

New Again

RMIT University
Bachelor of Interior Design
(honours)

2020 Research Book
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Introduction

The coexistence of old and new buildings, both as exteriors and as interior spaces, is a major feature of Melbourne's urban design.

Based on research into the background of Melbourne and commemorative heritage buildings, this design-based research explores specific locations in the city, deconstructs the existing space, and re-frames it to establish the connection between people and interior space. This research applies a concept that I have developed addressing and giving value to the coexistence of the old and the new. This challenges the traditional and conventional methods for integrating old and new buildings and proposes new methods for urban design. It comes from a practice that draws on interior design-based techniques and methods.

This research book is the culmination of research conducted from March to June 2020. It is organised into four chapters. Taking Melbourne as the site, the first chapter gathers the research from Phase 1 that explores ways of bringing old and new architectures to coexist by deconstructing the space in materials, structures, and memories through journeys. Techniques such as collage, diagram, and digital media are engaged to test and deconstruct existing spaces. Through this process, the understanding of "old" and "new" in this research starts unfolding. It is important to note that it is not only historical spaces being defined as "old" or contemporary ones being recognised as "new"; "old" buildings contain historical characteristics of the space, while "new" is about contemporary buildings and spaces in Melbourne.

The second chapter is Phase 2 of the study. I used the Queen Victoria Market as the specific research site, trying to understand and establish the combination of past and present in its specific areas. Through the exploration of this historical site, specific journeys were designed, as well as the interaction between space and people.

For the third chapter, which is Phase 3 of the project, I chose the Mission to Seafarers Victoria as the site. After exploring and studying the QVM, I changed my view on the coexistence between the historical and the contemporary buildings and did not want to make changes directly to the existing space of the heritage building. I prefer to let people experience the existing historical and contemporary buildings in the designed new space.

The new interior space combines views from specific angles of the heritage building at the MTSV and the forthcoming building-1 Hotel next to the MTSV by deconstructing and framing. Moreover, the proposal space is modified according to the changes of time and the surrounding environment.

The final chapter is Phase 4, which is a work in progress—a proposal for the major project to be explored and developed in the second half of 2020. The project is designed as an experience journey based on the historical and contemporary buildings in Melbourne, exploring the dynamic relationship between people, time, site, and the surrounding space. People follow the fabric installation to experience the journey. At the same time, people can use their phones to connect with the selected sites. When people download the designed phone application, they can experience the combination of the current view of the building and the historical aspect with the Augmented Reality technique in a specific location. Furthermore, the combination of digital platforms and reality is also a coexistence between the old and the new.

The project 'New Again' has the potential to work with the coexistence of old and new in a timeline, to contest the convention of restoration projects for being static. The existing buildings are stable, but people's interior experience is dynamic. It encourages visitors to explore, recognise, and question the coexistence, and it has the prospect of being introduced city-wide or even internationally.

Research question

How historical and contemporary buildings can be programmed together to facilitate new interiors?

Melbourne, Coexistence, Old, New, Deconstruction, Frame

Glossary of terms

coexistence	merging two objects together at the same place in the same time.
old	contains the history and characteristics of the space.
new	contains the contemporary structures and techniques from the space.

collage	to combine mutiple things into one frame.
frame	to construct the sturcture by fitting
deconstruction	in the proposal, it does not relate to the philosophical theory, more about deconstructing specific parts from buildings.

PREVIOUS

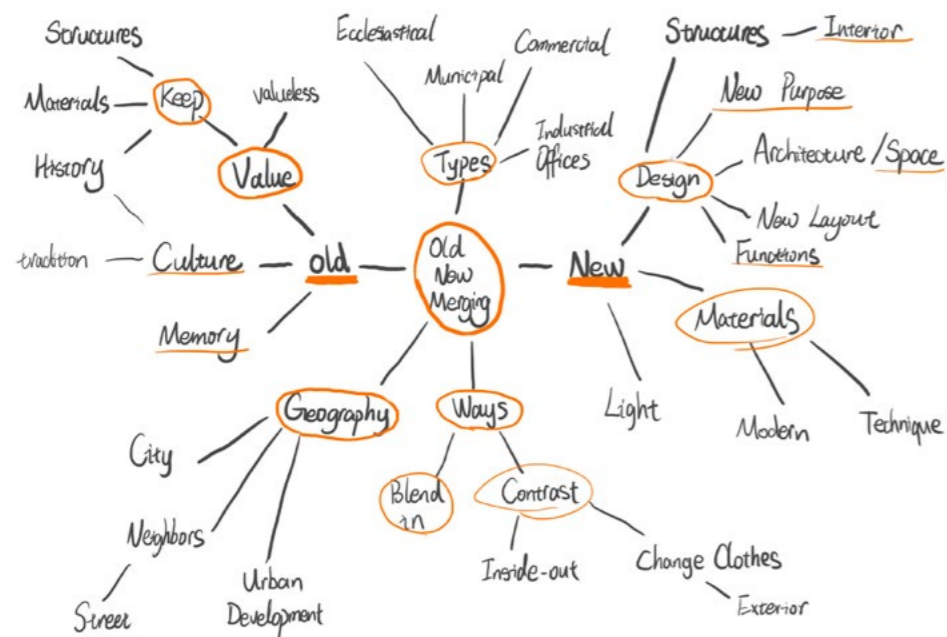
At the beginning of this research project, the following quote made me more interested in combining old and new times into interior design. After that, I did the mind map and simple sketches about the characteristics of historical and contemporary spaces and how I can connect them.

At the same time, my research project was inspired by my previous interior study. The Coexistence Reading room is designed to merge the traditional Beijing courtyard and the contemporary building structures in the CBD. The purpose is to let more young people feel and experience the historical space.

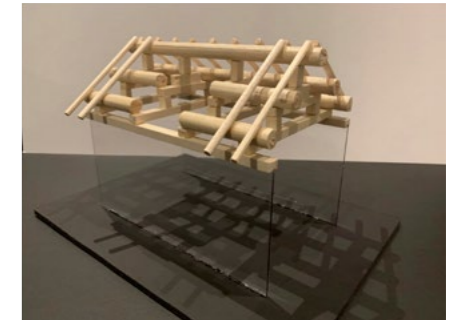
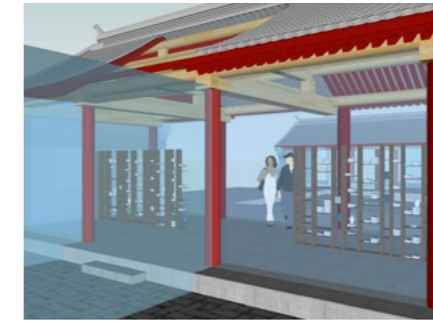
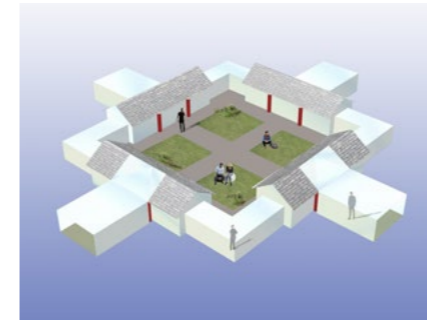
Furthermore, I found Melbourne to already have a collage of old and contemporary architecture. The image at the bottom right is the photo I took at the back entrance of Building 100, RMIT. In my opinion, this is one of the visual details of the collage in Melbourne.

“There are two things that make a room timeless: a sense of history and a piece of the future.”

Charlotte Moss



Note:
1. Moss, Charlotte.



Coexistence Reading room

My previous project
Course: Redesign the reading room
June 2019
Link: <https://jeremylun7.wixsite.com/readingroom>



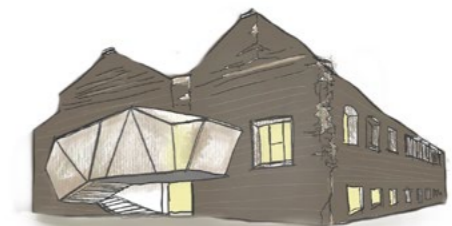
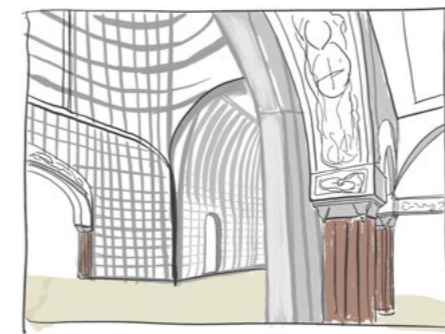
Ecclesiastical building.
Church.



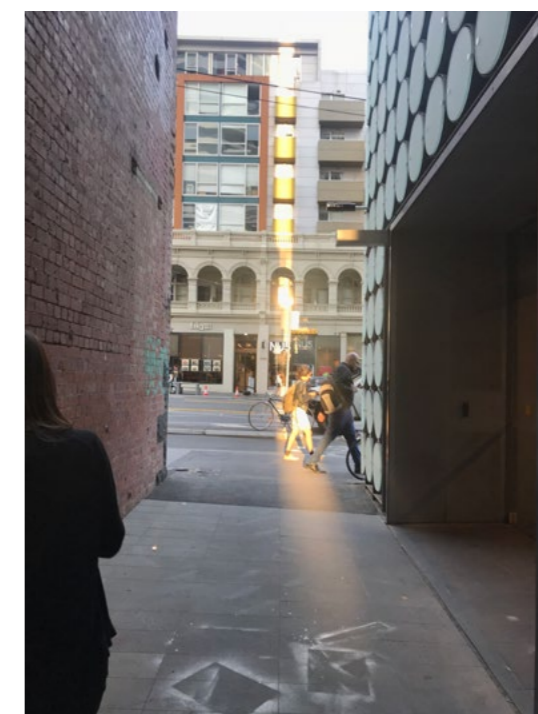
Industrial, factory.
Warehouse



old texture



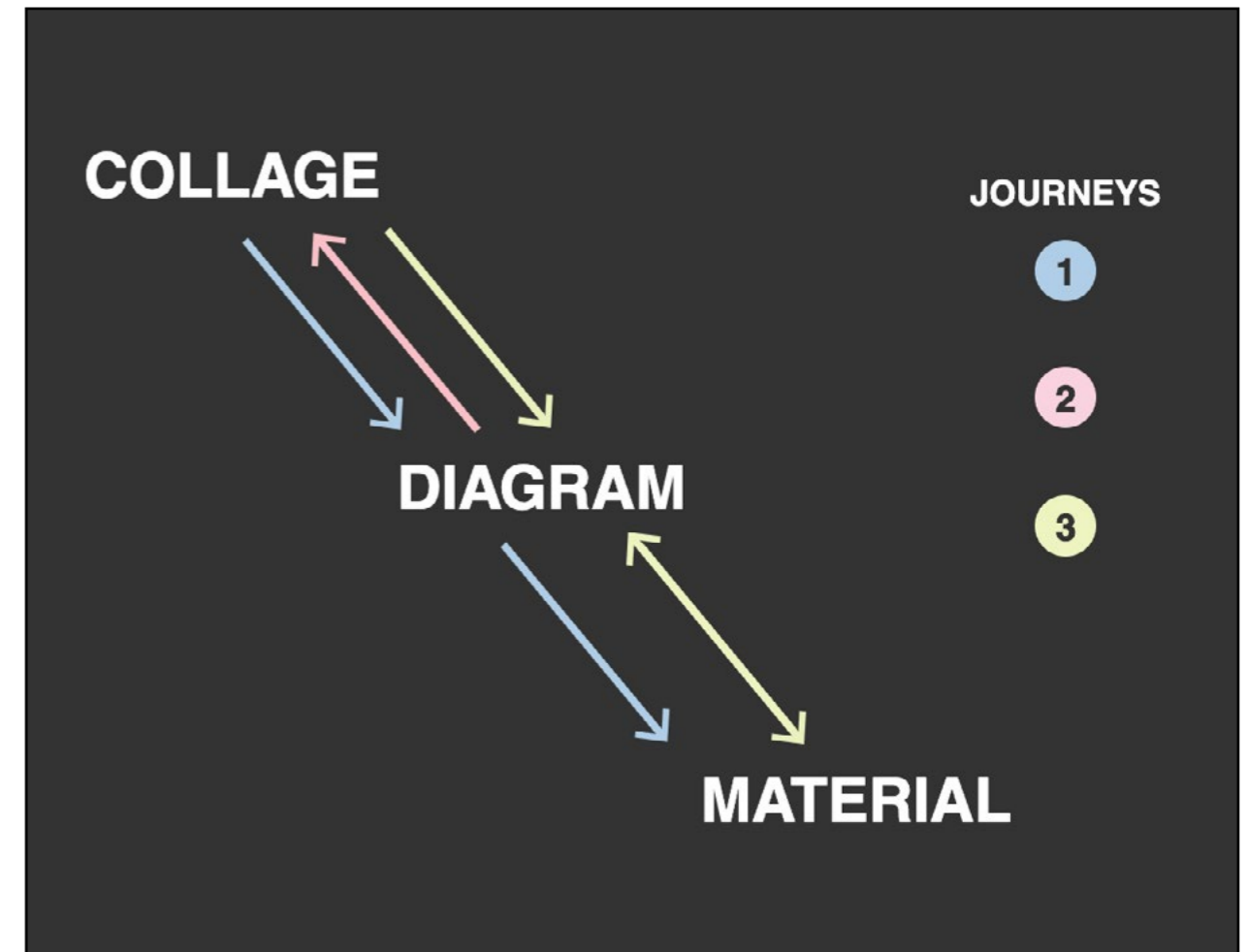
Sketches



Old and new space coexistence
Location: RMIT Building 100 backdoor entrance

Phase 1

New Again in Melbourne



How can processes of diagramming, collage, and material play be used to make new relations and connections with historical and contemporary interiors?

In phase 1 of the research project, I used the collage, diagram, and material play techniques to explore my design, and all elements connected to each other. These are also the three most important ways of thinking and development in my project. Every relationship creates a journey that leads to new explorations.

Journey 1

Melbourne Overview

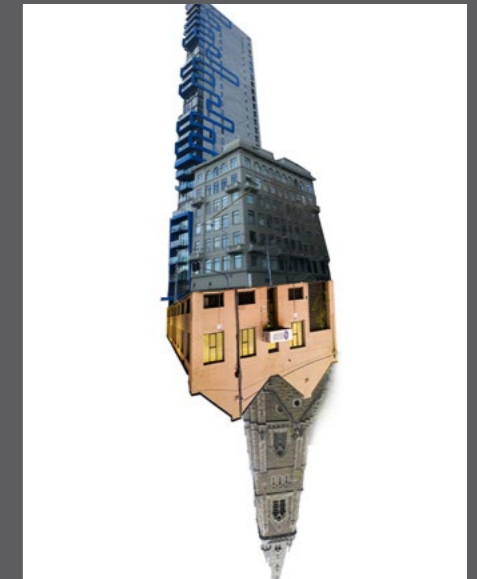
1.1 Overview Collage

1.2 Human Population Diagram

1.3 Material Play

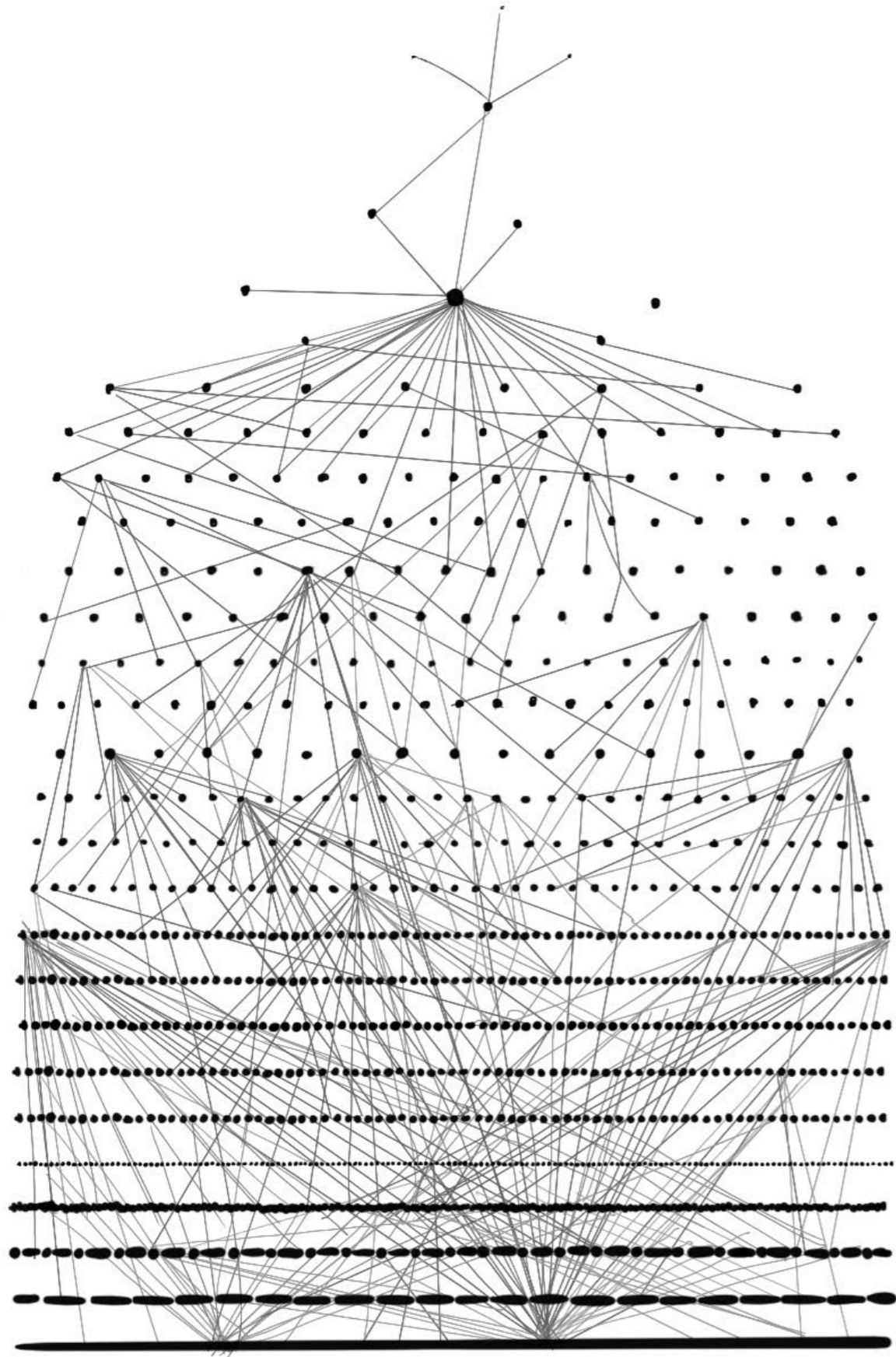
As a student in Melbourne, when I am walking in the city, I found it has a lot of buildings from the Victorian era; however, there are many contemporary architectures as well. This makes me more interested in the overview of Melbourne. In my opinion, Melbourne is potentially doing projects related to my research question.

I then tried to explore conceptual works of coexistence between historical and contemporary space in Melbourne through several angles. These lead directly to the Journey 1 that form the overview collages of Melbourne to the human population diagrams, and then experiments of material play.

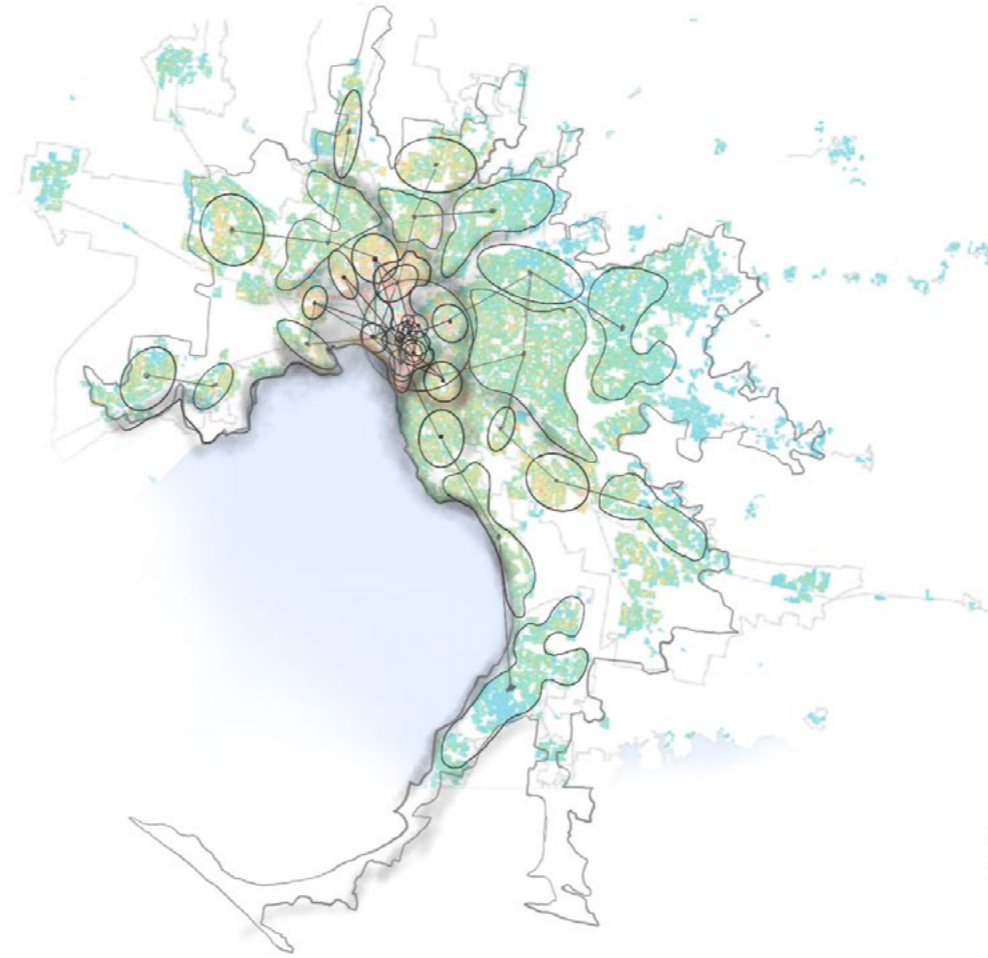


Using the collage technique, explore the combination of old and new in Melbourne from different aspects and times. These collages help me understand Melbourne and explore my idea of coexistence from different angles, such as the graphic, time, structures, and materials.

1.2 Human Population Diagram



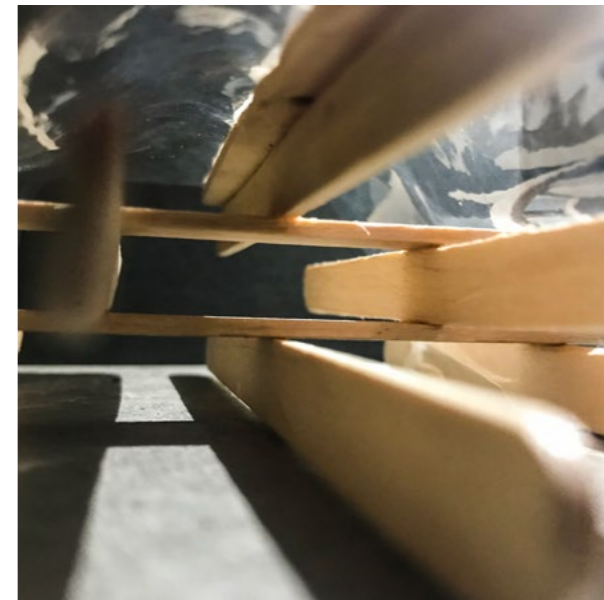
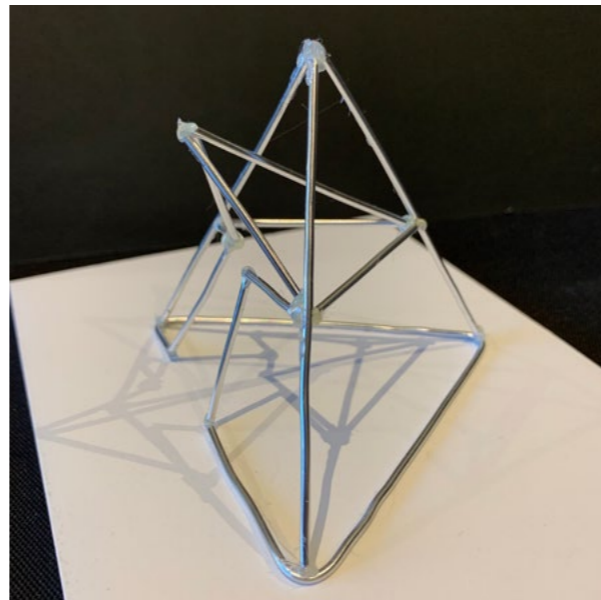
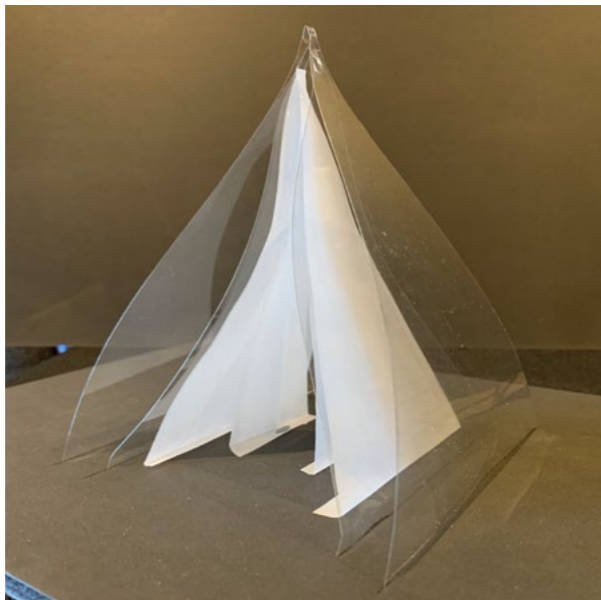
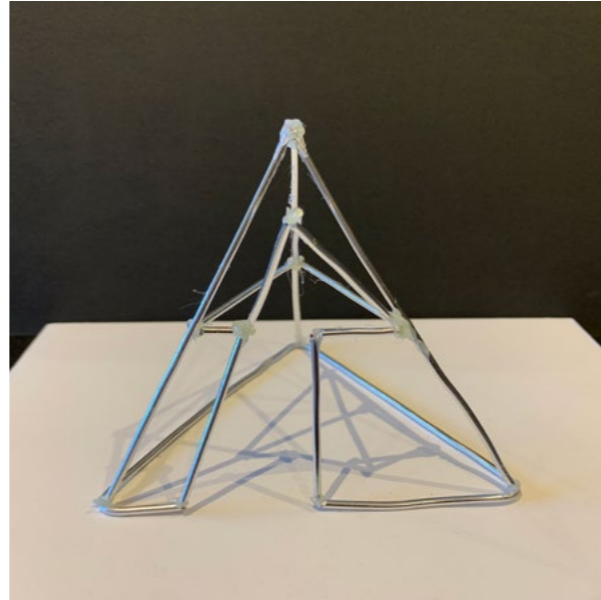
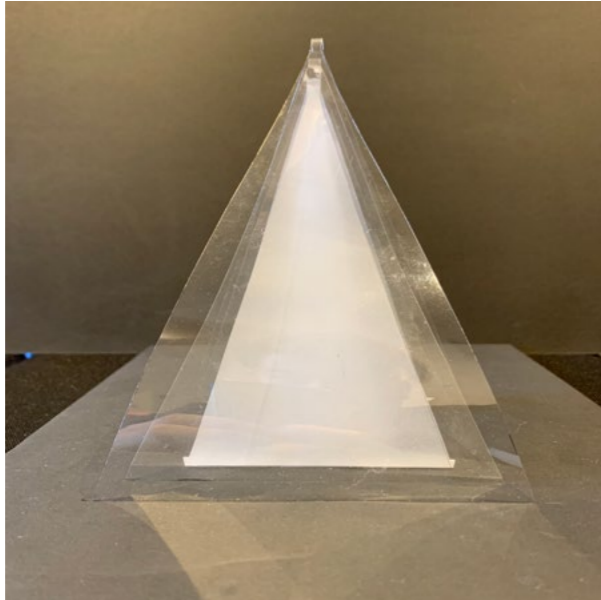
Black dots indicate the number of spaces in Melbourne. They become denser from top to bottom, which shows that Melbourne's population density grows with time. The lines connecting the black dots explain that some spaces still affect the surrounding area after different periods.



According to the survey results, the depth of color is used to indicate the density of the Melbourne population. At the same time, the most basic geometric shape, the circle, shows the relationship between the population density of each area of Melbourne.



Based on the map of Melbourne's city centre, connecting historical buildings in various areas with red lines, the longer the building, the denser the red line will be.



The idea comes from the structures of the Federation Square in Melbourne. The aim is to explore the relationship and characteristics between the old and the new in Melbourne's interior space through the use of wood, wire, and transparent plastic.

