



Additional modular space in 2024



The church bell was taken down in 1970.

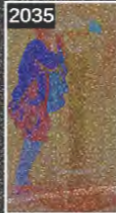


After being restored in 1941, the church remained as it was.

Stairs added in 2024



INTERIOR AND SPATIAL DESIGN PORTFOLIO



I see the human desire for historic preservation.

WENHAO YANG
COLIN PRIEST
23003618

PROJECT INTRODUCTION

My project focuses on the renovation of St. Dunstan's Church in London, a church that has seen many centuries of history through the Great Fire of London in 1666 and the bombing of the Second World War in 1941. Currently, the church has been reduced to a century-old ruin. In unit1 and unit2 of the research phase, I explored in depth material memory and the experimental application of discarded materials, laying the methodological foundation for future renovation projects.

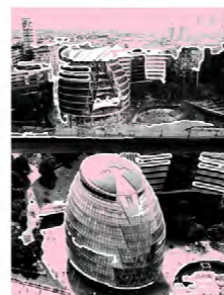
Moving into UNIT 3, I began to conduct modular space design experiments. These experiments aim to demonstrate how temporary spatial structures can enhance architectural sustainability and imbue places with spiritual and heritage values, thereby evoking collective memory and national identity. My research is revolving around these concepts with a view to providing innovative solutions for the renovation of St. Dunstan's Church.

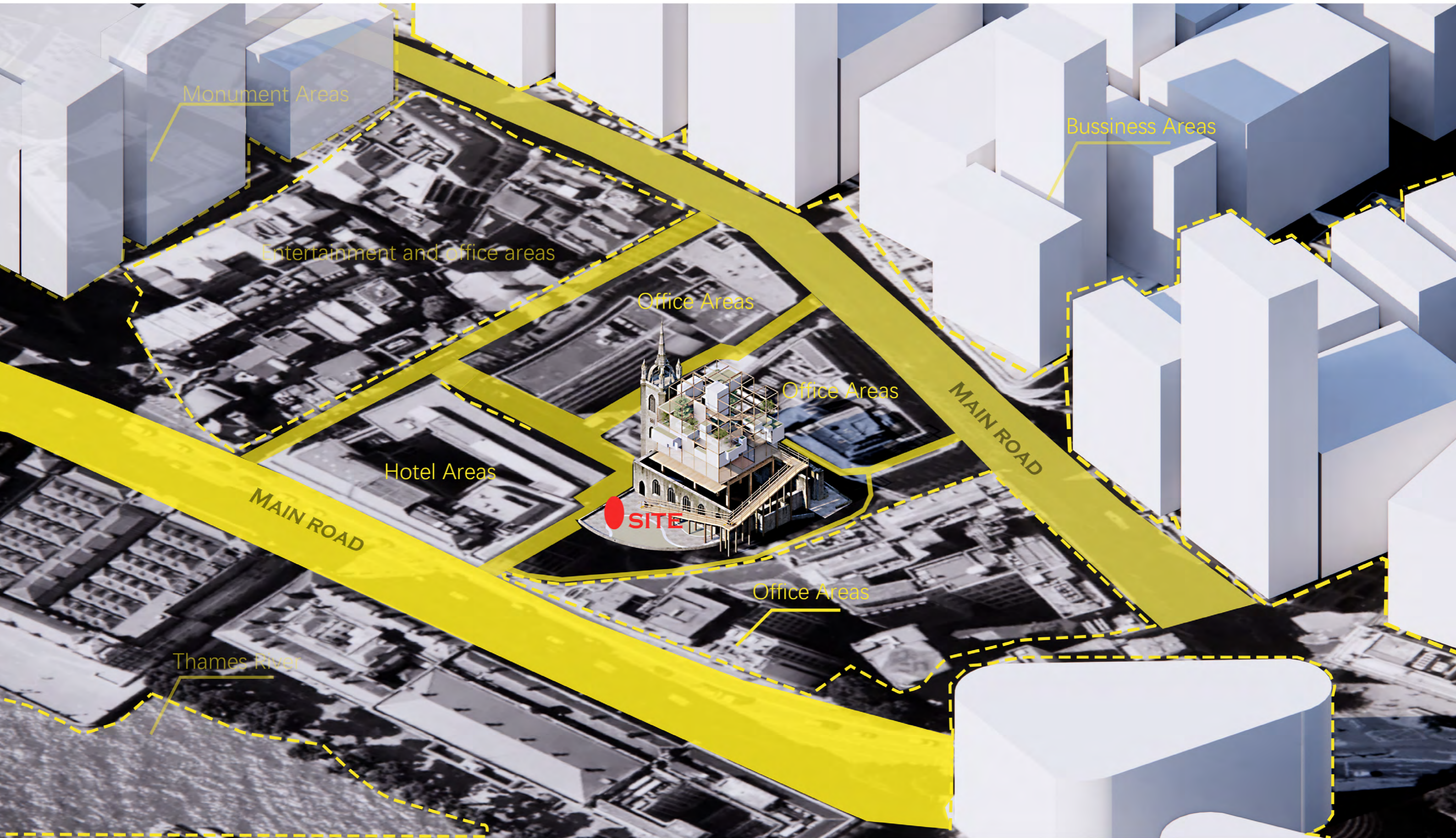




NEW AND OLD

Through my research, St Dunstan's Church is located in the centre of London, it has witnessed the history of London's development from the old to the new, and in the reconstruction of the building, I will also incorporate new materials into the old ruins to respond to the intervention of the abandoned church in today's surrounding modern city.





Not surprisingly, the church is surrounded by office buildings, a noisy environment with no green space or recreation.

BASIC HISTORY

1100—1666
The Original Church



1668—1671
Repair



Burnt
1666



Bombed
1941



1967—2023 (Today)
Church turned into a garden



Early pictures of the church



Photo: David Cawley collection



Photo: ASCY collection



Following the blitz, the bells lay forlornly at the base of the ruined tower. The metal was saved and earmarked for a new ring of bells to be cast in Loughborough. This picture was taken in July, 1941.
Photo: David Cawley collection



Floodlit in 1930

Photo: David Cawley collection



Photo: ASCY collection



Photo: John Pladdys collection



Photo: ASCY collection



The church in 1910.

Photo: Spitalfields Life



The church in 1910.

Photo: Spitalfields Life



The church in 1911

Photo: Spitalfields Life



The interior of the church prior to destruction in the War. Engraving

Photo: John Pladdys collection



Photo: John Pladdys collection



Photo: ASCY collection

The ruins of the church during and after the War



On 10th May, 1941, the church was destroyed by bombs leaving only a shell. Fortunately the tower and spire survived, although there was structural damage and the bells were damaged.

Photo: John Pladdys collection



The spire was taken down and rebuilt as part of the renovation of the church. This unusual picture, taken in 1950, is of the church without its celebrated spire.

Photo: David Cawley collection.



Photo: John Pladdys collection



The tower and spire in scaffolding in 1949. You can see St Magnus the Martyr and the Monument in the background.

Photo: John Pladdys collection.



While 5 of the bells were saved, the treble, 5th and tenor were smashed up.

Photo: David Cawley, 1970



Photo: John Pladdys collection



New York Bureau: "Because many of the City's churches remain filled with debris and buried treasures as municipal demolition workers must concentrate on business and residential bombed areas, the Revd Dr Frederick C Oliver, of the church of St Dunstan-in-

Photo: John Pladdys, 7 May 1941

Through the records, we can clearly observe the state of the church after the Second World War. The spire and tower structure were seriously damaged, the exposed steel bars, the broken concrete, and the bells that were blown off can feel the heavy blow of the church brought by the war in every detail.



The bombed out church as it appeared in 1949.

Photo: David Cawley collection



Following the blitz, the bells lay forlornly at the base of the ruined tower. The metal was saved and earmarked for a new ring of bells to be cast in Loughborough. This picture was taken in July, 1941.

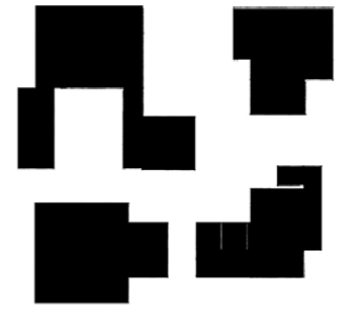
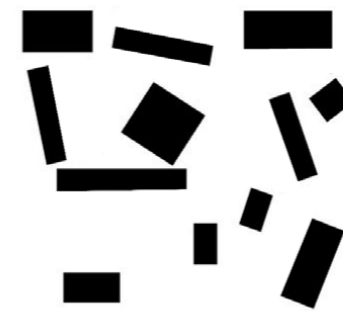
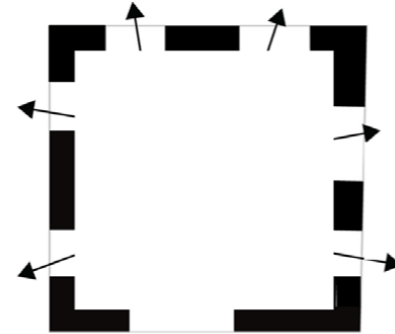
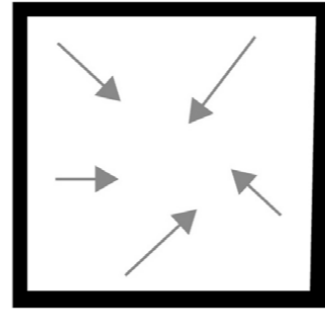
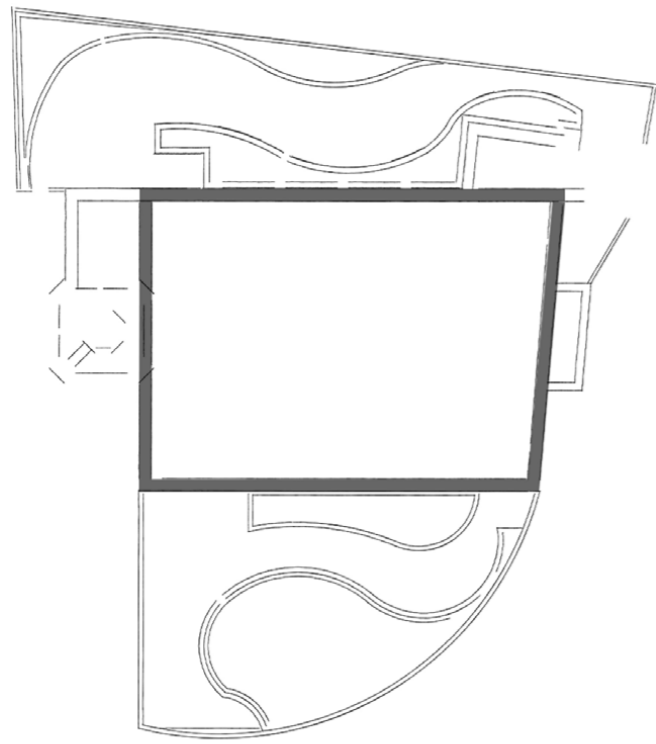
Photo: David Cawley collection



New York Bureau: "In the bomb-scarred ruins of the church of St Dunstan-in-the-East, Idol Lane, London, services are held as part of the National Day of Prayer."

Photo: John Pladdys, 9 Aug 1942

At the end of the Second World War, the bodies of the martyrs were buried in churches. On the National Day of Prayer, a service is held in the church to honour the memory of the dead and the bombed-out buildings, and St Dunstan's carries these heavy and memorable memories.



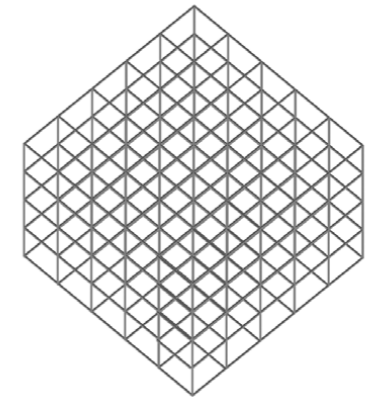
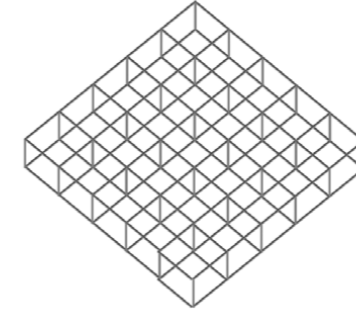
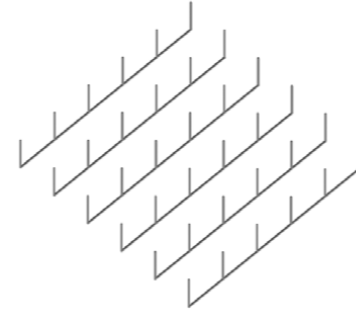
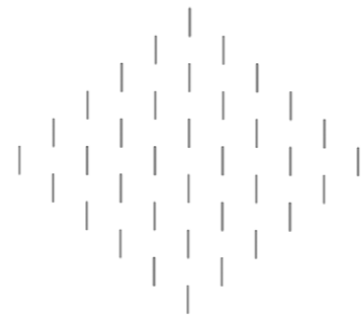
SOURCE OF INSPIRATION

Extraction of wall features

interlace and break

Getting the shards

reorganisation



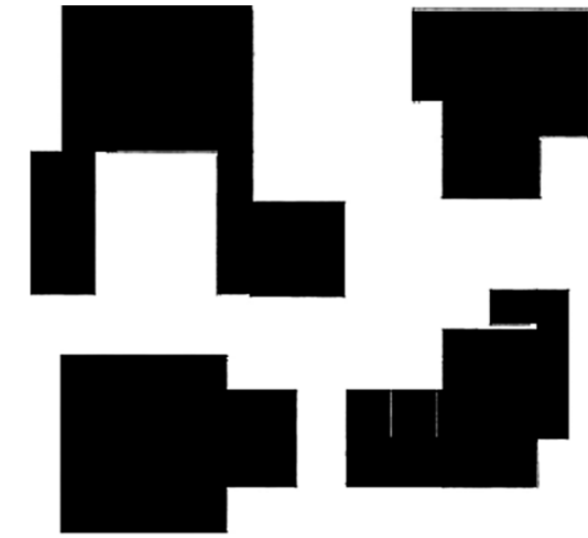
Extraction of spire features

structure

horizontal expansion

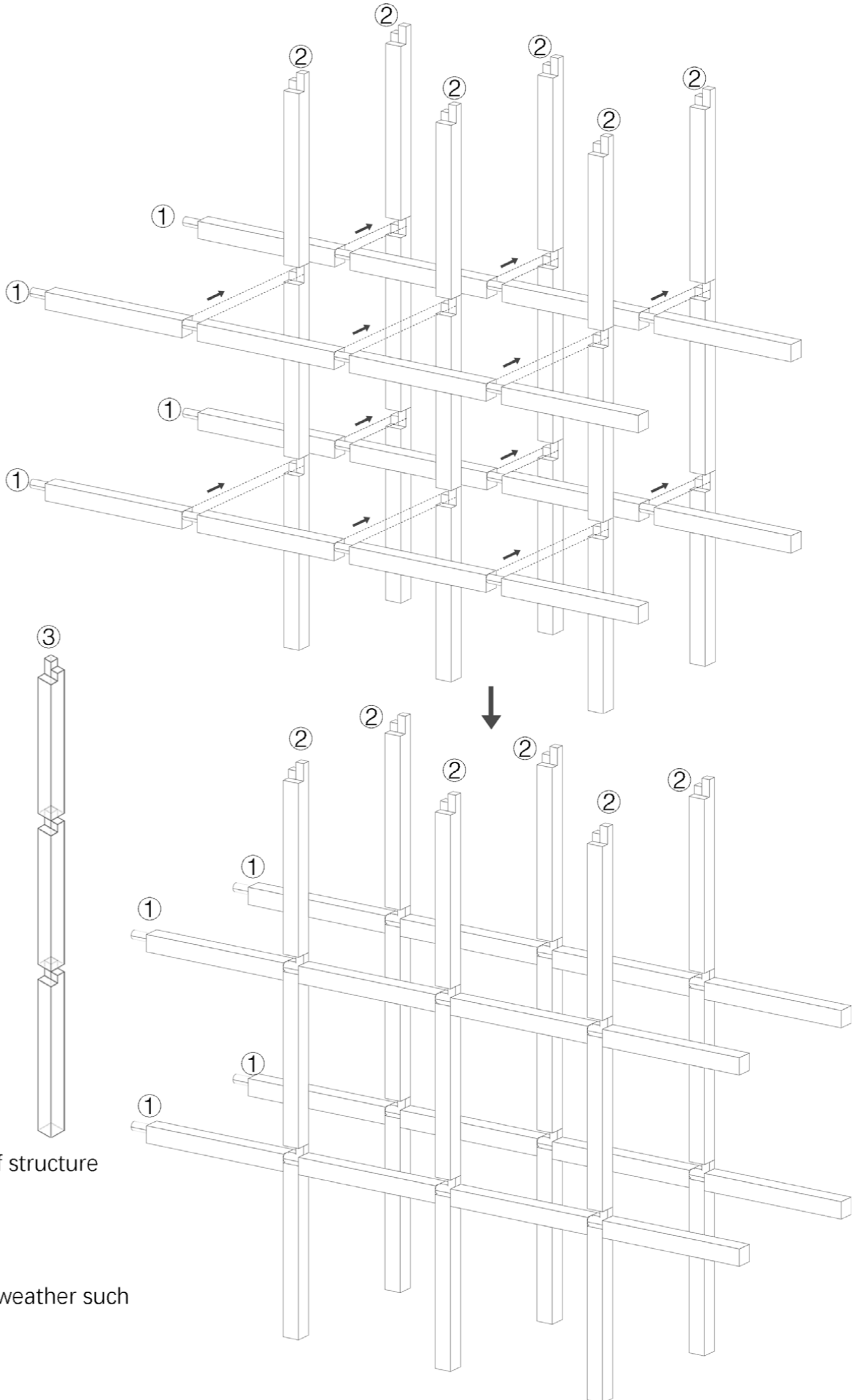
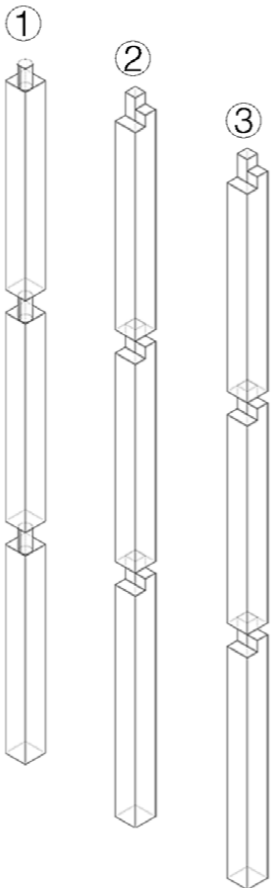
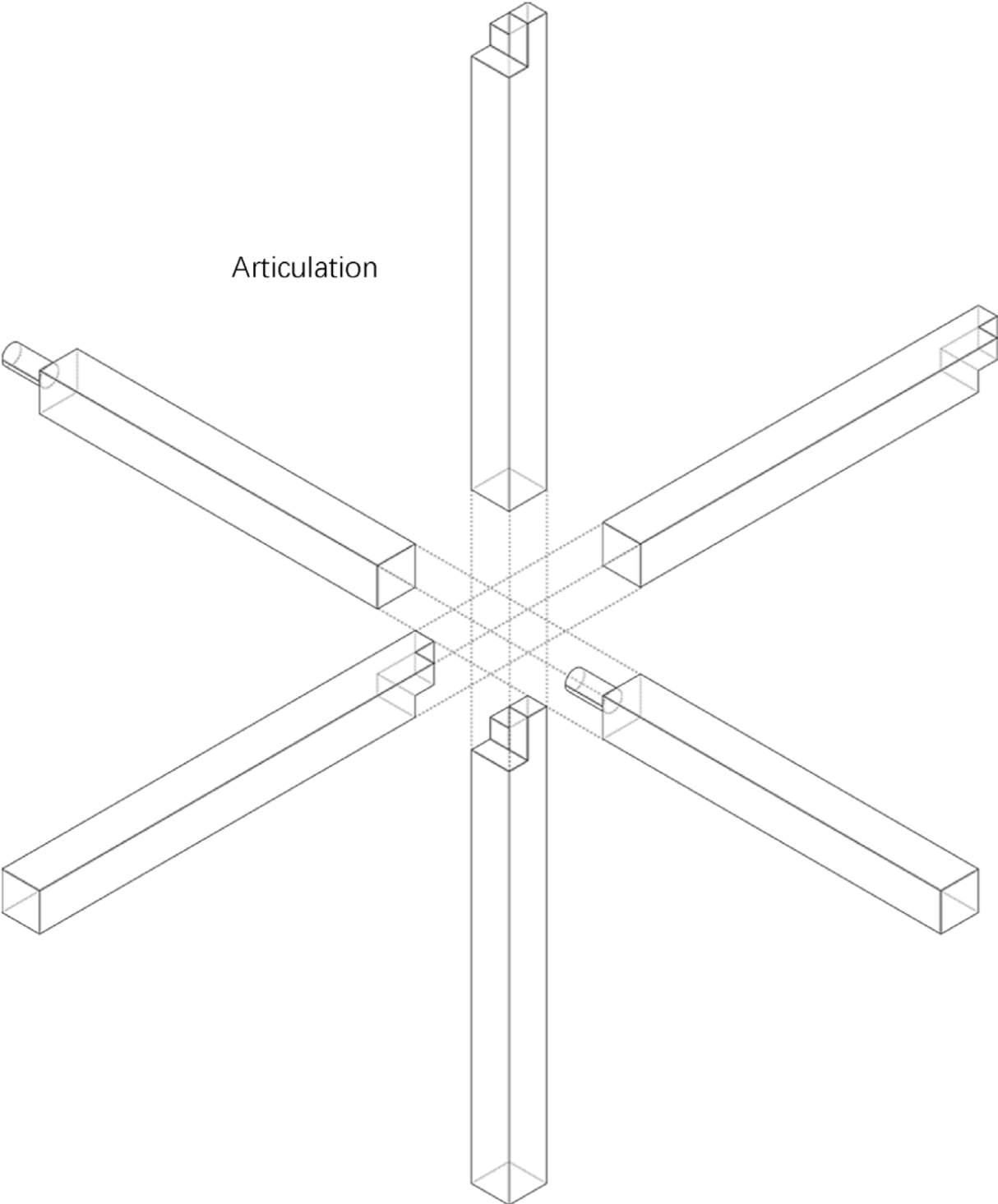
space formation

