Guiding Possibility Overlay(ing)

14.4% of our population experience anxiety, feel isolated and lonely, some feeling helpless. This interior design research major project facilitates, evaluates, and assembles a potential solution for this social statistic.

The experience of loneliness often relates to a lack of connection with other and intimate relations, which happens to be the strength of interactive digital spaces and experiences. According to art critic Sebastian Smee, online games and social media are examples of these interactions and experiences. Although we can't deny that social media does have a tendency to become a tool for political, social and cultural manipulation, the critical factor of these digital experiences are tools for us to strengthen our subjectivity, establish connections, and to find relief.

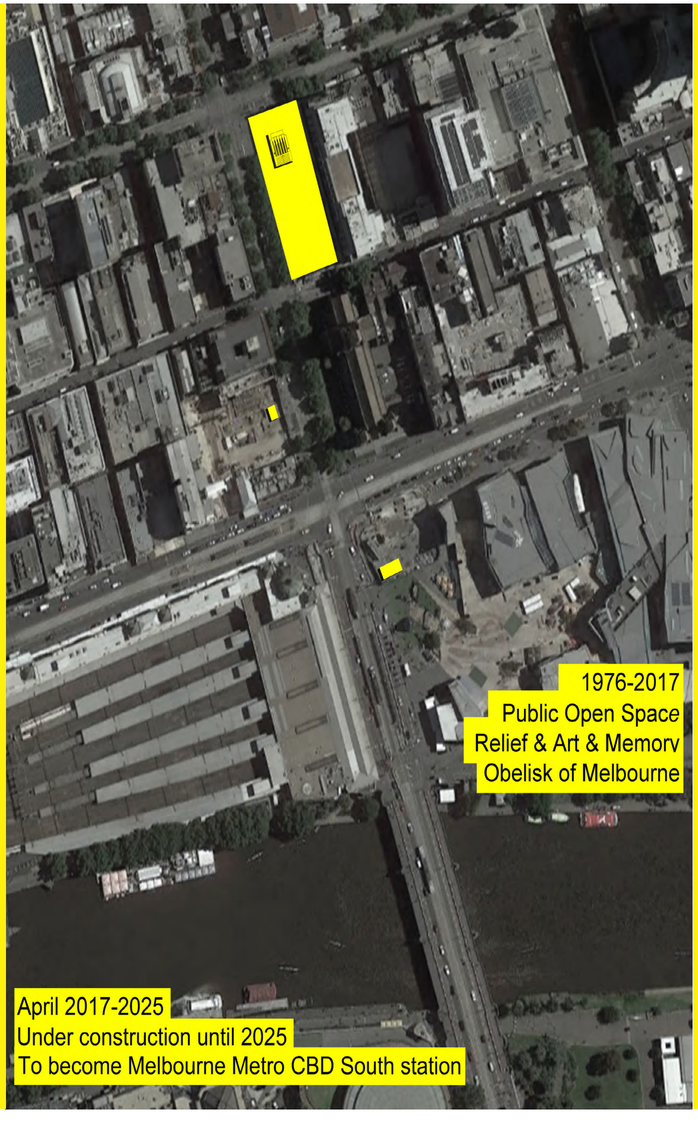
Causes of loneliness vary according to the individual, and there are no universal consistencies. The nature of digital experiences, the accessibility, the flexibility, the possibility within, and the fact that it is built on the collaboration of our selfish human nature, make it a powerful tool for us to create the most suited methods for ourselves.

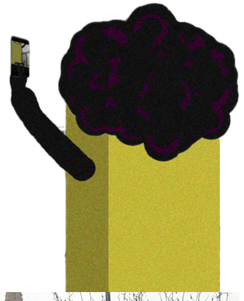
Guiding Possibility Overlay(ing) highlights the supportive aspect of interactive digital experiences in conjunction with 'real' life and to make it accessible to the public. The technologies explored within this project opens the potential of interior design by asking the question, how we can negotiate our surrounding narratives through the use of digital interfaces and technology?

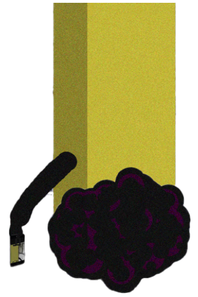
Subjectivity, Reality, Narrative, Digital, Loneliness, possibility

How we can negotiate our surrounding narratives through the use of digital interface and technology?

