

Artistic Capability

The relatively low resolution of the Darling Quarter façade is a welcome artistic parameter which can yield subtle beauty in its' movement and colour, and create emotive moods through abstract image manipulation.

It is my recommendation that we adopt a slow and gentle approach to bringing the screen to life. As a subtle canvas, displaying pre-produced, generative and interactive visual content, this approach does not oversell it's capacity, nor overstate it's aims. The screen will be seen as an offering rather than an imposition. It will be seen as a 'cool' artistic endeavour, growing virally in popularity. This screen will have a long life, and it must begin slowly, and be allowed to grow at its' own pace, into a respected art façade. The direction is towards beauty, softening and enlivening the precinct , creating an oasis-like experience in an urban environment.

Content

In order to ensure the success of the Darling Quarter digital façade, the most important aspect is the visual content it displays. We recommend a three-year program to give time for the façade to integrate into the community and for the content to develop a meaningful range of responses to it's surroundings, its' community and the artists it engages.

Interaction

Interaction with the Darling Quarter façade will be key to it's ongoing success and relevance. Offering the public a way to engage with the building will not only draw people towards the precinct, but give them a reason to stay.

The developing principles behind the interaction strategy is to integrate it into the precinct and to provide users the opportunity to 'embody' the experience, so that their physical movements are reflected in the façade, not just their screen-based activity. 'Playful', and 'informative' are guiding keywords of the interactive system.

Initially, we recommend the writing of an interactive software 'platform', from which multiple applications can operate to create the overall Interaction Program.

Local Touch-screen access, mobile device applications, physical interactions, online web-based applications, educational image-making evenings, thermal imaging cameras are all possible and recommended.

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Client: Lend Lease Development - Stephen Brookes

Project : Darling Quarter West Facade - Lighting Management Plan

Pages: 11

Dear Stephen,

As per our discussions, I have detailed below the 'Lighting Management Plan' for the Darling Quarter Western Façade Feature Lighting. It includes these elements;

- Content Management Plan
- Operational Program Plan
- Interaction Plan
- Curatorial Program Plan
- Opening Strategy

If you have any questions or other requirements, please don't hesitate to call or email.

Sincerely,



Bruce Ramus
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Introduction

The Darling Quarter building façade offers a rare opportunity for a property development group and an artist to combine to produce a digital urban art gallery.

The nature of this 'screen' is of such a low resolution, that it precludes certain uses, such as narrative or commercial imagery. This parameter provokes a response that is almost entirely artistic in nature, which, in my experience, offers the best chance for longevity and relevance within the community.

The principle difference between a low-resolution and a high-resolution image delivery platform is the viewers required level of engagement. With a high-resolution screen, such as a common television or public advertising screen, the part of the viewers brain that connects sight with cognizance remains largely passive. The pixels are so close together that no effort is required to discern the image. On a lower-resolution screen, the viewers brain has to actively, albeit automatically, fill in the gaps between the pixels in order to understand what he/she is seeing. This makes the experience of watching a low-resolution display more active and engaged, as opposed to the stunned silence we all experience when watching a television.

I state this to provide an insight into why I feel the low resolution of the Darling Quarter façade presents an opportunity to manage and curate the façade as a gallery, to engage and interact with the community, and to maintain an artistic focus on the delivery of content, rather than the imposition of any particular commercial agenda.

Precedent

There have been digital façades of all types of resolution installed on all manner of different surfaces and buildings around the globe. Regionally, the 'Rundle Lantern' in Adelaide, and the Council House in Perth are good examples of local precedence.

In almost all cases to date, the design of these façades is driven largely by the technology available, and it is exceedingly rare that the design and operation of these façades gives the visual content it displays and how it integrates into the community any serious consideration. Lend Leases' commitment and focus to this vital aspect of their property will prove an undeniable and striking difference to any of its' national or international competitors.

Content Management Plan

In order to ensure the success of the Darling Quarter digital façade, the most important aspect is the visual content it displays. We recommend a three-year program to give time for the façade to integrate into the community and for the content to develop a meaningful range of responses to its surroundings, its' community and the artists it engages.

1. For the first three years, we recommend the content for the façade should be split into fourths;

- 1) Works created by Ramus Illumination under the stewardship of the Darling Quarter Digital Façade Management Committee.
- 2) Works that are interactive and generative, that can be changed by public engagement
- 3) Works that are generated through engagement with community groups
- 4) Works that are commissioned from local and international artists.