continuous iteration

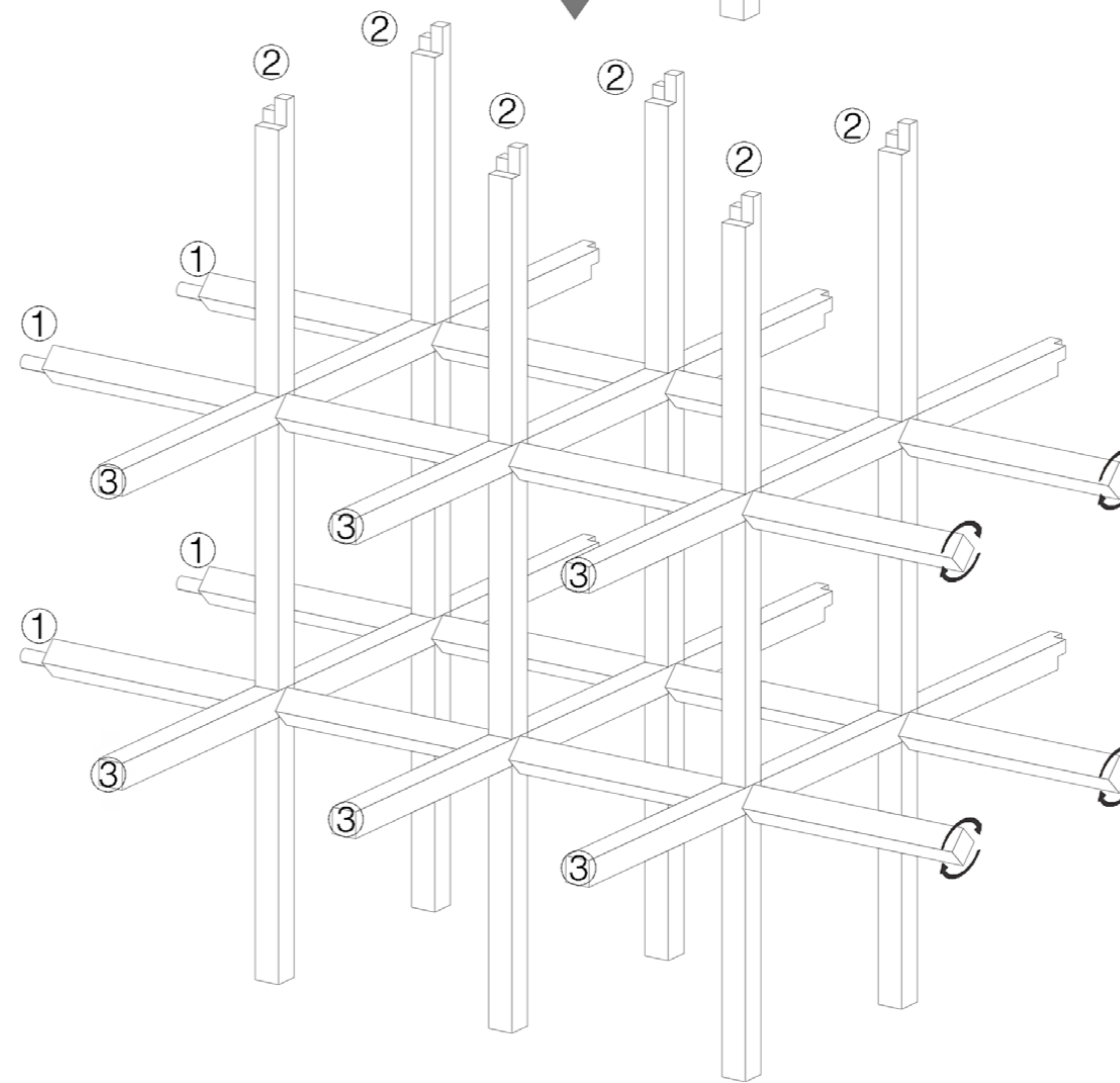
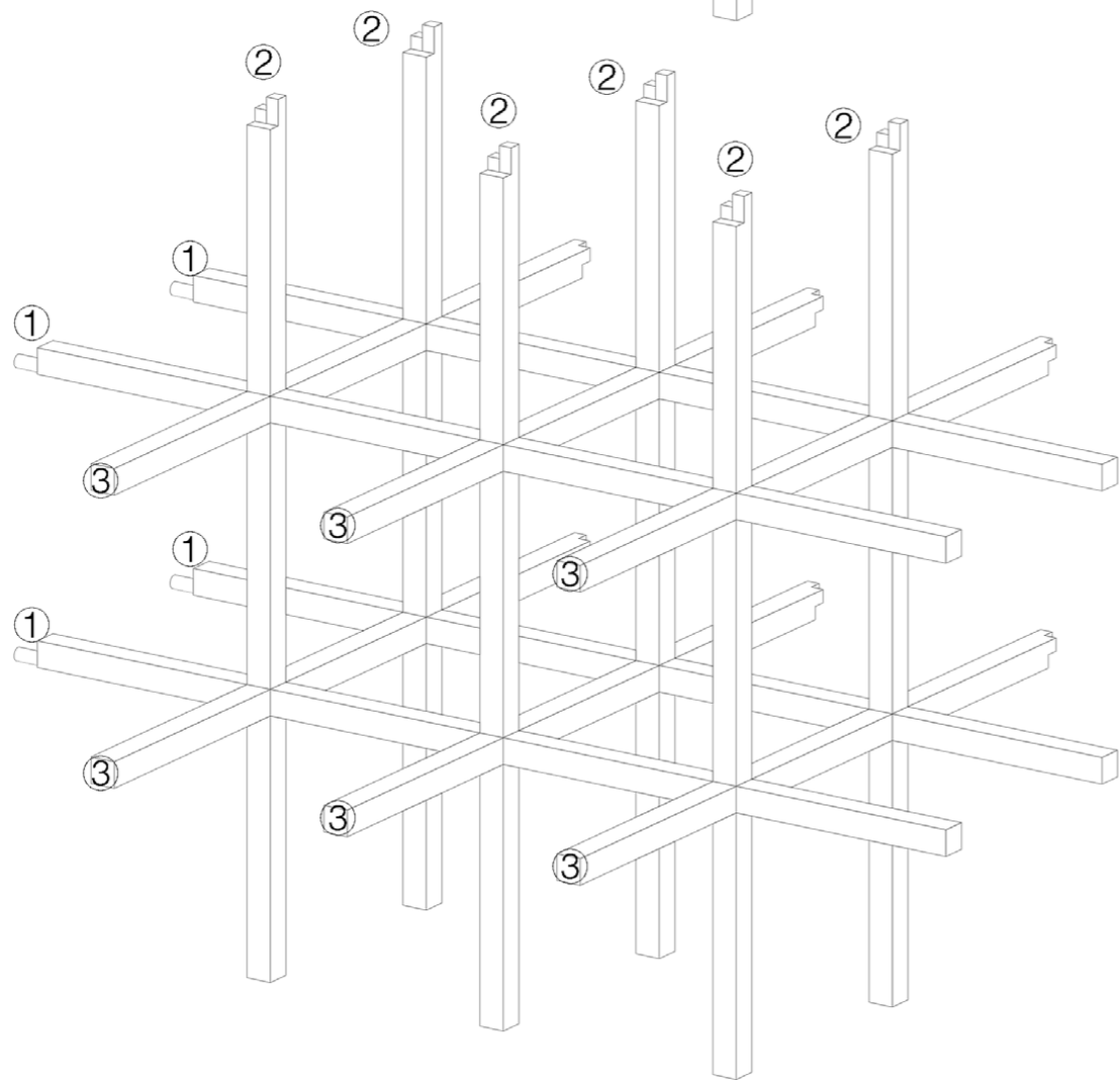
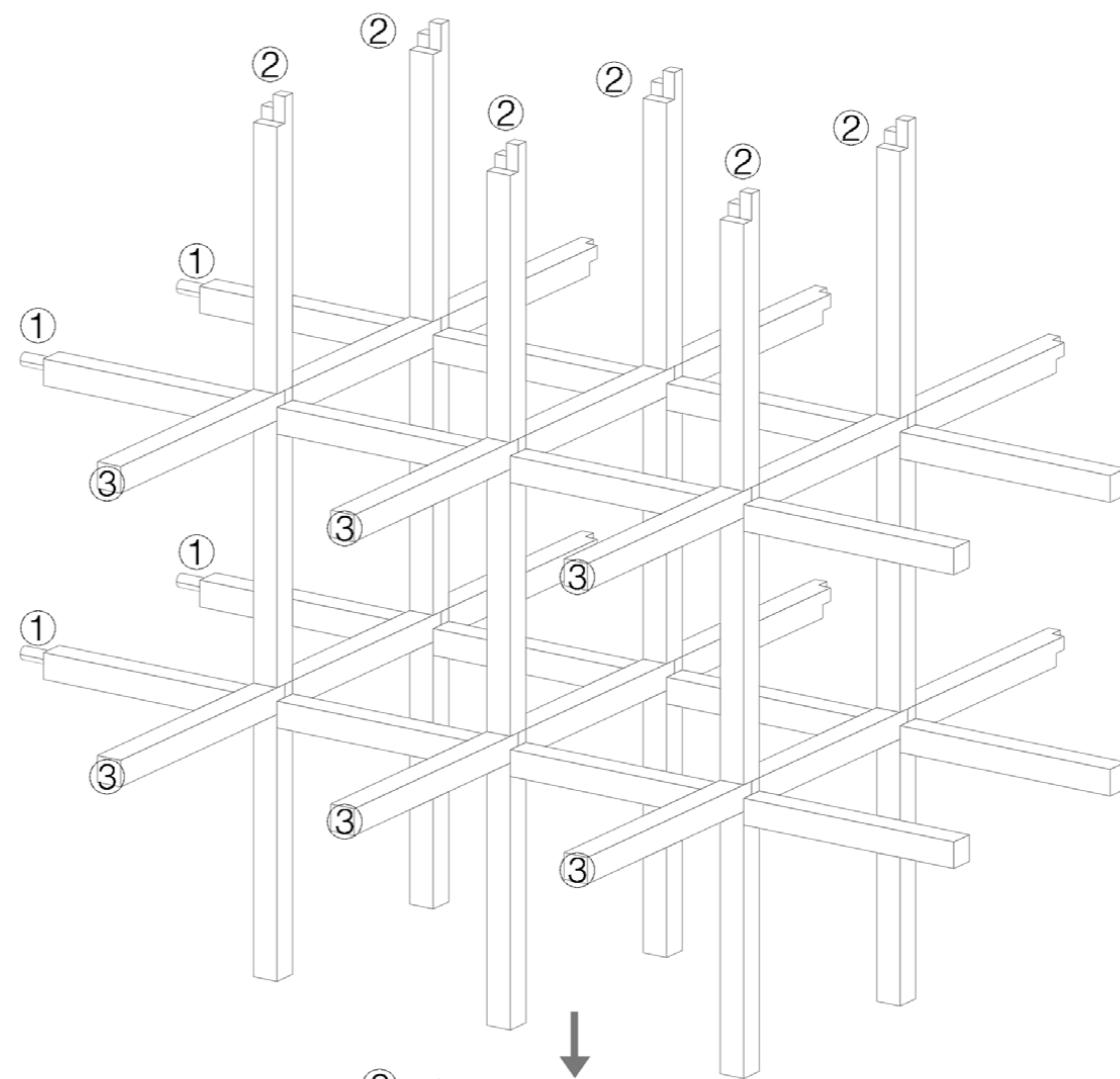
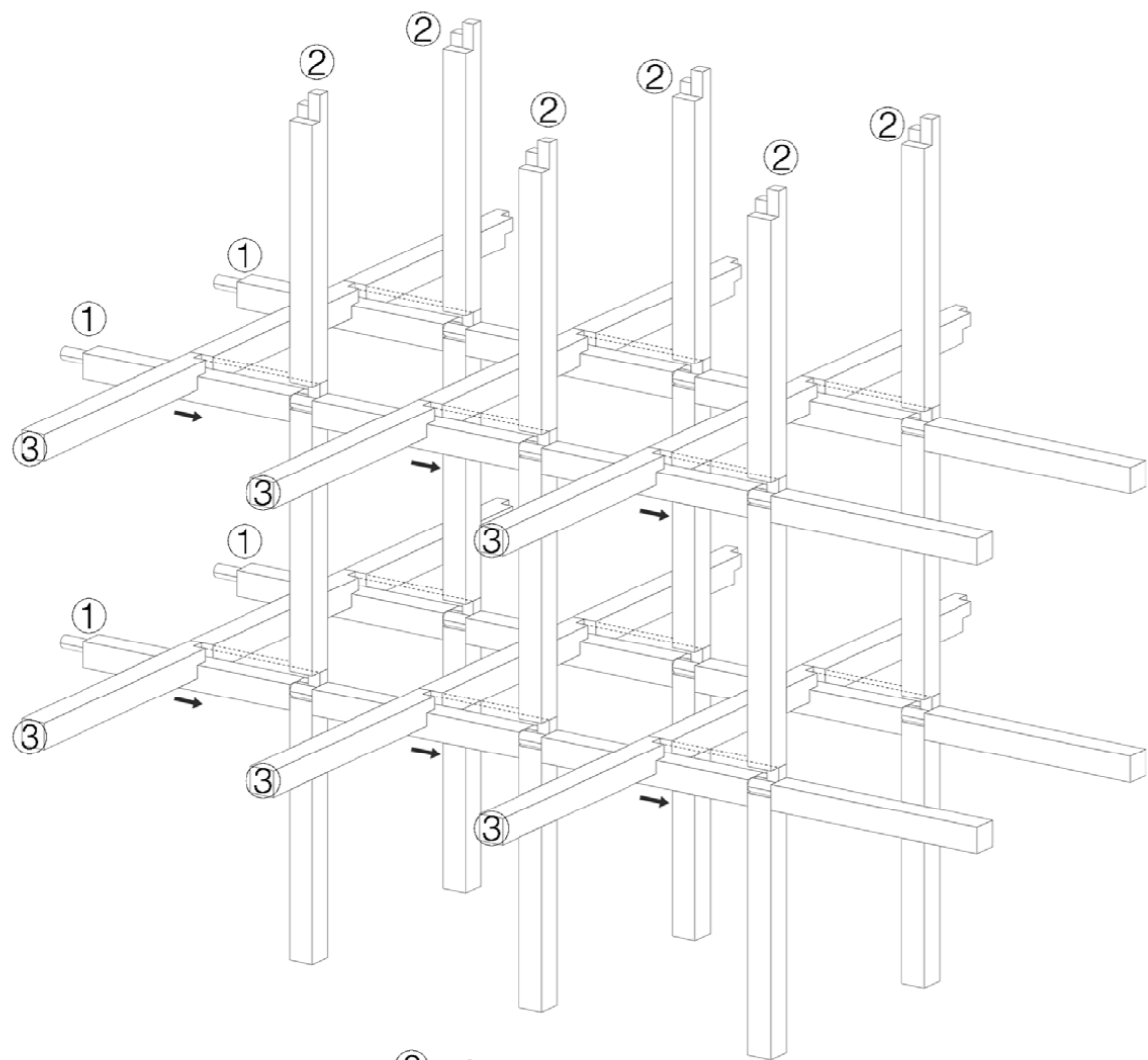


My inspiration comes from this church architecture. I extracted the shapes of the church walls and then split and reorganised these elements to create a modular space, which will be used as my functional area, and this also echoes the features of a dense and crowded london city. In addition, I borrowed the arrangement of the spires of the church. By replicating both horizontally and vertically, the structure is built for the space.