The reason why I decided to implement this project at Melbourne City Square is for the historical and political overlay of it, negotiation, to become a public space 1976. It will potentially become an important transportation hub in 2025, the city square station for the Melbourne metro tunnel.







This project contains three phases in different time frames.

The first phase is a continuous program intended to produce and share knowledge, to guide and to assist us, to see and to assemble the possibility for us to negotiate our surrounding society. This phase is present in the form of a website, that is anonymous and requires no personal information at all. This gives it a broader range of the sense of freedom and reduces its tendency to become a tool for political, social, and cultural manipulation. The resources provided on the website are enough for any of us to create our own digital space, and if we want, we can insert our own space into the site when it is done.

PHASE 1
PHASE 2
PHASE 3

Phase 1 & 2

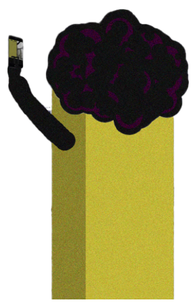
The second phase starts from now to 2025 and is a 5-year-long program for the upcoming city square station.

Using digital technology, we can access and occupy the site while under construction. We can start exploring the site now. By analyzing our activity, the developer might discover issues they have yet to notice and improve the development process. Companies such as NSENA provides Interactive VR training to law enforcement, and there are many real estate companies us VR to advertising their property. This activity might also establish a sense of belonging to the site, since the site is growing and evolving for us, with us, and the legacy of this experience will transfer as the site's digital feature.

2025

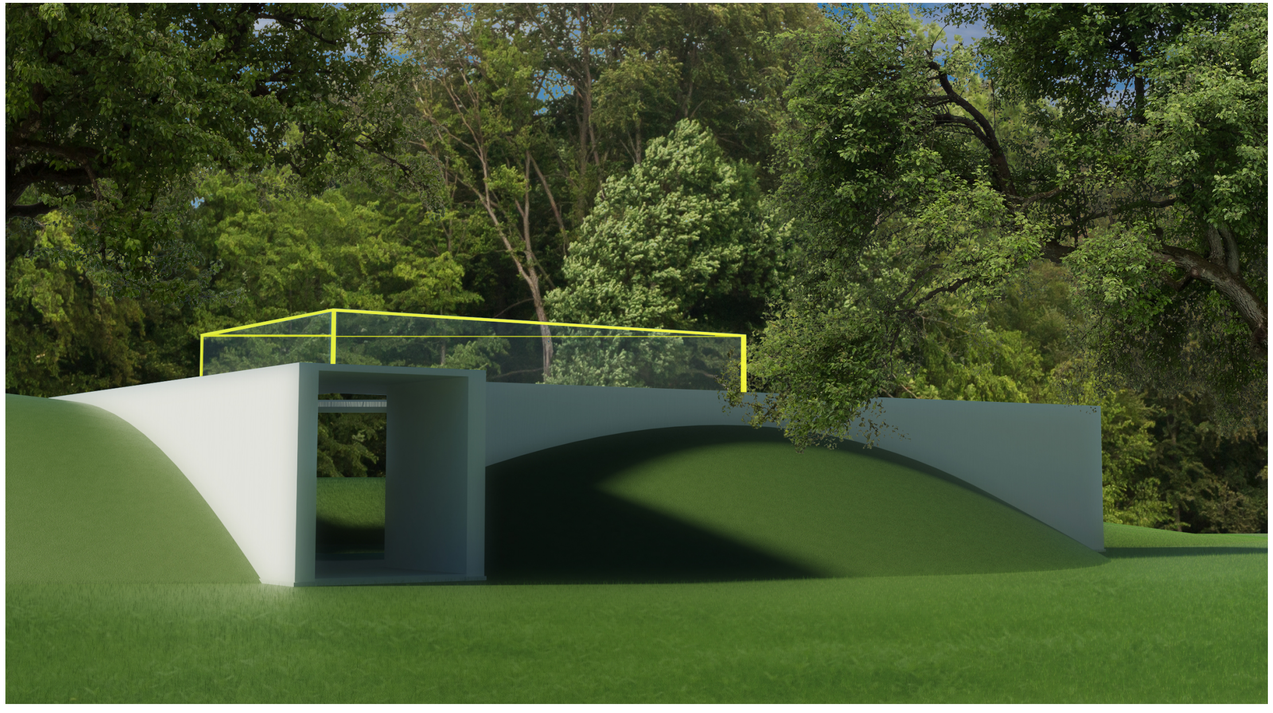
PHASE 1
PHASE 2
PHASE 3

The third phase begins when the construction process is finished in 2025. It contains a permanent structure, continuous programs, and of course, digital overlaying.