Merging Old & New

I explored the relationship between Melbourne's old and new spaces in a dynamic collage. Through the creation of the video, the new and old buildings from specific angles in Melbourne and the models I made are integrated, giving me a clearer view of spatial change.

<https://vimeo.com/402193720>



Journey 2

Developing Details

2.1 Diagram - Background Developing

2.2 Collage - Isolation Experiment

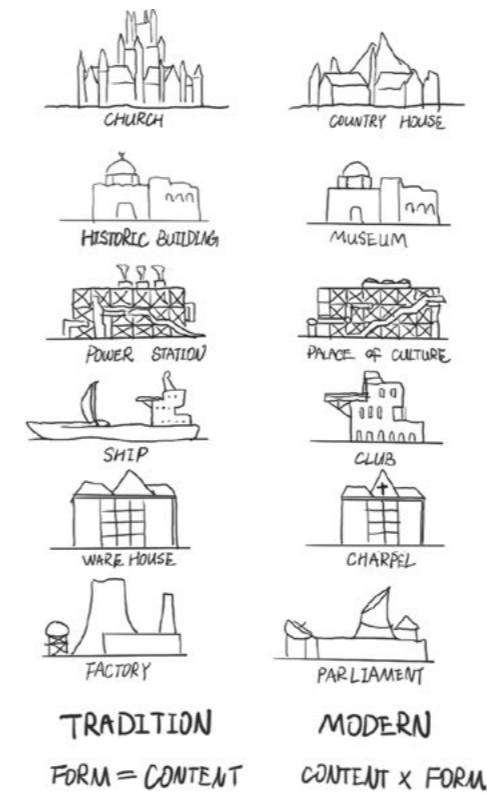
“Form, materials, color, light, textures, haptic experience, acoustics and even olfactory design - all of them traditional areas of interior design.”

Sylvia Leydecker

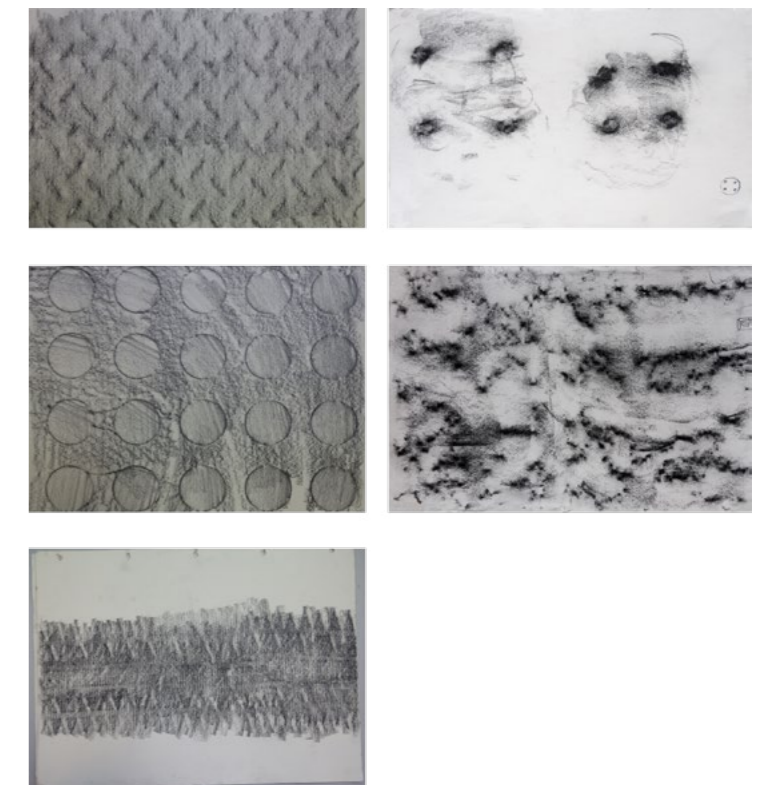
After using collage, diagramming, and material play to overview the population and historical spaces in Melbourne, in journey 2, I started to develop more details about historical buildings through collage and diagramming as well.

The first part was to explore more about the content and textures of the space. On this basis, I made a series of collages to explore the relationship between a historical building with its surroundings when it is isolated and covered.

Content and Form Relationship



Rubbing Texture Drawings From Melbourne City



Based on the analysis of the Content and Form relationship diagram, I understood that the spatial form of the architecture could be equal to its content in the past. However, in the present, the function and content of the contemporary building does not relate directly to its form. Then, I started to rub textures from historic buildings with new functions.

2.2 Collage - Isolation Experiment

I made a series of collage experiments about the isolation after understanding the relationship between form and content. The aim was to explore whether the relationship between the selected site and the adjacent building had changed in isolation from the surrounding environment.

(The work is on the next page)

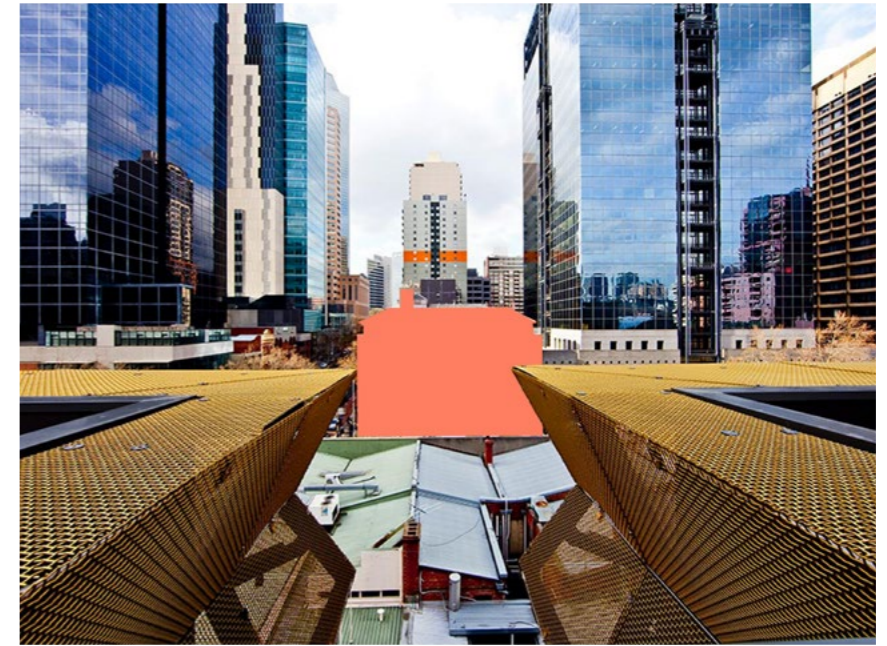
Note:
1. Leydecker, Sylvia, *Designing Interior Architecture: Concept, Typology, Material, Construction*, 21.



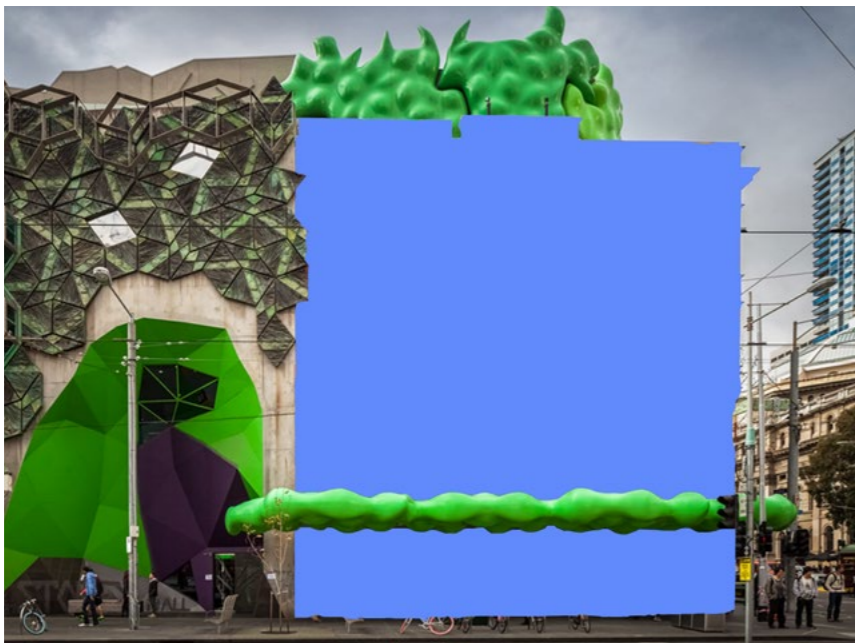
Building 81, RMIT



State Library Victoria



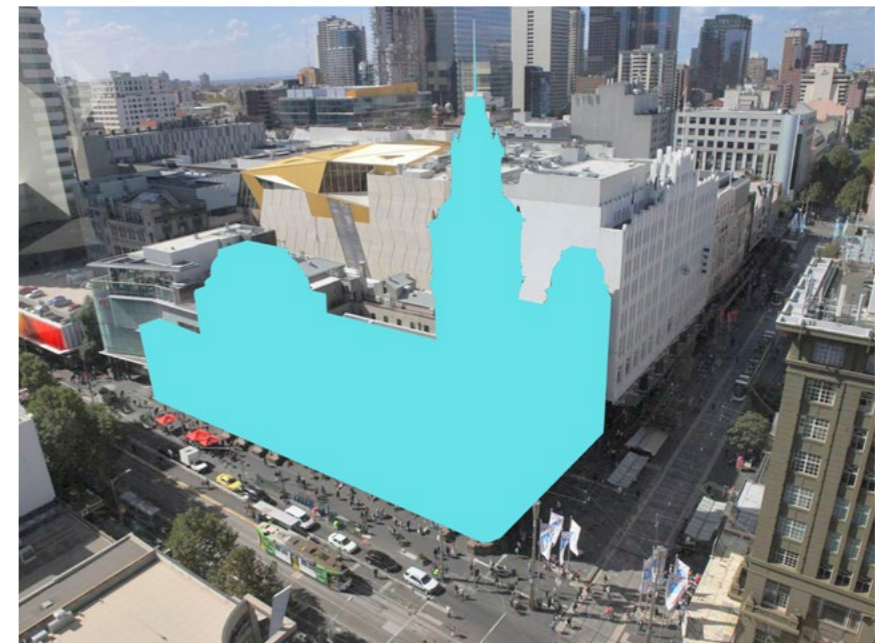
Comedy Theatre



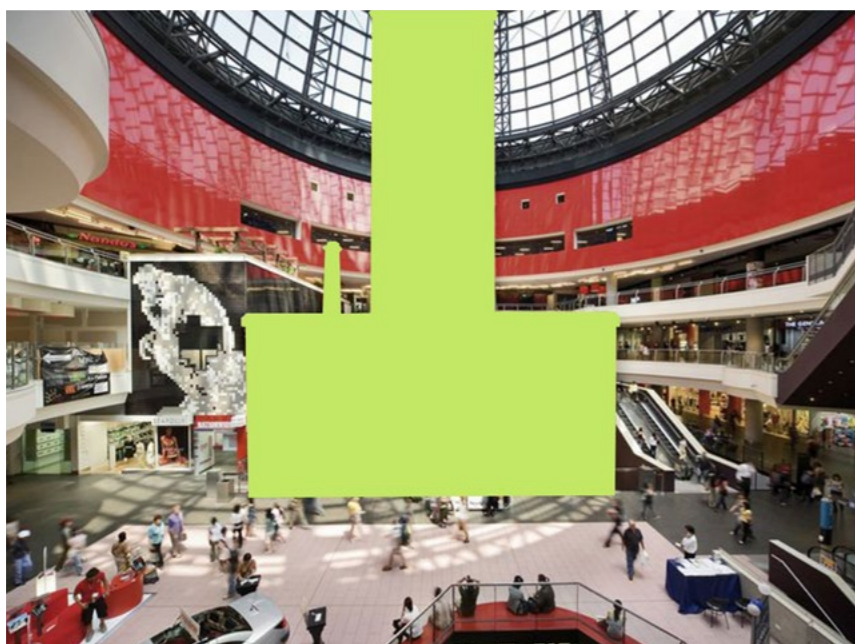
Building 22, RMIT



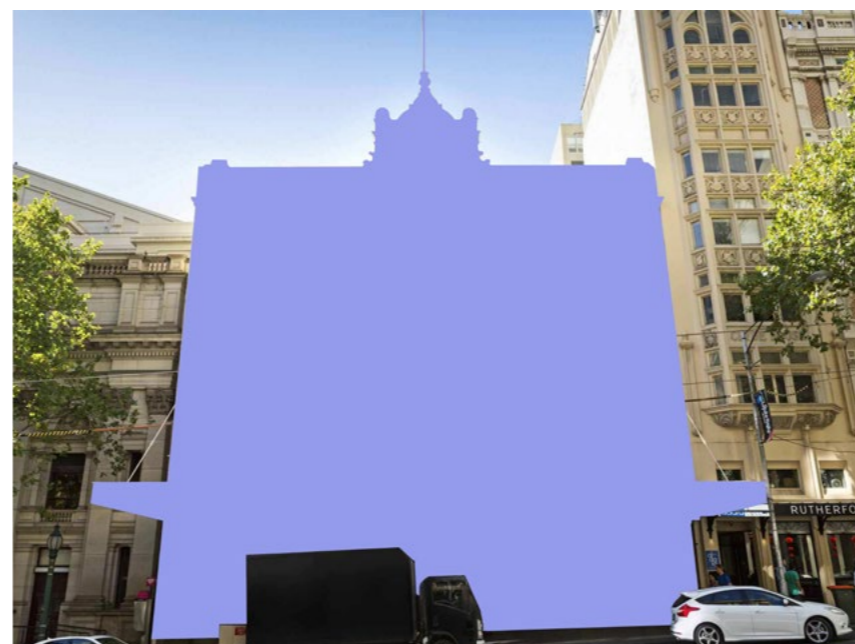
Flinders Street Railway Station



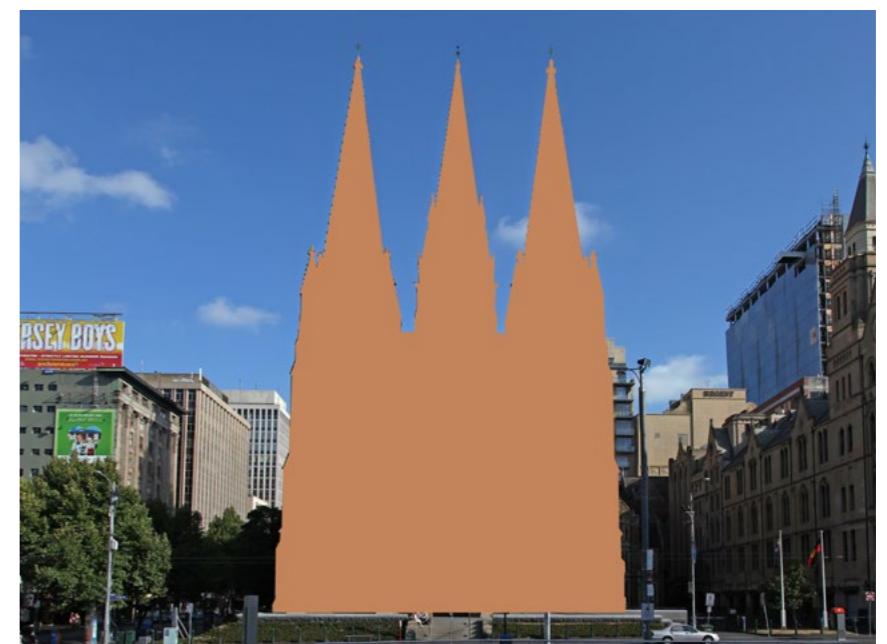
Melbourne General Post Office



Coop's Shot Tower



Athenaeum Theatre



St. Paul's Cathedral

Journey 3

Time and Space

3.1 Collage

3.2 Diagram

3.3 Material Play

After exploring, in more detail, about the characteristics of some historic buildings in Melbourne in journey 2, journey 3 starts to find the connections between historical and contemporary space through time and space experiments.

At the beginning of my journey, I used a collage to explore how to present views from the same site from its historical period to the present, and using deconstruction to explore more; then, making chemistry and physics experiments to explore the coexistence through diagram and material play.



Firstly, based on the precedent *Static No.16 (Image Ref.1)* by Daniel Crooks, this experiment splits the Melbourne space into historical and contemporary periods, then combines them to explore new relationships. Collages above show the coexistence of historical and present-day status of the State Library Victoria and the Flinders Street Railway Station.



Hugely inspired by Matta-Clark and his project *Conical Intersect (Image Ref.2)*. His design not only created new spaces through the deconstruction by cutting, but also provided another way to observe Paris in 1975.

According to this concept, it is important to let people realize the past history of the present space. From this reflection, I made a series of collage about deconstructing Melbourne's historical spaces and recombining them with their original materials to form new spaces.

In this collage, I combined the textures of the historical and contemporary buildings' surfaces in Melbourne. The historical building is shown in black and white, while the contemporary building is shown in color.



State Library Victoria



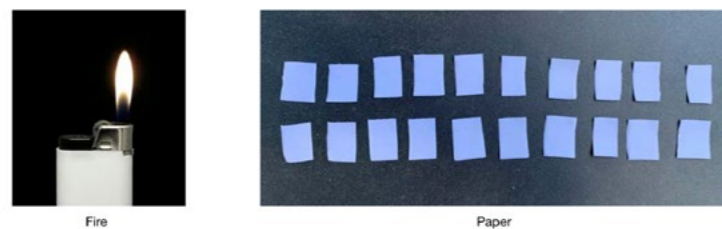
Flinders Street Railway Station

From Trotignon's *Leurs états - Their stays* (Image Ref.3) that inspire me deconstruction is also a way to create new spaces. She creates collages by using fragments cut from engravings or old postcards. Pre-Renaissance architectures stand alongside contemporary buildings. So in the experiment, I extracted the unique materials and structures in the historic spaces of Melbourne to recreate them.

I chose three landmark historic buildings in Melbourne. Through the deconstruction technique, I extracted the unique structure and space elements in each architectural space from the existing buildings and recombined them to create a new space.

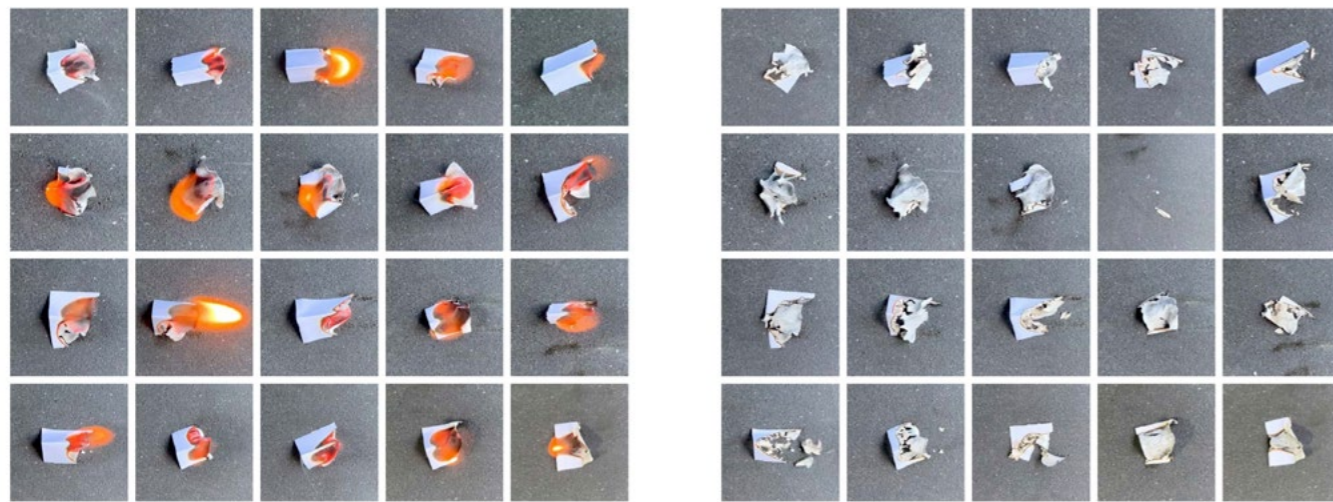


Nicholas Building



Chemistry experiment about the co-existence.
 Burning paper with fire.
 20 same size, volume and quality.
 TO see forms.

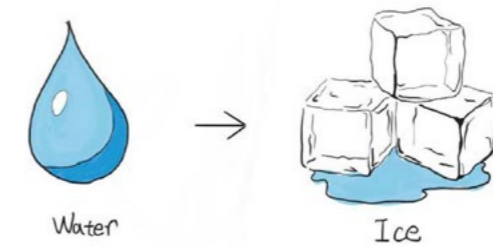
VIDEO LINK
<https://vimeo.com/402841625>



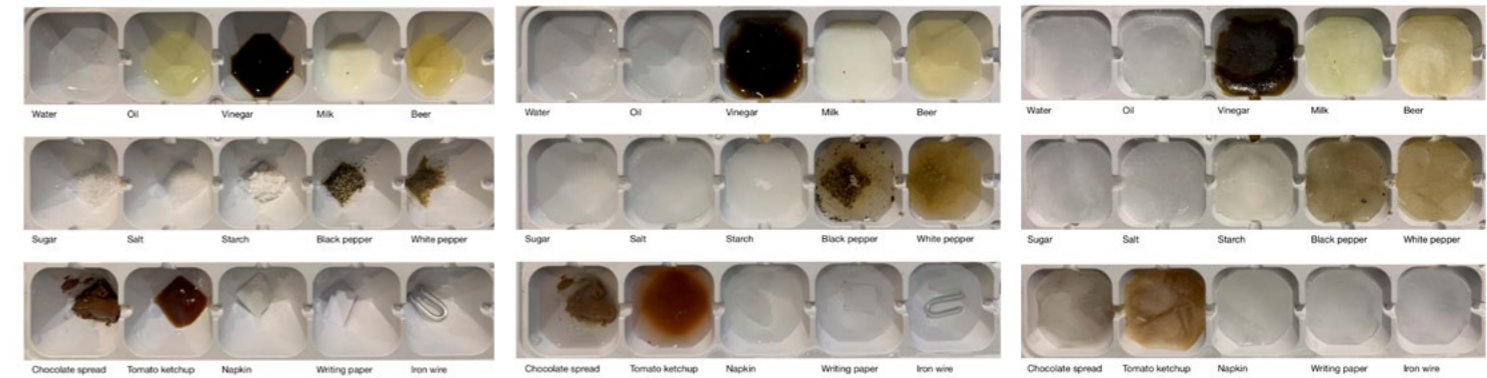
I explored the Paper Burning experiment through chemistry. Before doing it, I expected ashes to be similar. After the experiment, I saw that they showed different forms.

Only two pieces of paper were burned out.
 One piece of paper burned and was blown away by the wind. Some burning tracks were seen in only one corner.
 Some burning tracks were at the center.

Every piece of paper was smaller after burning. Papers seemed to disappear after burning, but in fact, I found them turned to ash and carbon dioxide. They still exist in space.



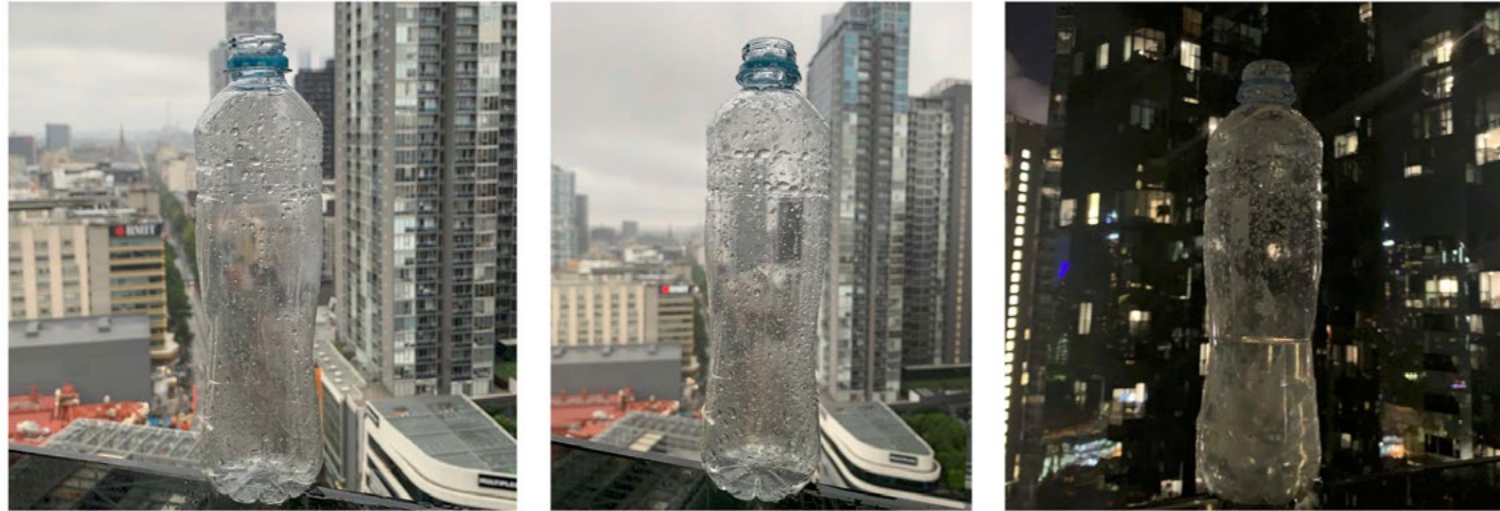
Physics experiment about the coexistence.
 Water turn to the ice.
 Add different kind of objects.
 TO see how the ice melt with different characters.



Coexist with Ice is the experiment that I did through physics. I expect that all materials will coexist with ice. After this experiment, I found this particular ice melt took about 20-25 minutes. However, in the end, they show different forms:

Water ice back to its original form.
 Vinegar ice left its smell and color.
 Sugar ice and salt ice seem like water.
 Starch ice turned to solid.
 Paper and iron wire ice did not change.
 Some objects have changed form over time; some have not.

This means different materials have different relationships with water and ice based on their specific material.



Alj's *Sometimes Making Something Leads to Nothing* (Image Ref. 4) inspired me a lot. He pushed the ice with his feet and hands in Mexico City until it melted. As the video plays, viewers can see the residents and the view of Mexico City as the ice slowly melts. Some people think this work is a waste of time. As the definition of 'Paradox of Praxis' that he proposed, it made me think whether this work is really meaningless.

So, in this experiment, the rain left from the external surface of the apartment was dripped into a mineral water bottle on my balcony on April 2, 2020. After the rain stopped, I froze the collected rain. On the second day, I put the frozen rain back on the balcony floor and watched it melt.

When I saw the trace of the melted rain on the ground, I realized that the rain had not completely disappeared, but remained in Melbourne. The rainwater belongs to Melbourne, and can also be regarded as forming part of Melbourne. Whether it is left on the surface of the apartment, frozen into ice, or finally evaporated. Even though it has different shapes, it has not changed and disappeared from Melbourne. As part of forming Melbourne, rainwater always exists in Melbourne.

Thus, this experiment is not making nothing. The video records ice melt, at the same time, it shows sidewalks and puddles of dirty water in different areas of city. This provides me a new way to interact people watching the city.

1



2



3



4



<https://vimeo.com/405393972>

Conclusion + forward for Phase 2 & 3 & 4

In conclusion, the 'New Again' and coexistence of historical and contemporary have been explored through collages, diagrams, and material plays. I searched for historical buildings in Melbourne and learned techniques such as framing and deconstructing, which provided a way of thinking about activating the interior using its body, object, material, size, and time.

Therefore, I developed the following phases of my proposal by choosing specific sites and continuing the idea of collage, frames, and deconstruction. Furthermore, I reimagined the context of 'New Again,' so specific journeys were designed along with the interaction between the space and the people, challenging and contesting its convention of being a static, permanent, still object.

"...interior design has a social responsibility and as such affords the capacity to influence society." ¹

Sylvia Leydecker

Phase 2

New Again in Queen Victoria Market



After explorations about Melbourne and its historical buildings from phase 1, I chose Queen Victoria Market as the specific site in the proposal. The location of QVM has a long history, and it is also a heritage building in Melbourne.

Furthermore, it has historical, archaeological, social, and architectural significance.

*“... one of the great nineteenth century markets of Victoria and the only one surviving from a group of important central markets built by the corporation of the City of Melbourne.”*²

Note:
1. Leydecker, Sylvia, *Designing Interior Architecture: Concept, Typology, Material, Construction*, 29.

2. “Queen Victoria Market”, Heritage Council Victoria.

Therefore, in the design of QVM, I explored the possibility of coexistence between historical and contemporary interior space through different aspects.

SITE

The Queen Victoria Market

CONTEXT

Make a complete program, propose a slogan, and create an artist platform. About the vibrant and multicultural atmosphere.

The purpose is to invite people to QVM in Melbourne to participate in and experience a series of activities and events that I created at the platform about the coexistence of old and new to gain a new understanding of QVM.