We recommend the percentage of pre-produced content and generative content begin as a sliding scale, and would roughly resemble this;

Year 1

- Pre-Produced Ramus Illumination Content - 65%
- Community groups - 10%
- Commissioned from artists - 5%
- General Public interaction - 15%
- Special Events Programming - 5%

Year 2

- Pre-Produced Ramus Illumination Content - 45%
- Community groups - 15%
- Commissioned from artists - 10%
- General Public interaction - 20%
- Special Events Programming - 10%

Year 3

- Pre-Produced Ramus Illumination Content - 30%
- Community groups - 20%
- Commissioned from artists - 15%
- General Public interaction - 25%
- Special Events Programming - 10%

If certain aspects become more successful than others, these percentages can be adjusted to suit.

Operational Program

The operational program will be based on a weekly and quarterly model. The initial content package will consist of six weekly programmes, suitable for maintaining a fresh and varied approach for approximately six months. Please see the Content Operational Plan document to get a visual explanation of the weekly breakdown of the content.

Weekly

A typical week will look like this;

Monday - Thursday - Dusk to approximately 23.00
Monochromatic, gentle, subtle colour and movement.

Friday - Sunday - Dusk to approximately 23.00
Full Colour, Dynamic, interactive colour and movement
It is intended that at least one day per week will be a 'Dark Day' with no façade illumination.

This program entails approximately 35 hours of visual content per week.

In the initial period, of these 35 hours, approximately;

- 18 hours will pre-produced content
- 5 hours will be community content
- 5 hours will be Interactive or Generative content
- 4 hours will be Commissioned Content
- 3 hours will be Special Events Programming

All of the content will be managed by Ramus Illumination, with input from the appointed Darling Quarter Digital Façade Management Committee.

The initial content will be programmed on-site, and remotely thereafter.

One weeks' content will be sufficient for one months' operational programming. The initial package will consist of six weeks content, and will be recycled, so that week ones' imagery is seen again in week seven.

Quarterly

Every three months a new 'show' will be established. This will involve a refreshed set of pre-produced content, an identified event-specific partner, and a new community story to tell.

Beginning after the initial six month period, then every six months after that, a new commissioned artist will be appointed, and his/her content will be displayed for up to four hours per weekend for six months.

Over the course of the first three years, relationships will be established and developed that will allow the Operational Program to chart its' own course, but it will always remain under the control of the stakeholders via the direction of the Darling Quarter Digital Façade Management Committee.

Interaction Program

Public interaction with the Darling Quarter façade will be key to it's ongoing success and relevance. Offering the public a way to engage with the building will draw people towards the precinct, and give them a reason to stay.

Although people wishing to interact with the façade will be able to either through a local touchscreen, via their PDA interface, and via a website, the developing principles behind the interaction strategy is to provide users opportunities to 'embody' the experience, so that their physical movements are reflected in the façade, not only their screen-based activity. 'Playful', and 'informative' are the guiding keywords of the interactive system.

Initially, we recommend the writing of an interactive software 'platform', from which multiple applications can operate to create the overall Interaction Program.

Once this platform is written, for the first year of the life of the façade, we recommend an application software package and limited hardware package to be written and installed. These will include;

1) Local Access...

Two kiosks, with touchscreen monitors installed in the public spaces directly in front of the façade. In addition to these, a Darling Quarter Iphone/PDA Application will be available for download which will also enable real-time interaction with the façade. This app. will be location-specific, to encourage people to visit the precinct.

Both the monitors and the mobile device will have a 3D representation of the façade as a template. The user chooses an application and gets to directly 'play' with the colour and movement of the façade.

Both of these access methods will allow the user to engage with the façade in applications designed to;

- Finger Paint directly onto the façade
- Have Gyroscopic control for physical manipulation of colour and movement
- Push a colour button on the façade which makes the screen wipe that colour across the screen/façade, and wash park with the colour of your choice. It also links with the 'Colour of your Creativity' website/database which provides information and context on artists and their creative life.
- Allow the user to upload still or moving images to the façade.
- Play a multiple player game such as;
 - Fortress/Angry Birds - A two player game where a trivia question is posed, and the first correct responder gets a 'brick' (light pixel). They can choose to build their own wall by placing it on their building, or throw it at the opponents building.
 - Snake, PacMan, Pong - A façade-scale version of these simple but popular games
- Ask the Weather Forecast, and have it artistically represented on the façade.
- Have audio-to-light responsiveness.