PHASE 1
PHASE 2
PHASE 3

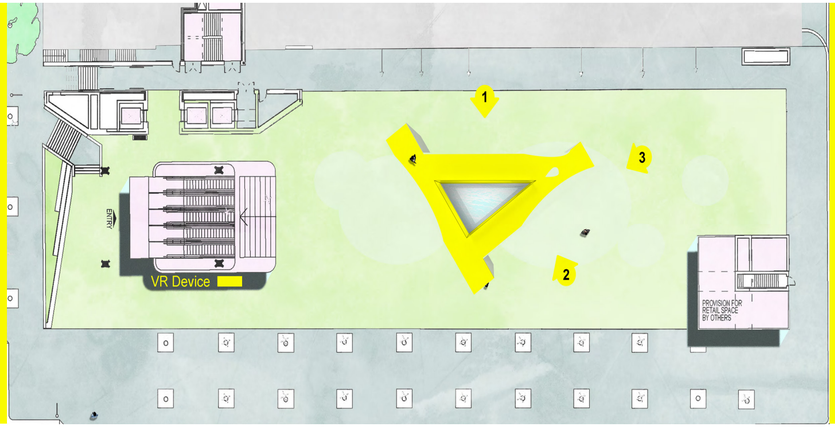
2025



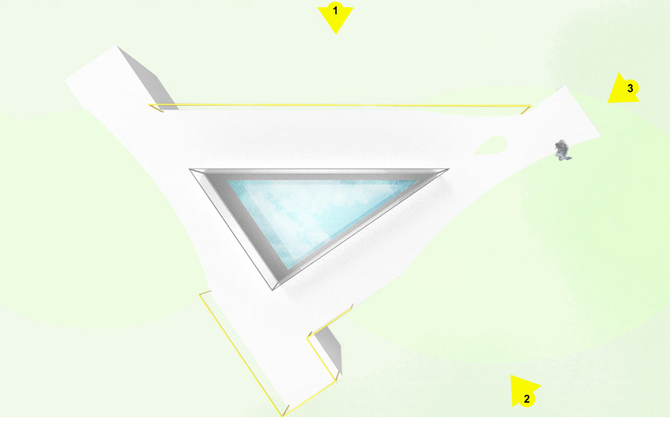
The original sand ground and step are replaced by earth covered with grass and a series of raised hills positioned in designed places. Basically, these raised grounds are placed on the path most visitors are likely to see and walk past. Encourage us to interact with it; a very close example we have is the Front yard of the State Library. The maximum height is limited at 3m, so it is easy and safe to walk on, without blocking the hotel window's view to avoid any legal issues.

The permanent structure, the gallery, exhibiting our activity, our story, our narrative, is immersed in the earth.