AUDIENCE

Including Melbourne residents and tourists.

PROCESS/TECHNIQUES

The entire platform program is an interior space.

These performances are in the form of pop-up events.

Pop-up events and projects are interior spaces.

The timing is based on the timing of specific historical events in QVM.

Start

- Before launching the platform, making a diagram, collage as the brief
- Looking for sponsors, such as the City of Melbourne, Heritage Council of Victoria, and NGV
- Inviting artists from Melbourne to come for a brief discussion, meeting, and preparation for performance
- Setting up the competition and bonus

During

- Promoting the slogan and platform introduction on trams and in taxis
- Performances are in the specific display areas that I selected and relate to the history of QVM
- In the display area are structures such as the stage and container

After

- Documenting videos, photographs, and other multimedia
- Showing on the website
- Creating the AR and VR works based on the document

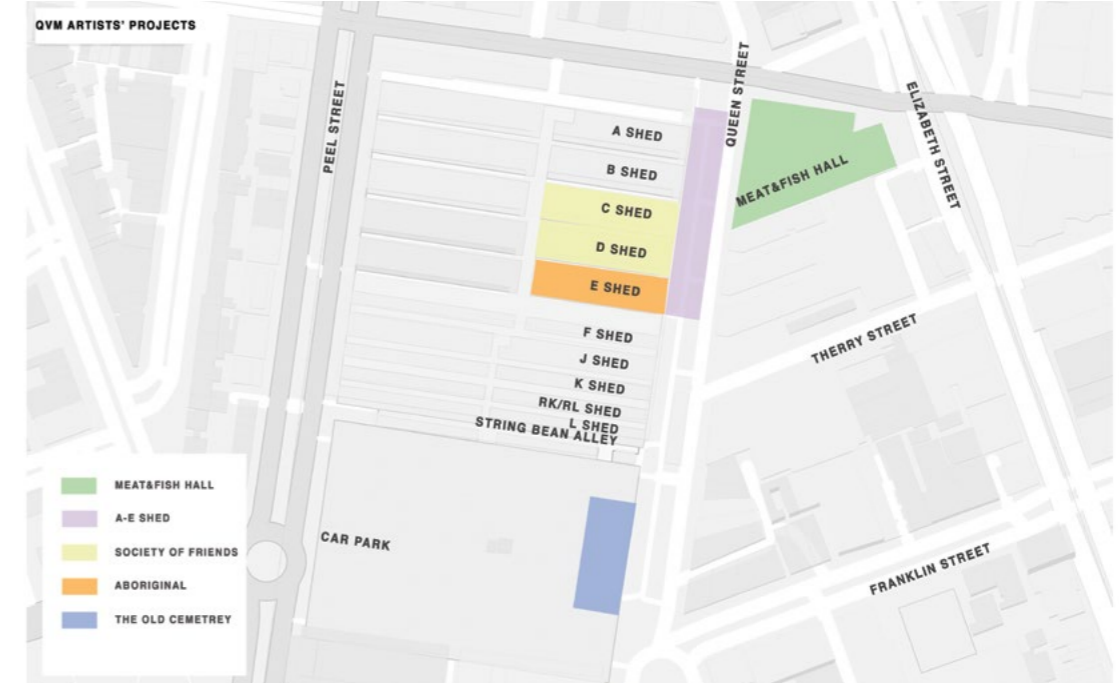
Slogan



Collage



Events Map



SITE

The Queen Victoria Market

CONTEXT

Designing the QVM is an experiential journey.

Long's idea of A Line Made by Walking — “a new way of walking” inspired me to create a new type of walking journey into an interior space.

I aim to make people feel the historical space from this journey and know more about the history of Aborigines and the cemetery.

AUDIENCE

Including Melbourne residents and tourists.

PROCESS/TECHNIQUES

Start

- Research materials and textures of the site's ground used by the clans of the Kulin Nation during the cemetery times.

- Making a catalogue

On the front is the context, and on the back is the map of the journey route.

- Making the journey an experience

Based on the research, I will use different materials to create it.

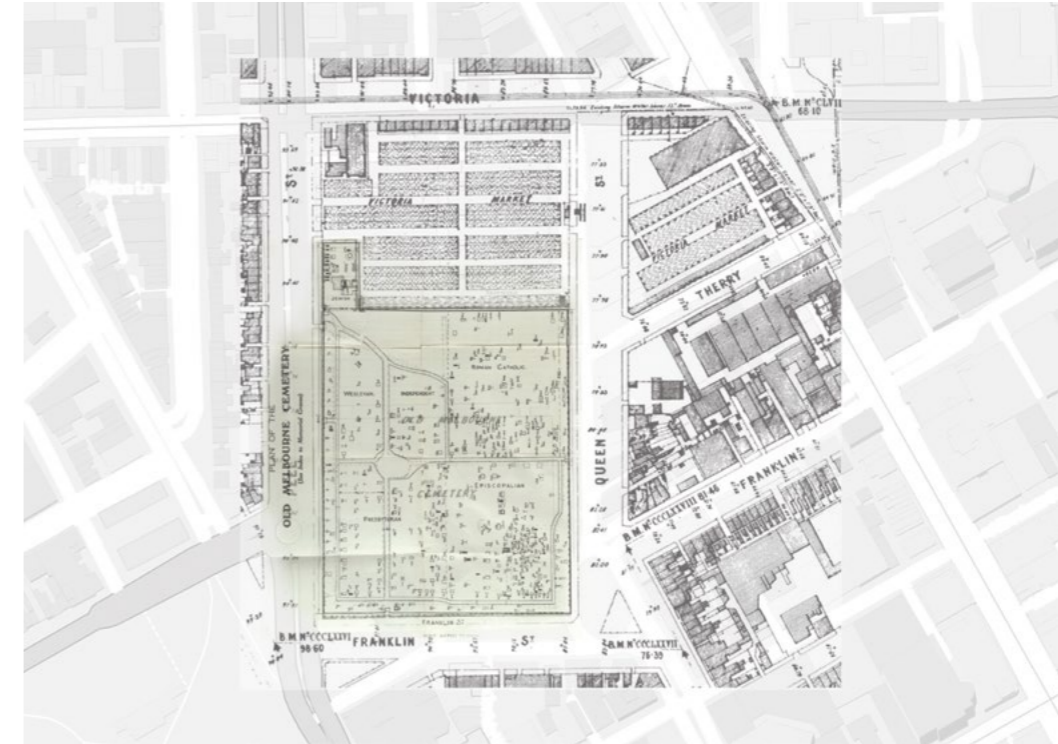
I use different coloured routes on the map to represent different historical journeys.

During

- People could gain key information about the coexistence journey from each route

After

- Following the route on the map, people's walking experience will overlap with that of people in historical periods.



Collage, show plans of the old cemetery and QVM

According to the previous view of the Presbyterian cemetery ground, taken from Franklin Street ([Image Ref.5](#)), I combined plans of QVM in different times. The aim is to find history at specific areas.

NEW AGAIN

JOURNEYS THAT TAKE YOU BACK TO HISTORY

QUEEN VICTORIA MARKET

65-159 VICTORIA STREET, MELBOURNE



JOURNEY 1

The gathering place first for the clans of the Kulin Nation

JOURNEY 2

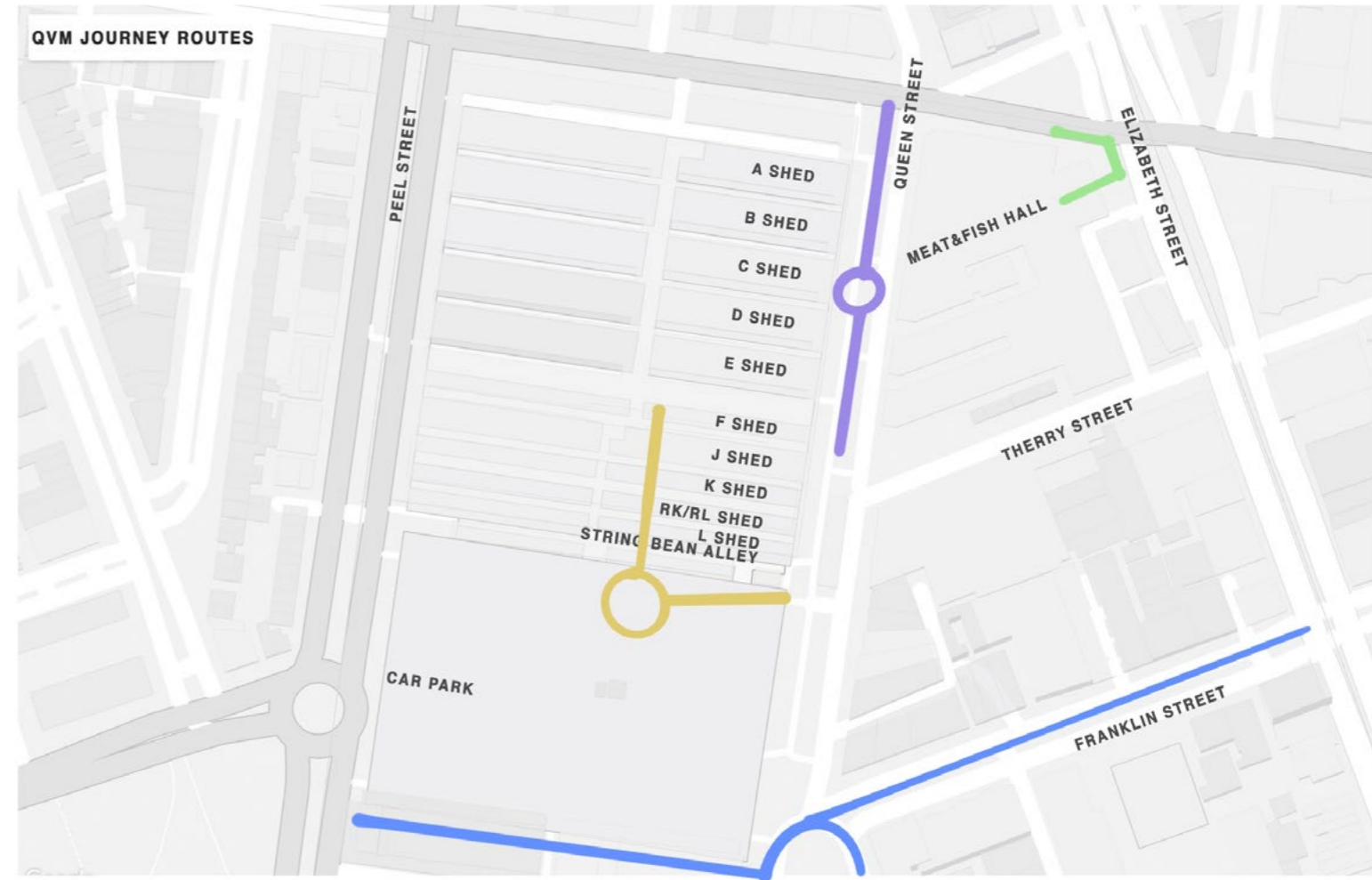
The Old cemetery

JOURNEY 3

QVM Development, timeline

JOURNEY 4

The Meat&Fish Hall



“Not only do we preserve materials that would otherwise end up in the waste stream, we also respect the heritage of each building, and add to the character of the surrounding area.”

Note:
1. The Cool Hunter, “Blending The Old With The New”.

SITE

The Queen Victoria Market

CONTEXT

Think of the current QVM as a large space in which to reflect the previous history.

The purpose is to let people feel the historical period of the QVM space's definition and atmosphere.

Make a container proportional to the site, and cover the specific QVM location.

AUDIENCE

Including Melbourne residents and tourists.



PROCESS/TECHNIQUES

Container - Metaphor

- Draw sketches of the container with the aerial view of the QVM.

- Make the container as the installation for people to feel.

The container form is equal to the way the indigenous people meet.

The location of the design space first depends on the research of gathering places for the clans of the Kulin Nation and the cemetery.

Changing in the future

With the high development of the Melbourne city, more and more tall buildings will be built—Queen Victoria Market as the heritage building that will be preserved forever. The relationship between QVM and surrounding buildings will change over time. The installation container [Metaphor] is meant to be a rethinking about the meaning of QVM.

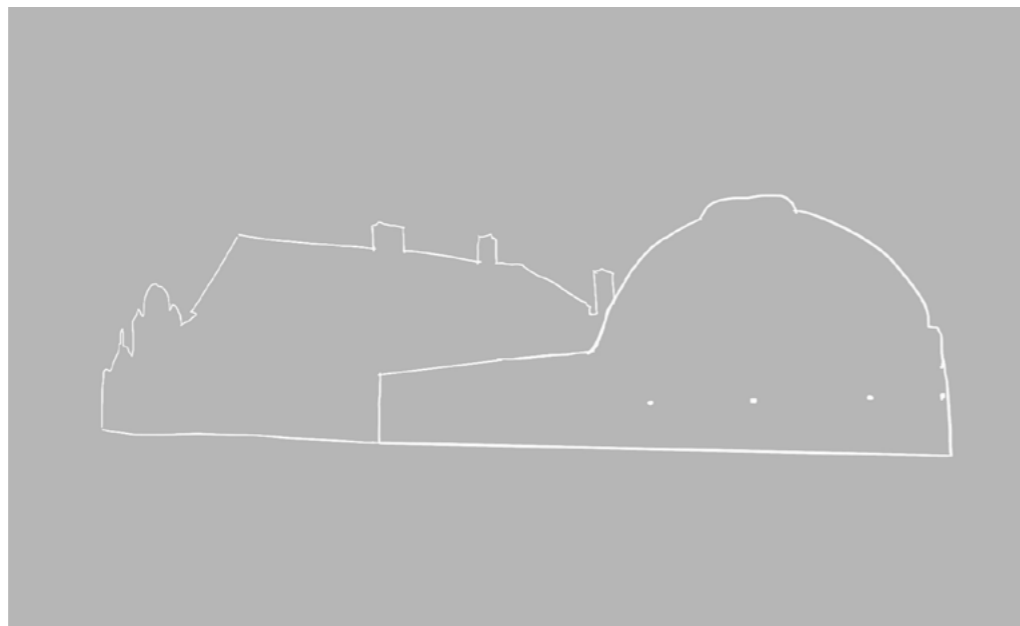


Phase 3

“The integrity of historic buildings is respected and the historic buildings of the future are created when new architecture not only harmonizes with the old insensibility, scale, and proportion but also expresses its own time, solves its own needs and relates to the place in which it sits.”

John P. Conron, *Old and New Architecture Design Relationship*

New Again in Mission to Seafarers Victoria



After exploring and studying of the QVM, I changed my view on the coexistence between the historical and the contemporary building, and did not want to make changes directly to the existing space of the heritage building. I prefer to let people experience the existing historical and contemporary buildings in the designed new space.

Therefore, I moved my site to the Mission to Seafarers Victoria and looked specifically at this part. Similar to QVM, this site is a historic building in Melbourne. However, about the location, there is a forthcoming apartment – 1 Hotel that next to it.

Note:
1. Conron, John P., *Old and New Architecture Design Relationship*, 11.

MISSION TO SEAFARERS VICTORIA

717 Flinders Street, Docklands, Melbourne, VIC



An international mission of the Anglican Church in Melbourne

All nationalities and faiths of seafarers

A place that caring for Seafarers Around the World

Seafarers well-being

Designed by Walter Butler in 1917

- The St Peter the Mariner Chapel
- An extensive clubroom
- Administration area
- The Chaplain's house
- A small cottage
- The Norla Dome



1 HOTEL - SEAFARERS

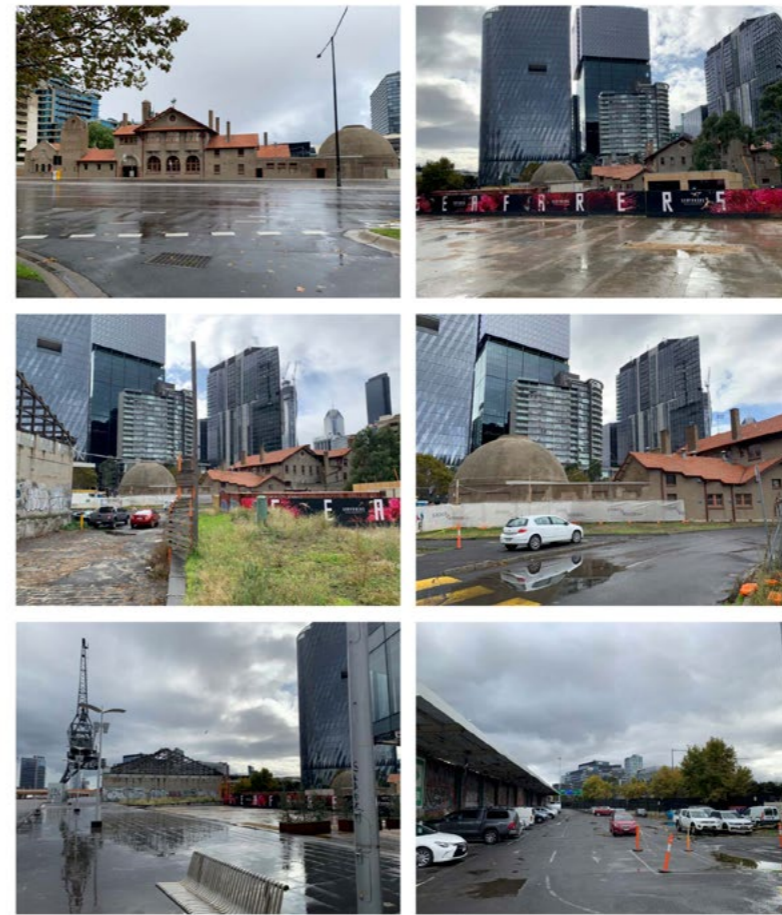
731 Flinders Street, Docklands, Melbourne, VIC



The display suite for Riverlee's Seafarers development

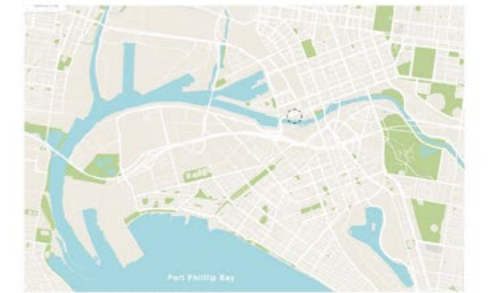
- A new hotel & apartment will open that near the MTSV in 2022.

- Design idea based on the Goods Shed 5, respect the Yarra River and industrial past.

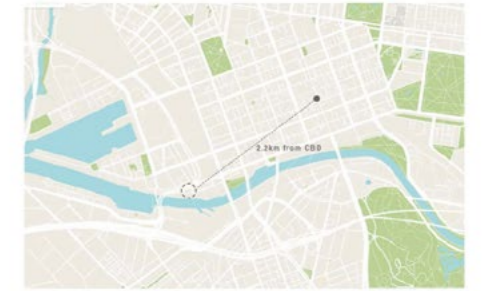


MTSV and 1 Hotel in 2020

Site Analysis



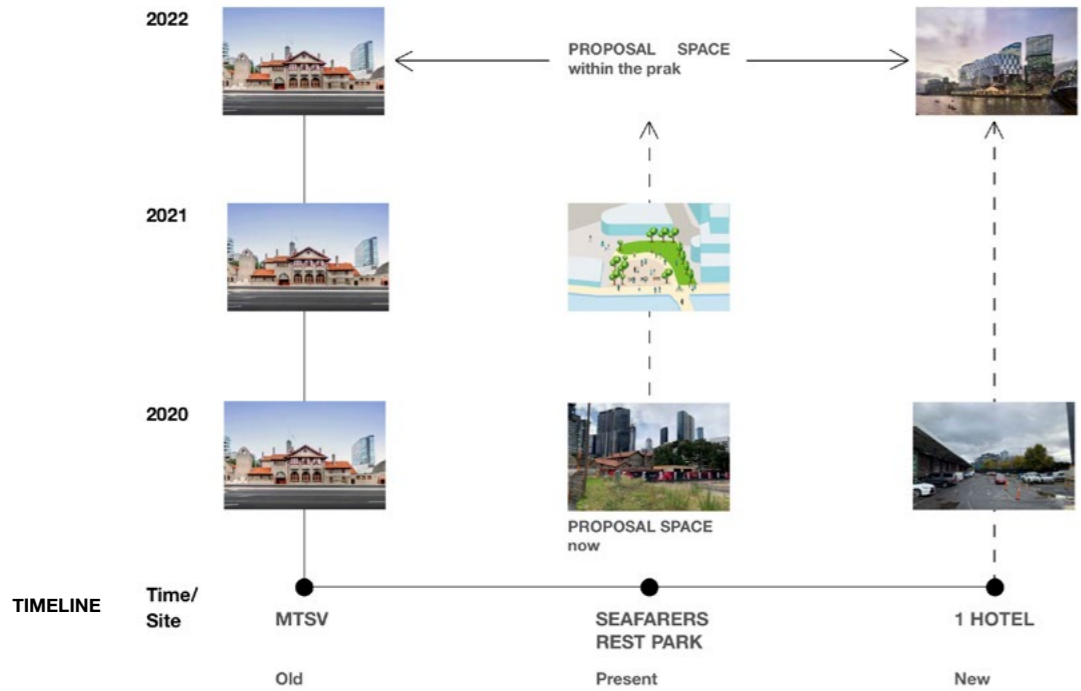
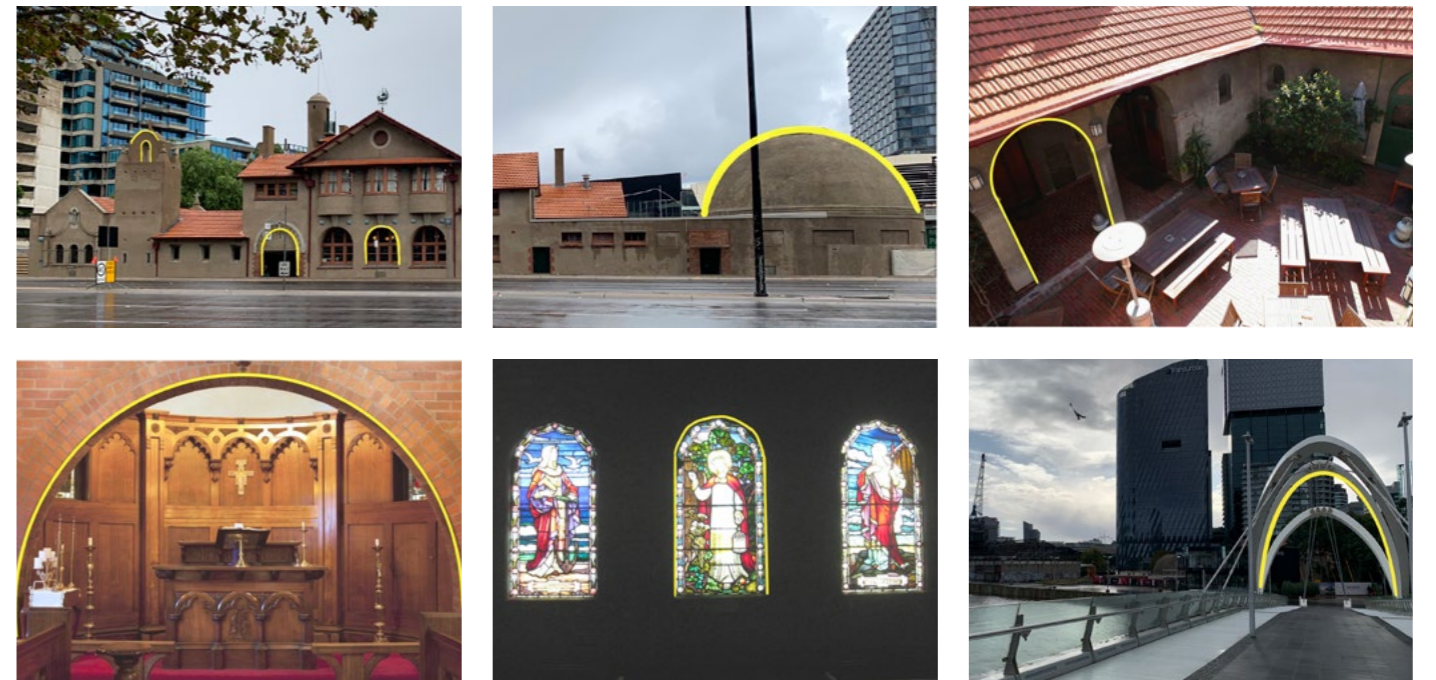
Position within Melbourne



Distance to Melbourne CBD



Position of the site



When Mission to Seafarers Victoria was first built in 1917, it was new again for that era, and 1 Hotel is new again for the present after its completion in 2022. As a heritage building, MTSV will always exist, while the surrounding buildings and spaces are likely to change in the future.

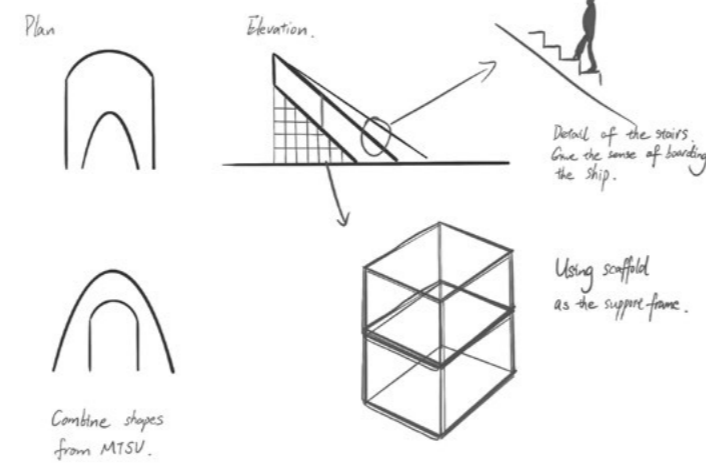
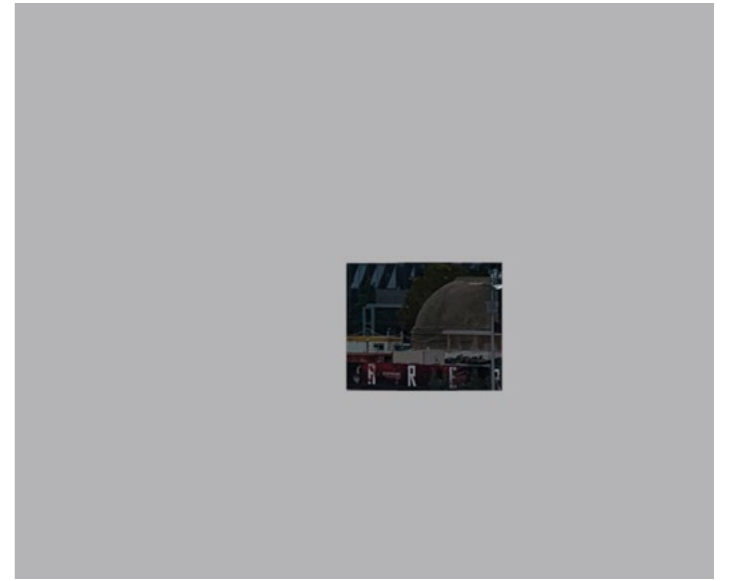
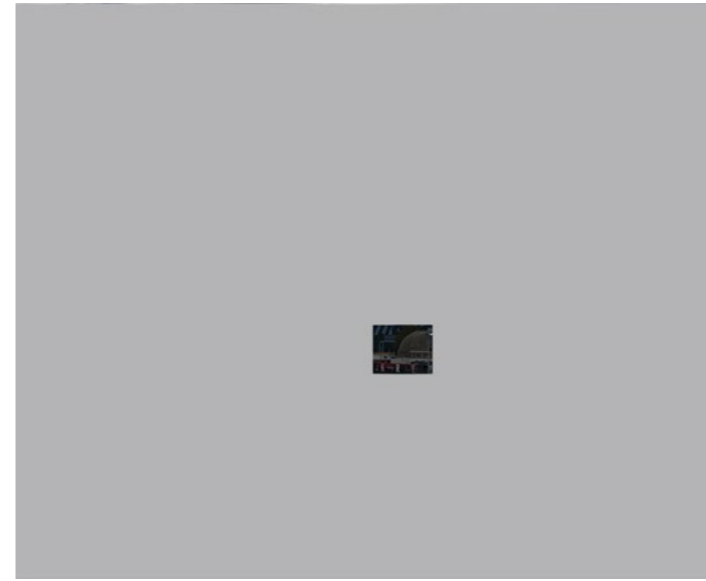
The site is chosen at the forthcoming Seafarers Rest Park that is next to MTSV and 1 Hotel. Based on research, the park will be completed by 2021, and the apartments will be completed by 2020. The proposal is designed as a continuous installation from 2020 to 2022.

I went to Mission to Seafarers Victoria and the place of the forthcoming 1 Hotel. I then used the map to find the relationship between MTSV and the surrounding environment, Yarra River, harbor, and city.

