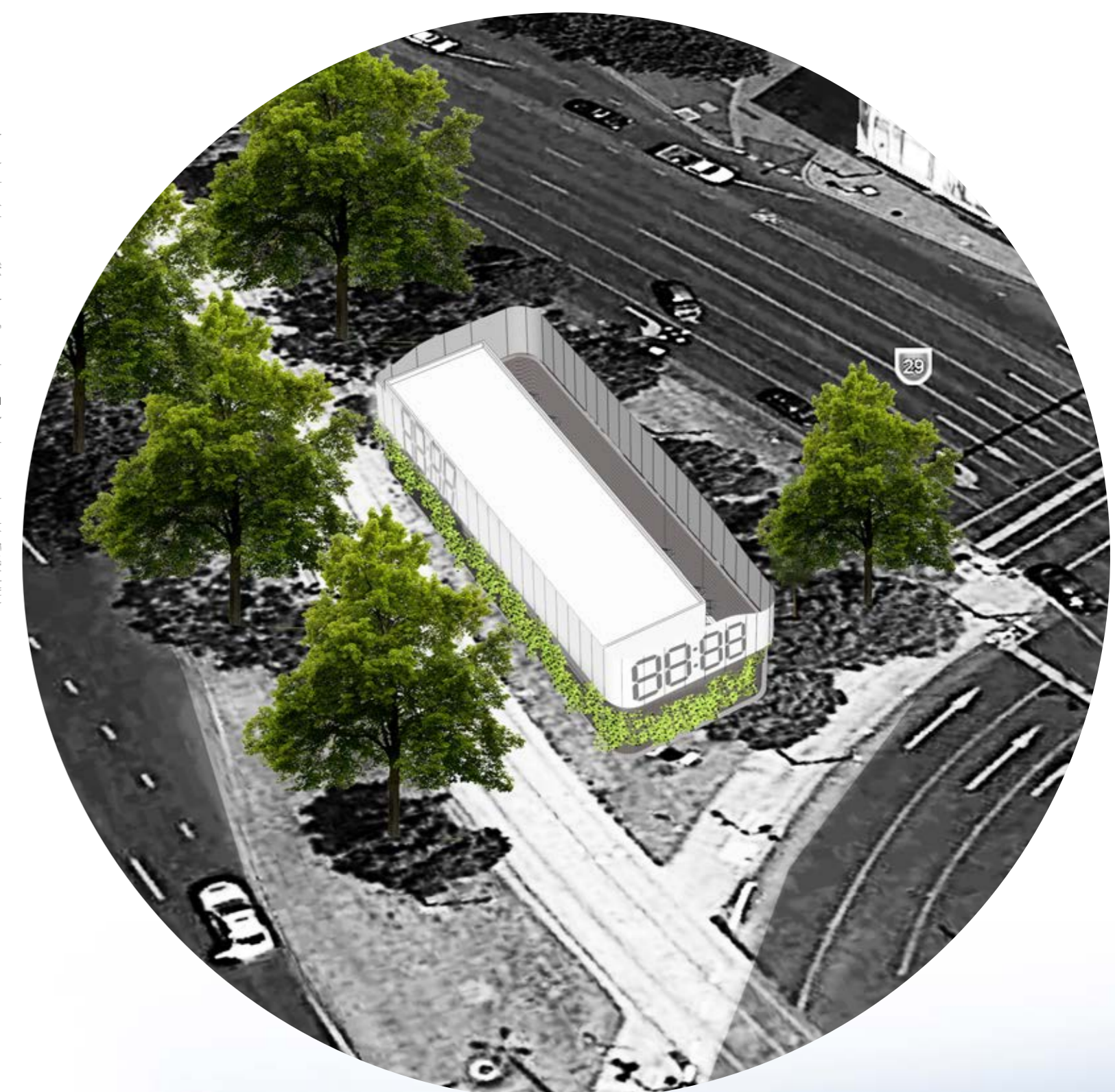VIEW FROM THE SOUTH

OPTION 2 - LIGHTHOUSE

VIEW FROM THE NORTH

The Lighthouse installation proposes a light sculpture that will form a centerpiece for the junction area. Time and motion govern our experience of St Kilda Junction and this is celebrated in this concept, which is designed to be viewed in motion. The lighthouse sculpture is a sign post to give orientation for St Kilda and its place in wider Melbourne.