SITE PALN



GALLERY_SITE PALN



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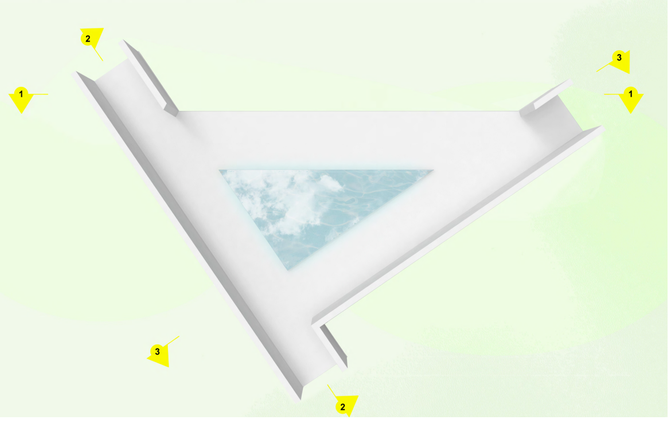
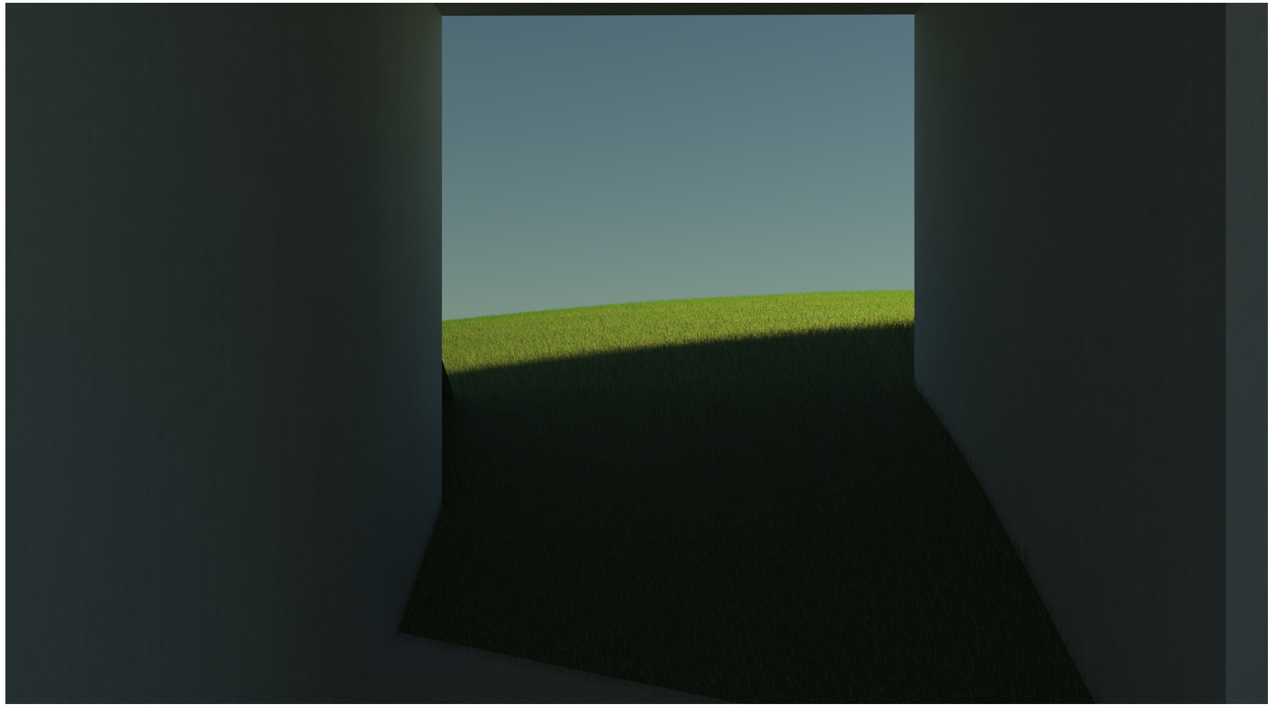
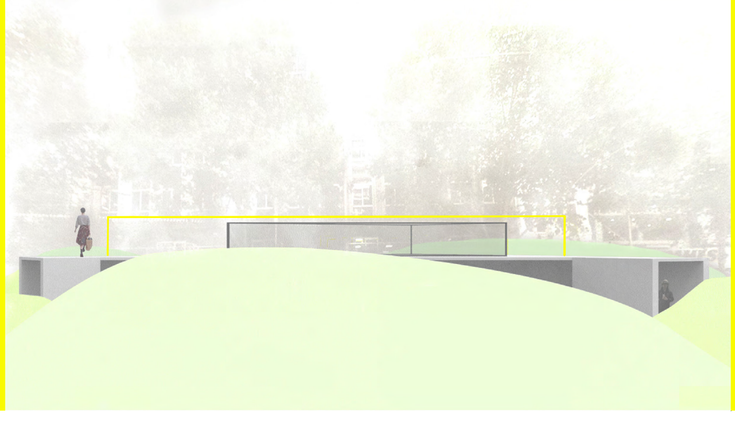




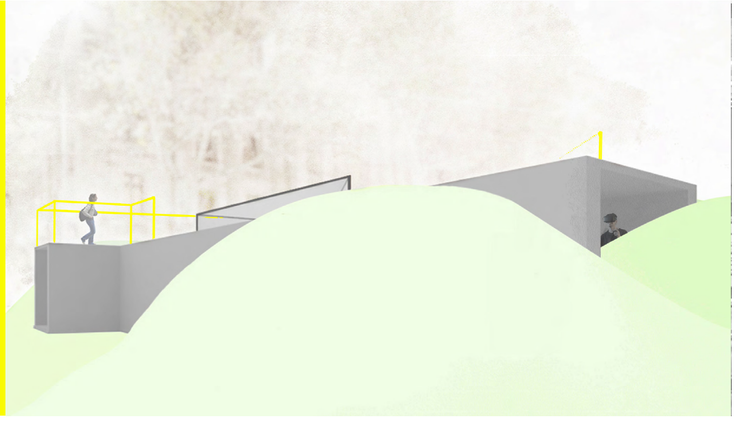
The upper level of the gallery, the balcony, provides a path for those who need to pass the site ASAP, and acts as a gathering point; it also allows us to view and potentially value the site and its surrounding environment from a different perspective.