After that, I did an in-depth analysis of the MTSV and found that the building contains many arches and arcs.

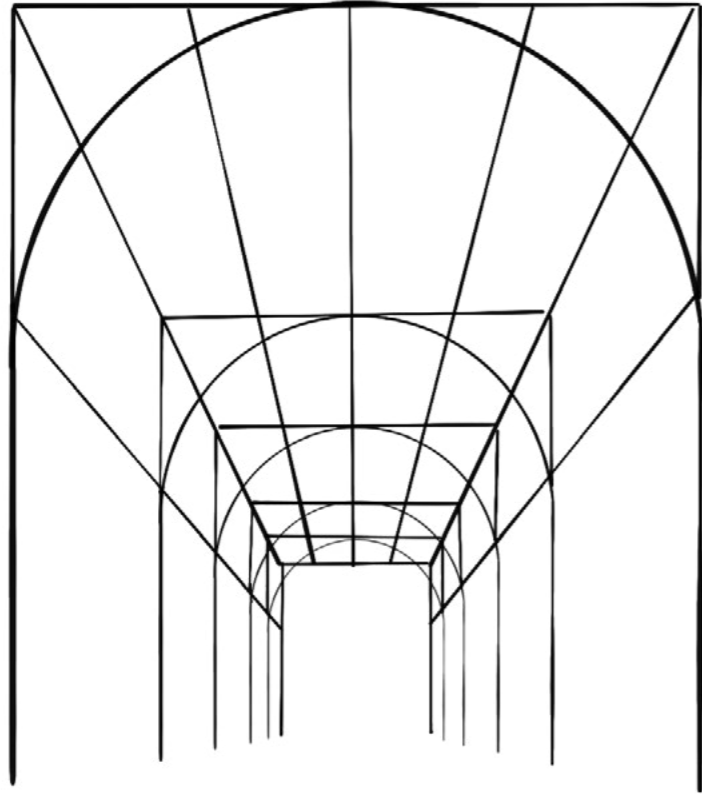


Therefore, the Mission to Seafarers Victoria reminds me of the sea, sail-boat and sand. So I went the beach in Brington.



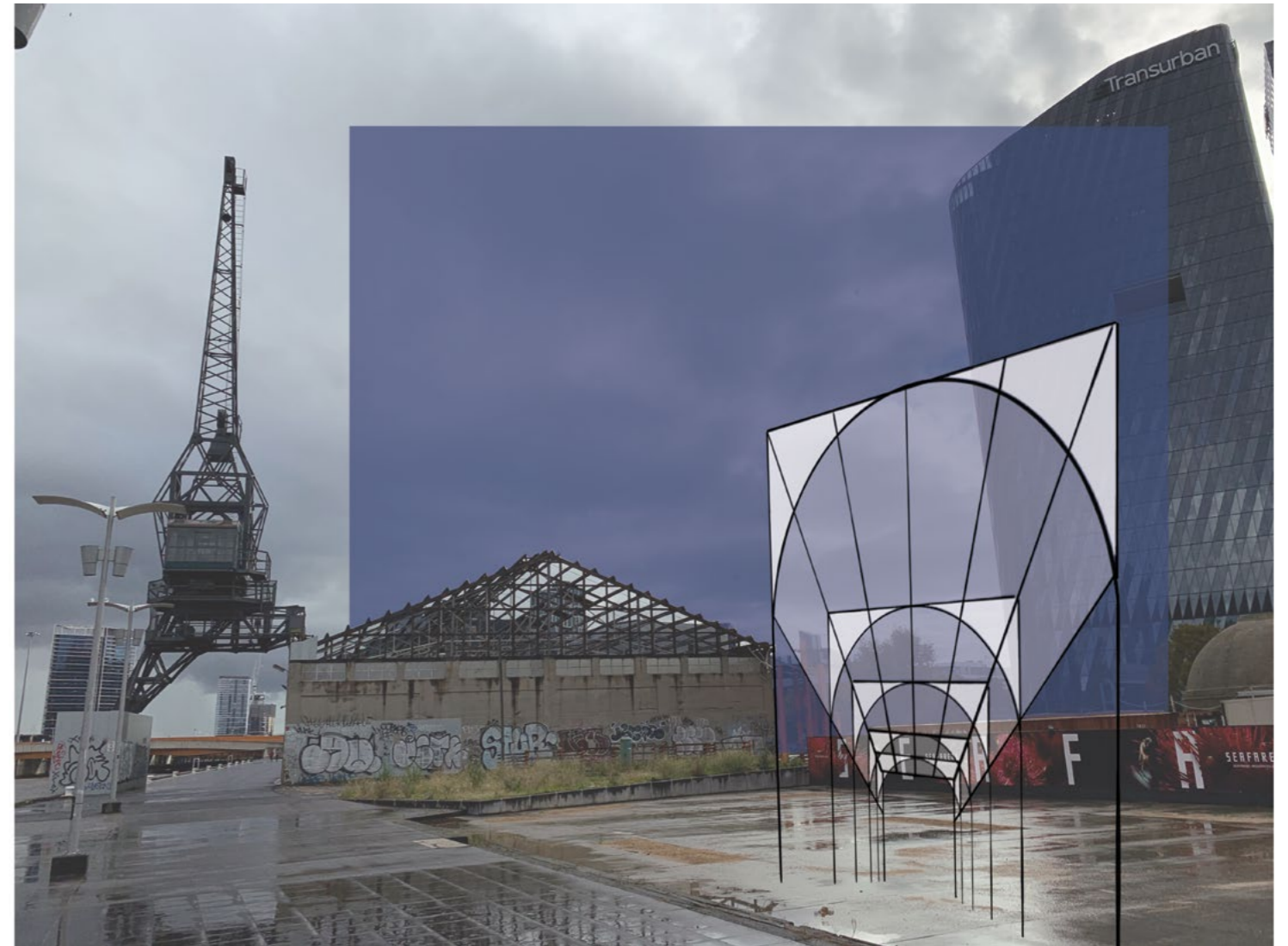
When there is a dense cluster of buildings, people's eyes will be scattered. In the previous study, I used collage to combine the same building in different periods and for the surface of historical and contemporary architecture in Melbourne.

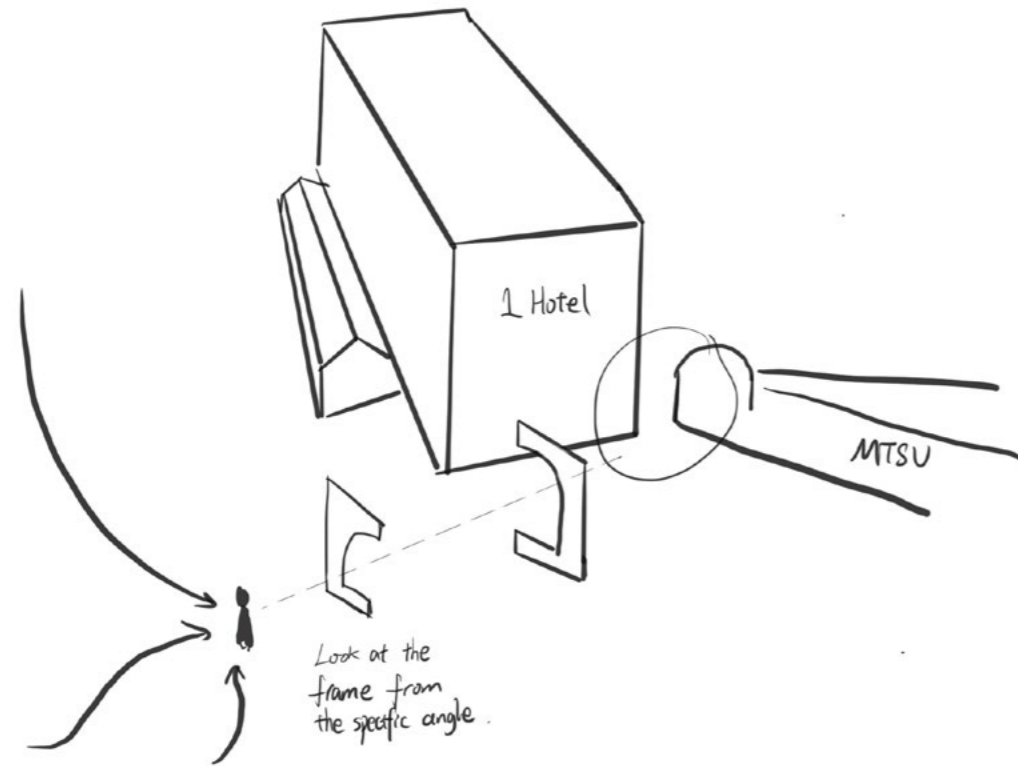
Then, based on site analysis, I started to explore sketches and drawings. This exploration made me realise the importance of using frames and collage to guide people to focus on specific views.



In this exploration, the specific shape comes from the MTSV.

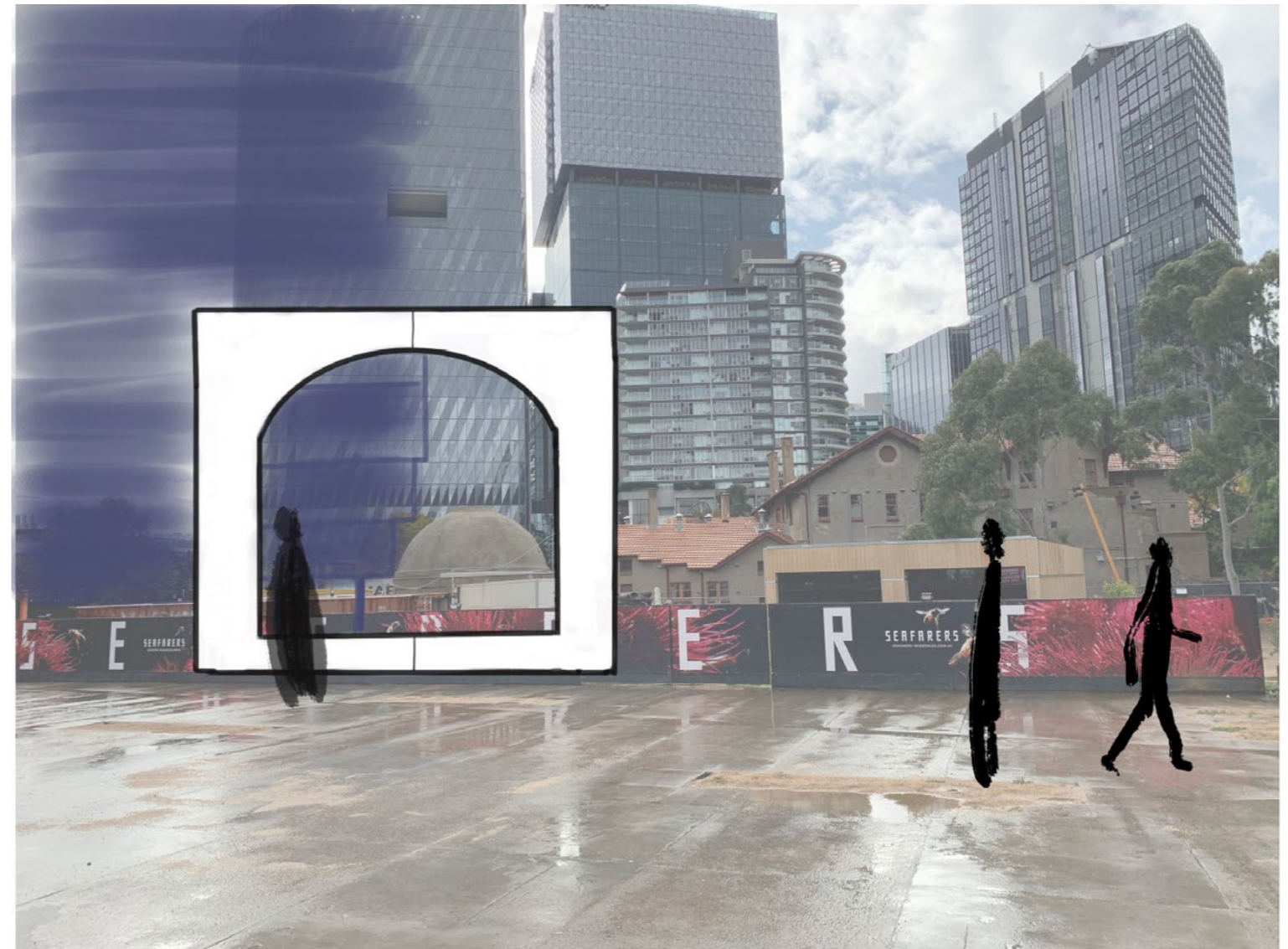
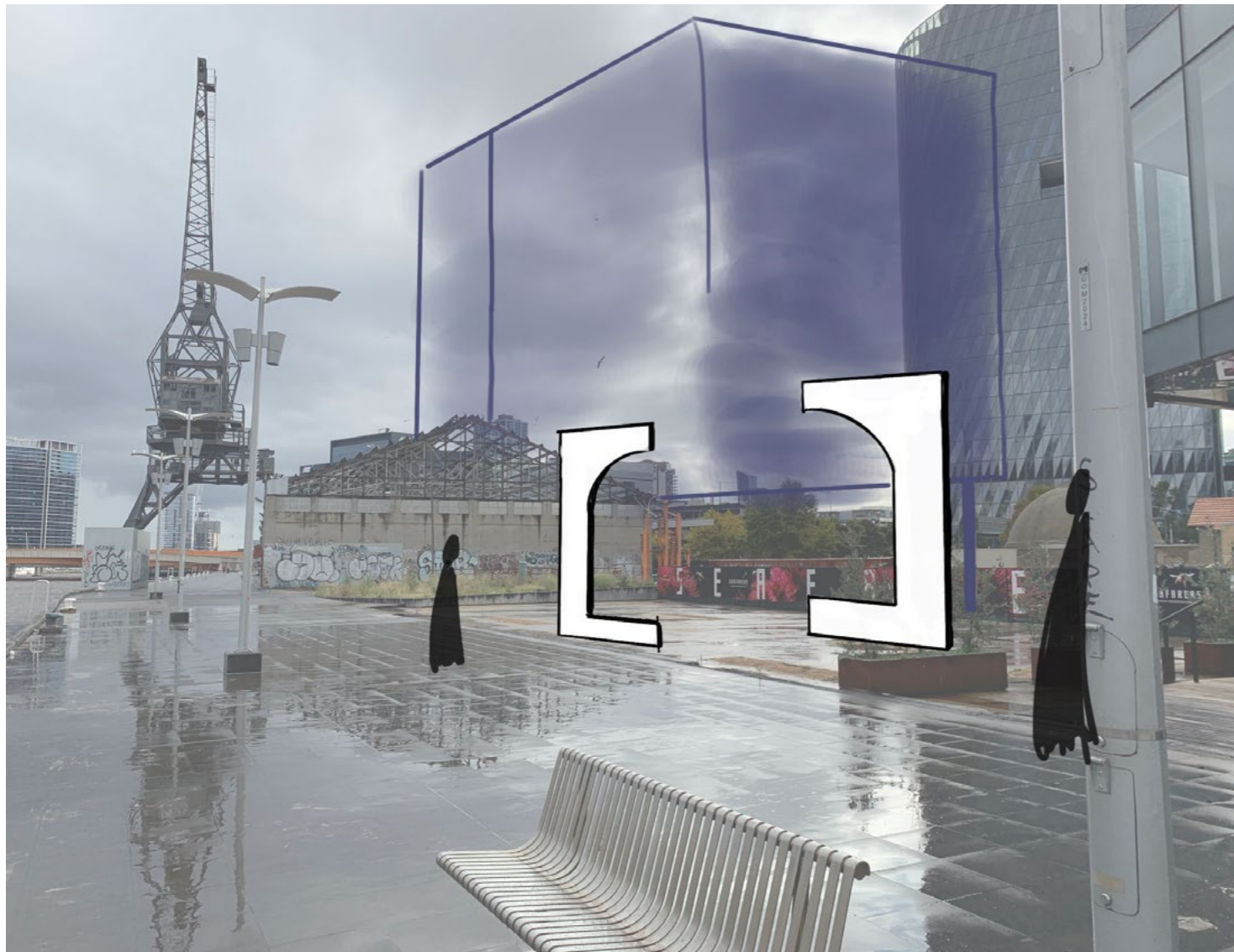
Walking north on the seafarer's bridge, people could focus on a particular angle through this frame.





Using the following designed frame to collage the Mission to Seafarers Victoria and the new buildings around it to achieve the idea of old and new coexistence.

When people are walking in the park, they will be attracted to these frames, which are facing different angles.

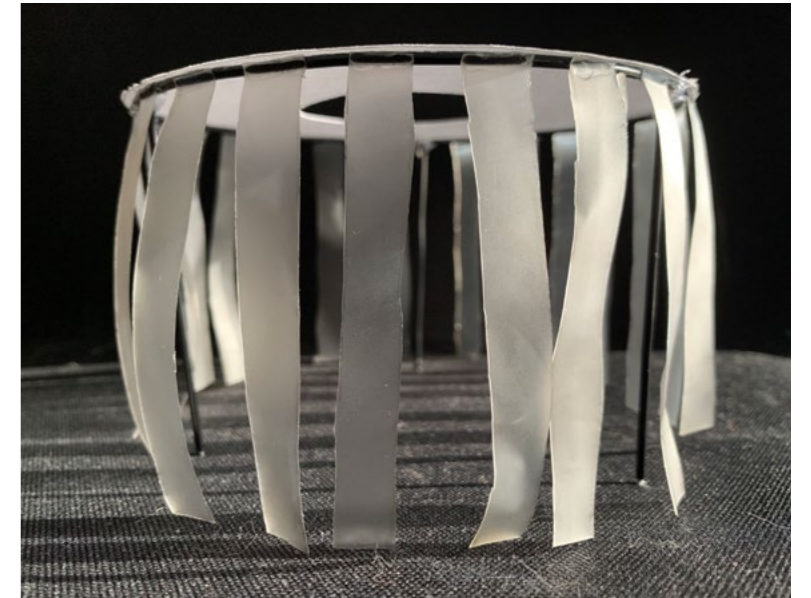
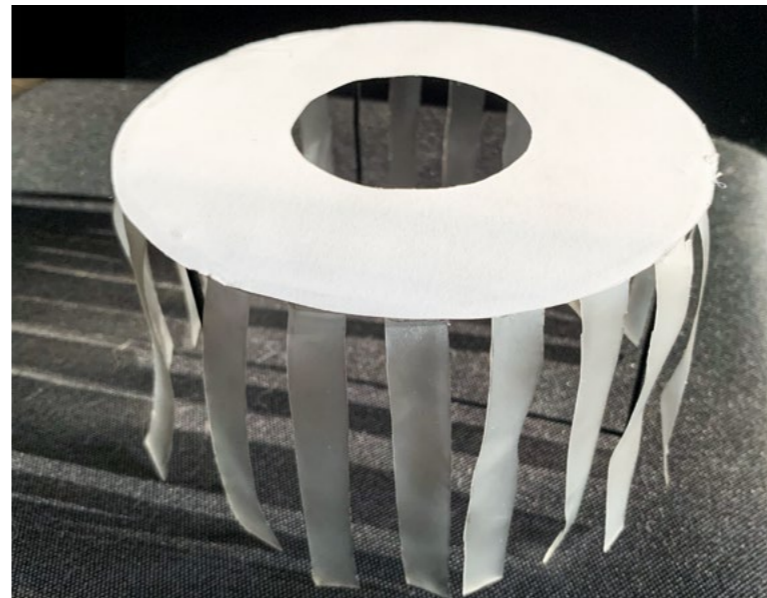
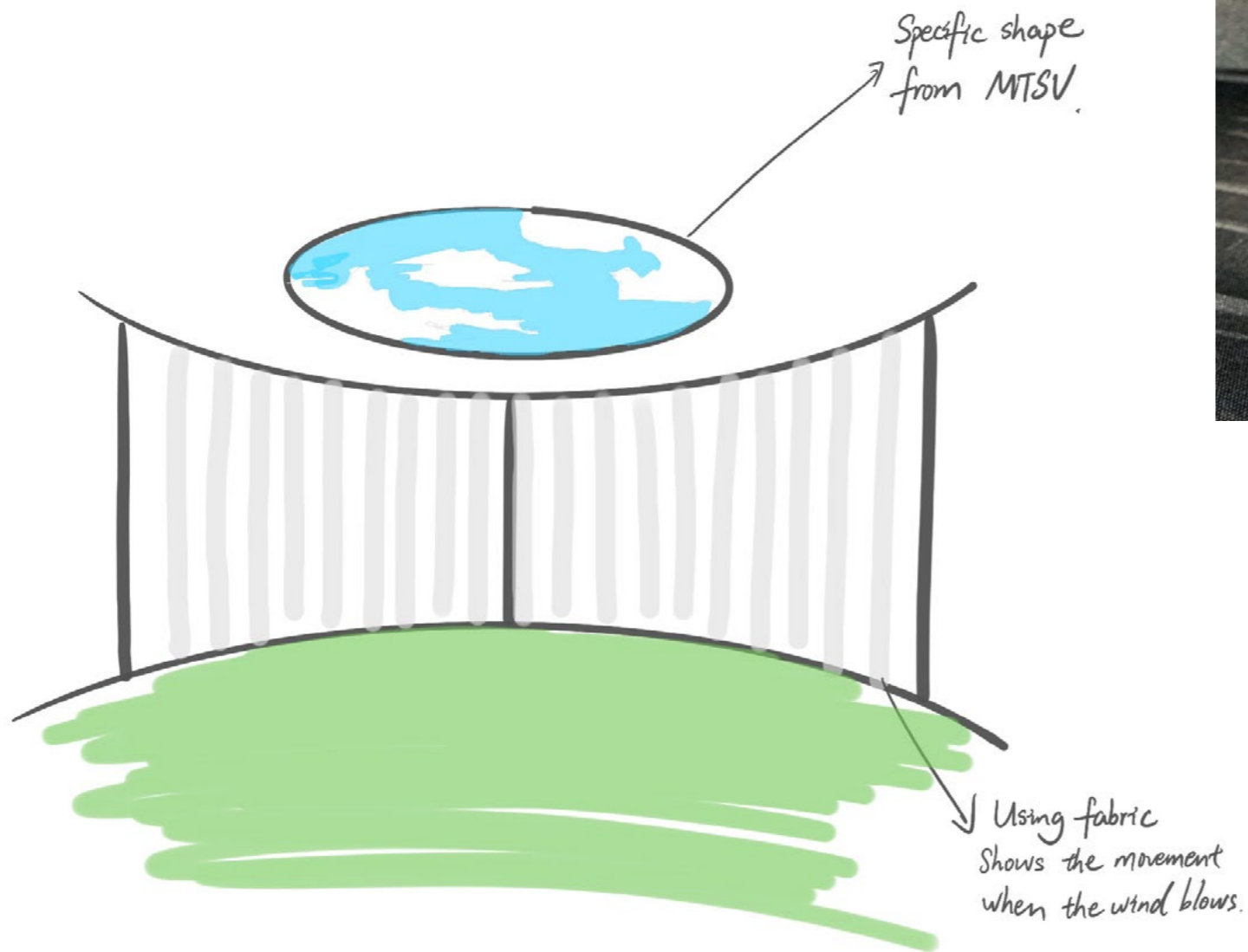
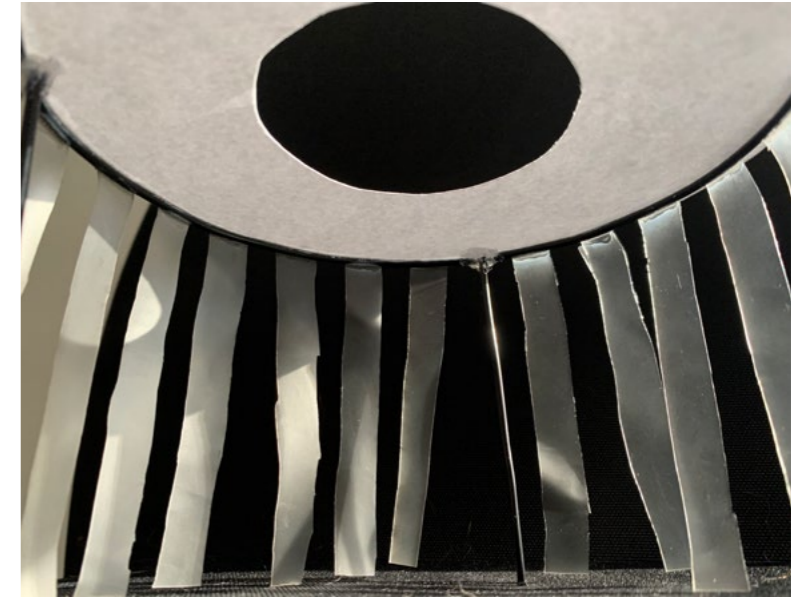
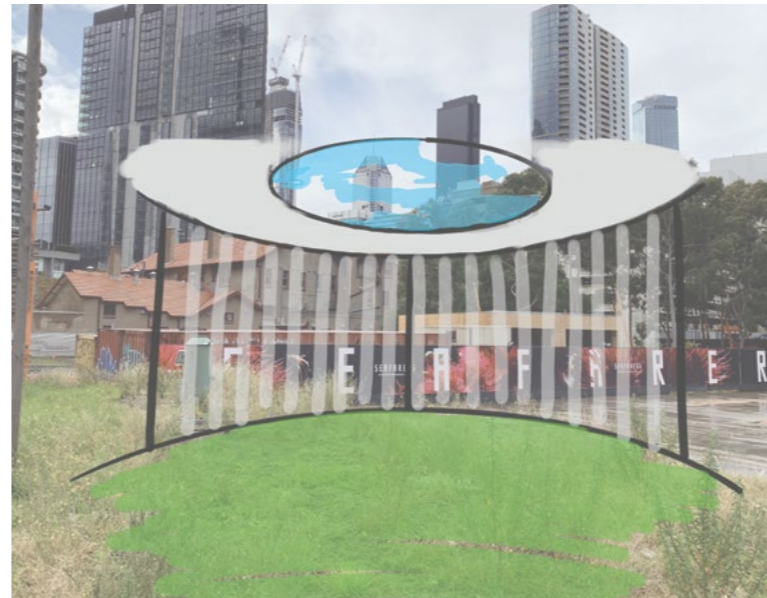




The Framing III with selected sites



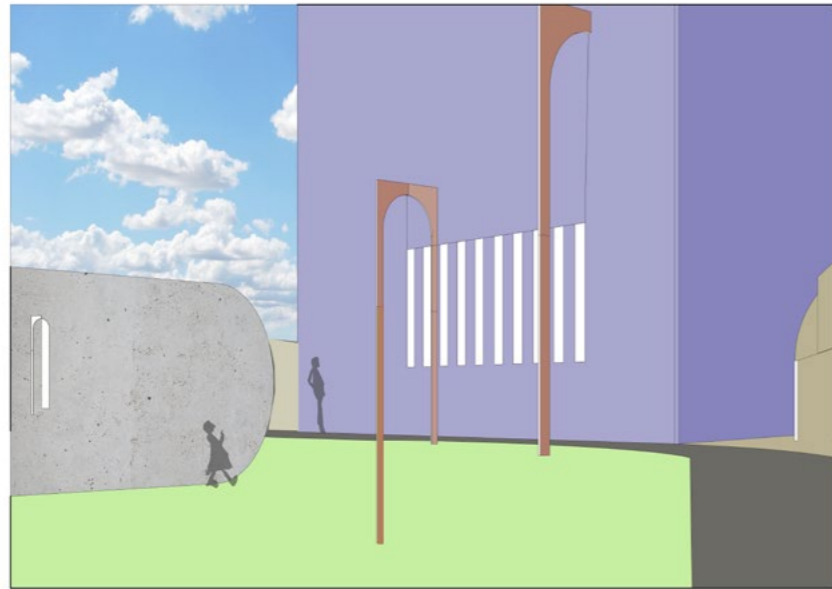
Deconstruct the roof from the Norla Dome



This is more about letting people understand the meaning of the existence of MTSV through this experience of the space.

The fabric around the space will change with Melbourne's weather. When the wind blows, the fabric will billow freely, so that people can feel the influence of the weather on seafarers at sea.