The new structure is an iconic gesture, relating to transport and commuting. The form reinforces the north-south axis from Melbourne to St Kilda running from Swanston St, Flinders St Station and Federation Square in the CBD, to the Shrine of Remembrance and on through to St Kilda. The verticality of the clock also anchors the Fitzroy St axis, which runs towards the Port Philip Bay coastline and heritage listed, Catani Gardens and Cenotaph within the City of Port Philip.

A large digital clock portrays the time to passing motorists and recalls the clocks at Flinders Street Station and the well-known "Nylex Clock", with the changing digits punctuating the rhythm of daily life. This lighting band, as signage without advertising, floats above a green wall base that is covered with mesh and creeping vines hiding the view of the internal substation. The soft light from the sculpture is designed to be unobtrusive from surrounding buildings, while the gentle glow will blanket the surrounding ground increasing visibility and pedestrian safety.
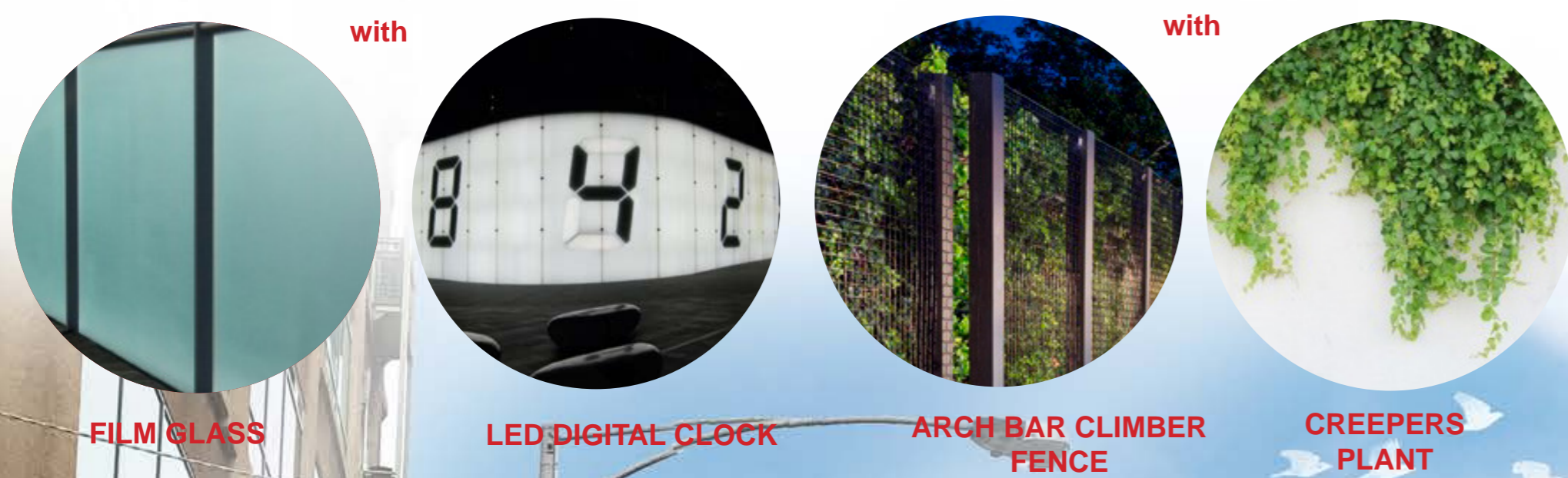
The Lighthouse installation encourages people to look towards the site and celebrates the visual nature of the nearby St Kilda Theatres and Luna Park.