GALLERY_E1



GALLERY_E2

GALLERY_E3

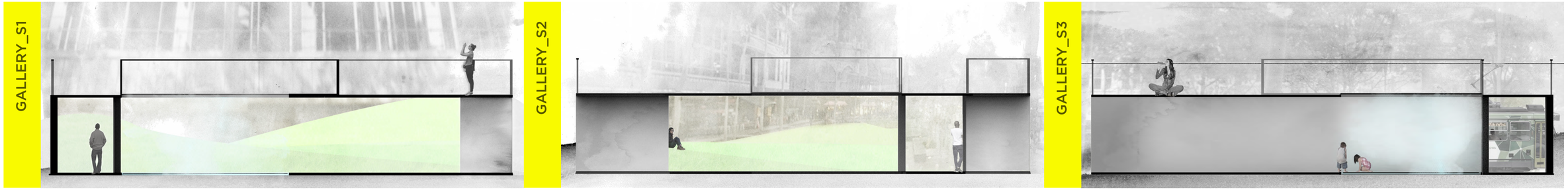


The ground level of the gallery contains three entrances, and each of them becomes a frame that sections the outside environment and events that are happening into scenes, as shown in the section here; this provides a sense of detachment that again gives us the potential to re-evaluate our existing narrative.

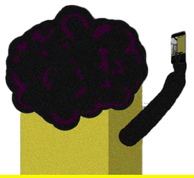
The water features in it, paying respect to the original water feature by Denise Sullivan, reflecting the sky, again providing a different perspective. The depth is only 15 mm, which encourages visitors to interact with it.

The material of the gallery is concrete that molded-in wood frame, allows the pattern of the wood, impressed on the wall.

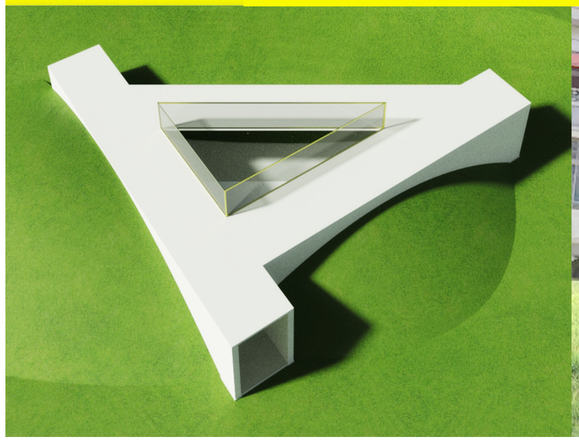
Through time, concert might crack, which will give a more friendly environment for those plants and moss to grow on, to provides shelter for insects.



A research article on front psychology by Jessica Nguyen from the Queensland University of Technology suggests that nature-based images and sounds are very effective in reducing the feeling of anxiety. The site also provides more opportunities to collaborate with organizations such as the Tree Project and urban forest strategies. Develop a continuous program for visitors to plant local trees and plants on the site. Support and perhaps raise the acknowledgment of the importance of the environment in the Melbourne region. These will also allow the site to grow and continually evolve with the city and, most importantly, with the people, with us.