1

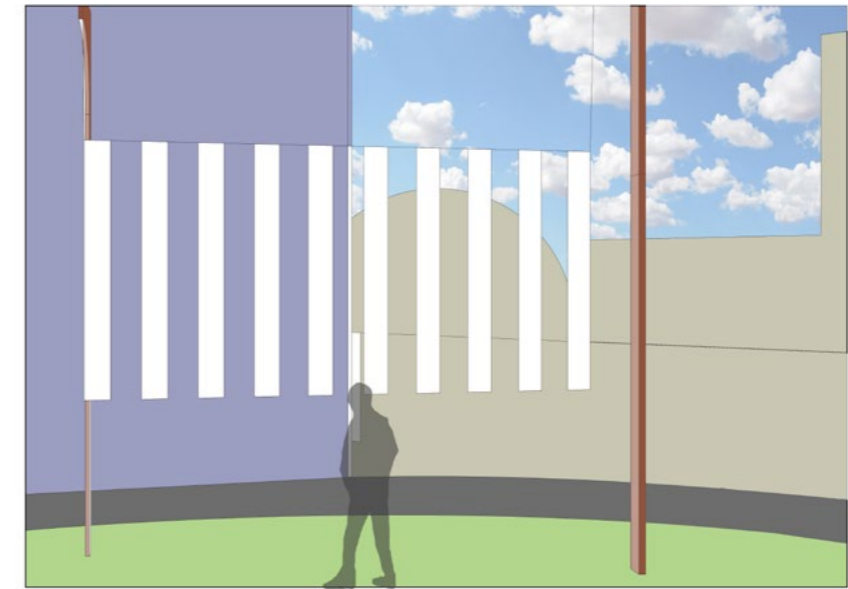
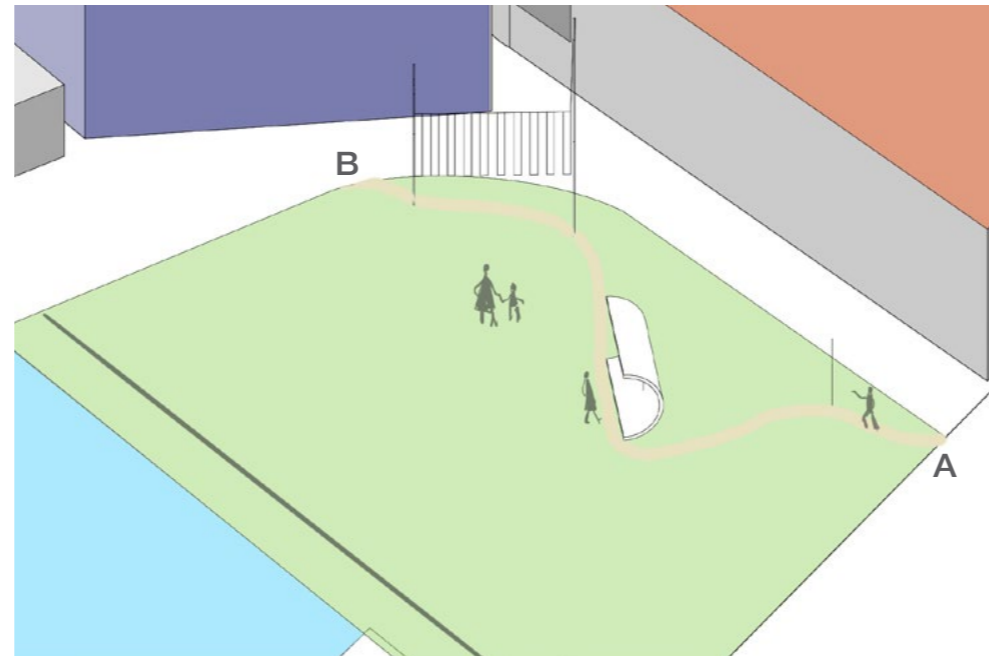


Therefore, I made a journey framing the MTSV and 1 Hotel. When people walk in the park, they go into this journey. As the drawing in the middle shows, the installations are placed alongside the park road, and the color is often the same as the MTSV.

As Drawing 1 shows, when people start from point A and arrive at this specific location, they will see that the half-arch installation nearby is combined with the distant installation into a complete arch.

As Drawing 2 shows, when people walk down the road to this half cement tube, they will see the details of the MTSV and the half-arch installation behind it through the gap.

2

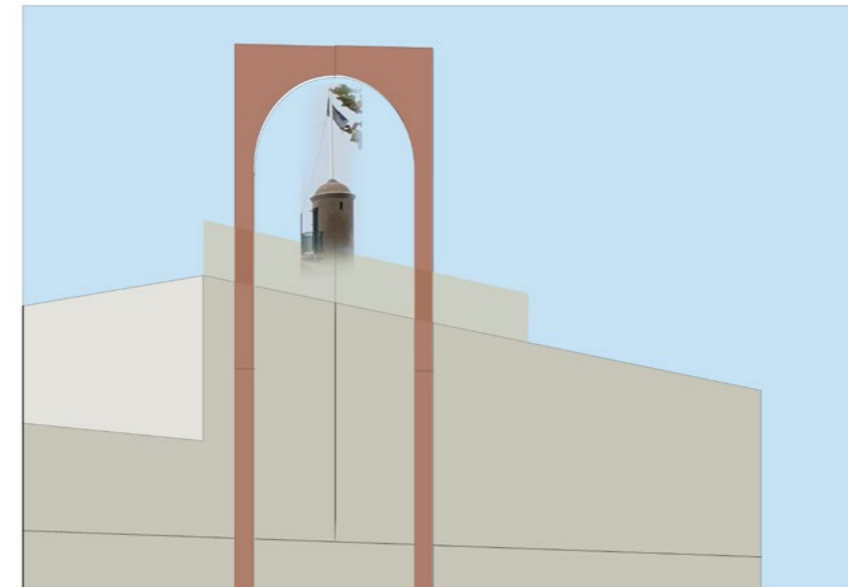


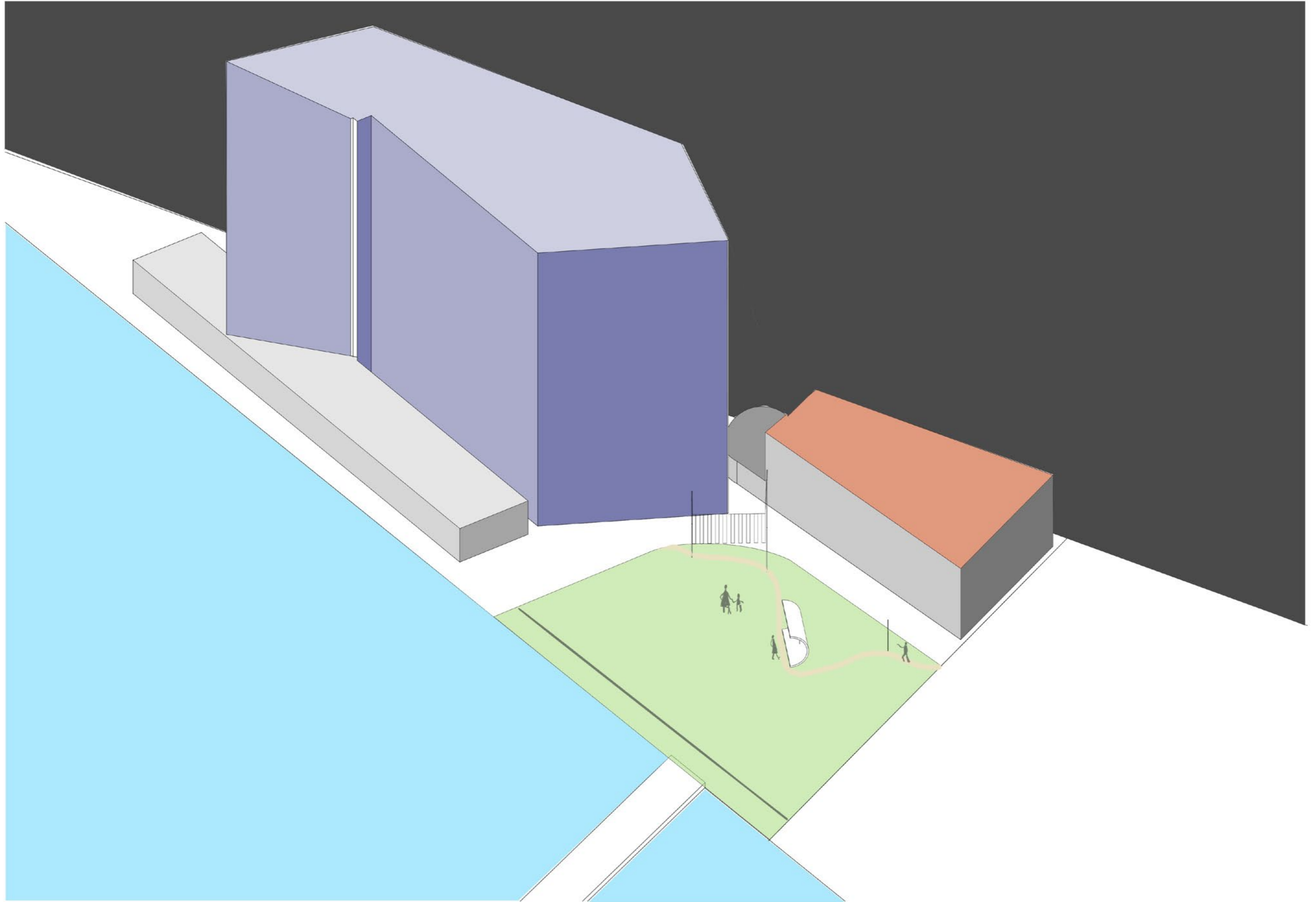
3

As Drawing 3 shows, when people continue walking on the road, they will find a rectangular fabric installation featuring both MTSV's Norla Dome and 1 Hotel structure.

Finally, as Drawing 4 shows, the two arched structures that connect the rectangular fabric allow MTSV's flag to be seen at this angle as people arrive at or start from point B.

4





Phase 4

A New Journey; Again [Melbourne]

“When we sit in a room at a desk by a window, the distant view, the light from the window, the floor material, the wood of the desk, and the eraser in our hand begin to merge perceptually.

Though we can disassemble these elements and study them individually during the design process, they merge in the final condition, and ultimately we cannot readily break perception into a simple collection of geometries, activities, and sensations.”

Steven Holl, *Parallax*

There are many historical and heritage buildings in Melbourne, as well as many new buildings under construction. However, as a citizen, I want to know more about how the contemporary building is built and how to live with the historical building.

According to the reading, I know that the overlap of the foreground, middle ground and distant view is important in the creation of interior spaces. This makes me want to find more dynamic relationships between people, interior space and time. So, I started to research more about historical buildings.

The proposal ‘A New Journey; Again [Melbourne]’ is designed with archive, installations, and digital platform around selected historical and contemporary buildings by using tested techniques.

Note:
1. Holl, Steven, *Parallax*, 62.

PROCESS

- Research Melbourne historical buildings
- Archive
- Create a walking journey
- Handbook/tools
- Installations
- Digital platform

TECHNIQUES

- Collage
- Deconstruction
- Frame
- Augmented Reality

SITE

Chosen sites including MTSV and other historical buildings in the city.

TIME

During the event *Open House Melbourne* in 2021.

AUDIENCE

Melbourne citizens, tourists.

Promote people to pay more attention to the Mission to Seafarers Victoria and guide them to think about buildings of different ages appearing in a new interior space at the same time.

Open House Melbourne 2021 was chosen as the time because during that time, more people could visit and focus on historical buildings in Melbourne.

"The effect can be a result of material pattern, texture, color, gloss etc." ¹

Anna Jaglarz

"A modern detailed replica of Captain Bligh's ship later taken over by the mutineers." ²



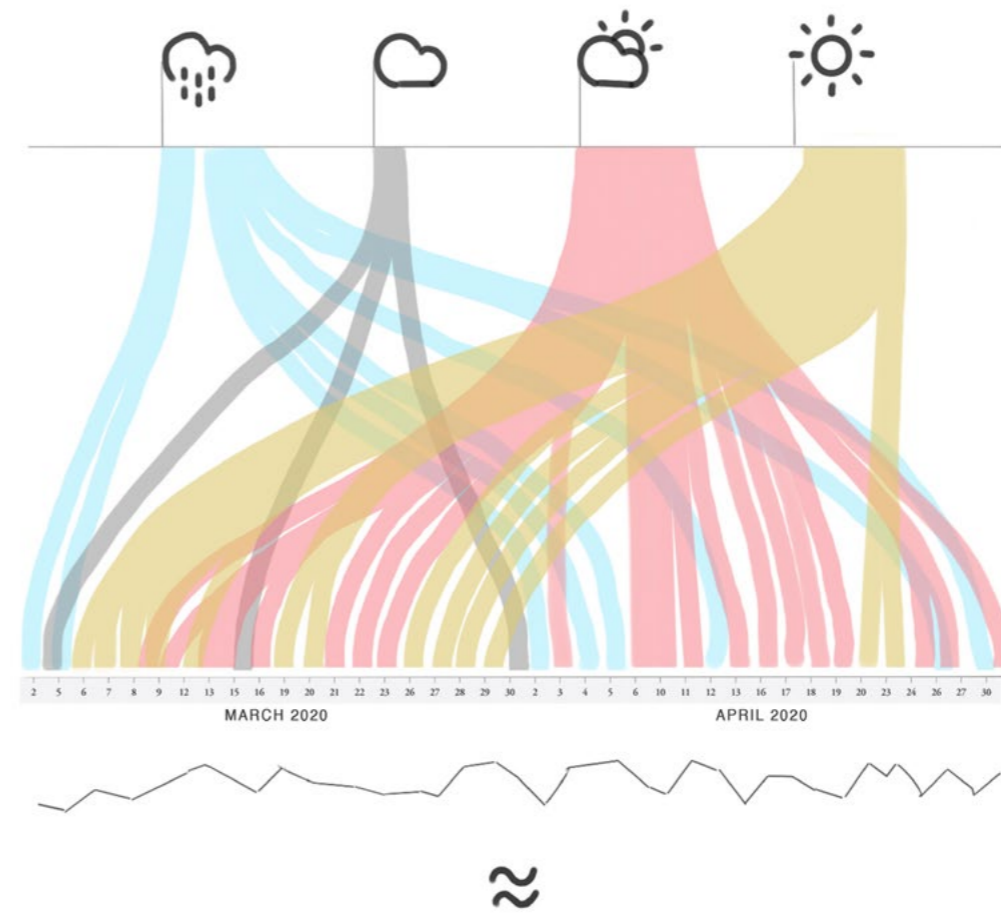
Sail Fabric

I look deeper about MTSV from its collection *Model Ship - H.M.S Bounty* (Image Ref.6), then I found canvas fabric is the key part of the sailing in the twentieth century.

Therefore, the fabric is selected as the main material in my design.

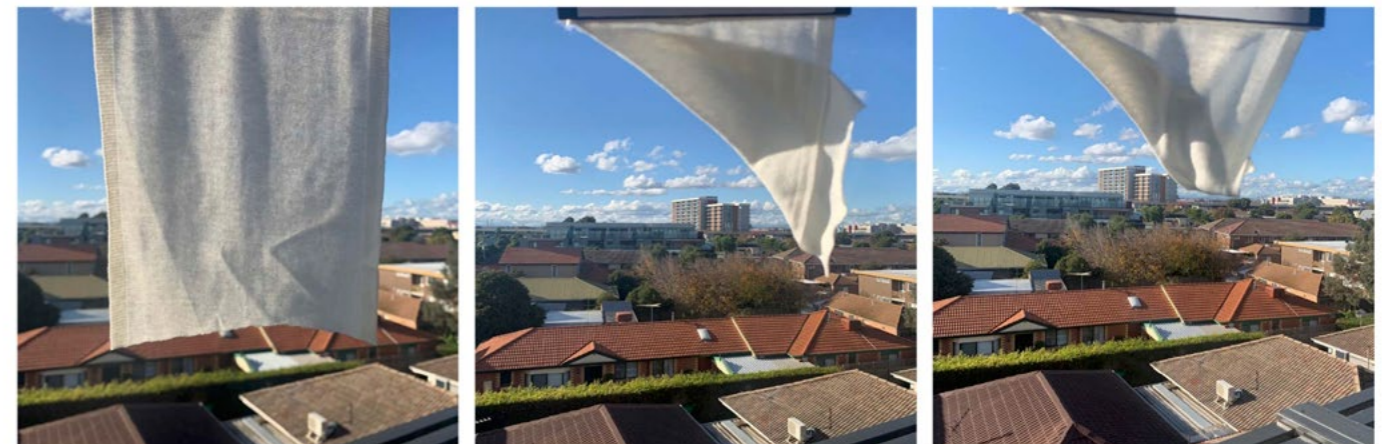
Note:
 1. Jaglarz, Anna, *Perception and Illusion in Interior Design*.
 2. Model Ship-H.M.S Bounty, Victorian Collections.

Weather Analysis



- Rain
- Broken Clouds
- Partly Sunny
- Sunny
- Wind

Analyzed Melbourne's weather and drew the line graph to show the trend of wind speed.



Fabric



Fabric with water

Explored the way the fabric moves with different weathers.

JOURNEY MAP

A NEW AGAIN JOURNEY

Take you back to the historical and contemporary buildings in Melbourne

Melbourne is a city based on the development of seaway, and sites in the journey are closely connected through canvas.

Use the handbook and tools to explore.

Enjoy your journey!

ARCHIVE 1
Original

ARCHIVE 2
Restore

ARCHIVE 3
Coexistence

Designed by Jeremy Hu
Interior Design Honor Bachelor, RMIT
jeremylun7@gmail.com

State Library Victoria

LOCATION	328 Swanston Street, Melbourne
DESCRIPTION	It was the first purpose-built free public library in Australia and the world. Its domed reading room is the largest reinforced concrete dome built in the world, spanning 35.5 meters in 1913.
WHEN BUILT	1856
STRUCTURAL MATERIAL	Sandstone, Concrete
BUILDING FUNCTION	Library



Engraving of proposed Melbourne Public Library, 1865 (Image Ref.1)



Plan now



Now (Image Ref.2)

ARCHIVE 1
Original

Archive 1 is about original historical buildings. Neither the structure nor the functionality of the Building has changed.

ARCHIVE 2
Restore

Archive 2 is about restored historical buildings. Structural or functional changes.

ARCHIVE 3
Coexistence

Archive 3 is the final destination of the journey. The new building coexist with the historical building.

Richard Long's *A Line Made by Walking* (Image Ref.7) inspired me about time and space through walking. This makes me understand more about designing a journey.

Therefore, I explored the handbook with tools for people to experience the journey by using previous technologies - collage, framing, and deconstruction. Handbook has the sites selected into the Archive form and recorded the historical and contemporary views, and information.

It contains seven sites from the Swanston Square Tower apartment all the way to MTSV. In terms of tools, each site has a specific canvas as a tool for people to cover certain parts.

Tool



Flinders Street Railway Station

LOCATION 207-361 Flinders Street, Melbourne

DESCRIPTION It has been one of the most important landmark and station of Melbourne rail's system since 1850s. Both the layout and decoration of the building are well preserved. The building has well pressed metal works including external wall cladding, floor and cell construction, roof dome with copper, and interior decorative use.

WHEN BUILT 1910

STRUCTURAL MATERIAL Tiles, Granite

BUILDING FUNCTION Railway station



Plan now



Original (Image Ref.3)



Now (Image Ref.4)

ARCHIVE 1
Original

St. Paul's Cathedral Complex

LOCATION 198-202 Flinders Street and 24-40 Swanston Street and 197-205 Flinder Lane, Melbourne

DESCRIPTION The first St Paul Church was built in 1848. It was demolished later to make way for St. Paul's Cathedral, which is one of the most important religious buildings in Melbourne. It is a high Victorian gothic building with Barrabool sandstone cladding.

WHEN BUILT 1891

STRUCTURAL MATERIAL Sandstone, Concrete

BUILDING FUNCTION Library



Plan now



St Paul's Church, 1870 (Image Ref.5)

St. Paul's Cathedral before Spires (Image Ref.5)



Now (Image Ref.6)

ARCHIVE 1
Original

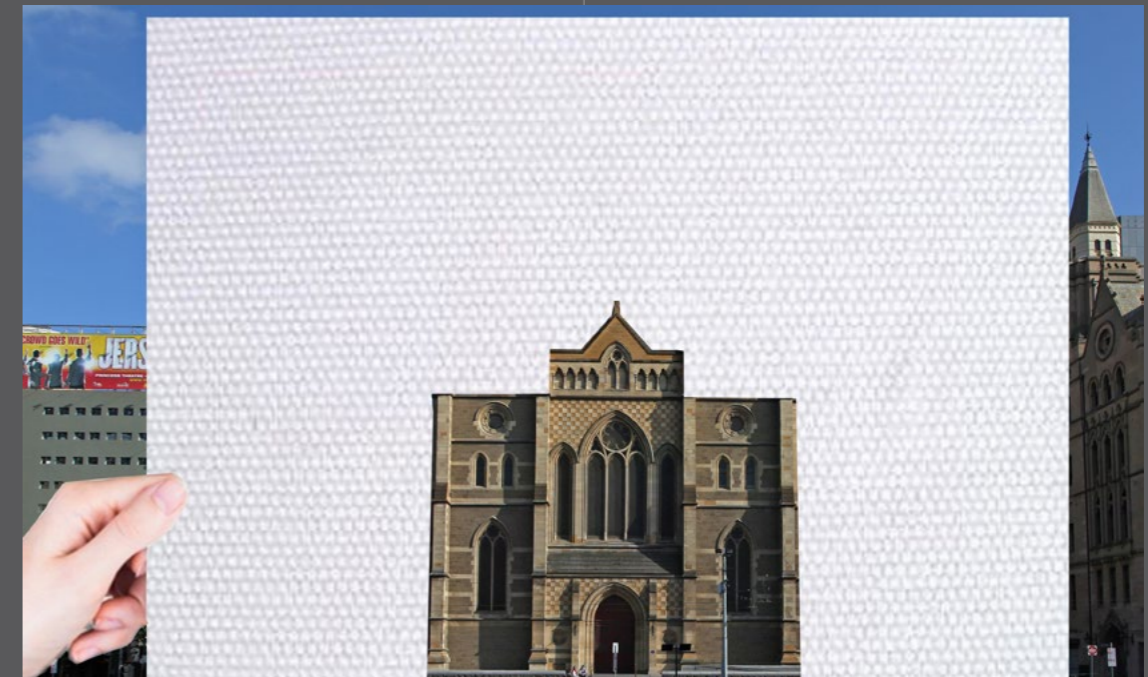
Tool



Proposal Flinders Street Station by Hassell studio



Tool



Swanston Square Apartment Tower

LOCATION 551 Swanston Street, Carlton, Melbourne

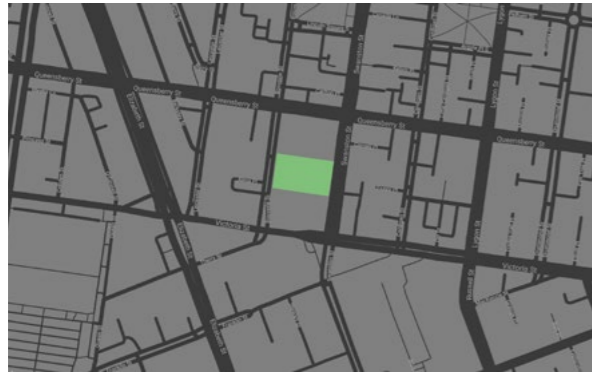
HISTORICAL INFORMATION The former Carlton and United Brewery

DESCRIPTION The brewery started in 1864 and developed to the Carlton and United Brewery in 1906. This is the red brick malt-house which was devoted to fermenting cellars. Now, the CUB is been preserved and retained as the entrance for the Swanston Square Apartment Tower.

WHEN BUILT 2015

STRUCTURAL MATERIAL Concrete

BUILDING FUNCTION Residential



Plan now



Former CUB (Image Ref. 7)



CUB building with the apartment (Image Ref. 8)

ARCHIVE 2
Restore

14

Coop's Shot Tower in Melbourne Central

LOCATION Knox Place, Cnr La Trobe St &, Swanston St, Melbourne

HISTORICAL INFORMATION Coop's Shot Tower

DESCRIPTION The tower has been used to make lead pellets. The building has a two storey, three bay brick structure and a fifty metre high castellated tower. It remains the central Melbourne's industrial past.

WHEN BUILT 1890

STRUCTURAL MATERIAL Brick

BUILDING FUNCTION Industrial



Plan now



Original Coop's Shot Tower (Image Ref. 9)

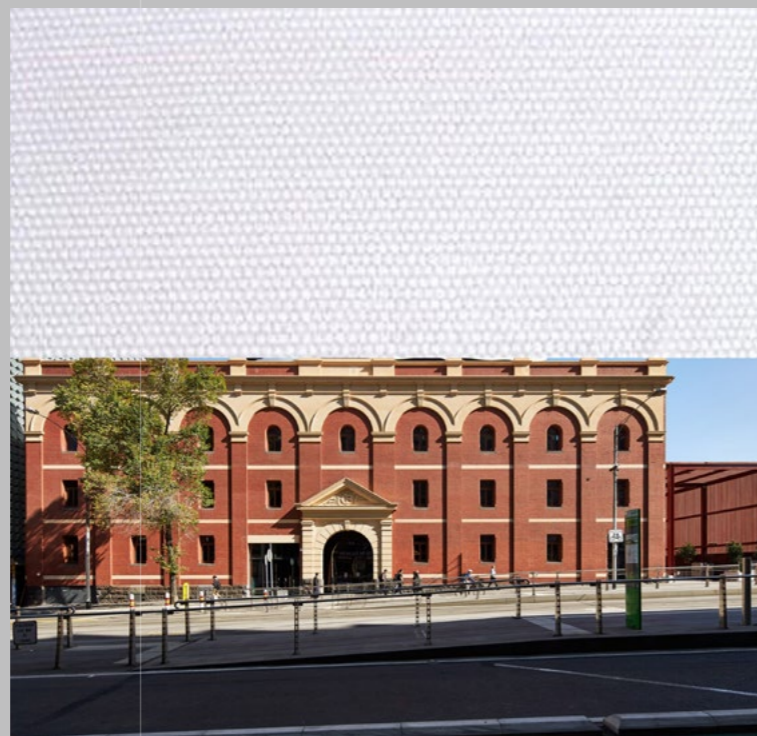
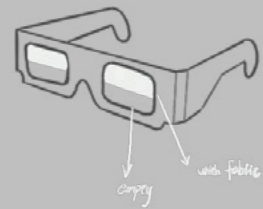


Coop's Shot Tower now (Image Ref. 10)

ARCHIVE 2
Restore

18

Tool



15

16

Tool



19

20

Mission to Seafarers Victoria

LOCATION 717 Flinders Street, Docklands, Melbourne

DESCRIPTION An international mission of the Anglican Church in Melbourne

↓
All nationalities and faiths of seafarers

↓
A place that caring for Seafarers Around the World

↓
Seafarers well-being

↓
The site includes the St Peter the Mariner Chapel, an extensive clubroom, administration area, the Chaplain's house, a small cottage and the Norla Dome

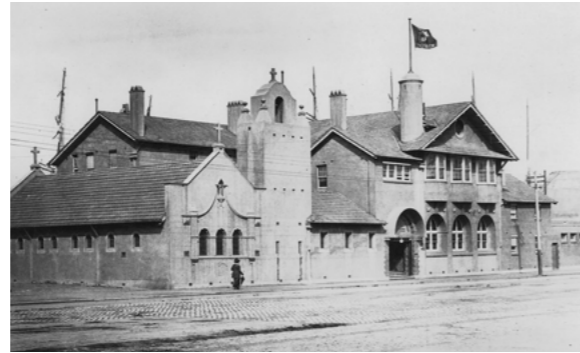
WHEN BUILT 1917

STRUCTURAL MATERIAL Concrete

BUILDING FUNCTION Unprofitable organization



Plan now

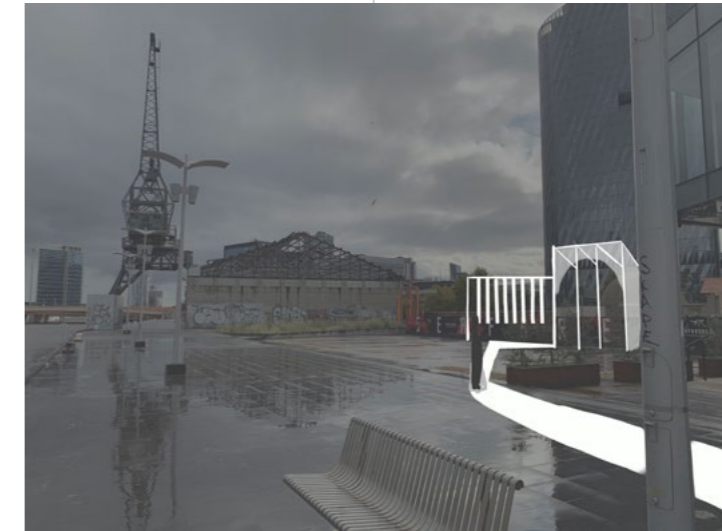
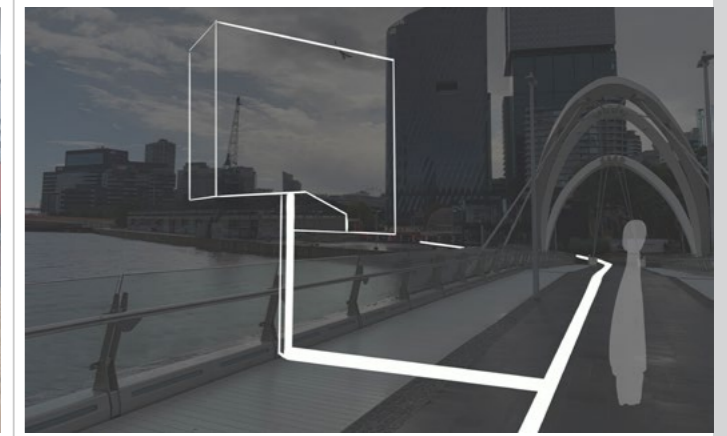


Original (Image Ref.11)



Now (Photo taken by me)

ARCHIVE 3
Coexistence



1 Hotel - Seafarers

LOCATION 731 Flinders Street, Docklands Melbourne

DESCRIPTION A new hotel & apartment will open that near the MTSV in 2022. Design idea based on the Goods Shed 5, respect the Yarra River and industrial past.