GROUND FLOOR PLAN
SCALE 1:200 @A1
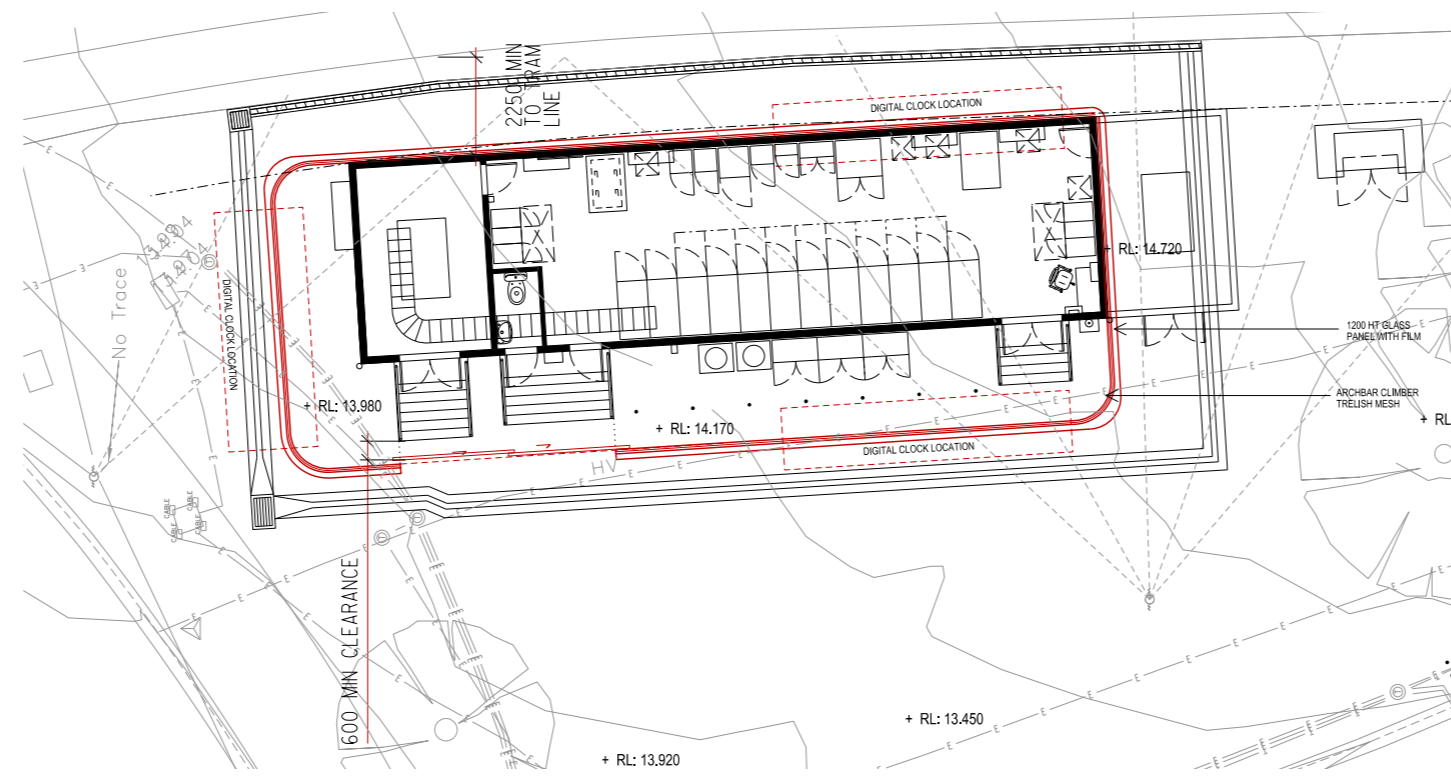
AERIAL VIEW