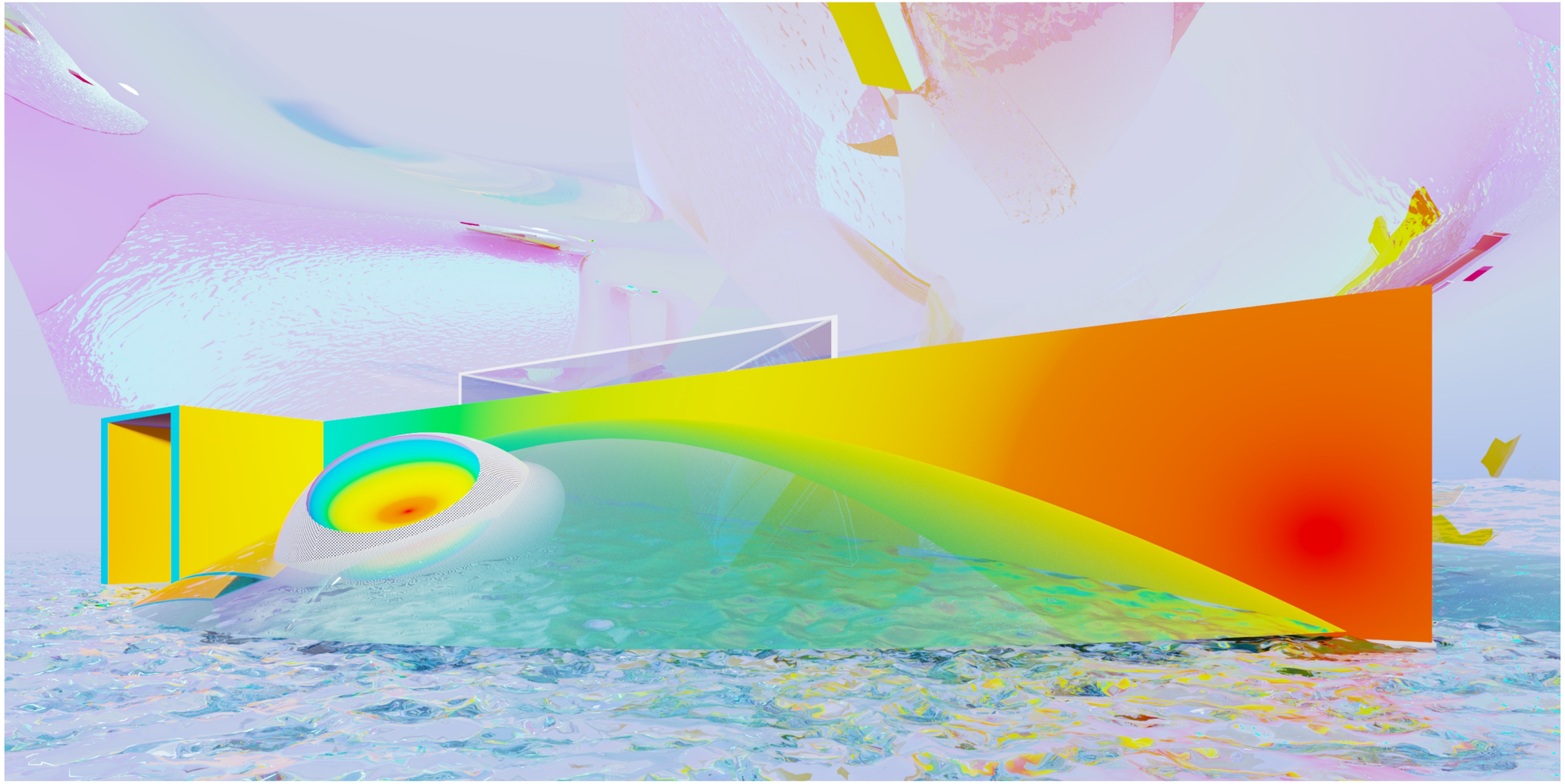
From 2025



The experience of the natural environment will help to reduce our anxiety level. Here, we will introduce another stakeholder, Brainpark, from Monash University, focusing on using the non-medicine method and digital technology, such as VR, on helping those who experience OCD (obsessive-compulsive disorder), focusing on anxiety and depression. The feature of the digital space will also allow us to express ourselves, to be the person we want to be while hiding in the crowd.

We can also collaborate with the Melbourne Museum and Melbourne Zoo, using VR and AR.
we can place those animals that were living in the Melbourne region back to the site and educate ourselves while interacting with them, which will strengthen the experience as a whole. These animals might come back with us, in the future.

These supportive aspects will also reflect in the digital space.



The project will continually develop through time, and it is flexible, we will have a stronger, lighter VR device, better engines for creating digital space, faster internet, everything, but Afterall trees that we planted, our legacy will stay here, with us.

The site is alive; it will grow with us and will always be with us.

Overall, Guiding Possibility Overlay(ing) is intended to highlight the supportive aspect of interactive digital experiences in conjunction with 'real' life and to make it accessible to the public, to us while seeking potentials and new aspects in the field of interior design.