TIMBER STRUCTURE ERECTION METHOD

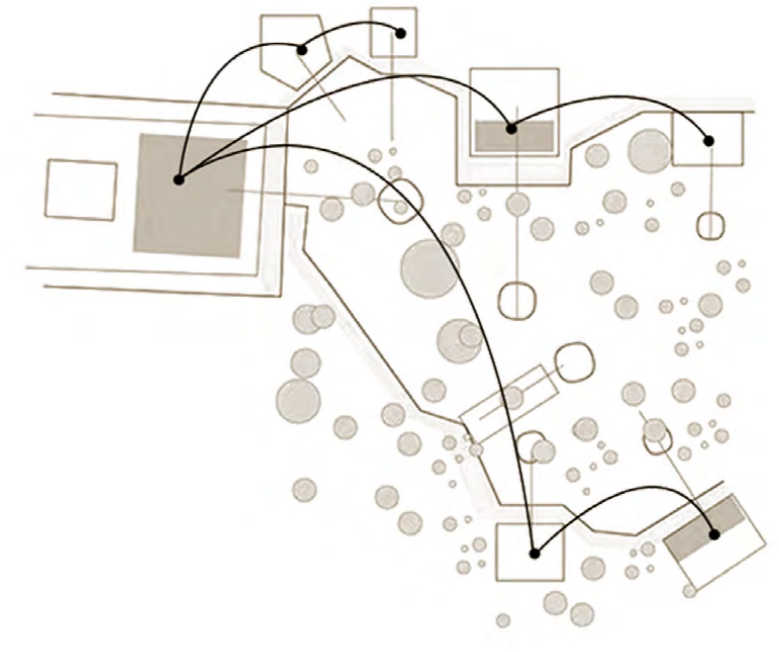
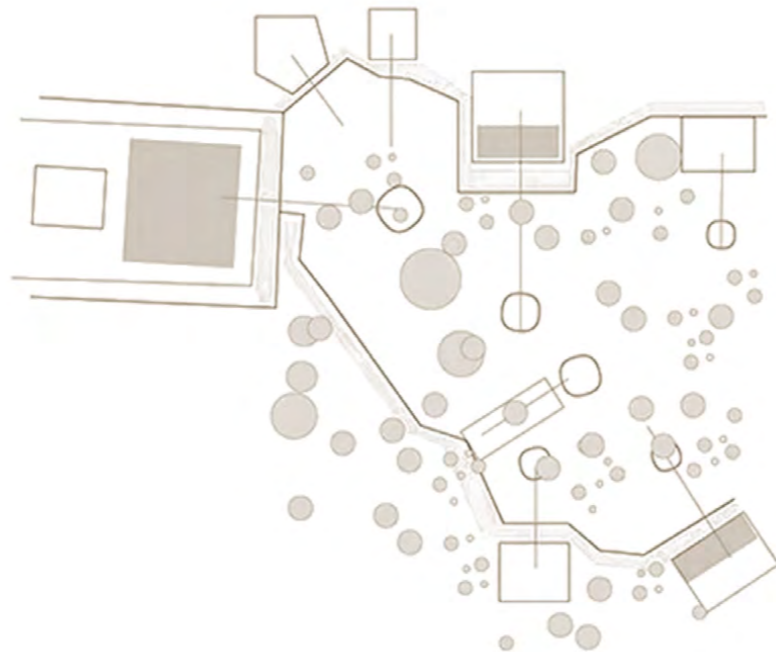


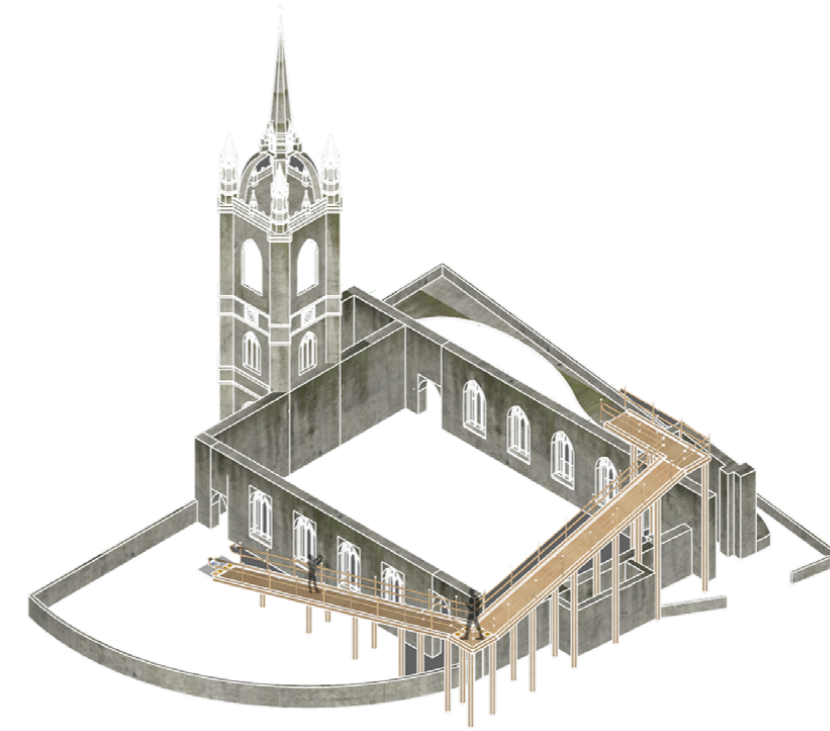
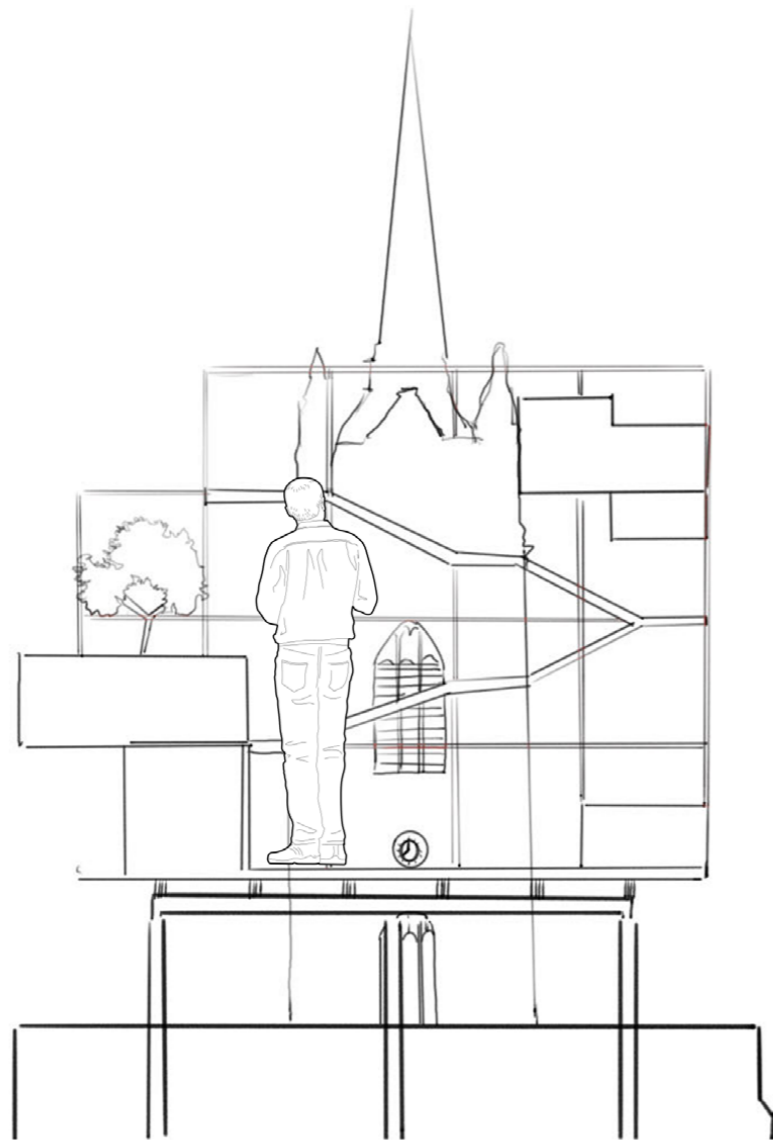
The mortise and tenon construction provides stability and is able to withstand London's harsh weather such as winds, rainstorms and even earthquakes.





'CHANGING SCENERY WITH EACH STEP'

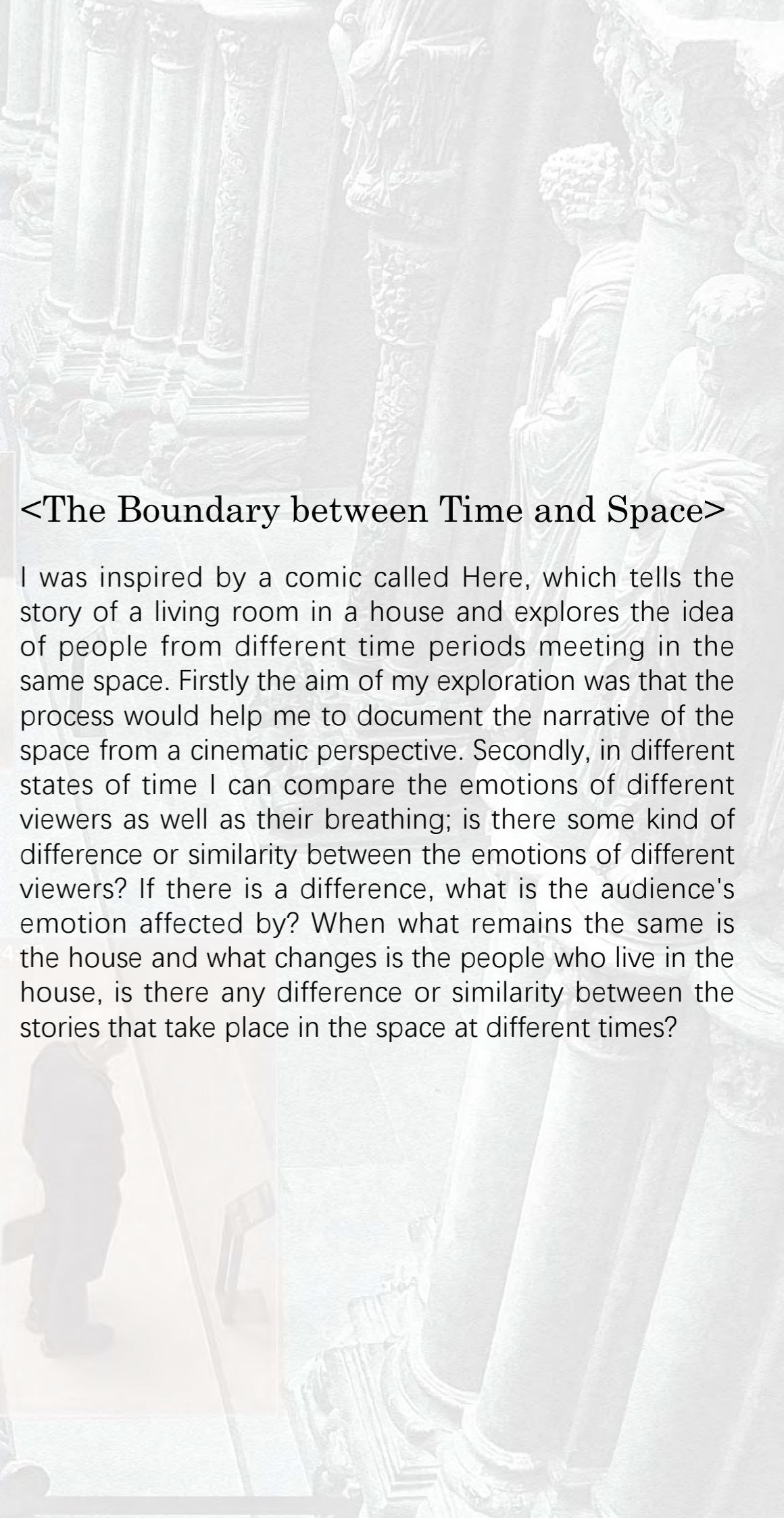




CHANGE SCENERY WITH EVERY STEP

In order to allow people to see the remains of the church from different perspectives, I designed the flow of the space, which is based on the Chinese concept of 'changing views with each step', where I expect people to see different views with each step they take.





<The Boundary between Time and Space>

I was inspired by a comic called Here, which tells the story of a living room in a house and explores the idea of people from different time periods meeting in the same space. Firstly the aim of my exploration was that the process would help me to document the narrative of the space from a cinematic perspective. Secondly, in different states of time I can compare the emotions of different viewers as well as their breathing; is there some kind of difference or similarity between the emotions of different viewers? If there is a difference, what is the audience's emotion affected by? When what remains the same is the house and what changes is the people who live in the house, is there any difference or similarity between the stories that take place in the space at different times?





1910

2024

2024
NEW

1930
MAINTAINING RETENTION

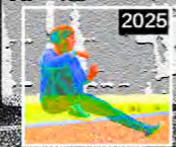


ST. DUNSTON IN THE EAST,
ST. CHRISTOPHER WREN.





An unforgettable perspective on history



Seeing history makes me think and imagine.



It survived the World War II blitz in 1941 and is being restored in July.



Frames left behind after the Great Fire of London



Clocks replaced in 1945





Additional modular space in 2024



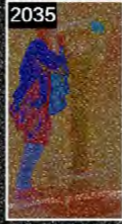
The church bell was taken down in 1970.



After being restored in 1941, the church remained as it was.

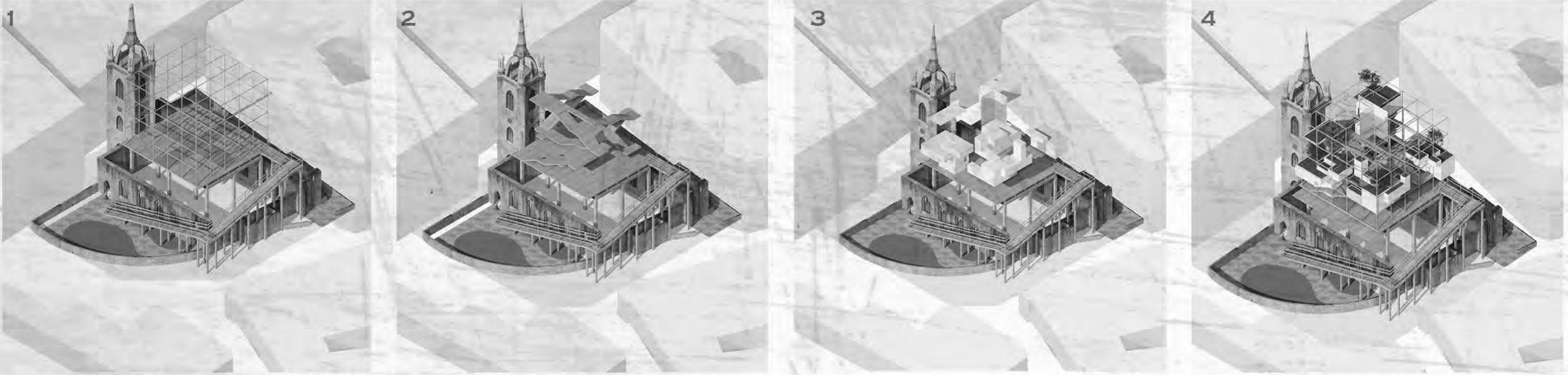


Stairs added in 2024



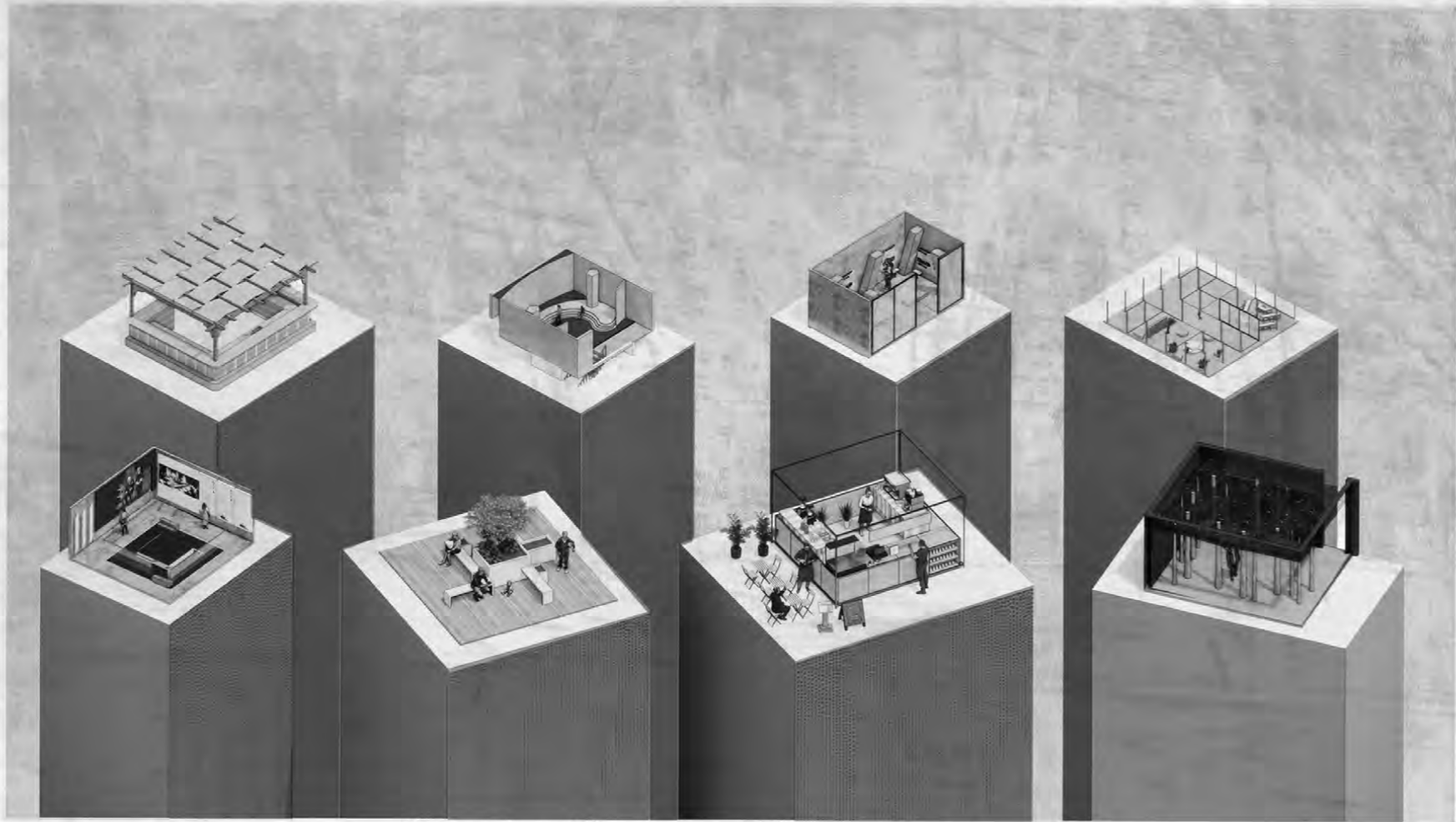
I see the human desire for historic preservation.