MATERIAL PALETTE

with

with

FILM GLASS

LED DIGITAL CLOCK

ARCH BAR CLIMBER FENCE

CREEPERS PLANT

VIEW FROM THE SOUTH

1950 1890
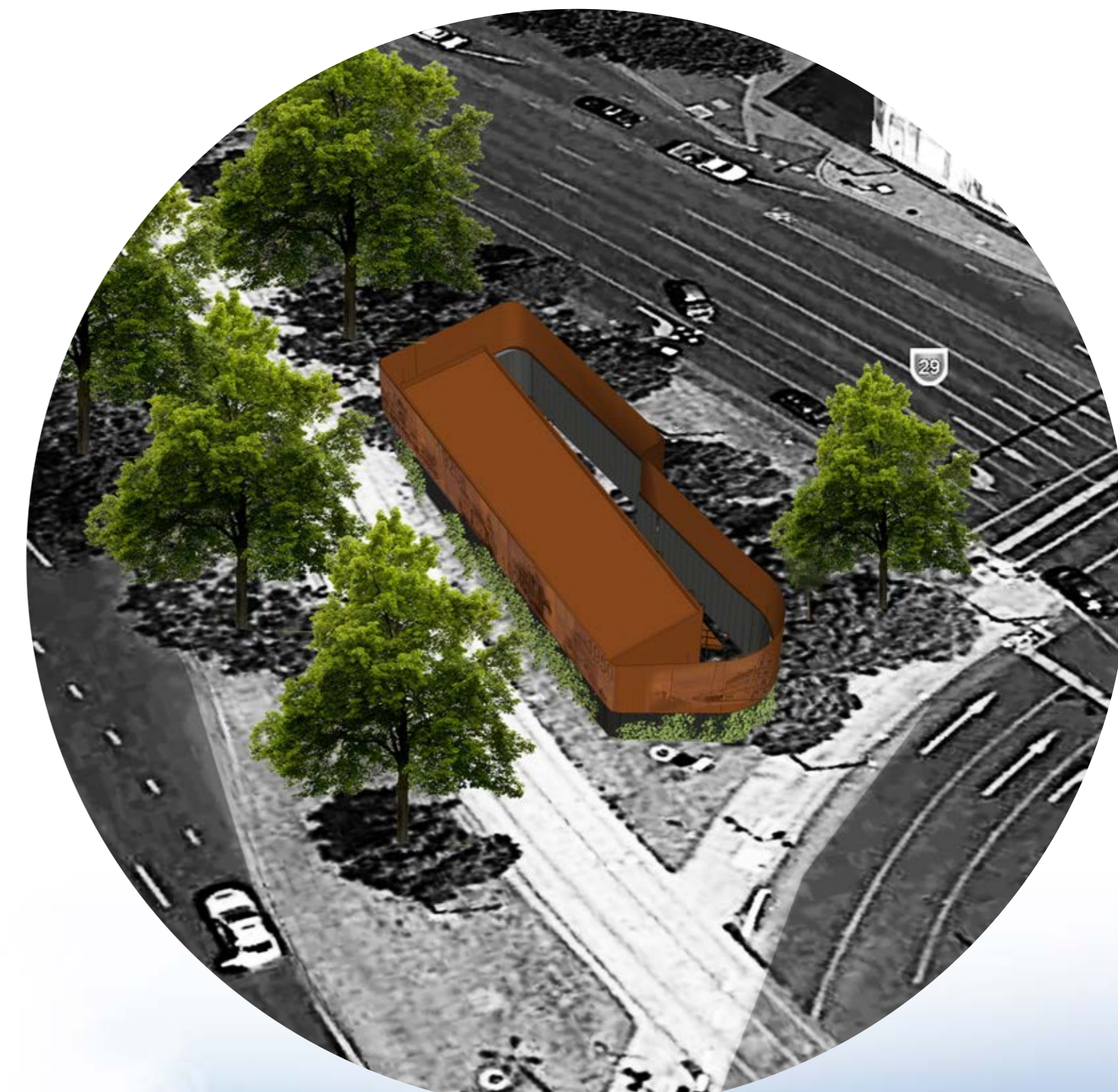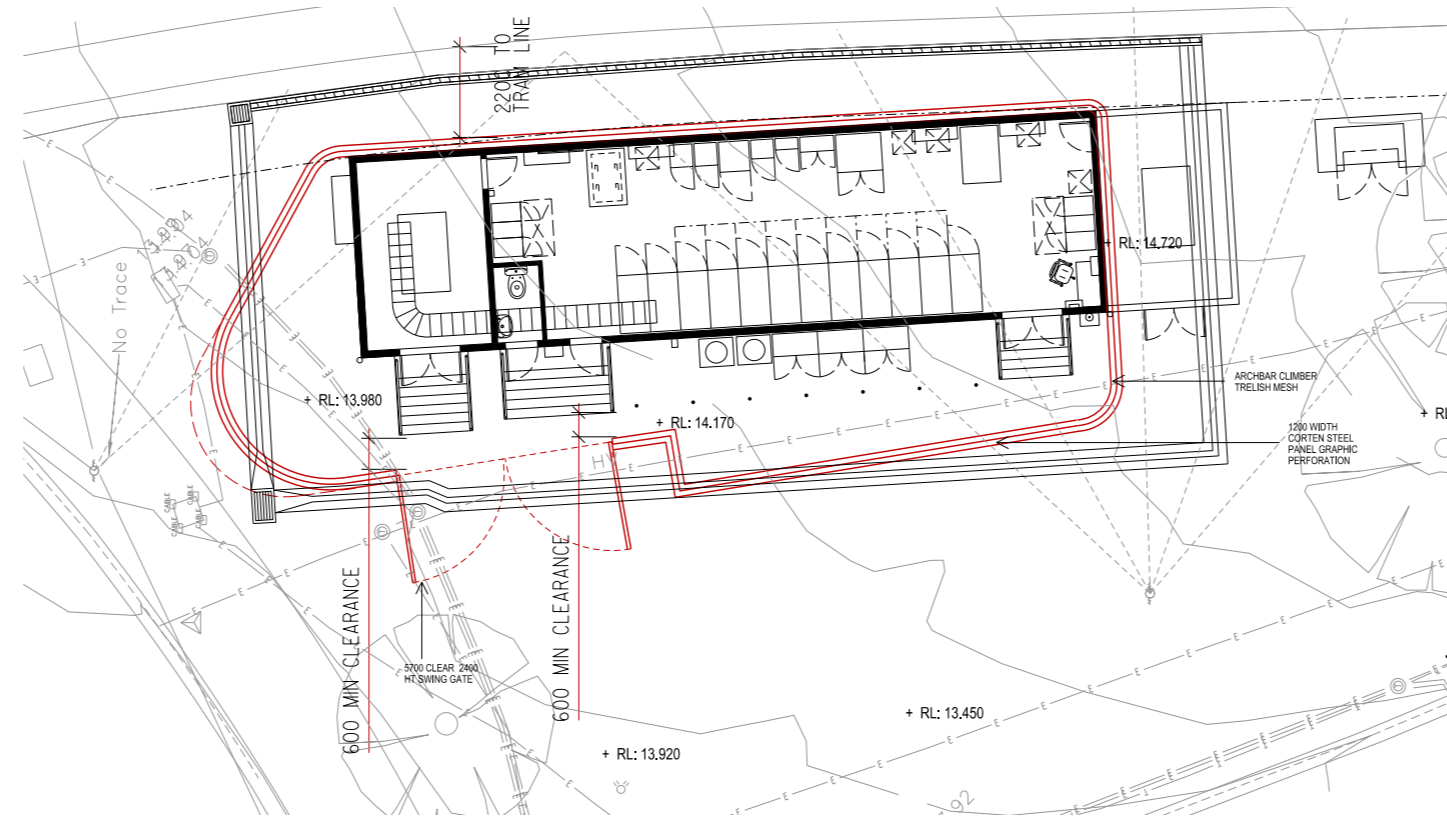
OPTION 3 -
TIMELINE