WHEN START BUILT 2021

STRUCTURAL MATERIAL Steel

BUILDING FUNCTION Residential



Plan now



Original, 2020 (Photo taken by me)



Future (Image Ref.12)

ARCHIVE 3
Coexistence

Reference Images of the Handbook

Image Ref.1
Source: State Library Victoria. "Engraving of proposed Melbourne Public Library, 1865". Gelatin silver. <https://viewer.slv.vic.gov.au/?entity=IE607686&mode=browse>

Image Ref.2
Diliff, 2005. "File:State Library of Victoria - left side.jpg". Photo. https://commons.wikimedia.org/wiki/File:State_Library_of_Victoria_-_left_side.jpg

Image Ref.3
Source: HotPress. "1912 Flinders Street Station". Photo. <https://hotpress.com.au/products/1912-flinders-street-station>

Image Ref.4
Source from Service Central. "4. Opulent Old Architecture". Photo. <https://www.servicecentral.com.au/article/18-reasons-melbourne-is-awesome/>

Image Ref.5
Source: Urban. "St. Paul's Cathedral before Spires". Photo. <https://www.urban.com.au/forum/st-pauls-cathedral>

Image Ref.6
Source: TripHobo. "St Paul's Cathedral". Photo. <https://www.triphobo.com/places/melbourne-australia/st-paul-s-cathedral>

Image Ref.7
Source: Heritage Council Victoria. "carton brewery external front swanston street". Photo. <https://vh.heritagecouncil.vic.gov.au/places/208>

Image Ref.8
Bennetts, Peter. "Swanston Square Apartment Tower". Photo. <https://www.skyscrapercenter.com/building/swanston-square-apartment-tower/9816>

Image Ref.9
Gollings, John. "The Shot Tower, Pre-Dome". Photo. <https://www.melbournecentral.com.au/visitor-info/our-heritage>

Image Ref.10
Source: Pop up Shops Australia. "a melbourne landmark... a style-laden destination for pop up retail". Photo. <https://popupshopsaustralia.com/melbourne/location/a-melbourne-landmark-a-style-laden-destination-for-pop-up-retail/>

Image Ref.11
Source: The Mission to Seafarers Victoria. "A Little History about the Mission to Seafarers". Image. <https://missiontoseafarers.com.au/history/>

Image Ref.12
Source: Seafarers. "SEAFARERS EXTERIOR - Artist's impression". Render image. <https://seafarers-residences.com.au>



“Human-centred’ interior design aims to engender that much-cited sense of well-being, whether it be a feeling.”

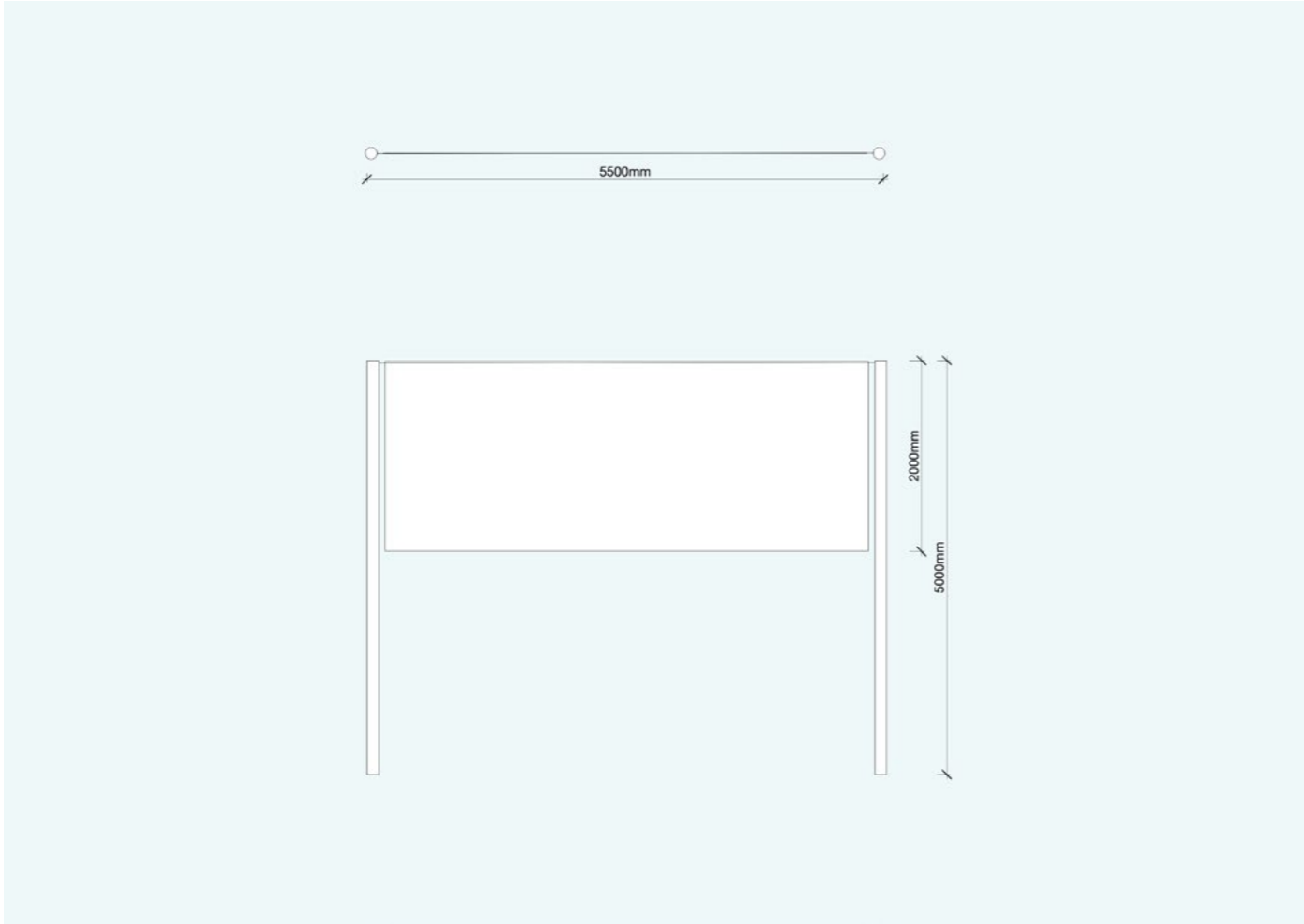
Sylvia Leydecker,

After the handbook, the project *Running Fence (Image Ref.8)* by Christo and Jeanne-Claude makes me think that the design needs to combine people with space and time more closely.

So I keep the idea of site archive from the handbook and created *A New Journey Again; [Melbourne]*, and the interior space is this walking journey. I made the fabric installation and a digital platform to guide people experiencing this journey.

In the beginning, the graphic poster is used for advertising the journey more intuitively. The poster contains all the historical sites in the journey, while the background shows contemporary buildings in Melbourne. At the same time, the Yarra River, the sea, and the sailboats will impress people about fabric.

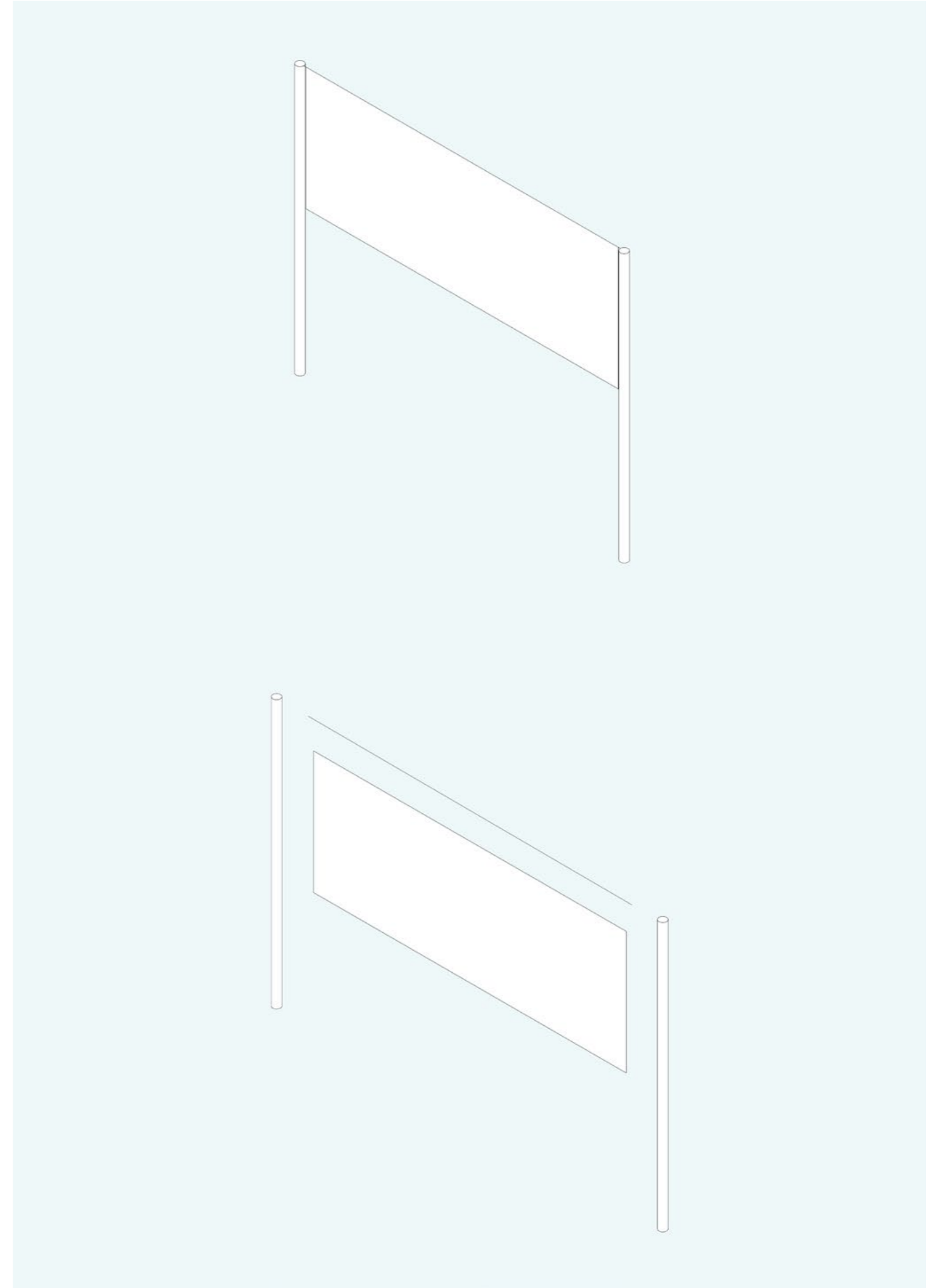
Note:
1. Leydecker, Sylvia, *Designing Interior Architecture: Concept, Typology, Material, Construction*, 29.

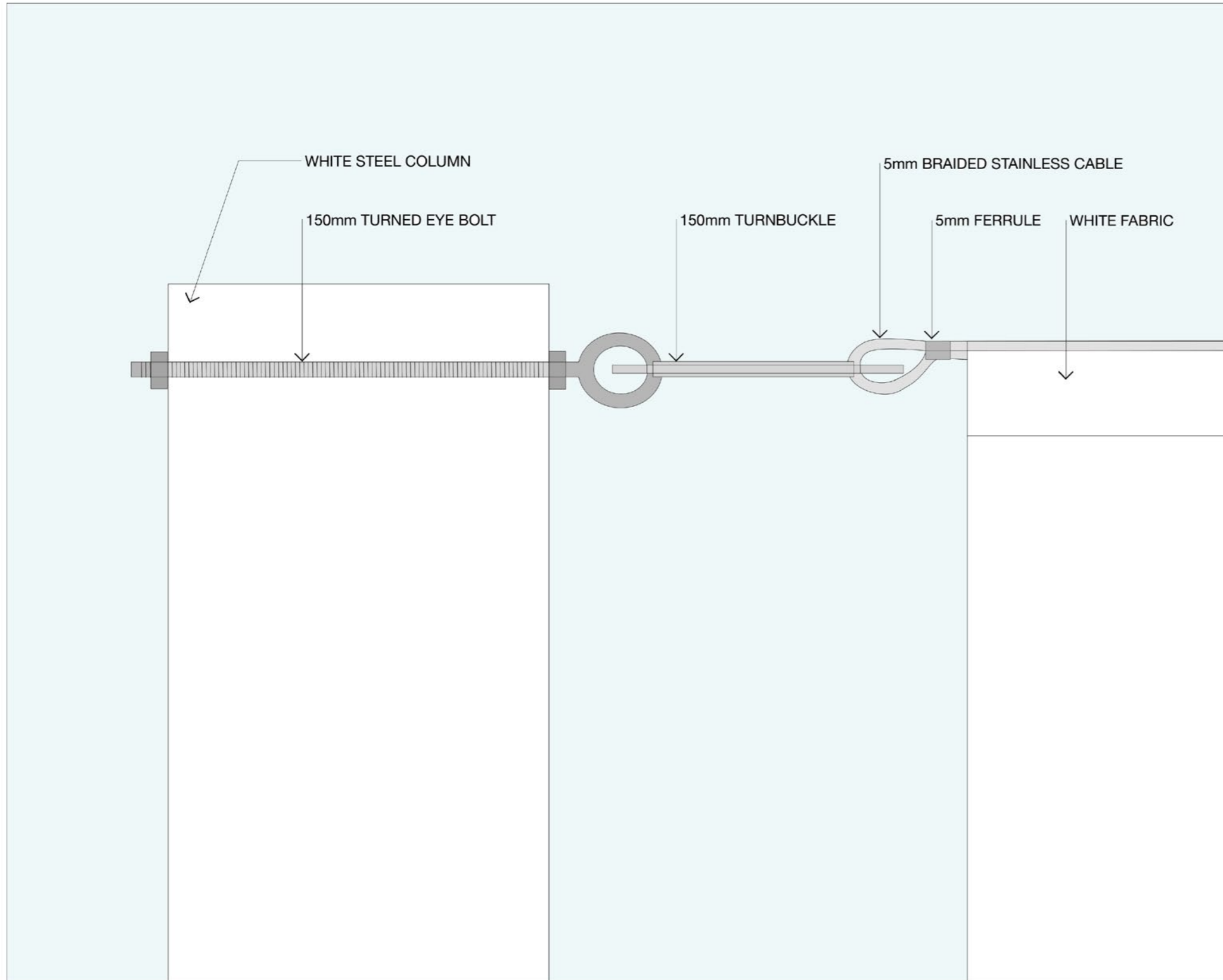


The proposal includes separate vertical fabric installations.

According to the previous research on the history of the sailboat and the Mission to Seafarers Victoria, the use of fabric enables audiences to better understand the connection between the history of the city and the sea.

They are 5 meters high, so as not to clog streets.



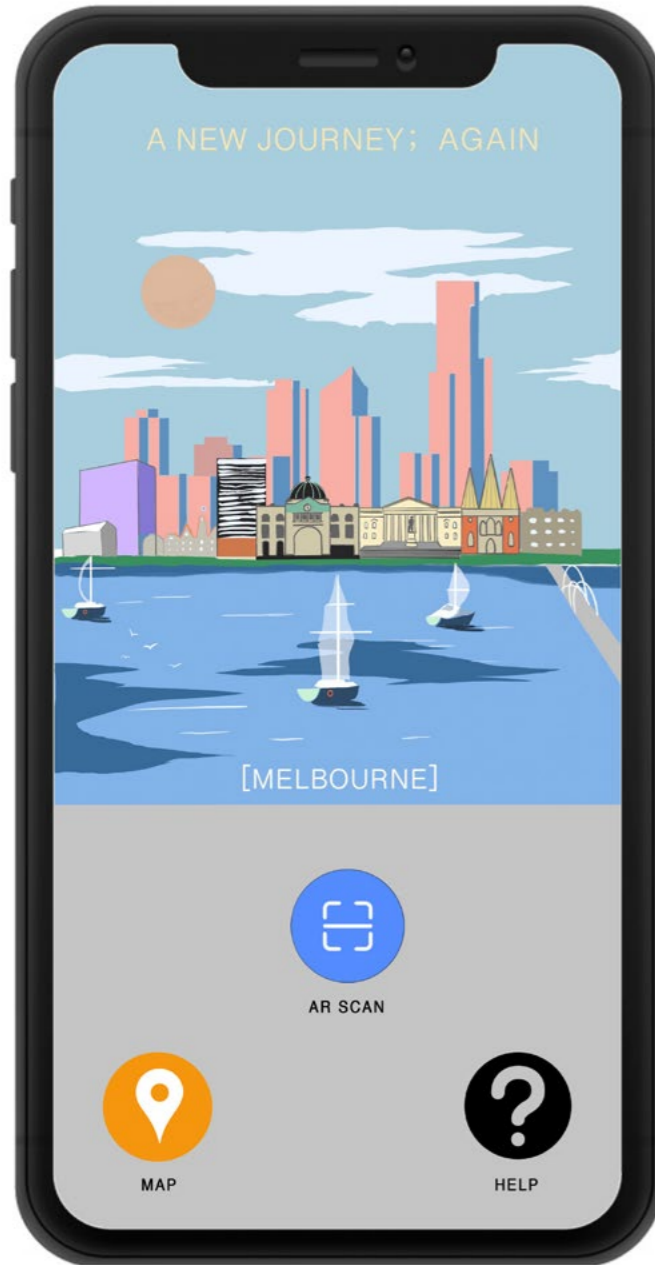


The detail drawing shows the convenience of connection between the white fabric with the steel column.

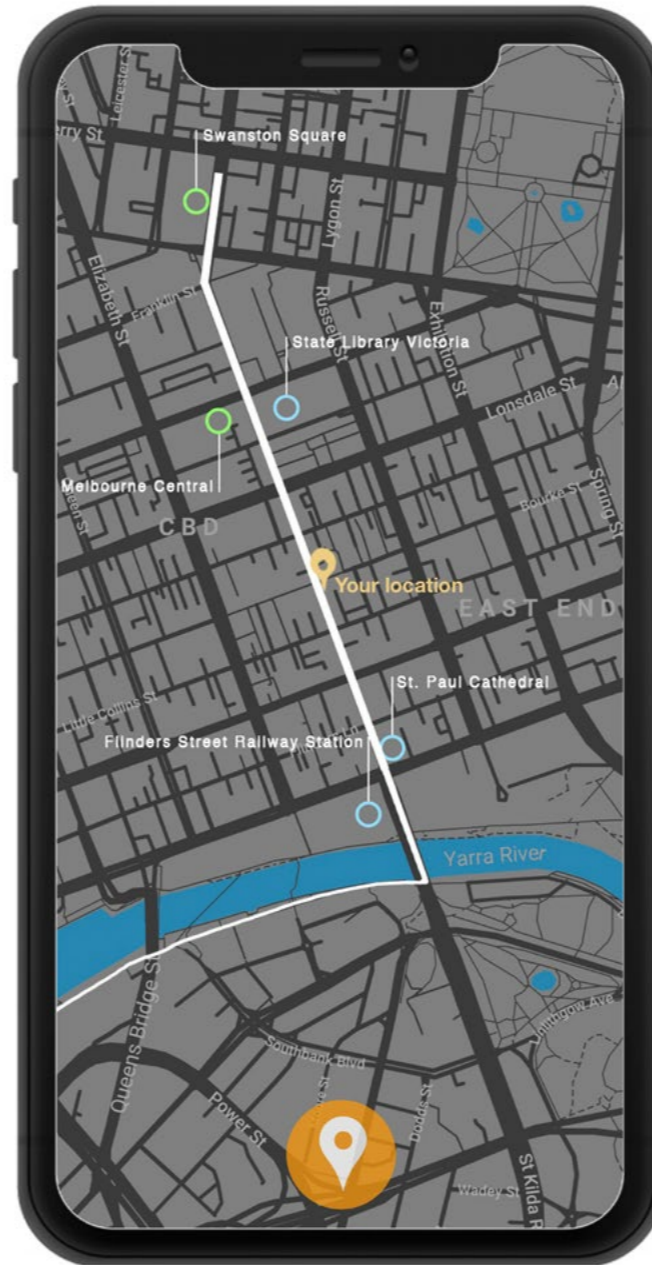
Allowing people to see the view behind the fabric installation by using the white lightweight linen fabric.



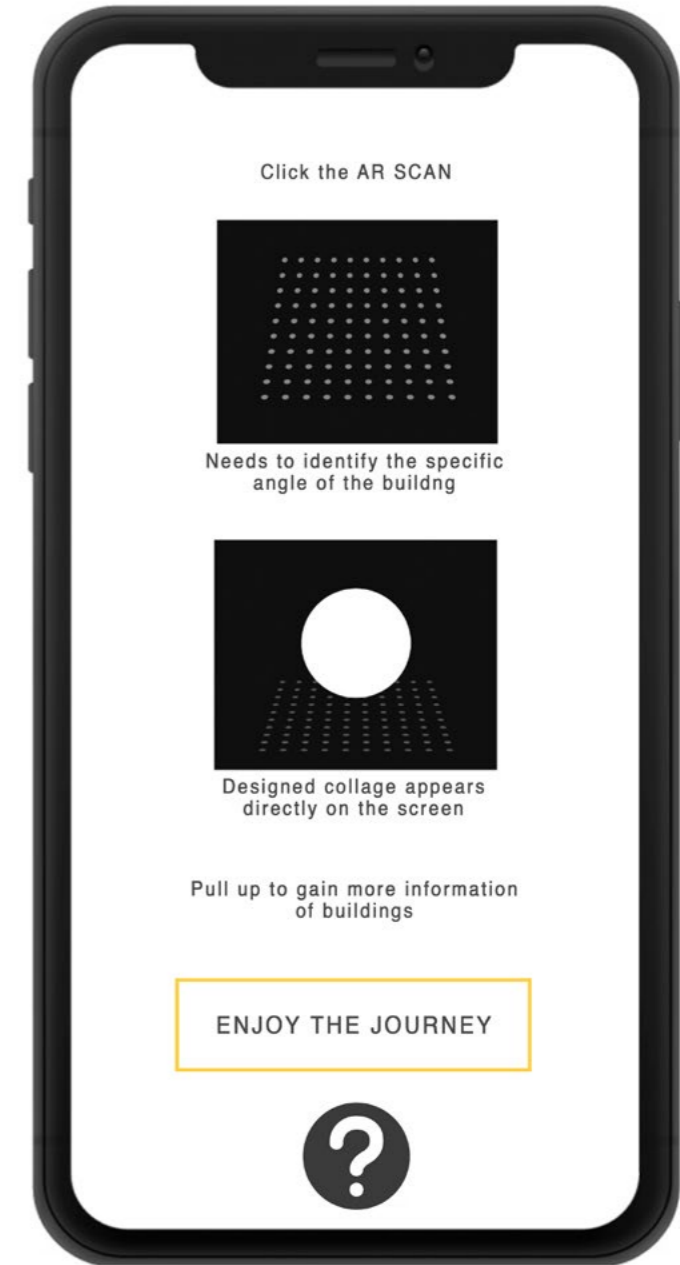
The journey contains fabric installations that will be settled one by one on the streets in the city. As the plan shows, the journey is from the Swanston Square Tower Apartment to the Mission to Seafarers Victoria. There are free spaces for people to interact with at selected sites.



HOME



MAP



HELP

Based on the current era of the high development of smartphones and digital platforms, I proposed to combine the designed journey with the mobile phone application.

Therefore, I created the application “New Again” with the Augmented Reality (AR), which is a technology that computes the position and angle of the camera image in real time and adds corresponding images, videos, and 3D models.

Its goal is to integrate the virtual world into the real world on the digital screen and interact with it.

This application has three functions: Map, AR Scan, and Help.

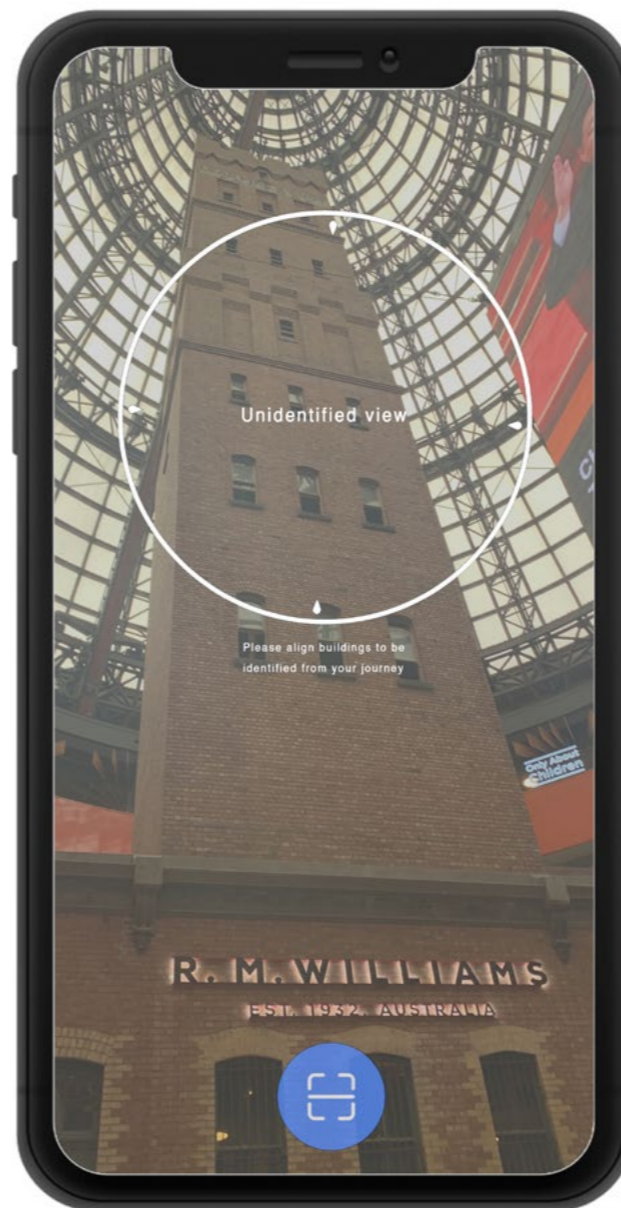
The image on the left shows the home page on the mobile phone. Take the poster used to promote the project as the cover of the application.

The image on the middle shows the Map page. People could see the plan for the whole journey. The white line means the plan of fabric installations. Furthermore, it allows people to see their own locations on the map.

The image on the right shows the Help page. This gives clear guidance for people to use the function of AR Scan.

The image on the top shows the AR Scan page without the identified building view.