BLOCK GENERATION



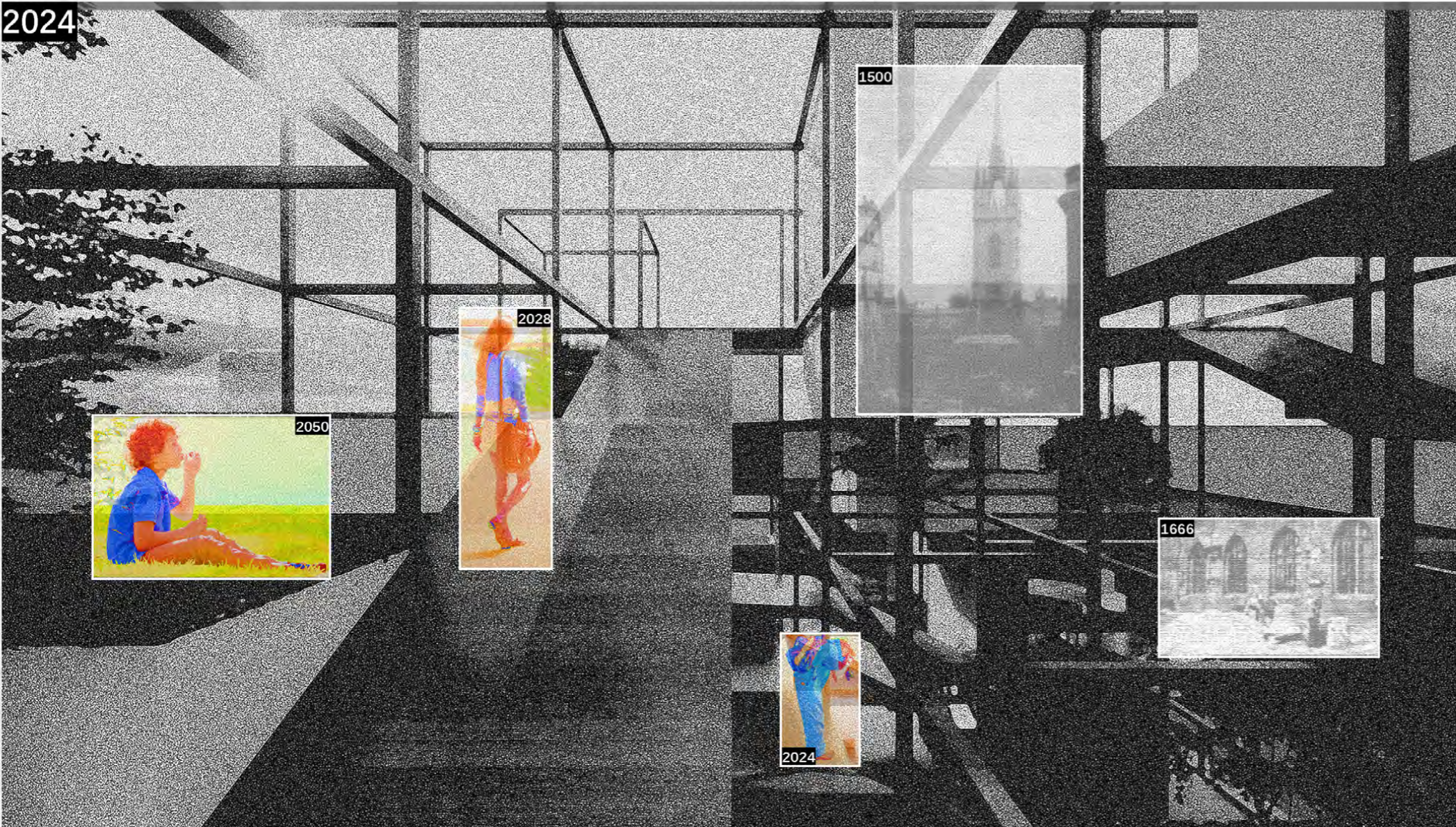
CONFLUENCE OF MEMORIES

My thoughts went back to the UNIT 1 research, that St Dunstan's Church exists in the past and the present, and that each location tells of times and people, of forgetting and love. One day people come to the place where today meets yesterday, or where today meets ten years ago. Different people come and go, and go and come again. The new and the old are all in the same place, and those emotions, breaths, memories and touches travel back in time. The thoughts are thousands of miles away as you step on the ground beneath your feet.

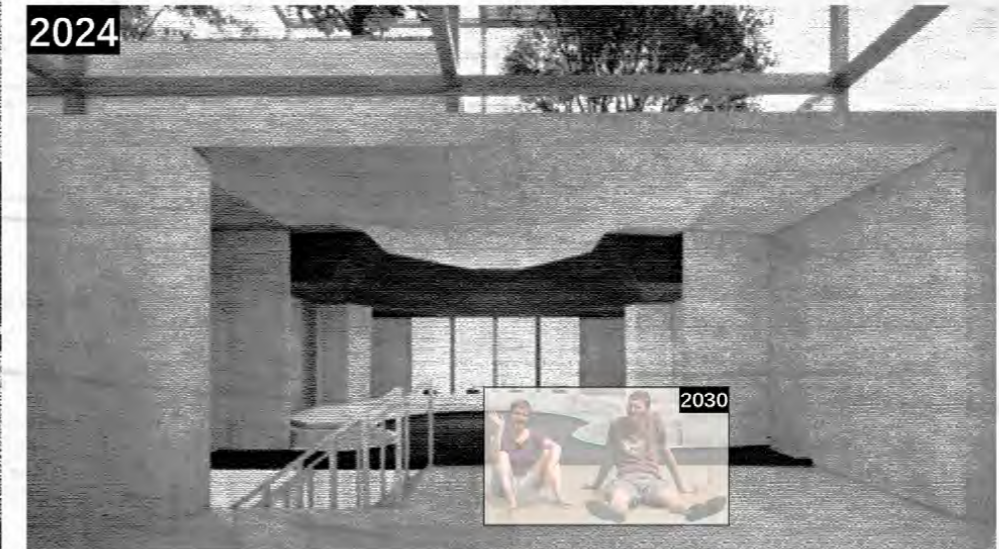


ACTIVITY FUNCTION SHOWCASE

Through the records, we can clearly see the condition of the church after the Second World War. The structure of the spire and tower was severely damaged, and the heavy blow of the war on the church could be felt everywhere in the form of exposed steel, broken concrete, and blown-off bells. In contrast to this is the church space that has been brought back to life, and I decided to explore the possibilities of what happens to people at different times in the same scene, and how the emotions of the audience located in the same scene are infected.



Exhibition Hall 1



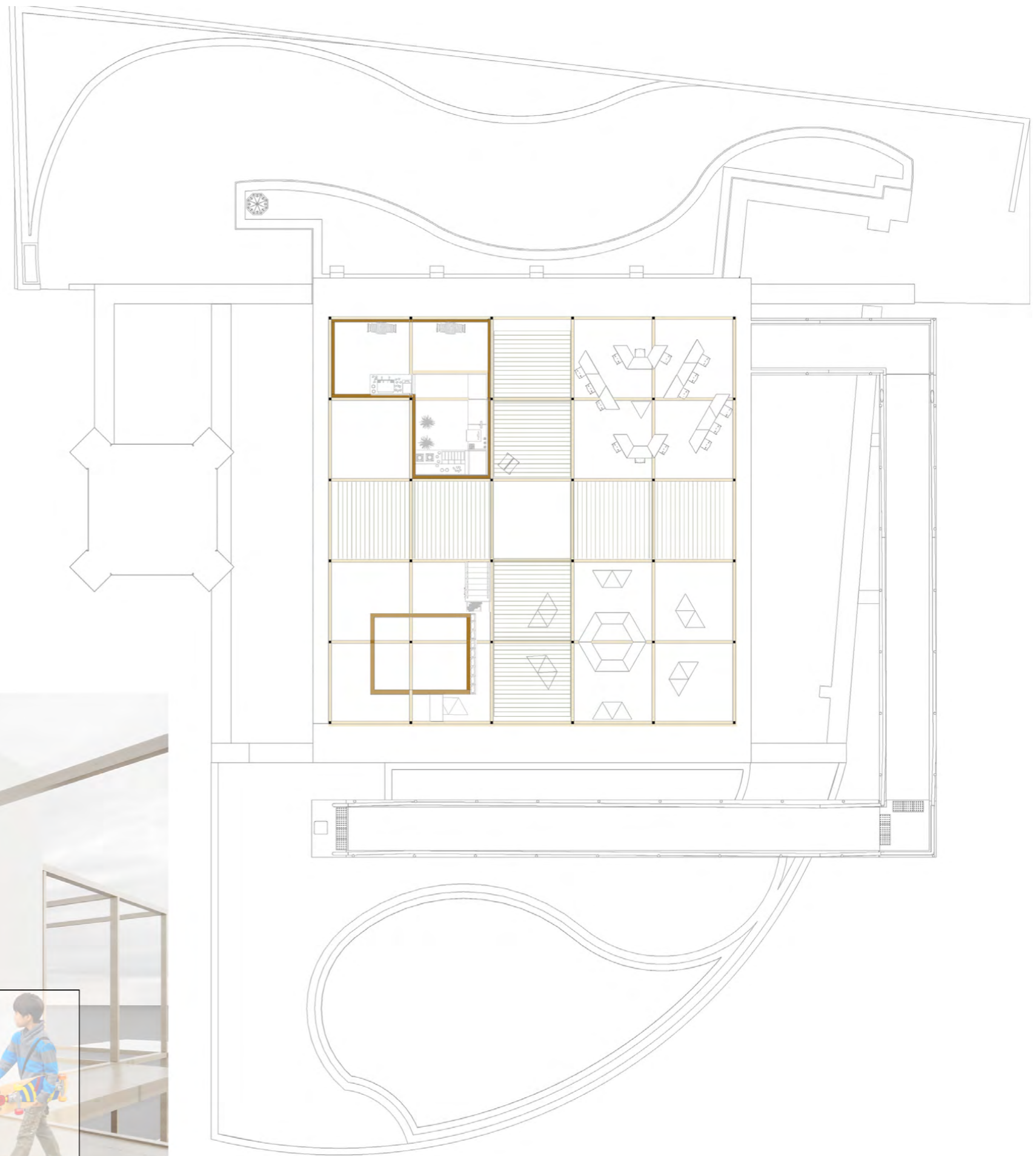
Exhibition Hall 2



SECTION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

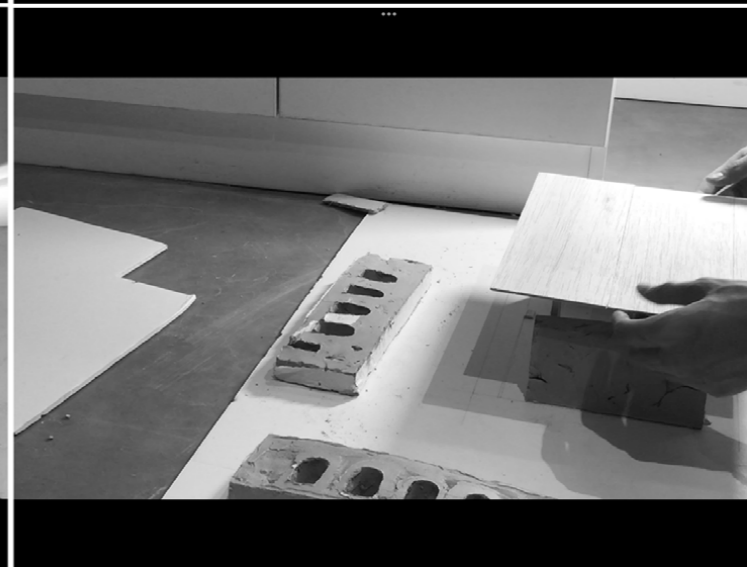
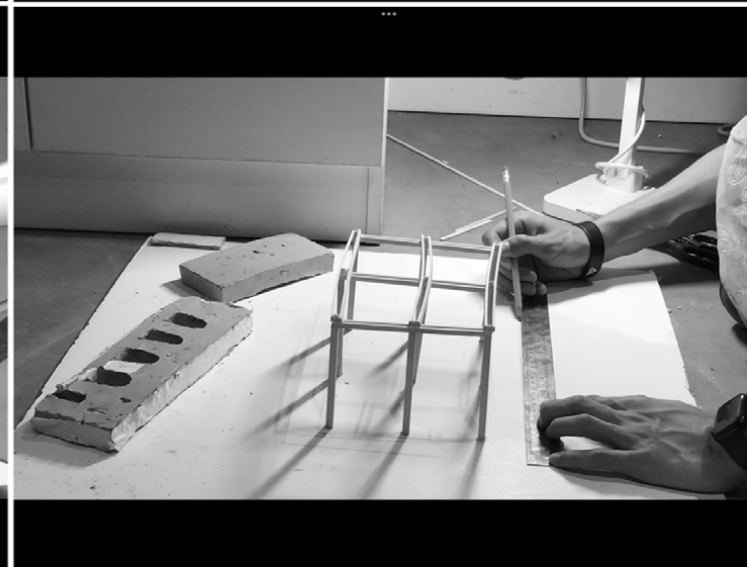
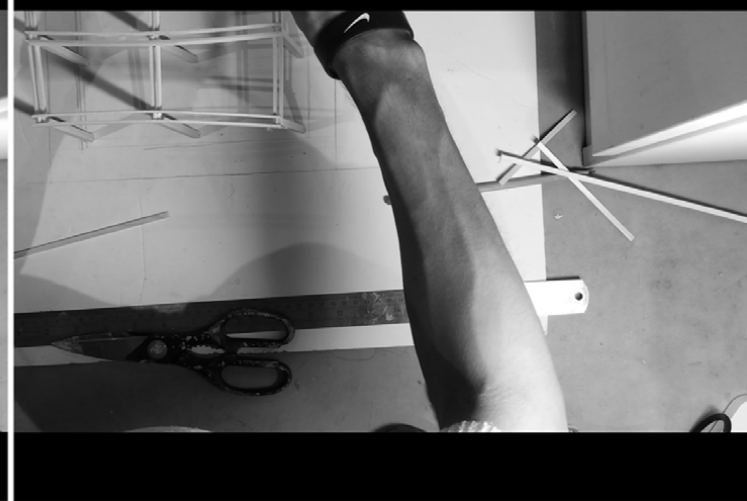