VIEW FROM THE NORTH

Timeline presents a cultural memory of St Kilda Junction, where key images form a timeline along the surface of the installation. The "Triangle building", Palais Dance, the old St Kilda Bathhouse and other buildings of historical and public significance are depicted like a classical frieze, telling the tales of history with visual imagery.

Periods of transport history are captured in photographs of horse-drawn trams and then electric trams, as time progresses, reminding us that we are occupying the current moment in a much longer timeline.

The etched and perforated, rusted steel of the pavilion recalls the coastal position of St Kilda, the City of Port Philip and the importance of the ocean in the history and pre-history of Australia.
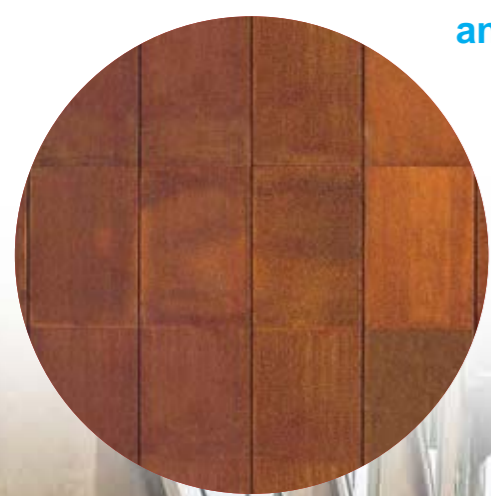
The form can be viewed as a physical sculpture by passing motorists, yet greater detail of the history becomes evident as one approaches as a pedestrian. These layers of graphics, like the layers of history, are intended to integrate the sculpture with its people and surroundings.
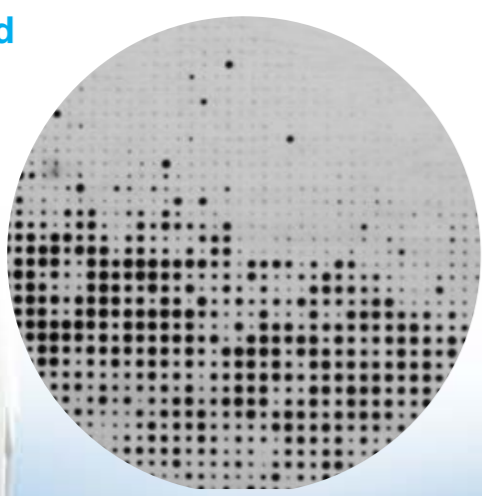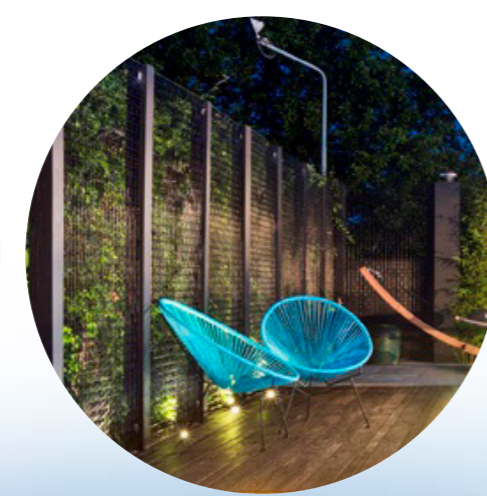
GROUND FLOOR PLAN
SCALE 1:200 @A1