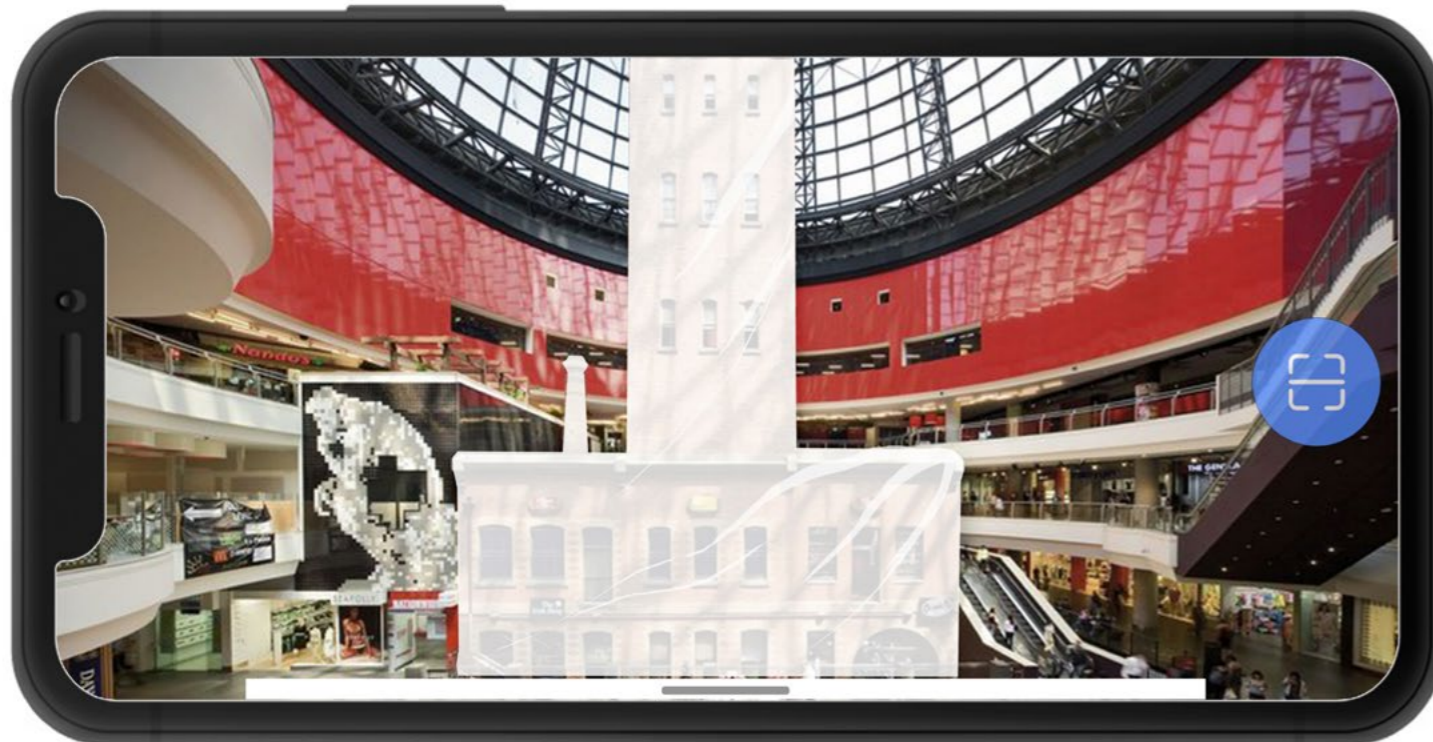
The application will prompt people to scan specific buildings with correct angles in the circle area.



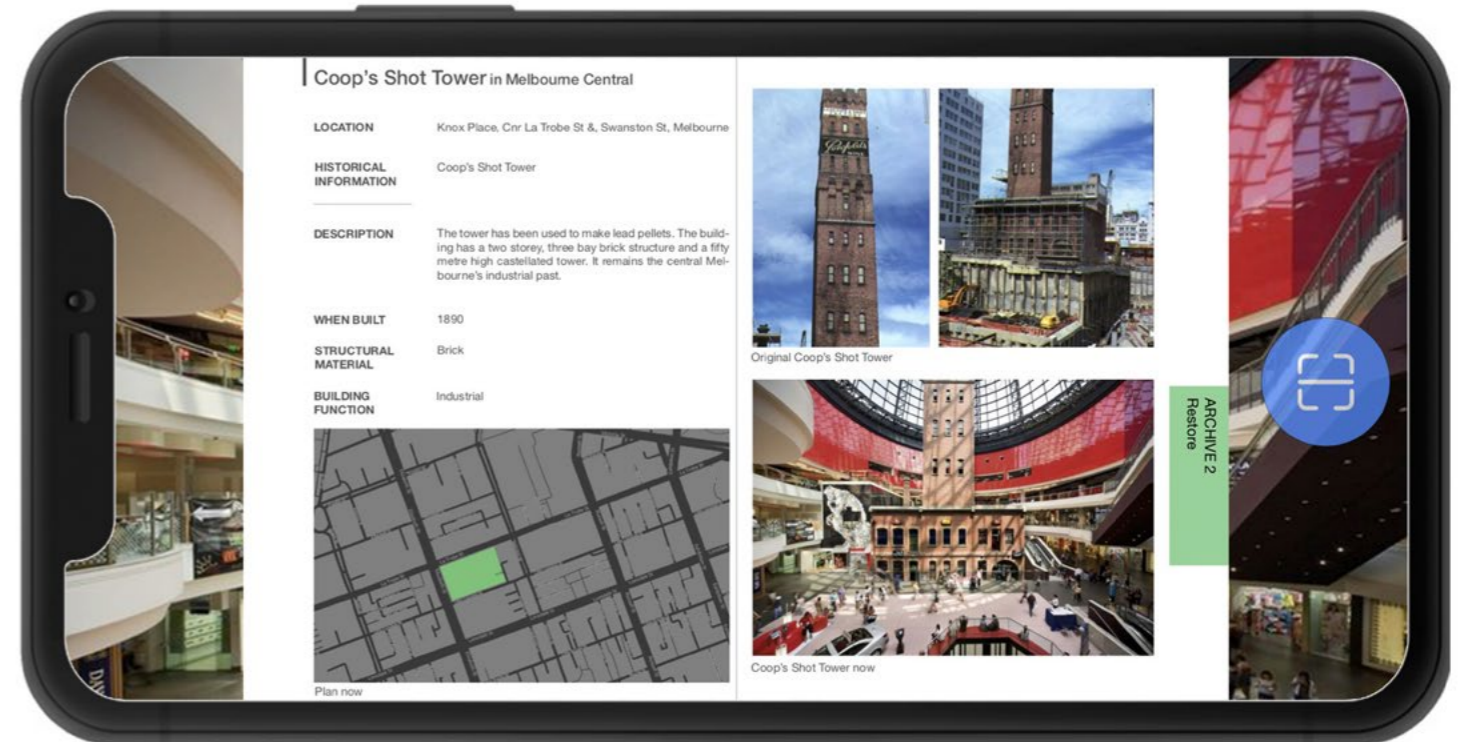
AR SCAN

Images on the bottom show the phone screen with the specific digital fabric collage after scanning with the right angle.

Also, people will gain more detailed information about the selected building after they pulled up the screen.

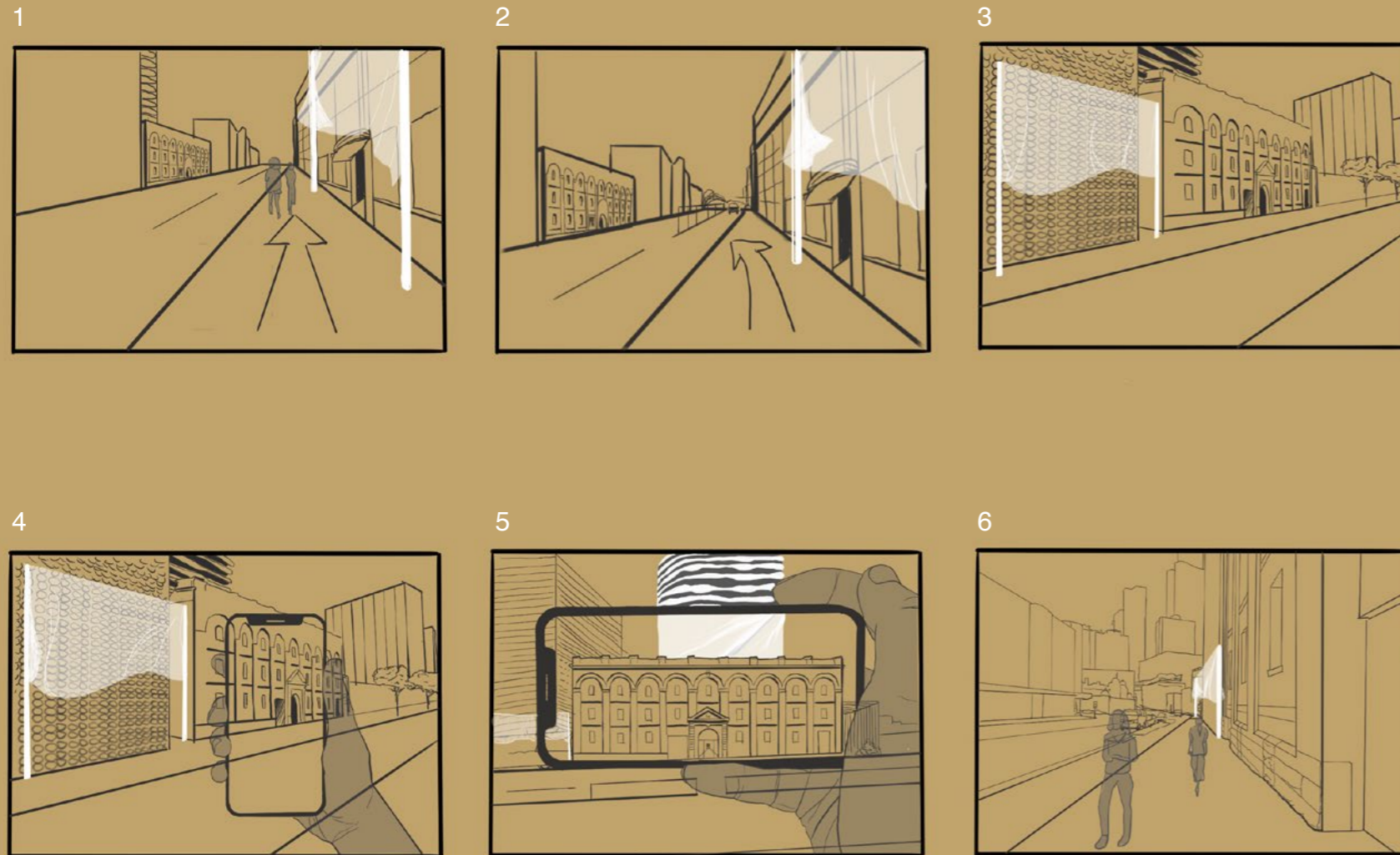


AR SCAN with the identified building and fabric collage



AR SCAN with detail information

Swanston Square Tower Apartment



View of digital fabric collage



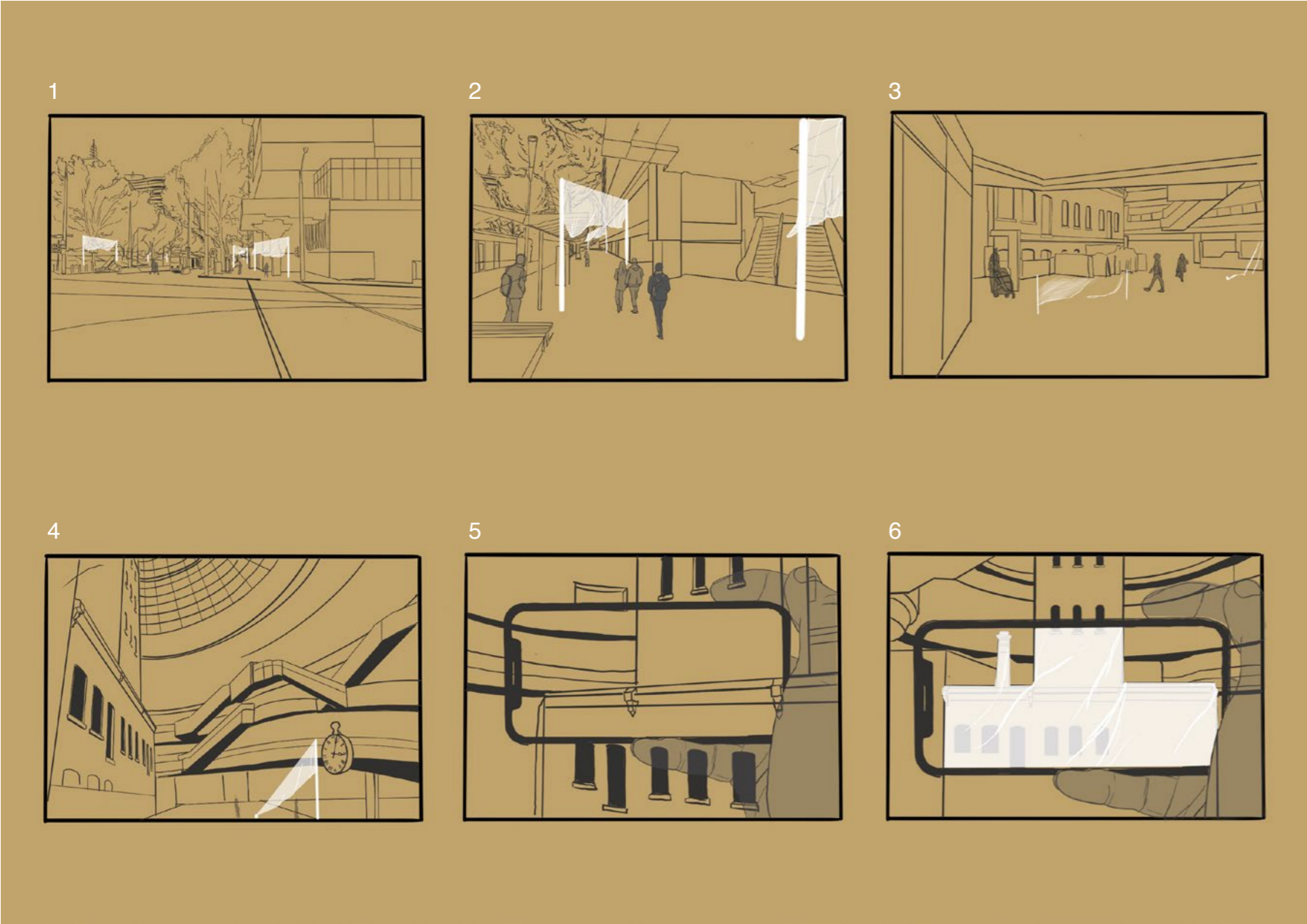
In order to make people understand my proposal better, I drew a series of storyboards.

The beginning of the New Journey; Again [Melbourne] is the Swanston Square Tower Apartment with the former Carlton & United Brewery. At first, people will see the white fabric installation on the street. When they follow the installations, they will see the selected site.

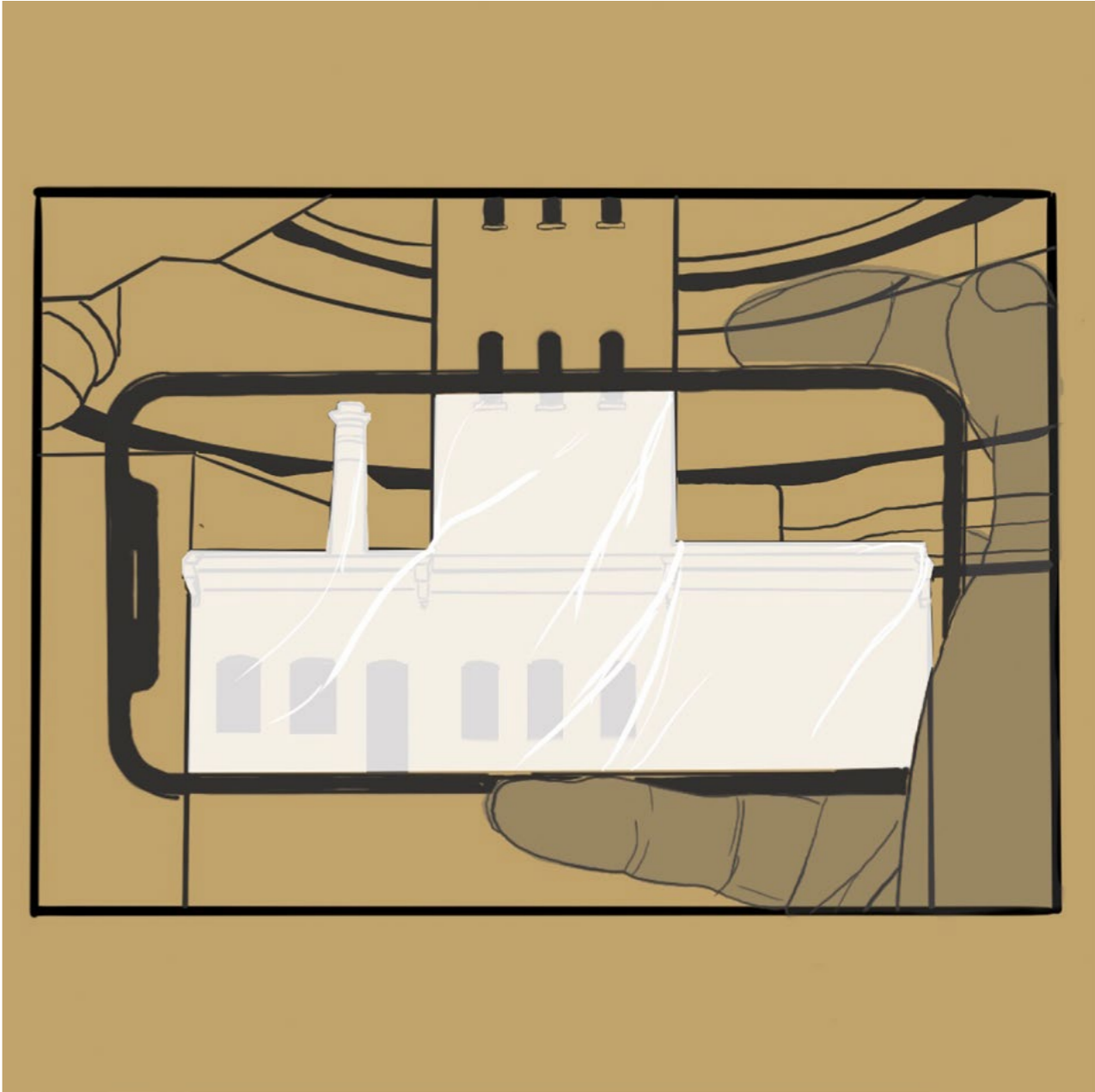
Then, people will use the AR Scan from the mobile application they have already downloaded. Drawing 4 shows the application without the correct angle of the building. This will guide people to find the right scan angle by themselves. The phone screen will show the fabric collage on the building after the end of the scan. The collage will cover the apartment and exhibit the historical building-Carlton & United Brewery.

After that, fabric installations will guide people across the street and walk to the south from Swanston Street.

Coop's Shot Tower in Melbourne Central



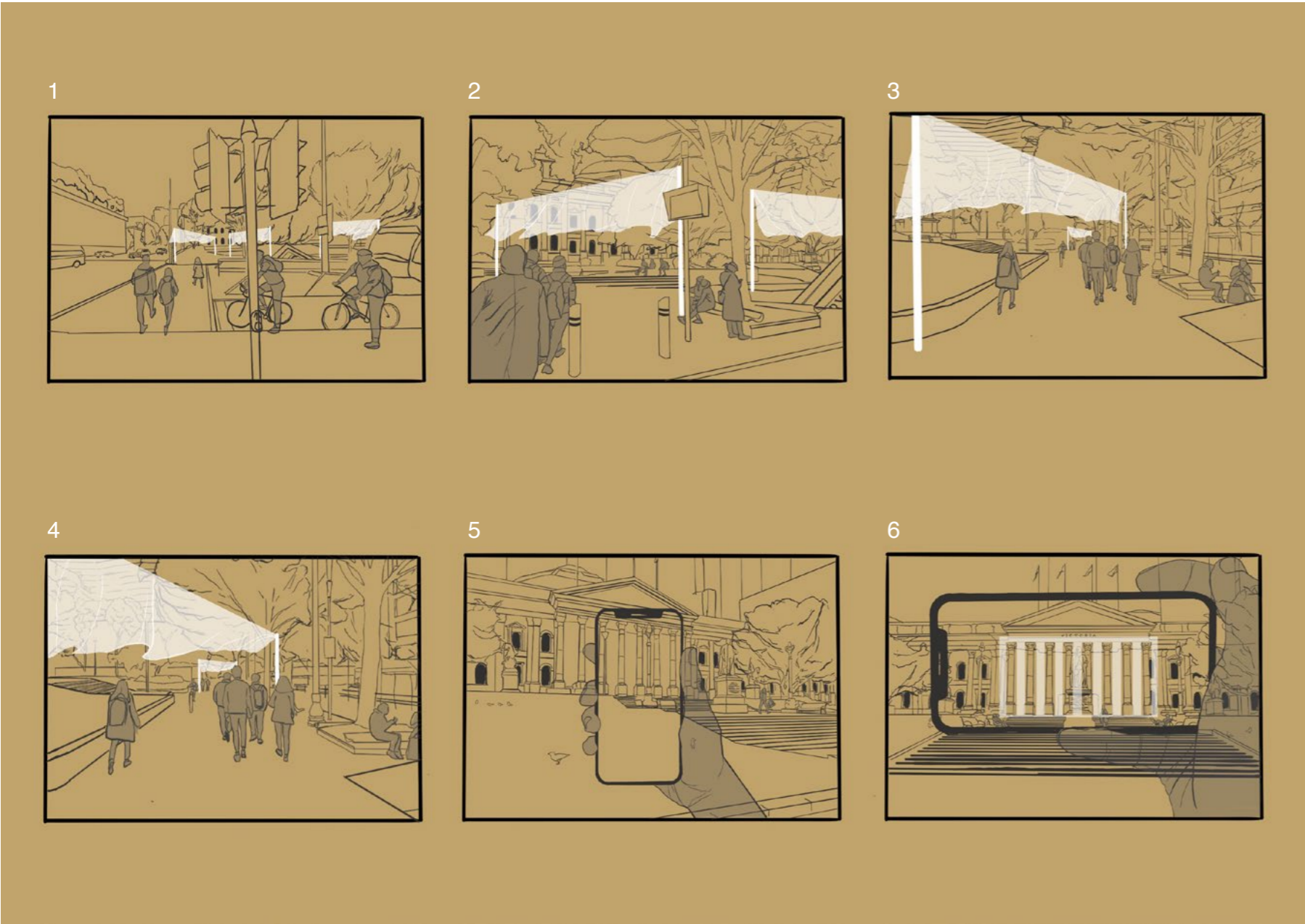
View of digital fabric collage



As people continue on this journey, fabric installations will guide them to the Melbourne Central. After that, they will see the Coop's Shot Tower.

Furthermore, installations extend to the second floor, where they can see the selected building opposite their location. After being aligned at the correct angle, the collage on the screen will block the building.

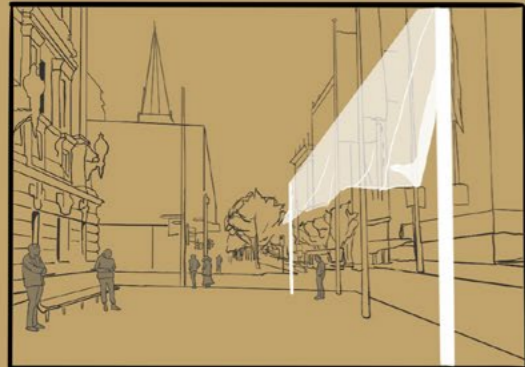
The aim is to make people think about the relationship between this historical building and the contemporary architecture around it.



Coming out from the Melbourne Central, people will find more fabric installations across the street. People keep walking under these fabrics until they stop in front of the State Library Victoria and continue to scan with the application 'New Again' in front of the SLV.

As Drawing 6 shows, the digital Collage will deconstruct columns from the SLV. The purpose is to make people focus more on the structural part of SLV, which has not changed since its construction.