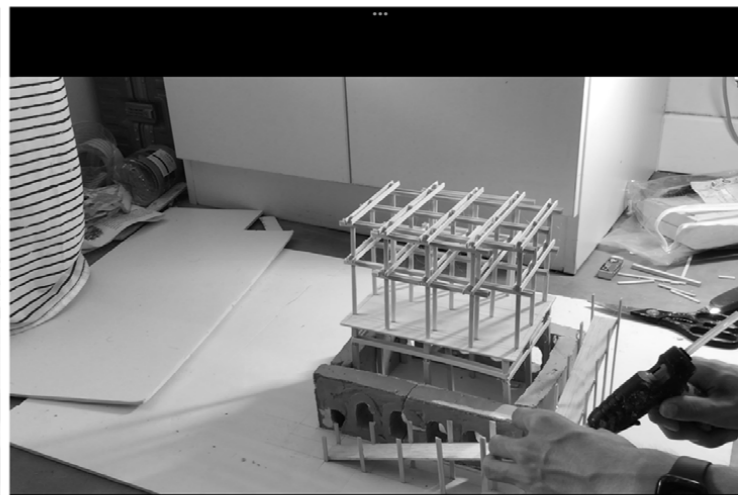
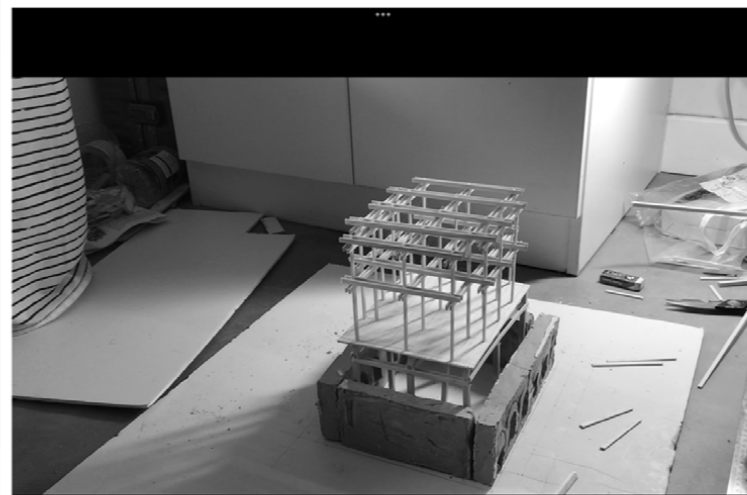
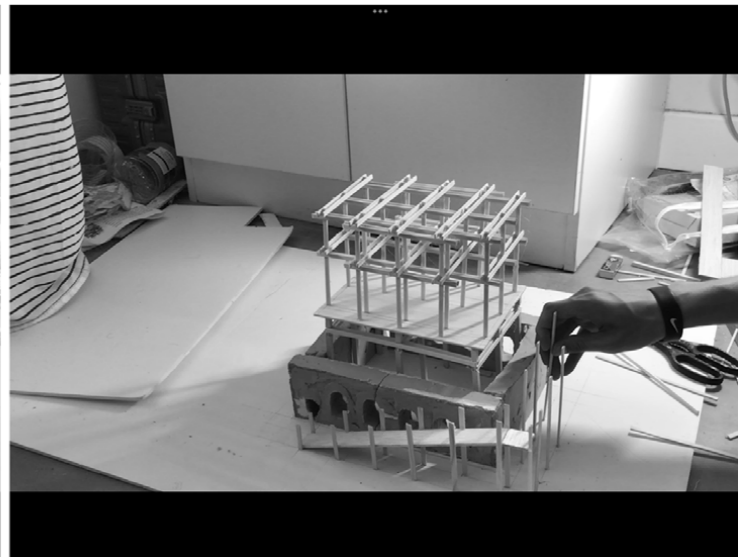
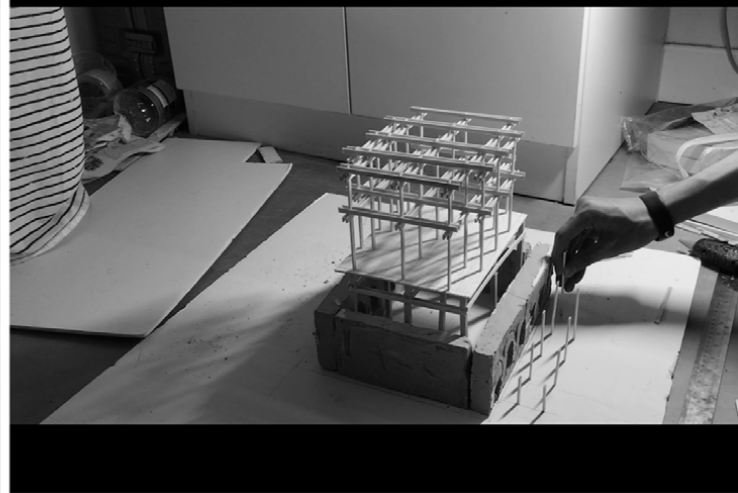
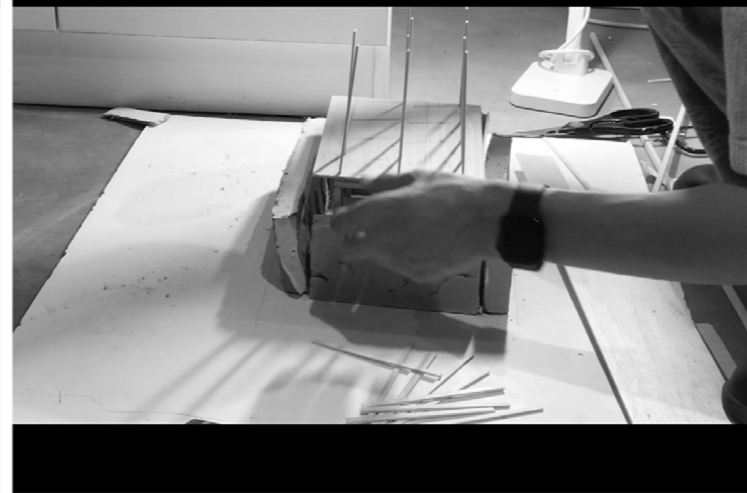
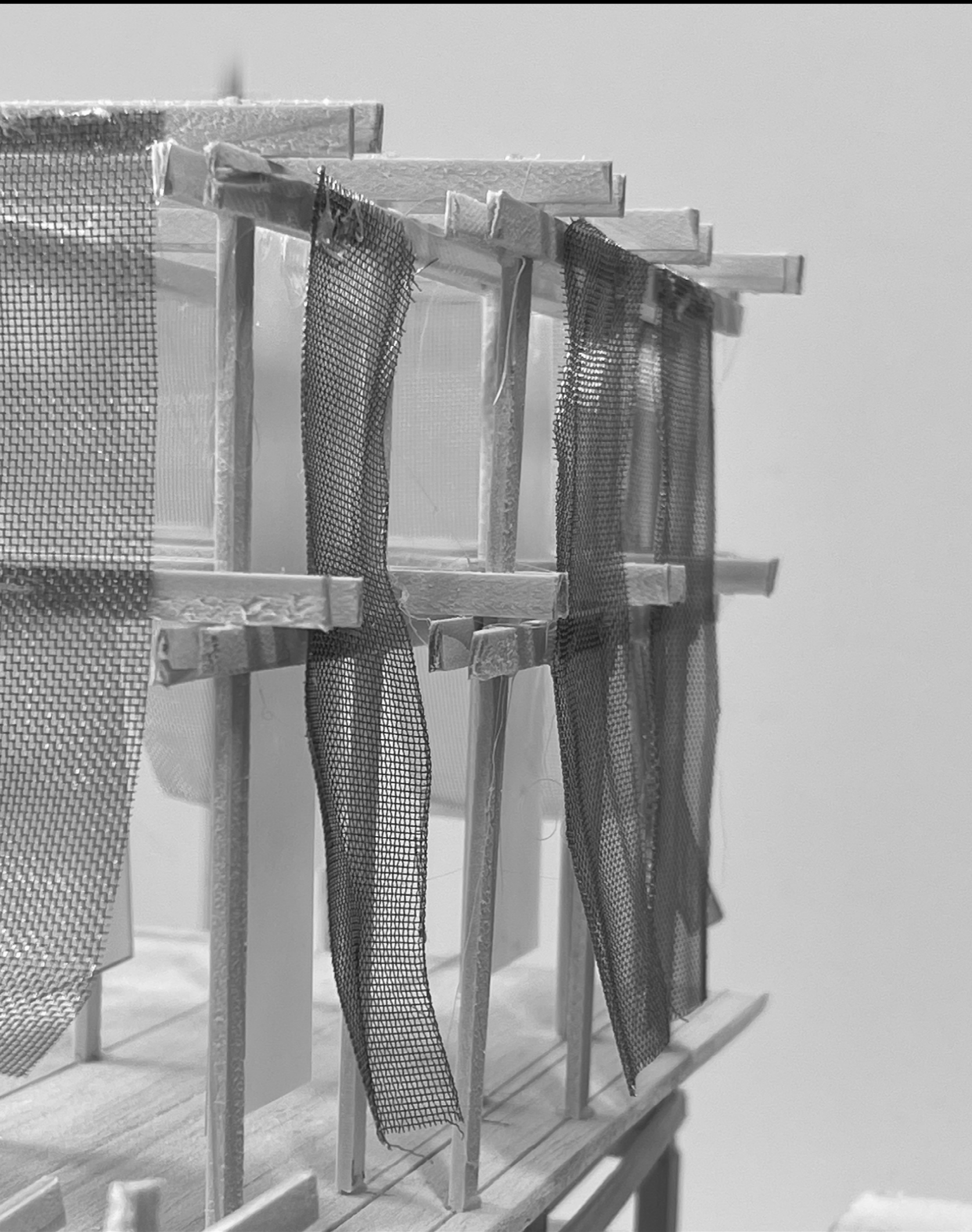
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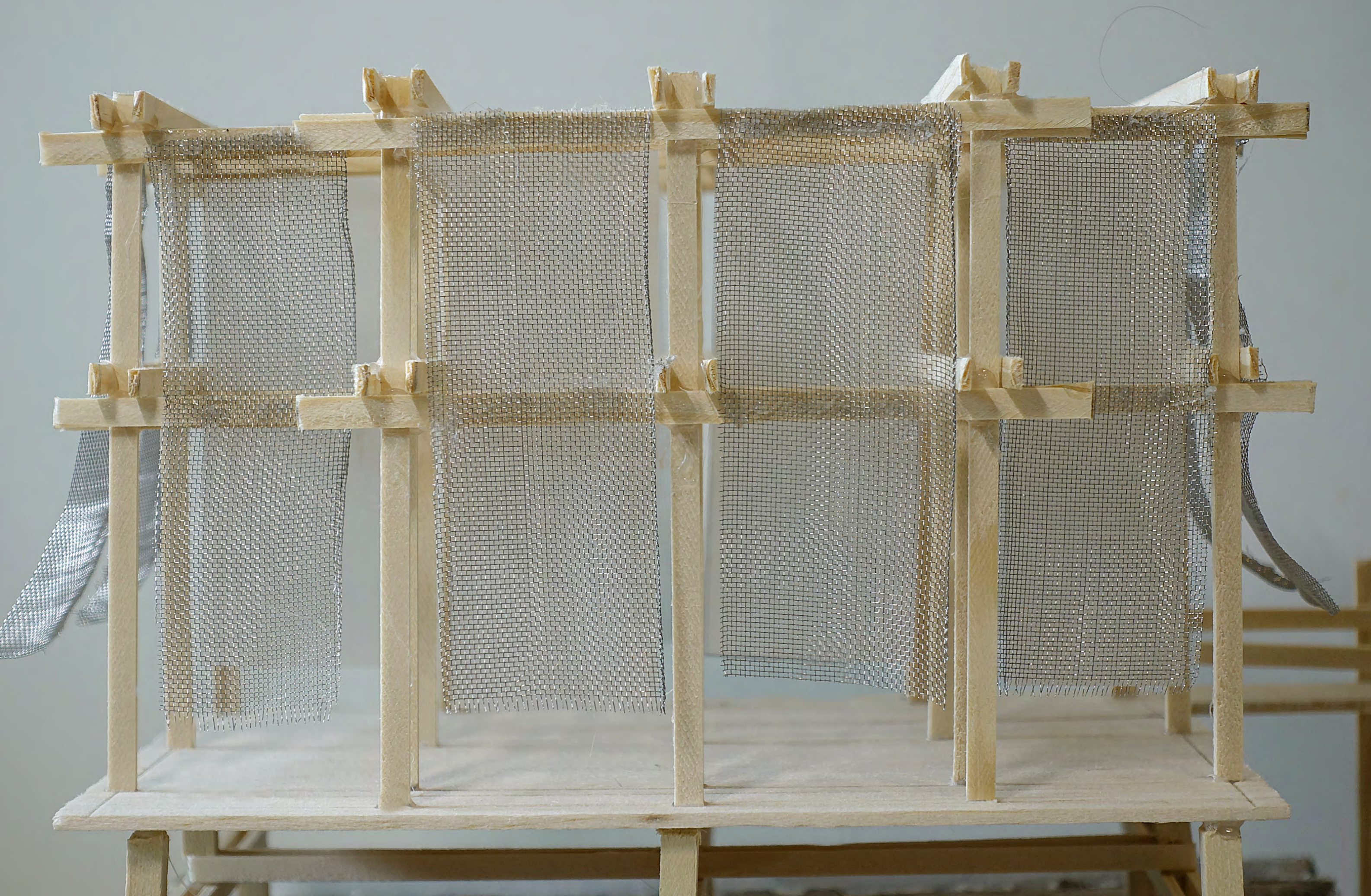


MODELLING EXPERIMENTS
- BASED ON INTERVIEWS

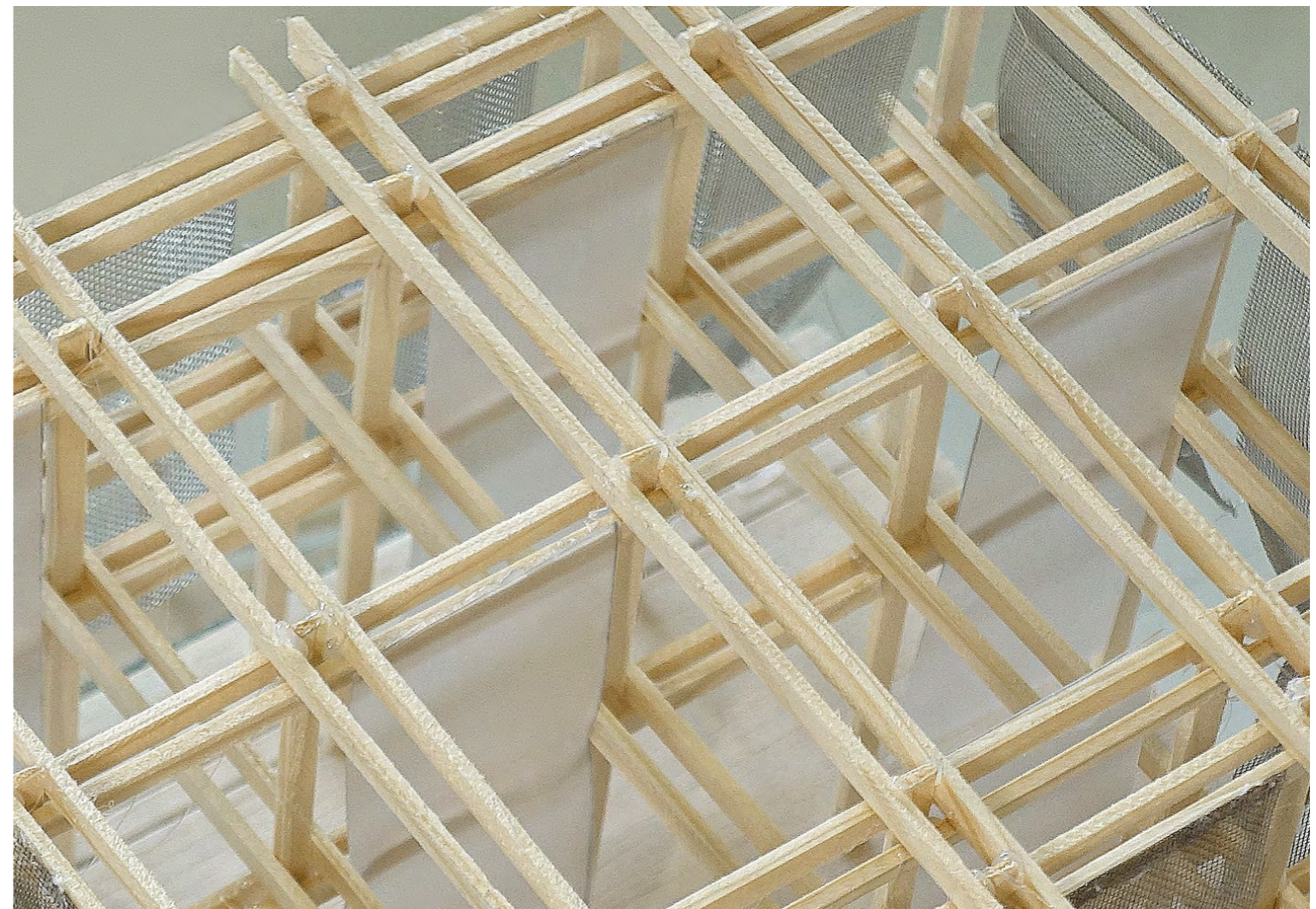
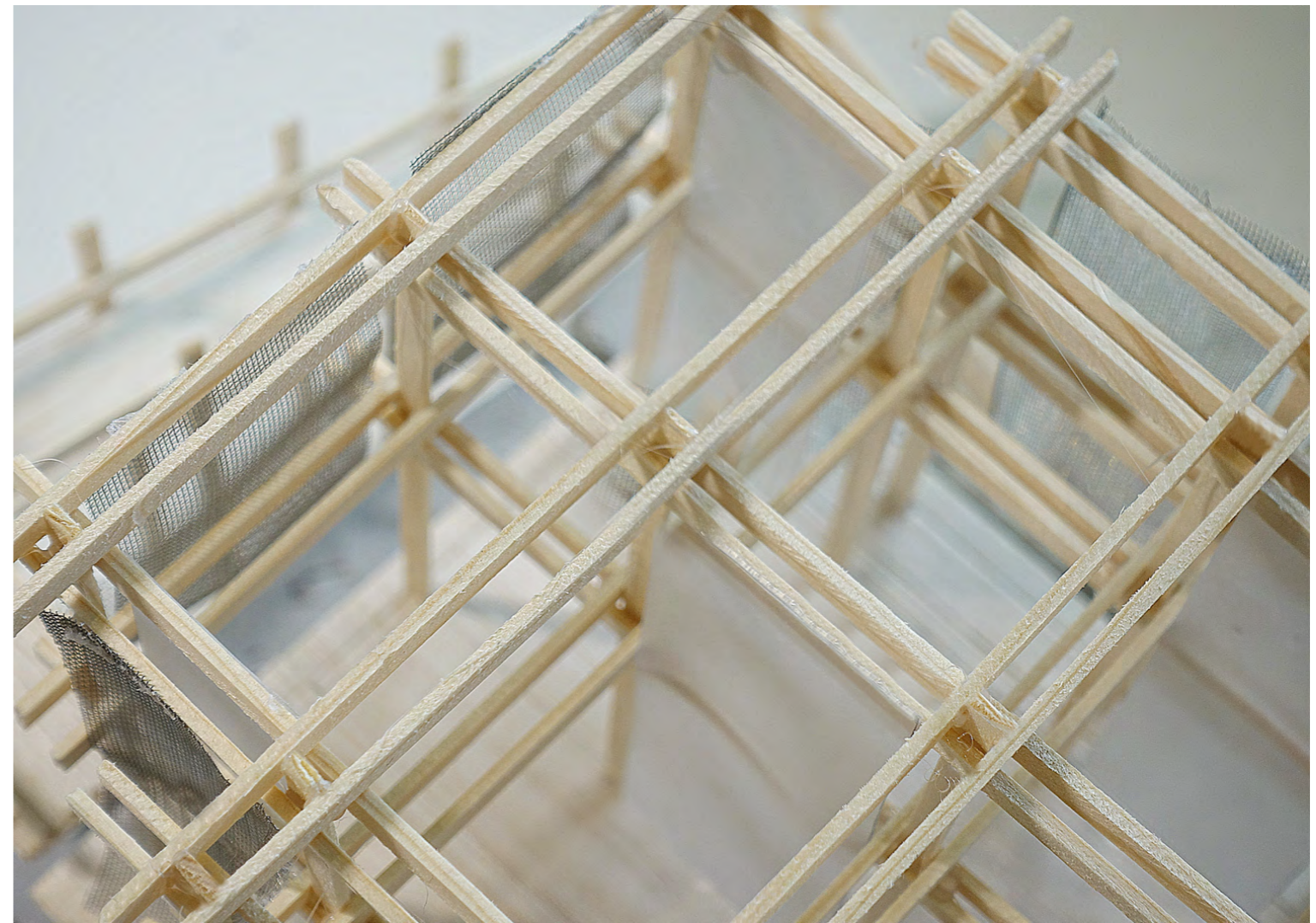
EXPLORATORY INTERVENTIONS







To test my ideas, I did a temporary structure design after interviewing audiences. This staircase and level space is not only an experience, but also show the power of change, in order to gather people together to learn about history and be curious about this space. This modeling experiment will be my foundation. I will use module approach to make some functional areas on the top space, such as library and exhibition areas. The most important thing is that I will consider rain, flood and earthquake protection.







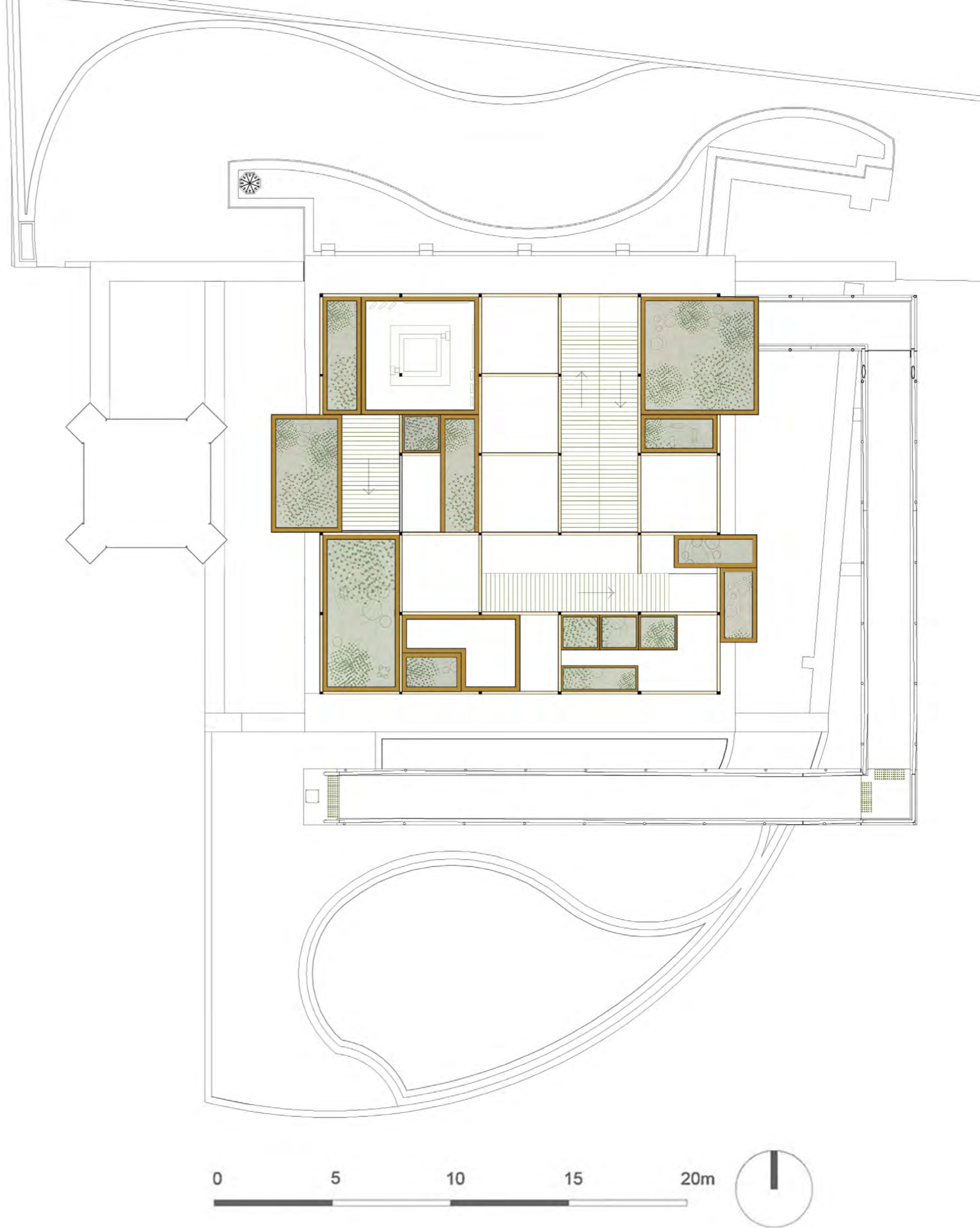
3D SCANNING BROUGHT TO THE SITE

I SWEEP THE 1:100 PHYSICAL MODEL I MADE THROUGH 3D SCANNING INTO THE MOBILE PHONE SYSTEM AND FINALLY BROUGHT THE SYSTEM MODEL INTO THE SITE SELECTION TEST.