MATERIAL PALETTE

and

with

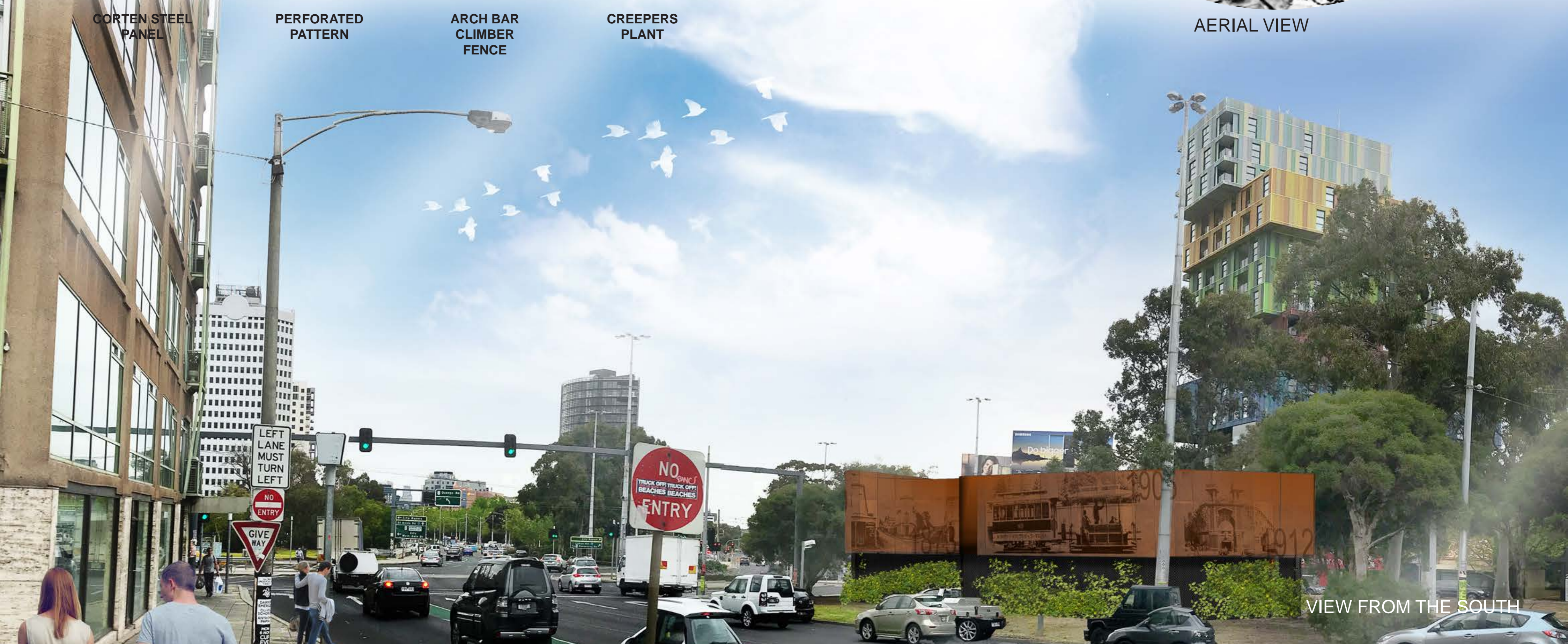CORTEN STEEL PANEL

PERFORATED PATTERN

ARCH BAR CLIMBER FENCE

CREEPERS PLANT

AERIAL VIEW

VIEW FROM THE SOUTH

1920   1950   1890   1905

1925   1873   1912

TIMELINE ELEVATION