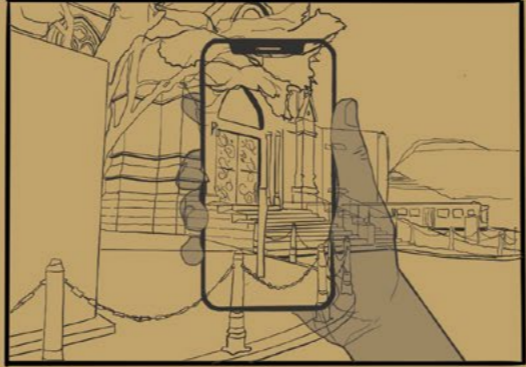
1



2



3



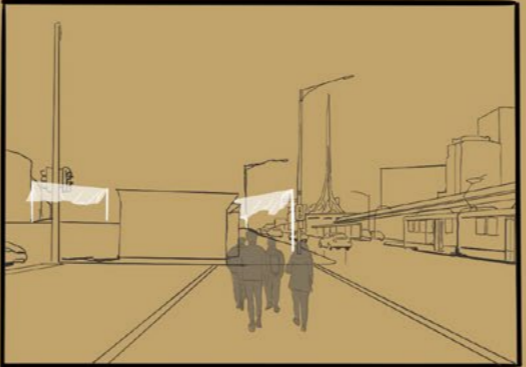
4



5



6



7



8

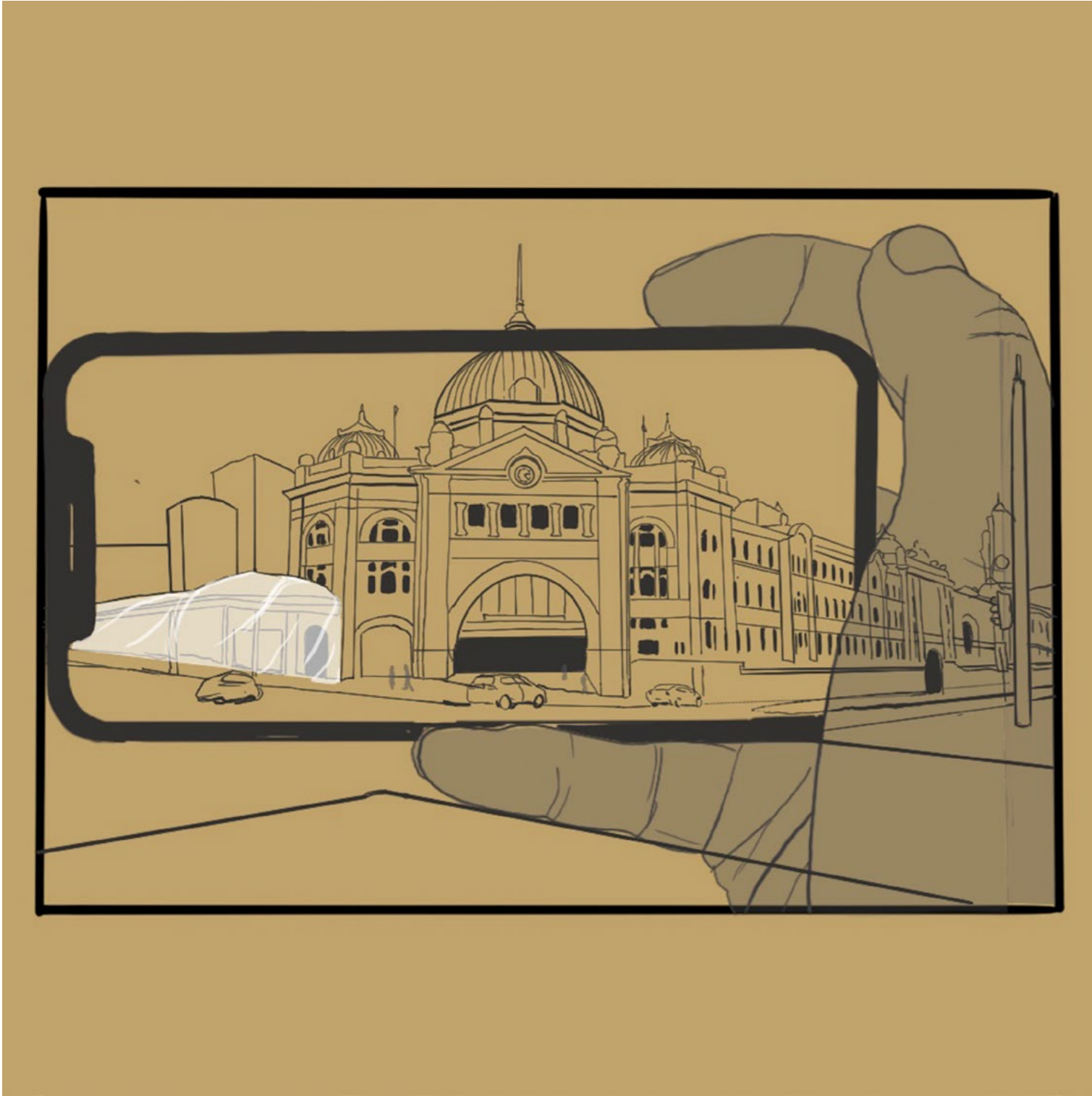


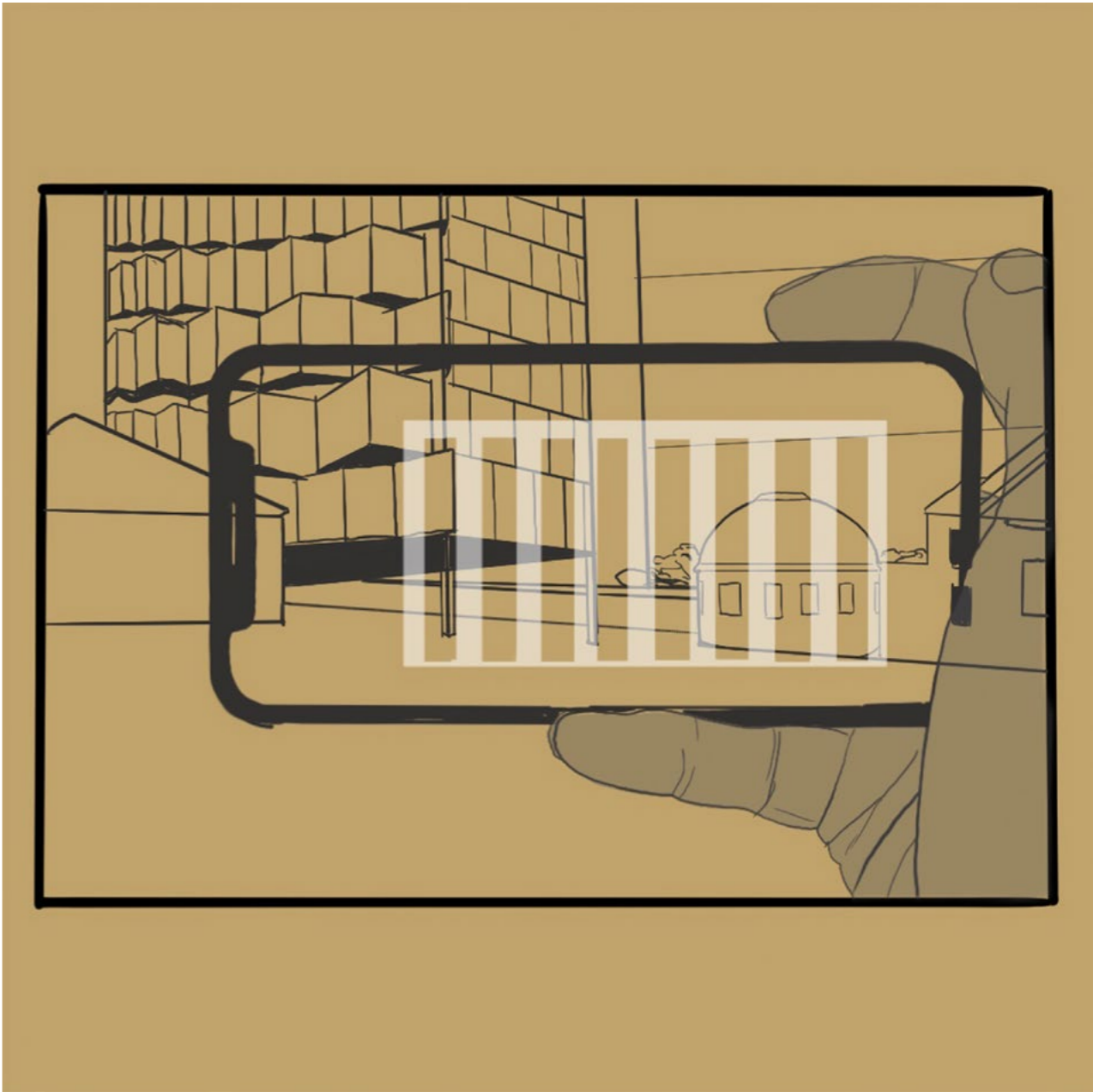
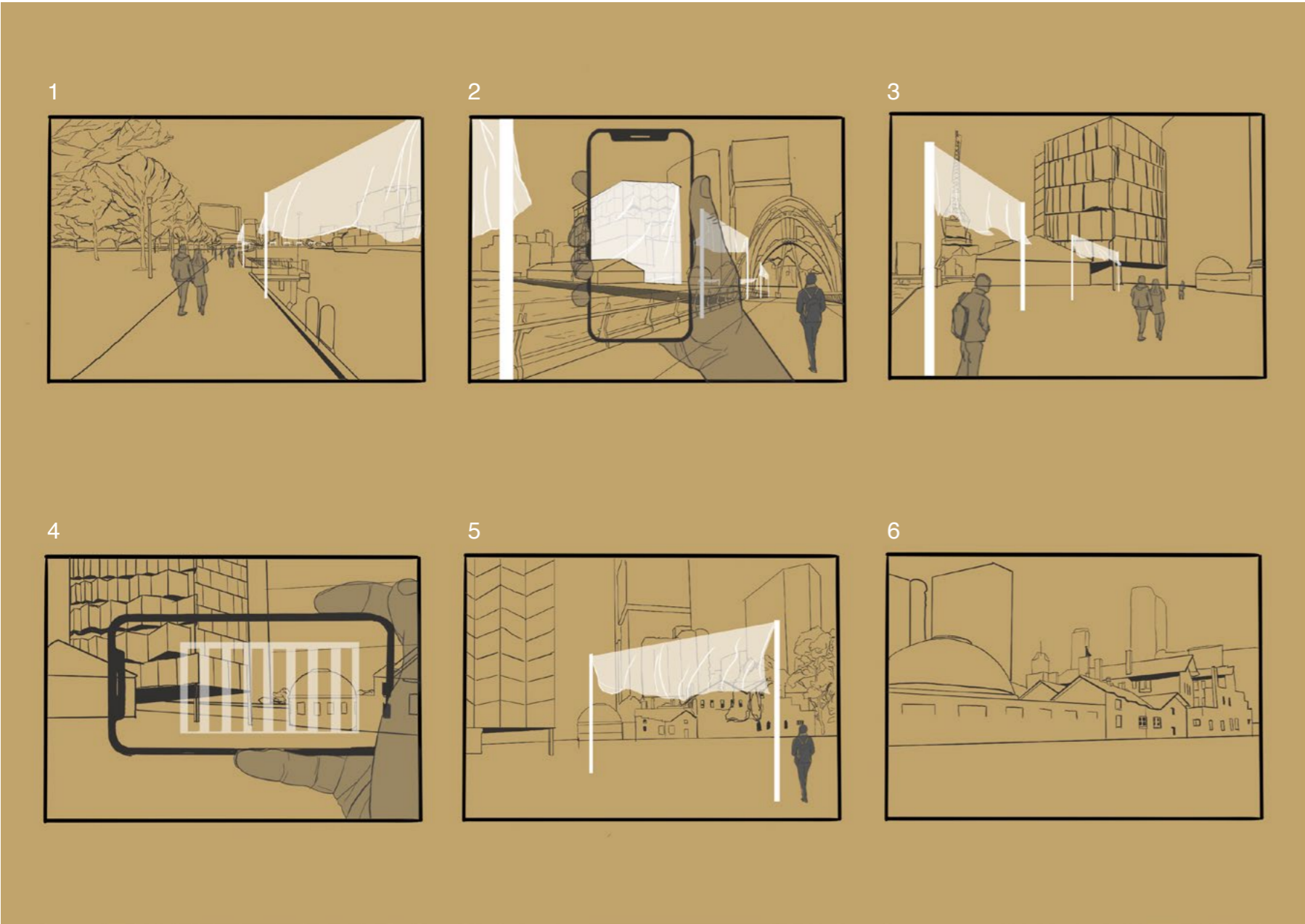
Then, installations keep guiding people to walk on the 'New Journey; Again' in Swanston Street. People will realize that St. Paul's Cathedral is the next site when the installation is not settled near it. In drawing 3, it shows the phone's screen without the fabric collage due to the incorrect angle.

However, as people walk forward, they will scan the Flinders Street Railway Station. Based on the proposal by Hassell studio, the collage will be showed in front of the redesigned area of the Flinders Street Station.

Then people will follow fabric installations to Federation Square. When people find the right scan angle, they can see the former St. Paul's Cathedral before the spires.

View of digital fabric collage





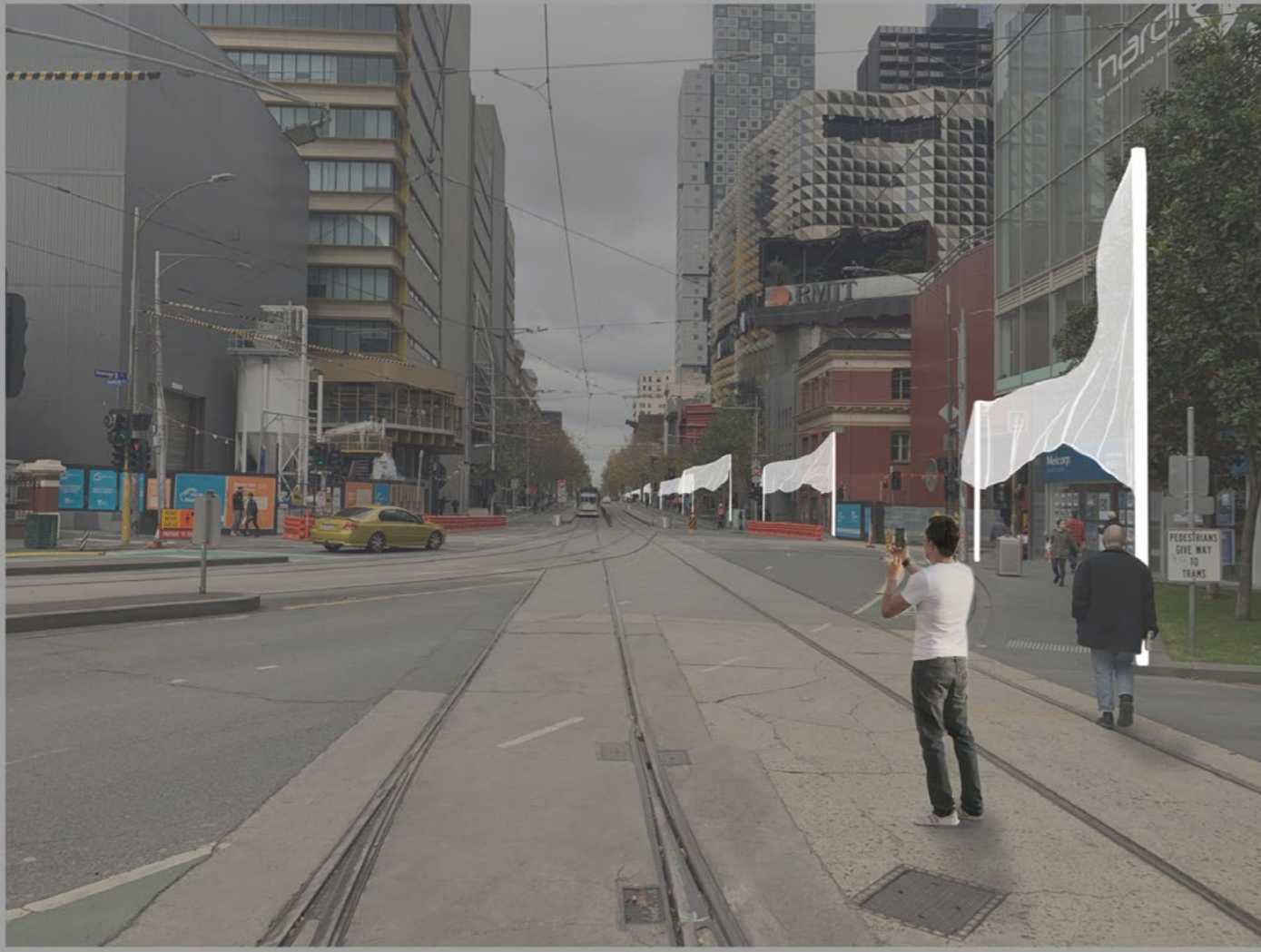
People follow the fabric installations across the Princes Bridge and keep walking west along the Yarra River. Then, people will find installations are settled on the Seafarers Bridge. The fabric collage will appear in front of the contemporary building of 1 Hotel on the phone's screen once people use the AR Scan on the bridge.

After that, the installations will lead people to the Mission to Seafarers Victoria. The digital fabric model will collage both 1 Hotel and MTSV in one frame view. Finally, it will guide people to look at MTSV.

The purpose of setting the Mission to Seafarers Victoria as the end of the journey is to promote people to think about the coexistence of historical and contemporary buildings after experiences with the installation and digital platform.



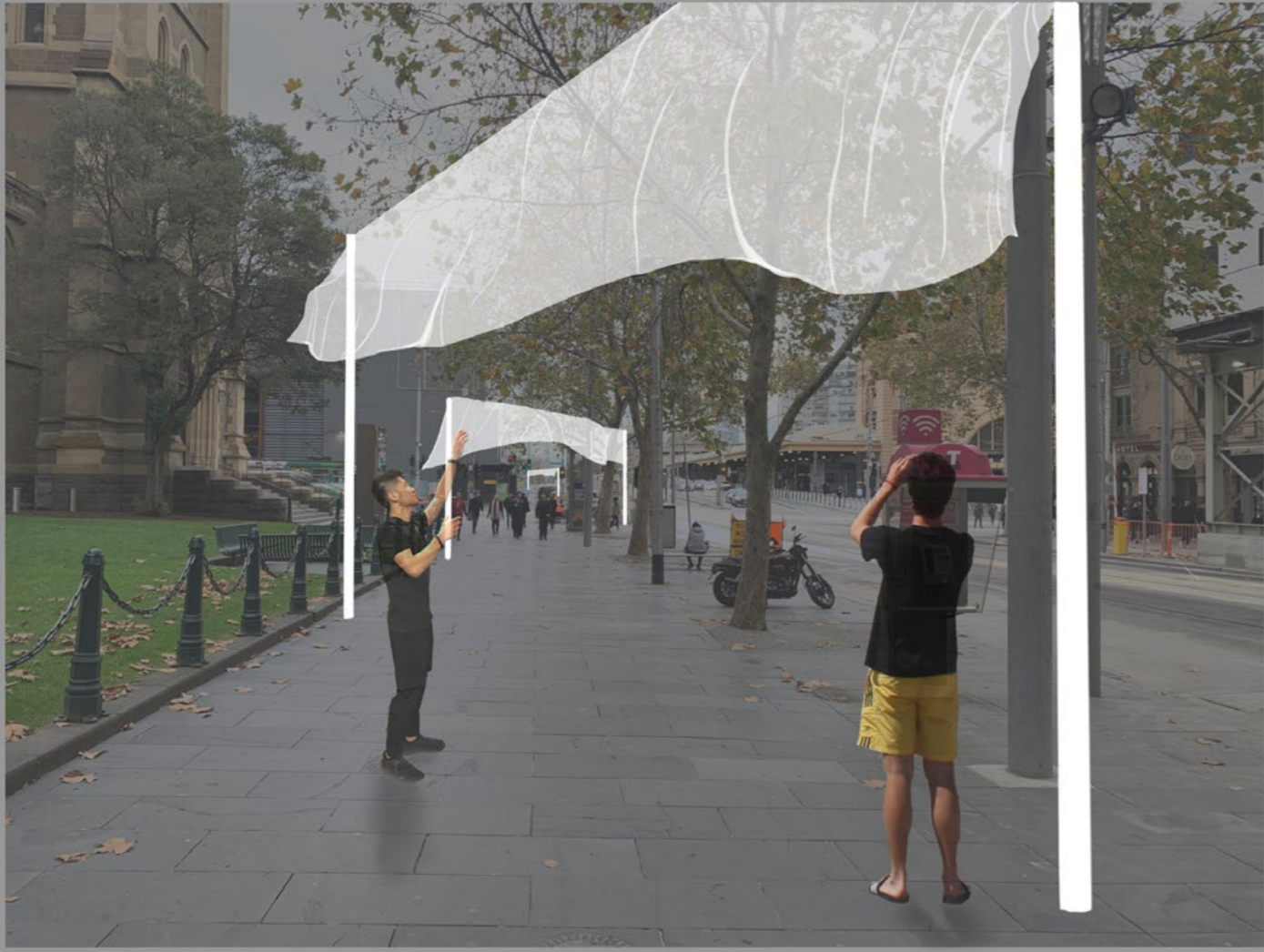
Aerial view of A New Journey; Again [Melbourne]



Perspective view of the fabric installations in Swanston Street

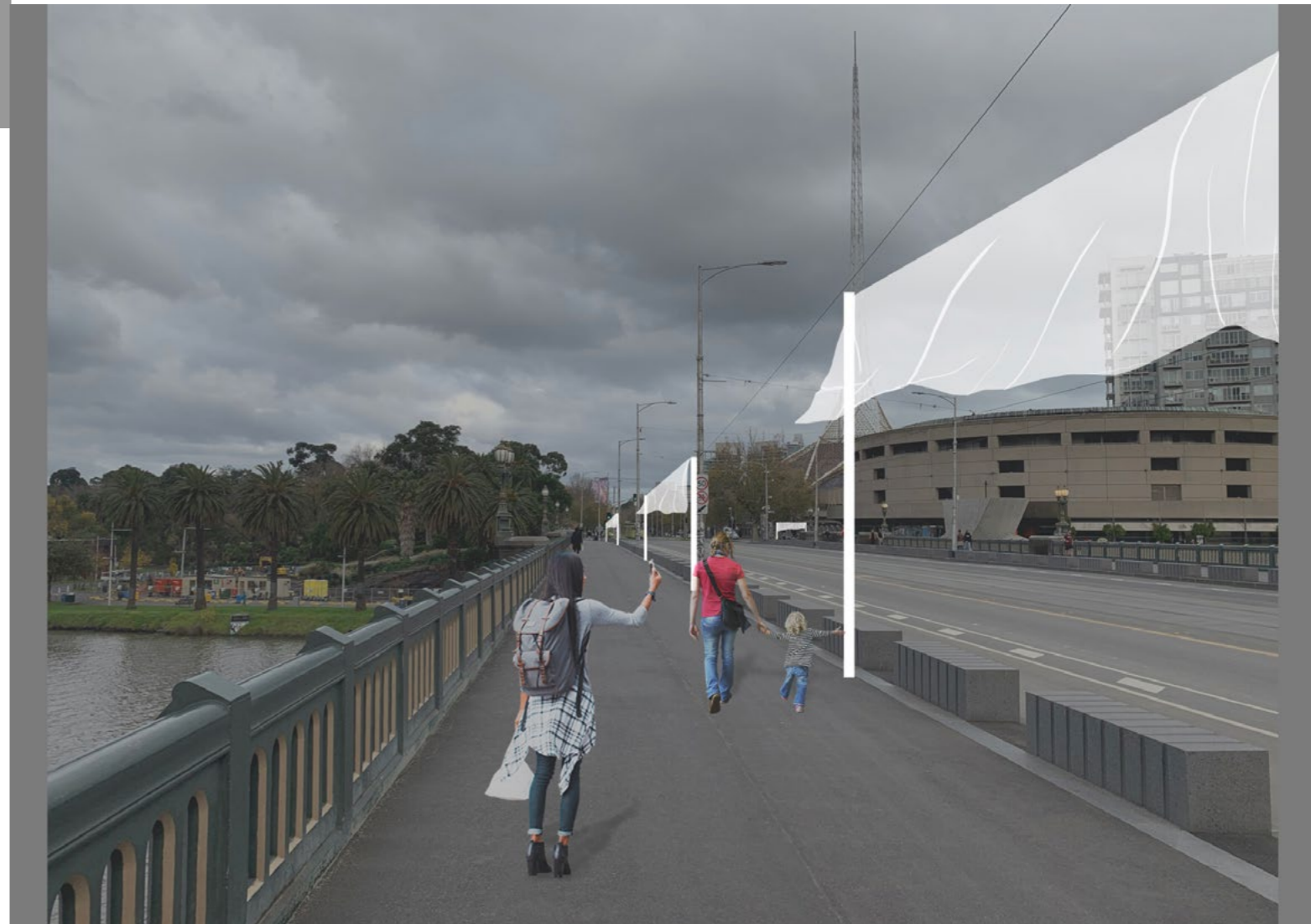
People interacting with the State Library Victoria by phone application





People interacting with the fabric installation

People interacting with the fabric installation

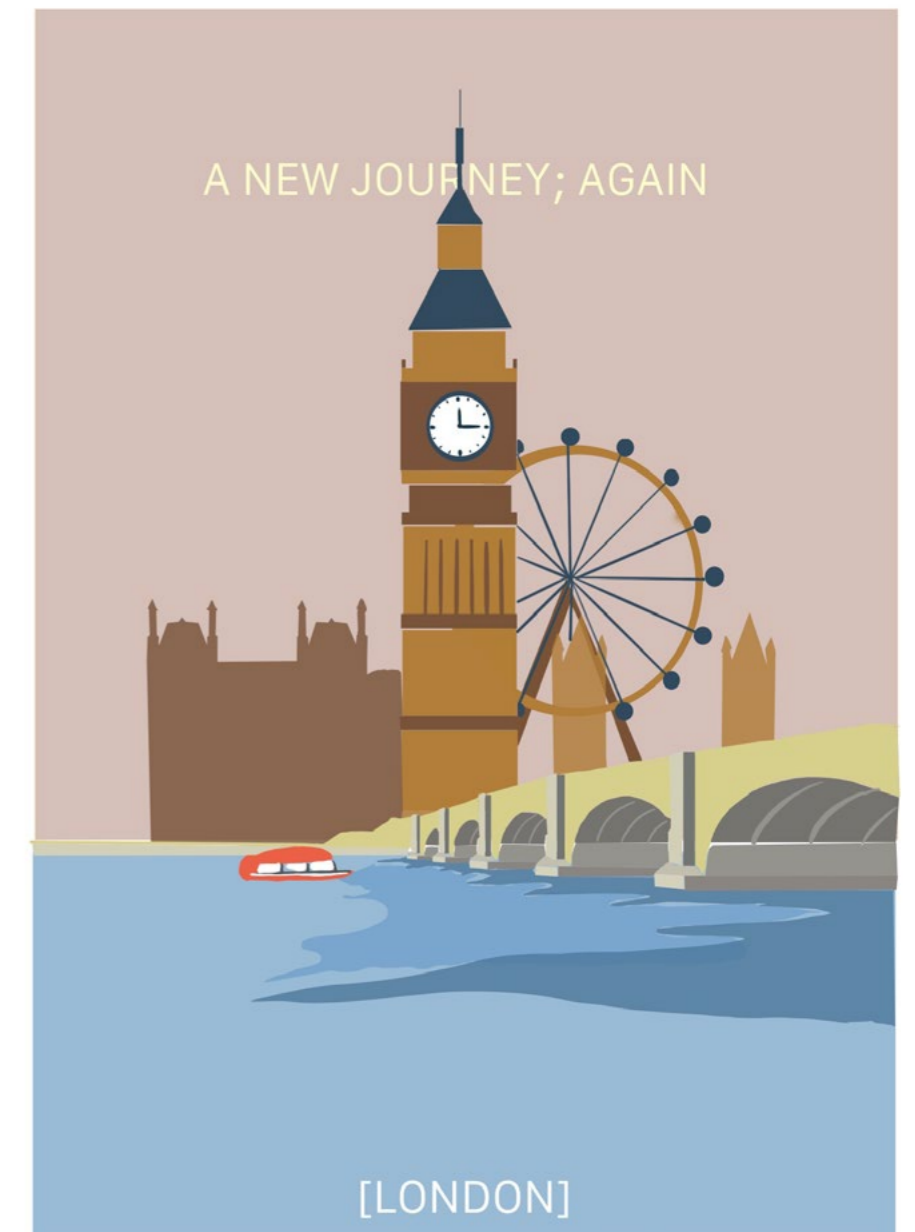
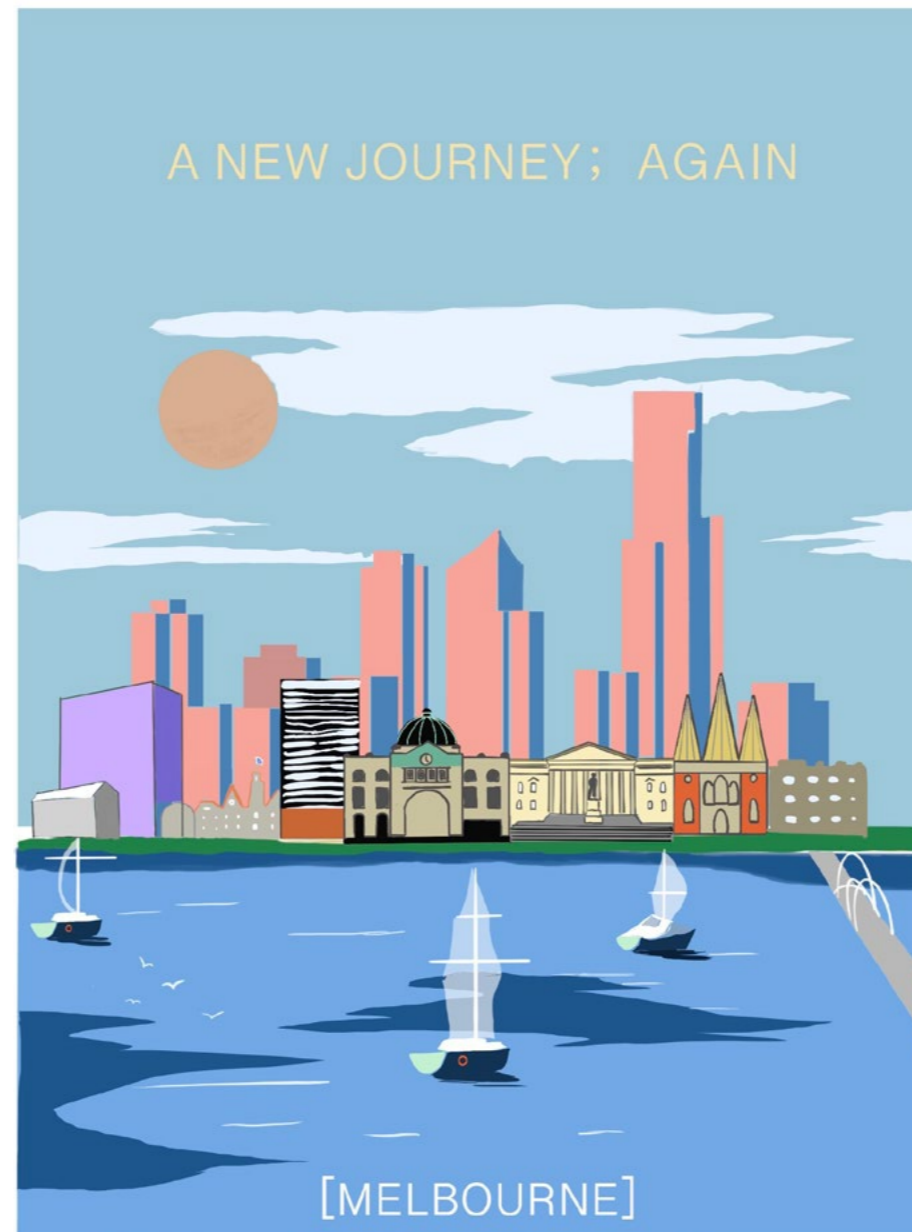


Conclusion

In conclusion, the interior of 'A New Journey; Again [Melbourne]' is based on the movement of people in the journey. It is able to contest the convention of restoration projects being still objects. The existing buildings are static, but people's interior experience is dynamic.

The original idea — the coexistence of the historical and contemporary space — allowed me to develop and explore. In the process, the design of the journey was expanded by using both physical installation and digital platforms. The presentation of the proposal through storyboards and perspective drawings was clear.

After finished explorations about 'New Again' in Melbourne. For the major project, based on what I got right now I would like to keep working on 'The New Journey; Again'. It encourages visitors to explore, to recognize, and to question the coexistence and has its potential to be introduced city-based and world-widely. According to my research on MTSV, I found that this is a global organization that provides help and services to seafarers. The site maybe will be more sea trade developed cities in the world, such as London, Hongkong, Tomakomai. So my project will be a global design too.



More cities are coming ...

Website: <https://jeremylun7.wixsite.com/newagain>

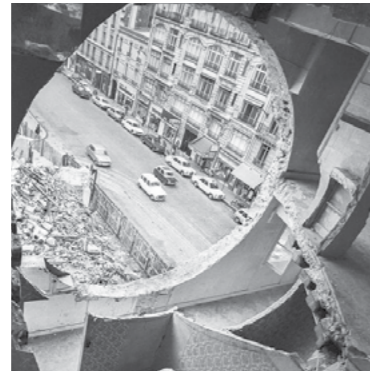
Reference Images

Image Ref. 1



Crooks, Daniel. 2010. *Static NO. 16*.

Image Ref. 2



Matta-Clark, Gordon. 1975. *Conical Intersect*.

Image Ref. 3



Trotignon, Claire. 2015. *Leurs étais - Their stays*.

Image Ref. 4



Alÿs, Francis. 1997. *Sometimes Making Something Leads to Nothing*.

Image Ref. 5



View of the Presbyterian cemetery ground, taken from Franklin Street, QVM CMP 2017 Appendix B, City of Melbourne, B8

Image Ref. 6



Model Ship - H.M.S Bounty. 2013. Victorian Collections.

Image Ref. 7



Long, Richard. 1967. *A Line by Walking*.

Image Ref. 8



Christo & Jeanne-Claude. 1976. *Running Fence*.

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THANK YOU

謝謝妳們

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New Again