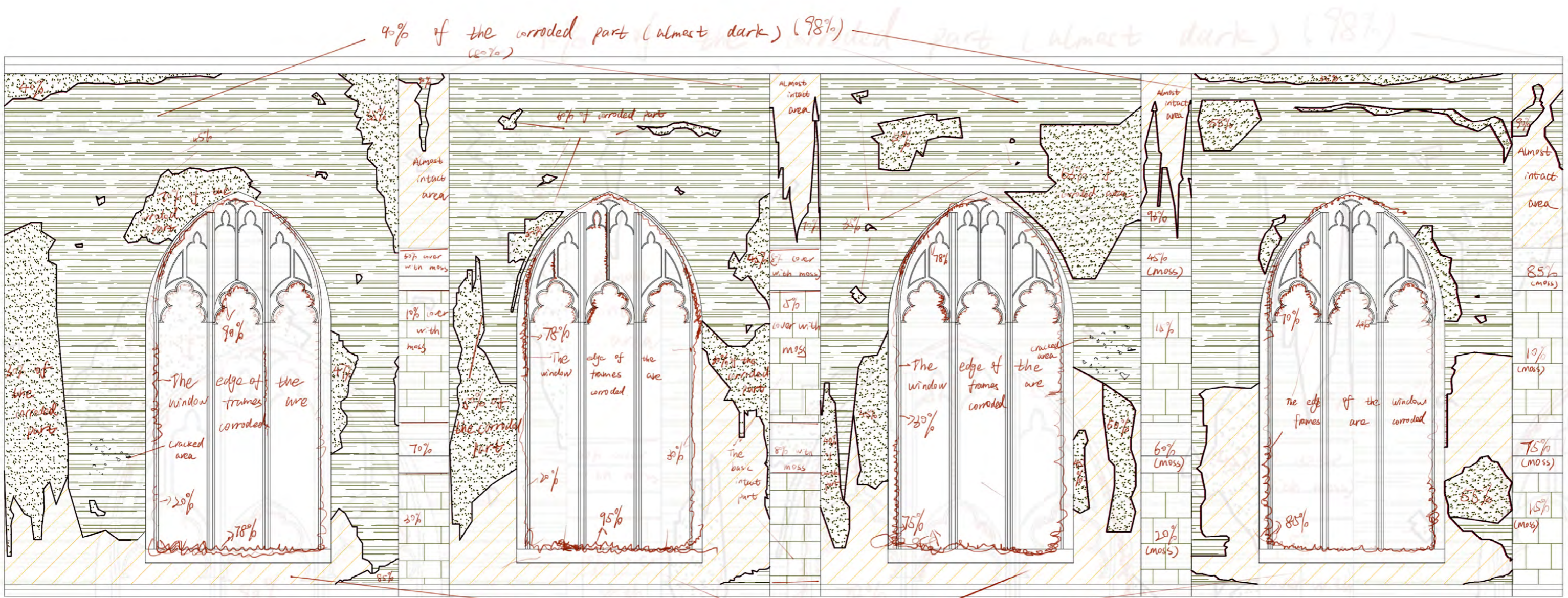
3D SCANNING BROUGHT TO A PRACTICAL SITE







SECOND FLOOR PLAN



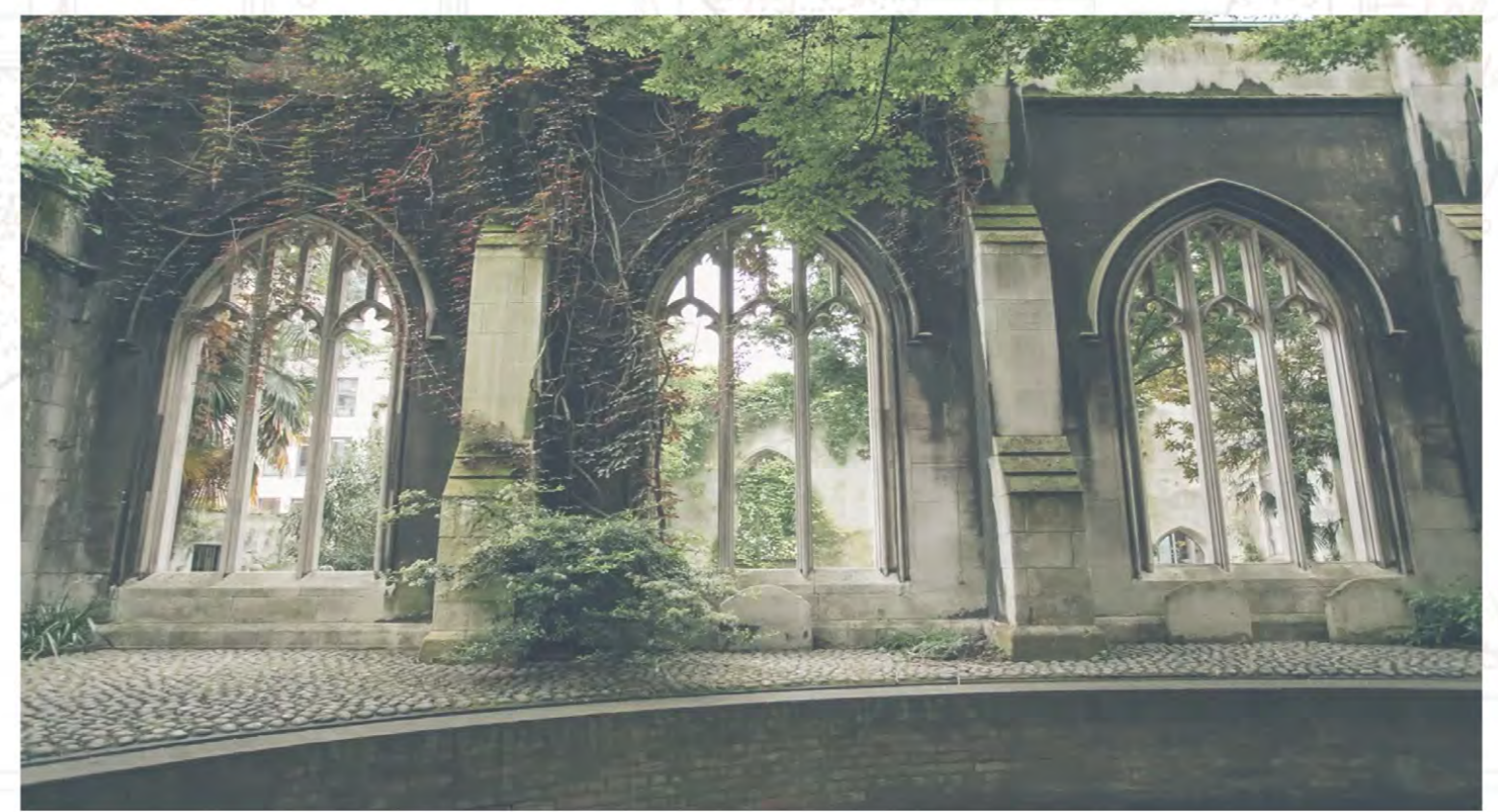
DRAWINGS OF CHURCHES



-  Partially corroded areas
-  Completely corroded area
-  Basic integrity areas (90%)
-  Stone textures

ELEVATION TEXTURE DRAWING

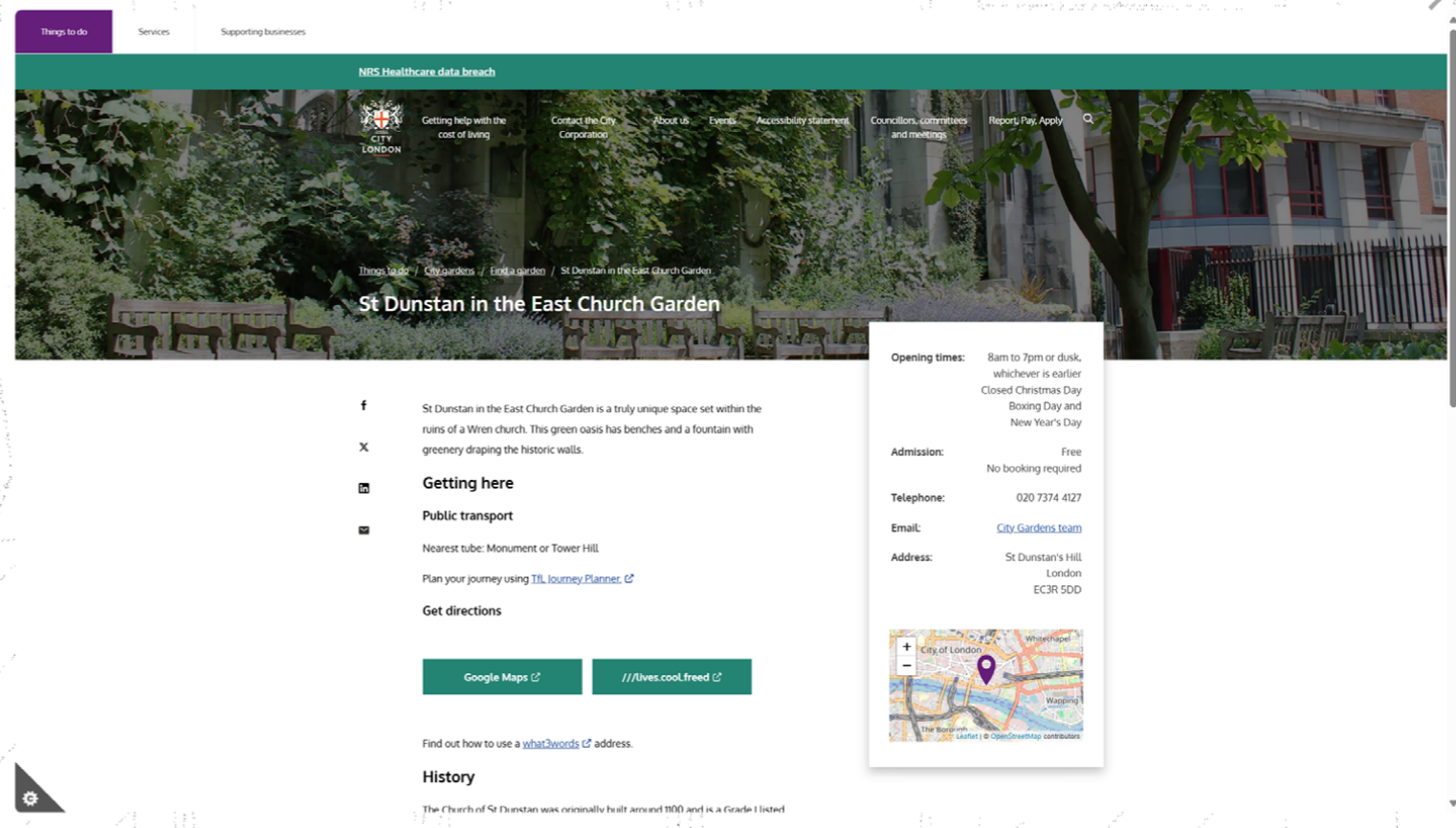
I have recorded the current state of St Dunstan's Church with the aim of better presenting its history and experience. These records helped me to fully understand how the church could be remodelled without damaging the structure. Also, in order to better allow the viewer to understand the traces of the church, the records include the intact parts of the church, areas that have partially suffered varying degrees of erosion (which I have expressed as a percentage), and areas that have completely eroded. These traces of erosion could be the result of WWII bombing in 1941, the aftermath of the fire in 1666, or the result of the church being affected by its surroundings as time passed.

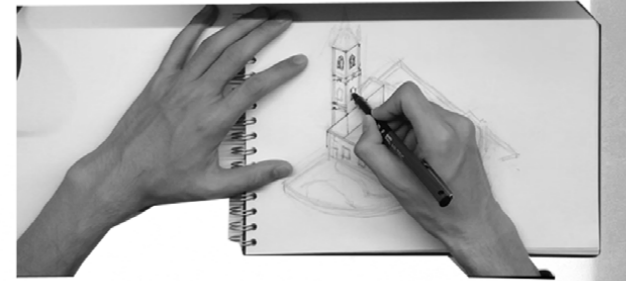
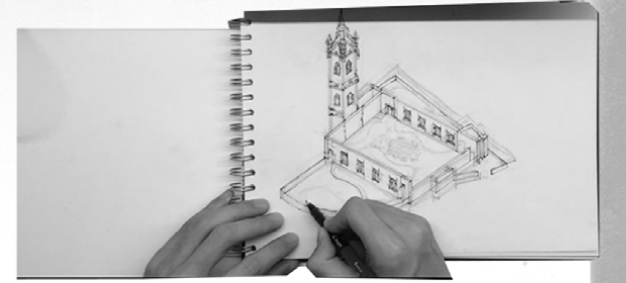
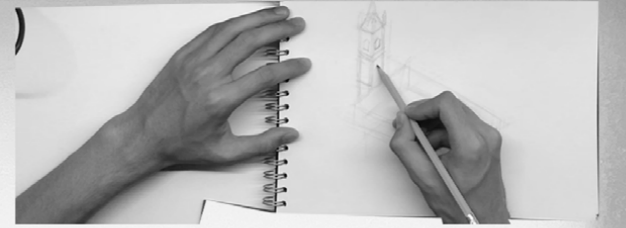




ELEVATION TEXTURE DRAWING

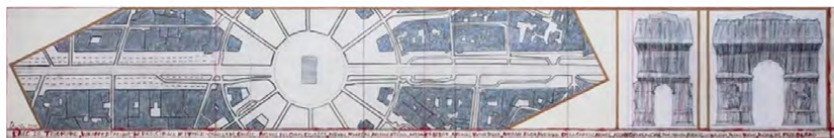
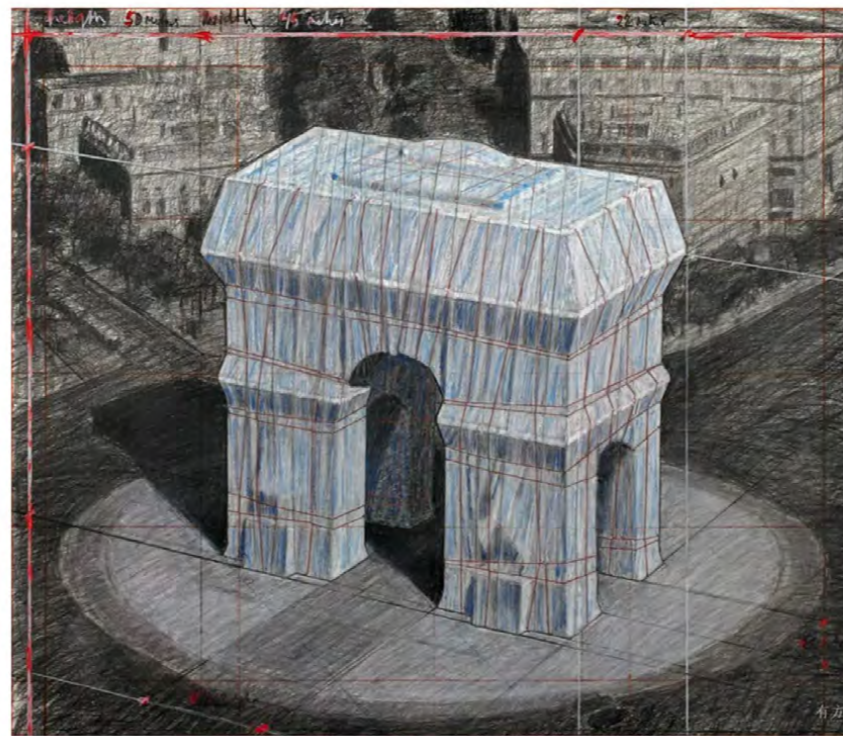
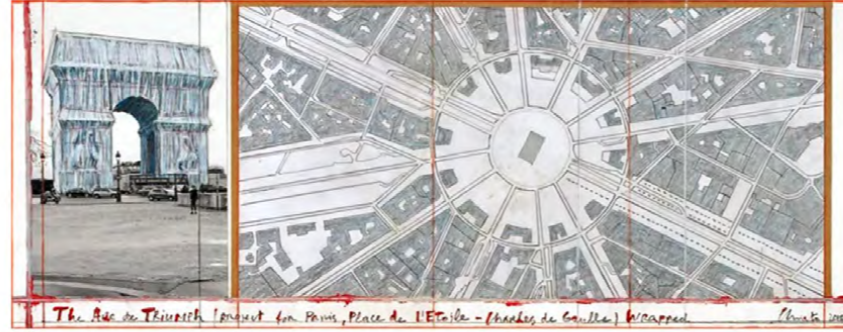
According to my communication with visitors to St Duns Church, they expect to be able to see the historical status quo of the church such as local detail drawings, building structure, etc. They think that there is too much lack of historical information. They felt that there was too little historical information available, that it was difficult to find detailed drawings of the building on the official website, and that the visitors had an average of only 25-20 minutes to play with the building, mostly just taking pictures. Therefore, as a designer, I think I should provide valuable information.





PRE-CONCEPT/1

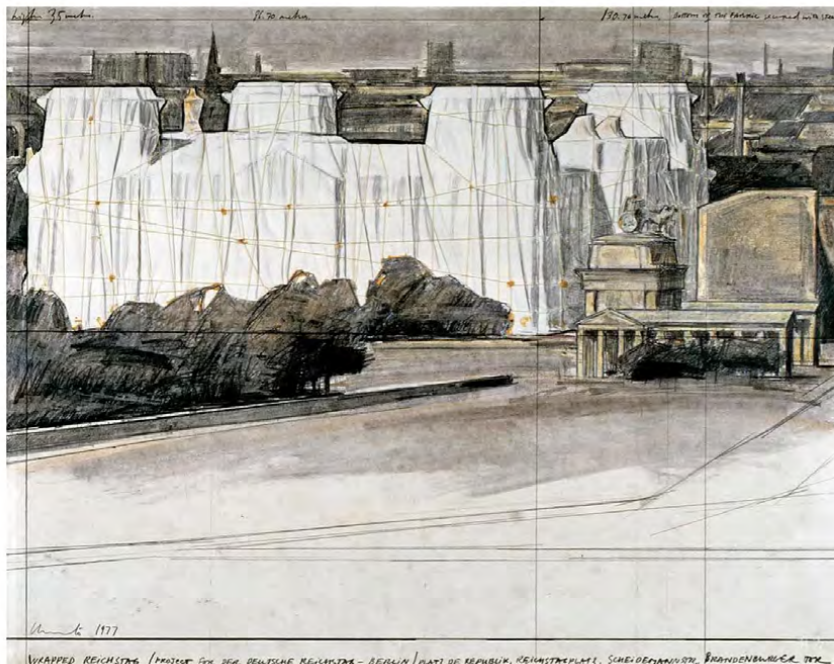
"Parcelling the Arc de Triomphe in Paris."



"Like classical sculpture, all our parcel projects are not solid constructions, they move with the wind, they breathe," Christo had said in an interview, "The fabrics used for the parcels are very sexy and glamorous, like skin." [1]

[1] <https://www.theartnewspaper.com/news/date-confirmed-for-christo-wrap-of-arc-de-troimphe-in-paris>

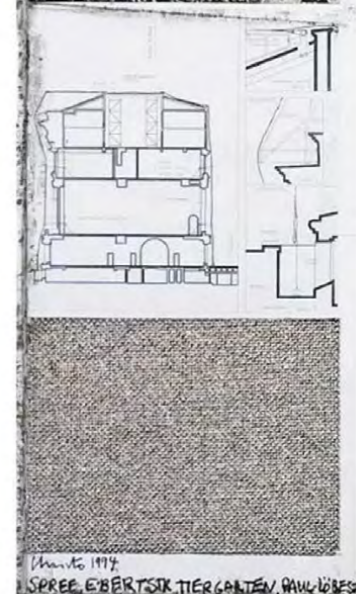
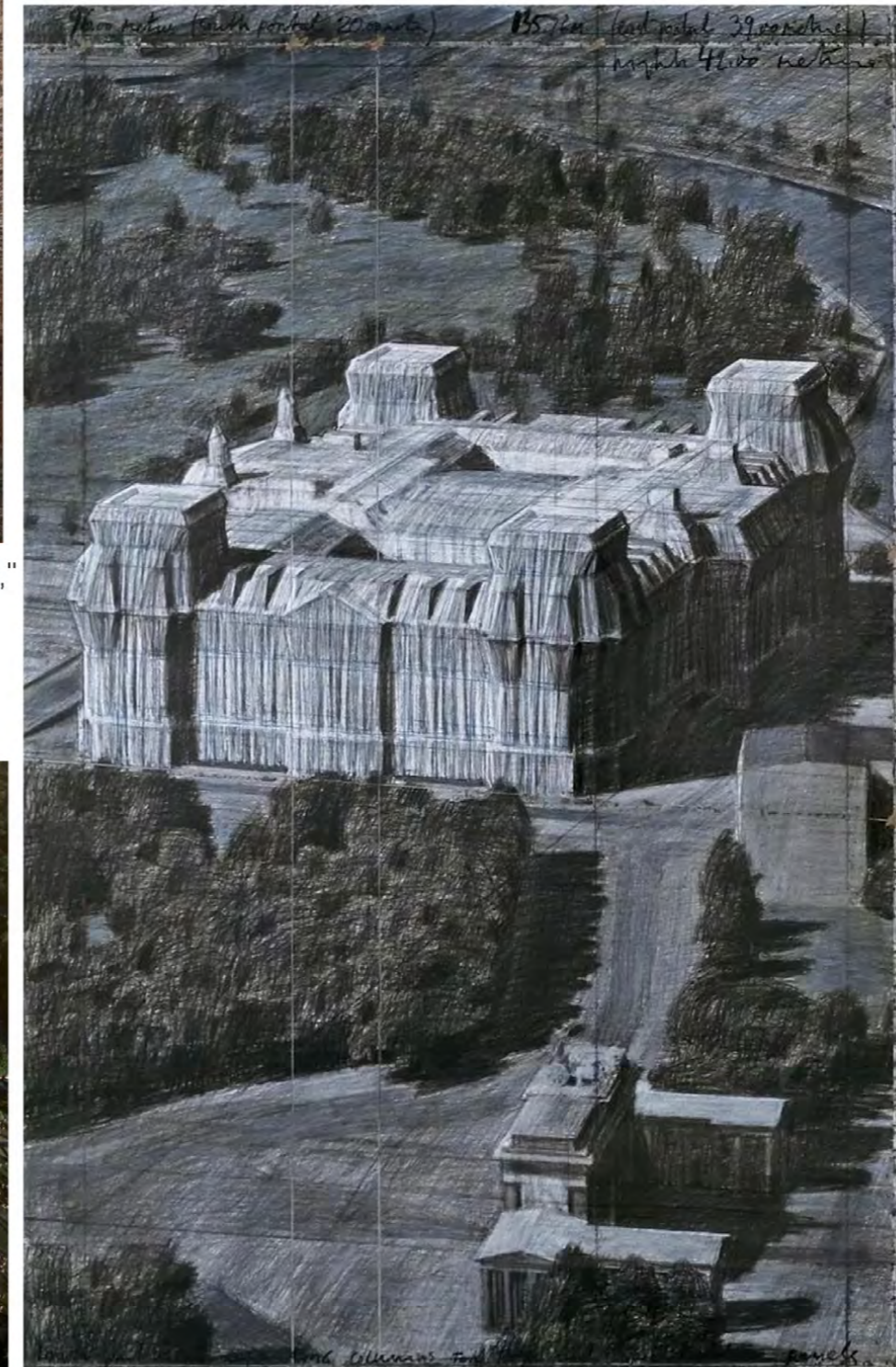
"The Pont Neuf Wrapped"



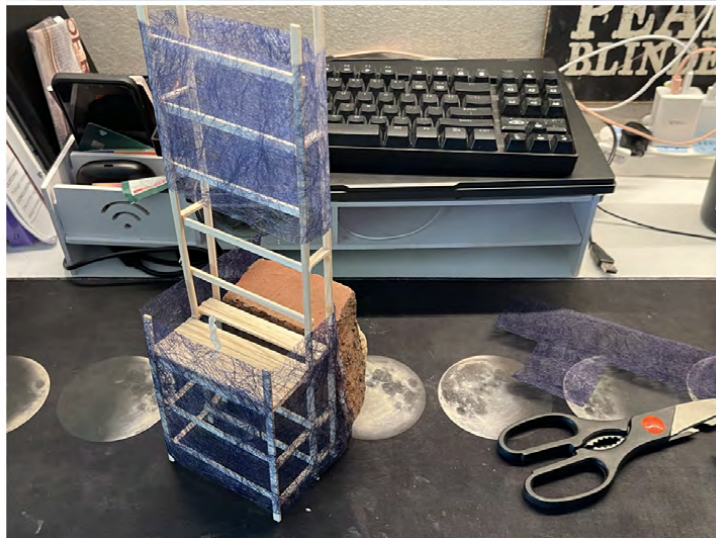
WHY WRAP THE BUILDING?

reference: <https://www.archiposition.com/items/e5288323c7>

The construction of the Pont Neuf in Paris began in the time of Henri III and was completed during the reign of Henri IV. The Pont Neuf project continues this tradition of continuous metamorphosis, transforming it into a work of art through a new sculptural dimension. Wrapped classical buildings, they are not rigid, they move and breathe with the wind, thus expressing a dialogue between the past and the future, and an amicable relationship between the over and the future.



INITIAL MODEL TESTING



MODEL VERSION 2 (ITERATION) WENHAO YANG 23003618

I used fabric, fabric wrapped around the entire structure and ruins with the aim of creating an immersive spatial experience, I used the entire building as an art installation,

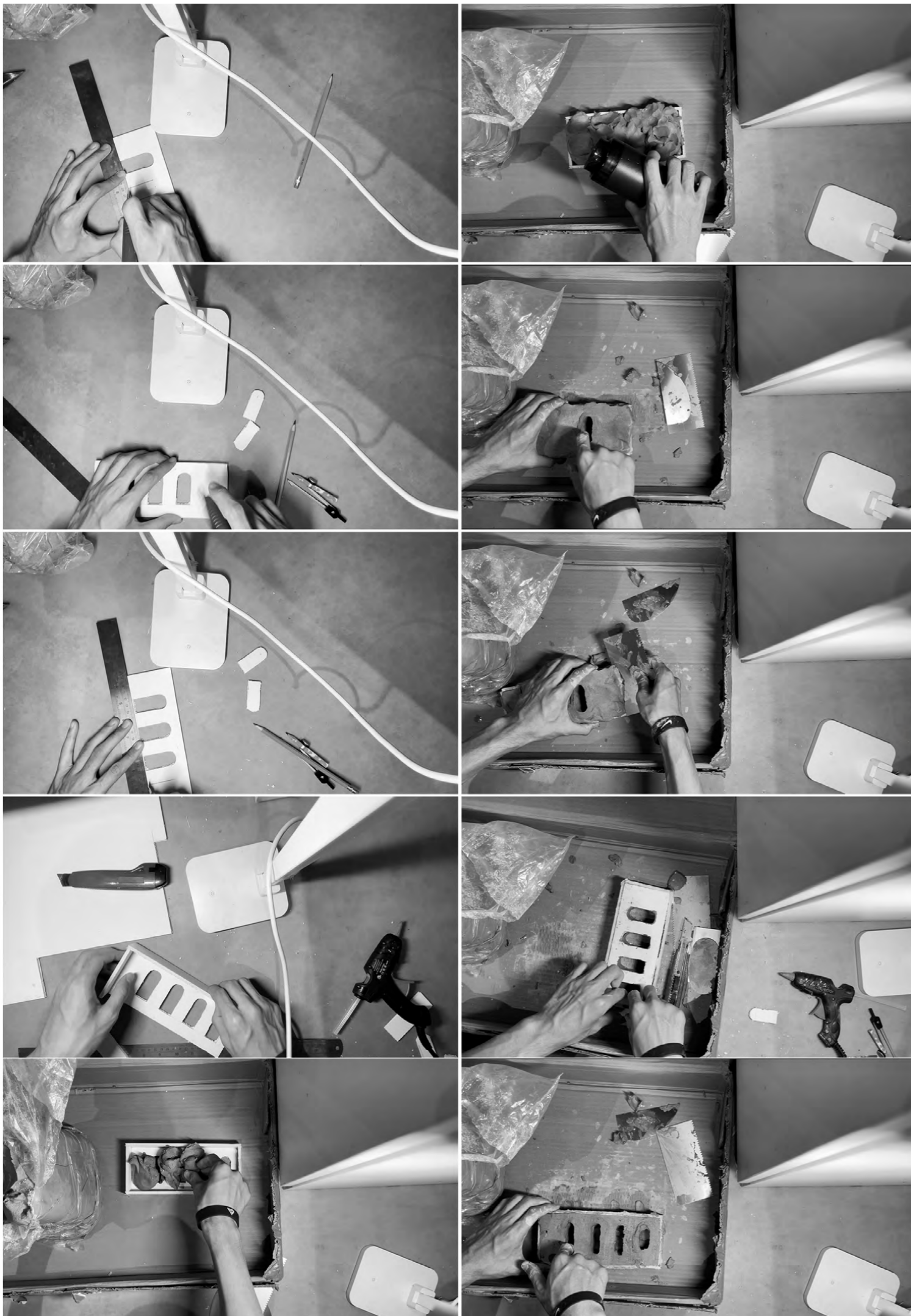
"Like classical sculpture, all of our wrapped projects are not solid constructions, they move with the wind, they breathe. Together the fabric and the building seem to tell a story of the future and the past.

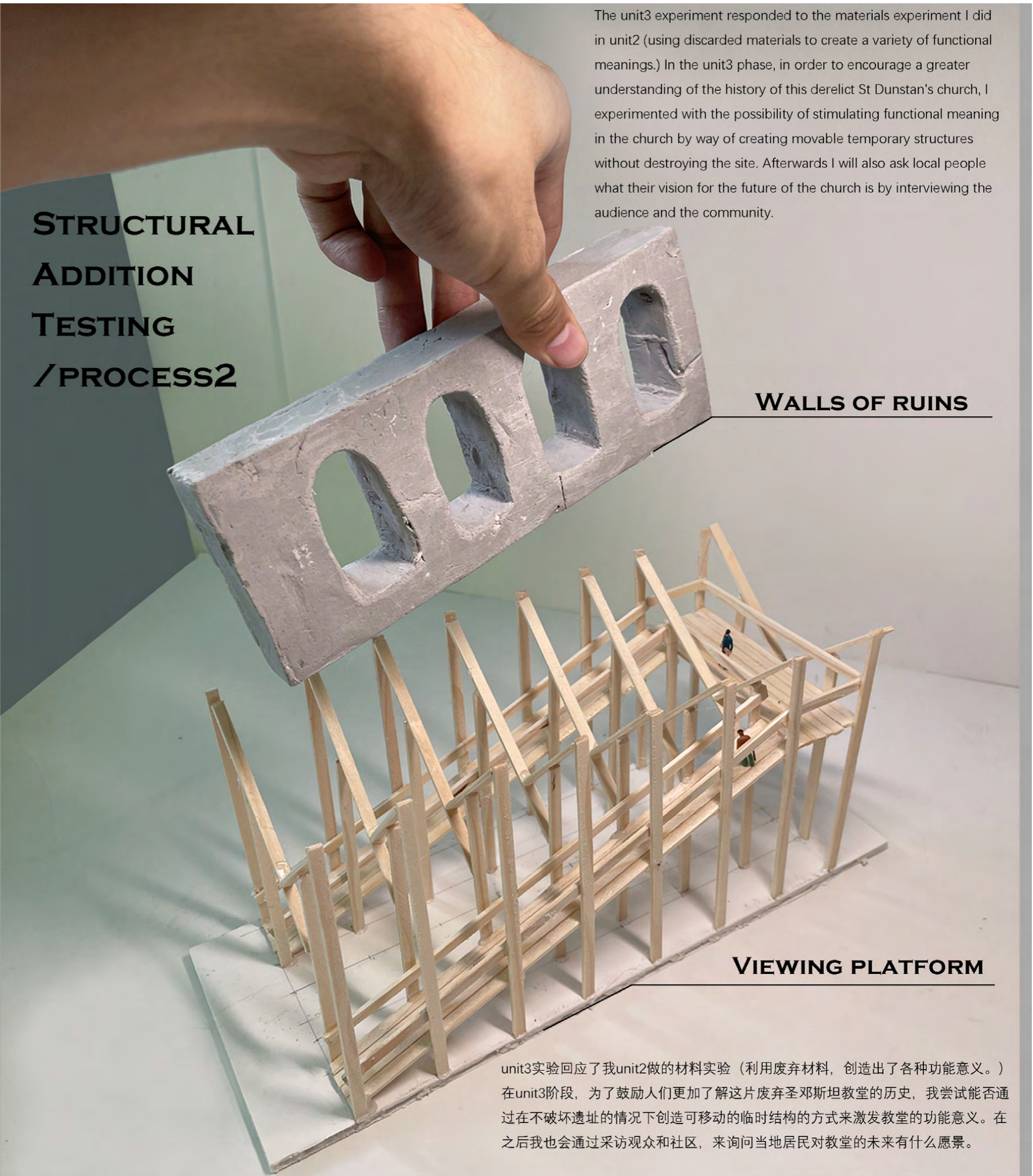
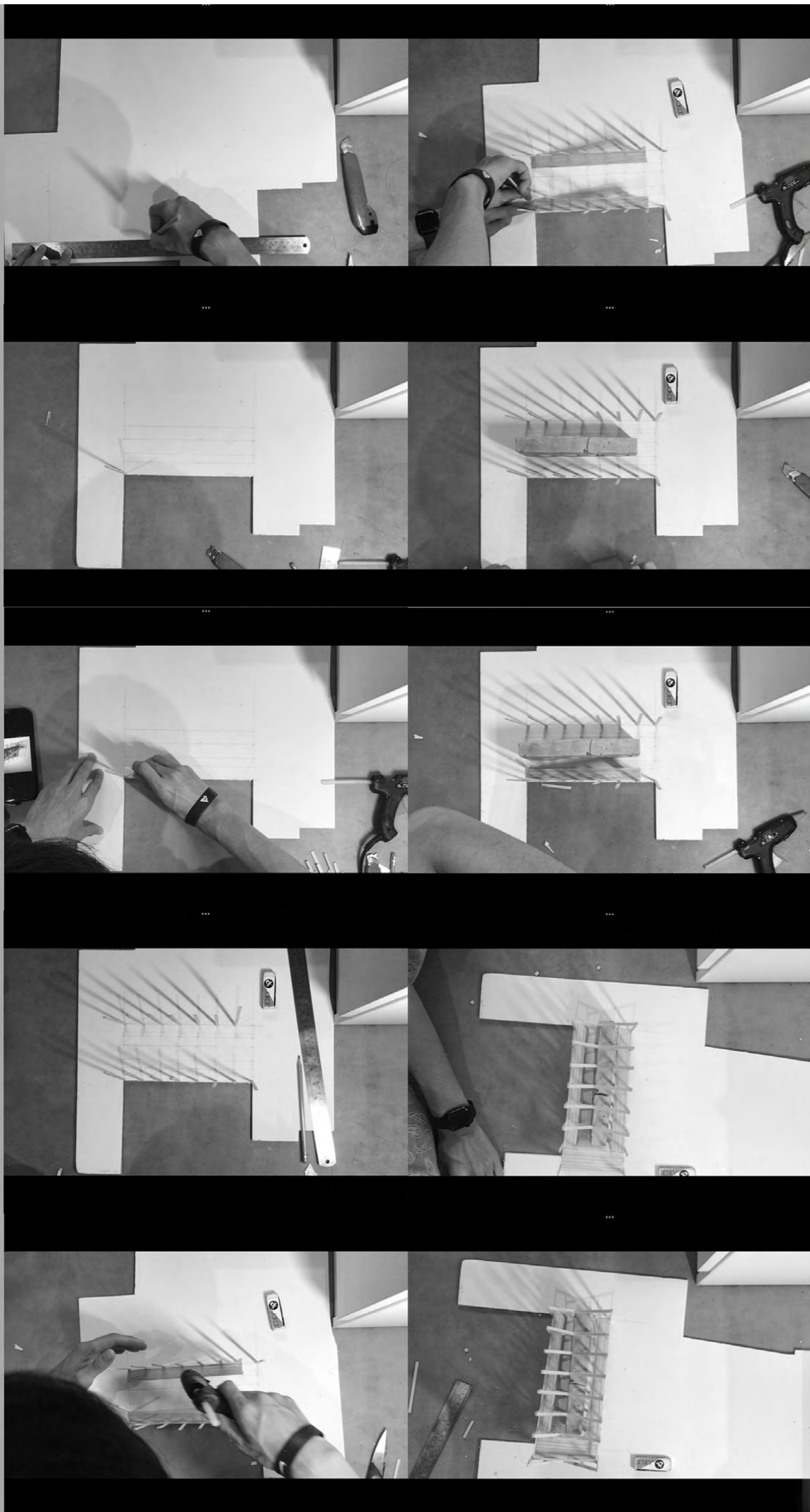


COMBINED WITH
SITING MODEL TESTS

In order to better test my idea, I used stoneware clay to create the church form, this is the first step in my process.

CLAY TESTING / PROCESS 1





**STRUCTURAL
ADDITION
TESTING
/PROCESS2**

The unit3 experiment responded to the materials experiment I did in unit2 (using discarded materials to create a variety of functional meanings.) In the unit3 phase, in order to encourage a greater understanding of the history of this derelict St Dunstan's church, I experimented with the possibility of stimulating functional meaning in the church by way of creating movable temporary structures without destroying the site. Afterwards I will also ask local people what their vision for the future of the church is by interviewing the audience and the community.

WALLS OF RUINS

VIEWING PLATFORM

unit3实验回应了我unit2做的材料实验（利用废弃材料，创造出了各种功能意义。）在unit3阶段，为了鼓励人们更加了解这片废弃圣邓斯坦教堂的历史，我尝试能否通过在不破坏遗址的情况下创造可移动的临时结构的方式来激发教堂的功能意义。在之后我也会通过采访观众和社区，来询问当地居民对教堂的未来有什么愿景。

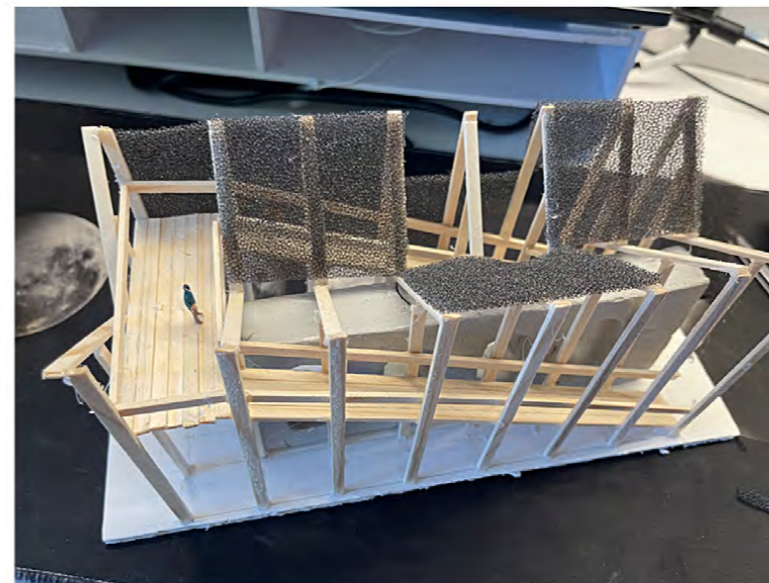
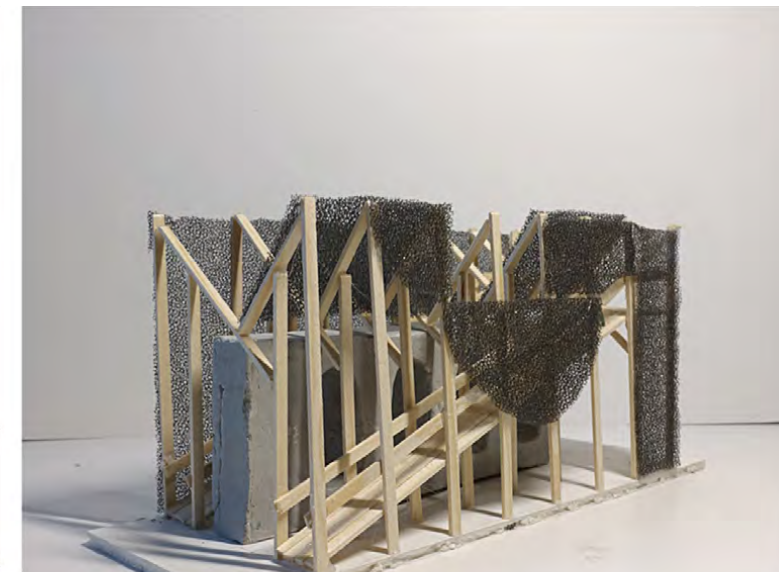
WALL HANGINGS / PROCESS 3

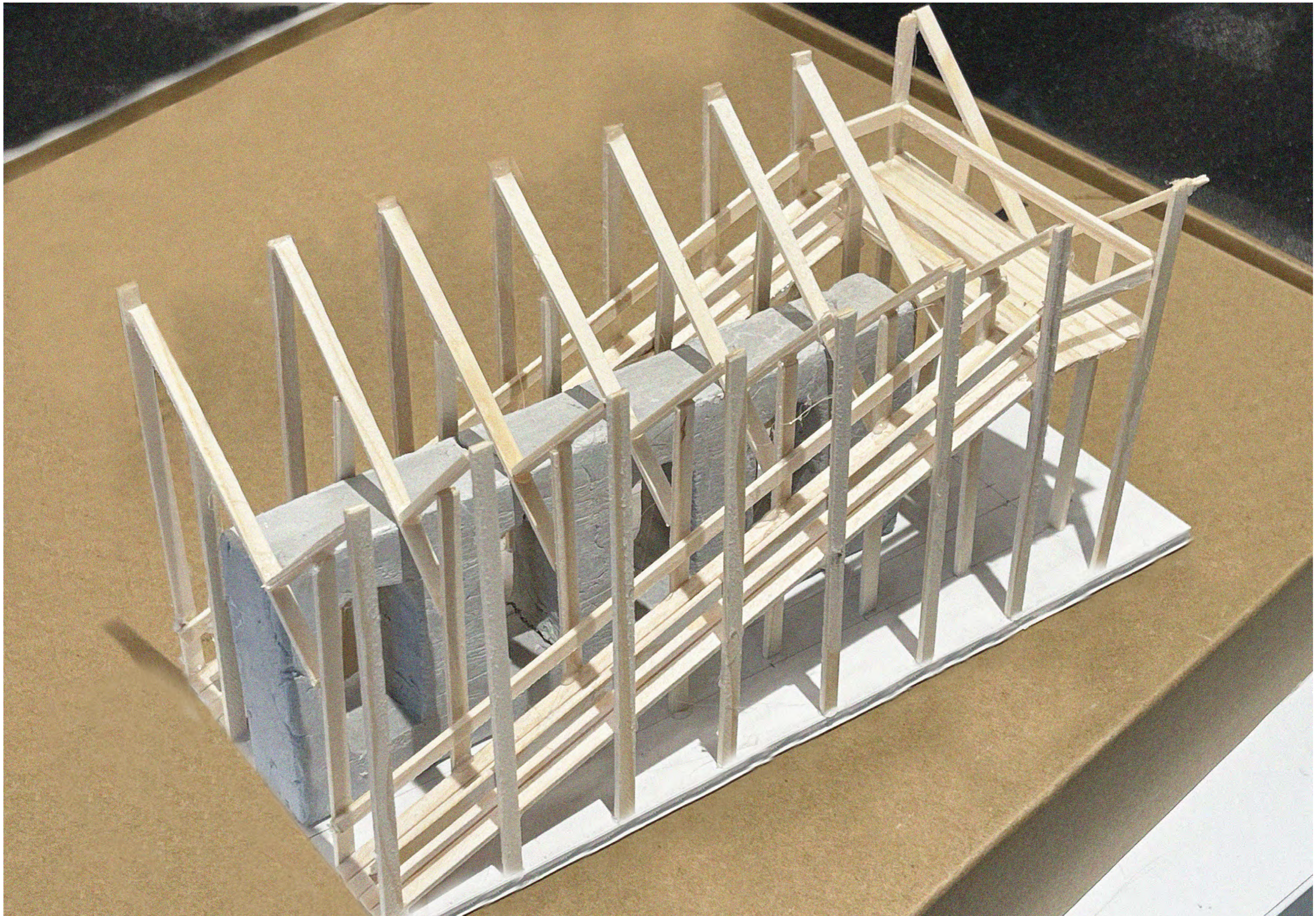
Talking about how to touch the ruins? The point is that every time we touch it we age it, so we shouldn't touch it, we are the custodians of this ruin. So I'm trying to see if it's possible to print scenario on woven fabric, I'm presenting the history on the surface of the woven fabric so that people can touch it, kind of like replicating history, creating a tactile loop.

谈及如何触摸废墟？问题的关键在于，我们每次触摸它都会使它老化，所以我们不应该触摸它，我们是这片废墟的保管人。因此，我在尝试是否能在编织物上打印场景，我把历史呈现在编织物的表面，这样人们就能触摸到它，有点像复制历史，创造一个触觉循环的场景。



THE DARK NET IS USED TO REPLICATE HISTORY





INTERVIEW

PS: FILMING IS ALLOWED TO BE UPLOADED BY THE VISITORS

INTERVIEW 1

INTERVIEWS WITH AUDIENCE MEMBERS ABOUT THEIR PERCEPTIONS OF STRUCTURE AND FUNCTION.



QUESTION: It's hard for people to come to church and have people stay and feel the history. Most people always leave with their photos. So, do you wish there were more function areas? Do you like that the building will have some viewing platforms?

ANSWER: I would like that. Are you asking me if I like the design? **More information, like text explaining the history of the building. Yes, to keep people here for a long, long time. Yes, to learn about the history and not just use it as an Instagram attraction.**



QUESTION: Yes, it can be. My major is interior design. So I've done some design work in this church that I might be able to share with you guys. Well, yeah, I actually built these buildings. Maybe this could be an architectural platform. People could move on and see this church from a different perspective. I think it's a great way to keep people here.

ANSWER: You're asking if we want to build something like this. It could be interesting. Can you recommend some of your favourite features? There are a lot of great ones. But it's not my opinion. **We would recommend that there would be some little libraries, little libraries that are very small. So there's very few, like near benches where you can sit and read. Because it's very quiet. I think it was a lot quieter then than it is now.**



QUESTION: The last question is, what do you want this church to look like in 30 or 50 years?

ANSWER: **It won't be destroyed.**



QUESTION: So you all want to preserve it?

ANSWER: Yes, that's good. To me, that's perfect. **I'd like to hear what you just suggested. Building something structural like this. I love it.**

INTERVIEW 2



QUESTION: It's hard to keep people here to feel the history because we can see that people are always taking pictures, so would you like to have more functional areas where there could also be architectural platforms or libraries to learn about the history of this church.

ANSWER: What are you working on now? Maybe two words or something like that, free public tours or something like that. I just get my information from maps and entrances, so I don't know much about the history.



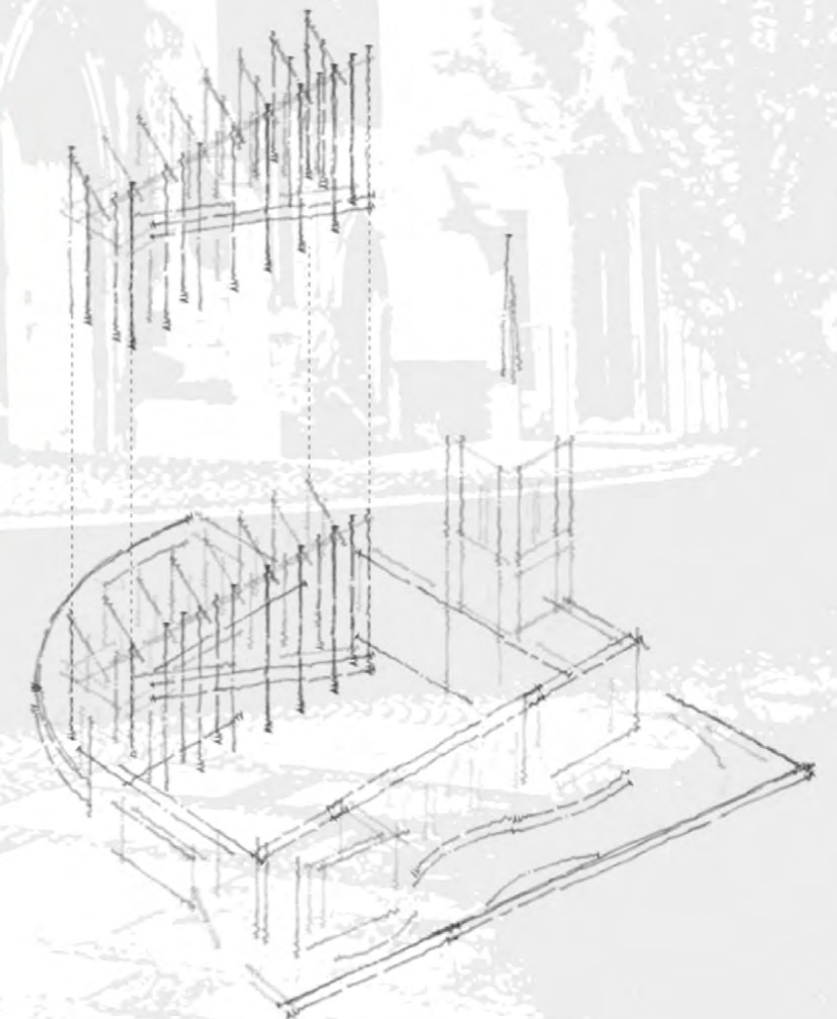
QUESTION: The last question is, what do you want this ruin to look like in the future in 30 or 50 years?

ANSWER: Something similar to what Hodge looks like now, but perhaps as you say, with more functional space for visitors to enjoy and spend more time here and get to know the area.



QUESTION: It's hard to keep people here to feel the history because we can see that people are always taking pictures, so would you like to have more functional areas where there could also be architectural platforms or libraries to learn about the history of this church.

ANSWER: Well, I think it would be interesting to see the church from different angles, but I don't want the exterior structure of the church to be covered, but if it's a transparent material, I will consider it.



INTERVIEW 3



QUESTION: It's hard for people to stay and learn about the history, they take pictures and leave, and my profession is interior design. You would mind seeing some functional areas here, like the architectural floor plan of a cafe, or a library like this one. Do you think that's a good suggestion?

ANSWER: *Maybe not indoors, but right outside the walls.* I can visualise it very well. Yes, I like that because now you have a very peaceful garden. Once you have a cafe or whatever, there's going to be a lot more noise and footprints. I mean, there's obviously construction going on here, but no problem. Is that what you want?



QUESTION: I would say, just like building this temporary structure, because it's easy to dismantle, and people can build it again so that people can view the church from a different angle of the temporary structure, and when the church is damaged, the maintenance people can use this structure again to repair the church, do you think that's a good design?

ANSWER: I like it because although these churches were destroyed, there are still many old buildings standing. *You could turn the building itself into a museum by mixing in some modern protective structures that are also safe, I don't know if you've ever seen the Egyptian Museum They did a lot of the same things there, they kept the parts that were destroyed and then rebuilt the restaurant. It's very interesting.*



QUESTION: Okay, one last question, and that is what do you hope the ruins will look like in 30 or 50 years?

ANSWER: I mean, I would like them to be like they are now, but maybe more, more plants, more vines, more covered, covered by nature.

INTERVIEW 4



QUESTION: It's hard for people to stay here to learn about the history, they just take pictures and leave. Would you like to see more functional areas here such as viewing platforms, cafes, small museums with the aim of getting people to stay and learn about the history.

ANSWER: I know it's interesting, there's a lot of other cafes and restaurants in the area and I think it's important for people to get to know it, that they can come and sit and read the information boards and things like that, I think one of the seats is obviously for relaxation and reflection at times but the more things we think about the better.



QUESTION: Have you noticed there's only very little information and presentation of the history in this church.

ANSWER: I think the actions are really interesting and I've often been affected by the weather in London and it's really interesting that this place is being installed, like the structure and the trees.



QUESTION: I want to do some experiments because my speciality is interior and spatial design and I expect to do some experiments with temporary structures on the church for people to walk on and people can view the ruins from different angles and learn more historical details.

ANSWER: Yes, it gives you a better viewing area, and I think that seeing the walls, you hopefully can see the whole thing and can benefit from something like that to think about, we could actually call it something with a big tree in the middle, couldn't we? But it would be a good idea to be able to go up to the top of the tower, to be able to actually stand up there and look at it, and also still protect the walls, the walls can't be damaged.



QUESTION: Yes, if people touch the wall, it will get old and it can be damaged, so I made this design where the structure creates distance from the wall.

ANSWER: Yes, it keeps people away from touching the wall, which is good.



QUESTION: Okay, last question, what do you want these rooms to look like in 30 or 50 years?

ANSWER: Keep it. Naturalised, not many people know about it but it's nice and quiet rather than the Tower of London and everything that attracts a lot of tourists. It's great to have a small, quiet place to stay, even away.

INTERVIEW 5



QUESTION: I find that people just take pictures, they don't stop to learn about the history, do you expect that there will be some functional areas for people to experience the history? Like a cafe, a viewing platform, a library?

ANSWER: I mean, I don't think any of these people know this history, know this church, they just come to take pictures.



QUESTION: Yes, you've identified the problem as well. I'm an interior designer, and I'm here to do some testing similar to structural architecture.

ANSWER: You're like an engineer, civil engineer?



QUESTION: Yes, you've identified the problem as well. I'm an interior designer, and I'm here to do some testing similar to structural architecture.

ANSWER: You're like an engineer, civil engineer?



QUESTION: An interior designer, yes. Just like these people can go on top of the structure, people can stay here and see the church from a different perspective.

ANSWER: You're working on a project for us.



QUESTION: How are you thinking about this? Temporary structures are flexible and recyclable and easier to build sustainably. People can use this structure to maintain the church when it is damaged. It's just a test, it's a modelling test.

ANSWER: But I think that people want the church city to see how they see that today this like unstructured like structure will change the preservation of the structure and will be damaged like the photographs that they are taking.



QUESTION: Do you want a viewing platform on the highest level? That way you can see the whole church.

ANSWER: Yes, at the top of the church. I think that's the idea, to be able to understand and see these things, to be able to see the whole detail of the church, to be able to feel the history more intimately.



QUESTION: What do you hope these ruins will look like in 30 or 50 years?

ANSWER: Obviously, I think the value of this type of architecture lies in the history behind it. So in this case, leaving it as it is the best thing to do, but the key thing is also to preserve it, and it's important to know how to take care of it and understand the history.

SUMMARY OF THE INTERVIEW:

This text summarises ideas and suggestions for preserving and displaying the building's history. Suggestions include **providing more information and functional spaces** so that visitors can delve deeper into the history and not just use the site as a backdrop for photographs. **A small library** is also suggested to provide space for visitors to read and relax. The importance of **preserving the buildings and walls** was also emphasised, as well as the idea of creating a **quiet, natural environment** to enhance the visitor's experience and sense of history.

更多的信息，比如介绍建筑**历史的文字**。是的，让人们在这里**停留很久很久**。是的，要了解历史，而不仅仅把它当作 Instagram 上的景点。我们建议设立一些**小型图书馆**，小型图书馆非常小。因此，这里很少有像靠近长凳的地方可以坐下来阅读。因为那里非常安静。我觉得那时比现在**安静**多了。在未来**五十年后都不会被摧毁**。我只是从地图和入口处获得信息，所以对历史了解不多。但也许正如你说的那样，可以为游客**提供更多的功能空间**，让他们在这里享受和度过更多的时间，了解这个地区。我不知道你是否见过埃及博物馆，他们在那里做了很多同样的事情，他们**保留了被摧毁的部分，然后重建了餐厅**。这非常有趣。但也许更多，**更多植物**，更多藤蔓，更多被大自然覆盖的地方。我知道这很有趣，该地区还有很多其他的咖啡馆和餐馆，我认为让人们了解这里很重要，他们可以来这里坐坐，看看**信息板**之类的东西，我认为其中一个座位显然是用来放松和思考的，但我们**思考的东西越多越好**。能够真正站在上面看一看，而且还能保护墙壁，墙壁不会受到损坏，这将是一个好主意。是的，它能让人们不碰墙，这很好。是的，在教堂的顶部。我想这就是我的想法，能够理解和看到这些东西，能够看到教堂的整体**细节**，能够更直观地感受历史。让它**保持原貌**是最好的办法，但关键是要**保护**它，重要的是要知道如何照顾它，了解它的历史。

MATERIAL TEXTURE
EXPERIMENT

TEXTURE EXPERIMENTS







Dampened stoneware clay



Making window frames



Flatten the clay



Flatten



Moulds for making overlays



Confined



Cover



Three days of blowing wind

