

Interaction Program continued...

2) Remote Access - Website

The website is a custom-made, real-time portal to the façade – the experience of the façade is available remotely to website users, and the façade is accessible by those users in a variety of ways.

Initially, the user is presented with a diagrammatic (elevation/3d/etc) view of the façade with a real-time feed driving the on-screen pixels as they appear in reality. Between the elevational view of the two buildings that form the façade is the menu system. Users would be able to operate the façade in some of the same ways users of a touch-screen could, although kiosk users have priority. Beyond this, users can interact by submitting photos/videos/media for display on the screen, information for informational apps (such as questions for quiz-based games).

A primary function is the 'show-designer' aspect of the site, where users can design a show using 'keyframes' and draw on the diagrammatic representation of the façade on screen, whereby their design would be submitted into a cue, managed and controlled by Ramus Illumination, for approval and they would then be emailed with details of when the show will be displayed. There is also the opportunity to download more advanced editing tools for experienced users to create more sophisticated content.

3) Infra-Red Thermal Imaging Cameras

Four fixed cameras are on or near the façade, to;

- capture pedestrian thermal imagery and display it in real-time, as moving 4-pixel high columns of light. These are beautiful colourful renditions of personal temperature data that moves and tracks the person within it's lens range, allowing an abstract representation of the public movement without it being necessary for the public to actively choose to engage.

4) Aircan/Kinect Motion Capture - Infra Red Projectors

The Kinect has become the device of choice for gestural and ergonomic interactive projects. Physically, Kinect is a small (30cm long, 10cm deep, 5cm high, plus a stand) device with an Infrared Projector and Infrared Camera offset along its longest axis. The IR dots from the projector fall on the scene within its field of view and the offset of each dot is tracked by the offset camera. This builds a digital relief map of the scene allowing 3D analysis and advanced tracking. Some libraries facilitate 'bones' to be formed from the information to track the movement and position of people. Mounted on the kiosks in front of the façade, this technology would allow excellent and seamless gestural interactivity.

The opportunity to interact will then be displayed at a certain time of the evening, on the weekend, and will be integrated into the content program.

Curatorial Plan

Introduction

Under our curation the digital façade of the Darling Quarter Commonwealth Bank Place headquarters will become a platform for community engagement, art experiences and digital interaction.

Local curations, and community engagement activities are warranted, and I recommend initiating these 6-12 months into the life of the façade. For the Darling Quarter façade to be recognized as a viable content platform, that is appealing to international artists, it needs to be seen as first as an offering rather than an imposition. It will become known 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 a busy urban environment.

I've outlined below the general curatorial direction I would recommend, towards the second half of it's first year of life.

1. Community Content

Community engagement usually has a few simple focuses:

- Give voice to an under-represented sector(s) of our community
- Provide creative & technical skill development opportunities to sectors of the community that will benefit from the cultural experience and technical expertise required to realize the project.
- Nominate artists to engage with community cultural groups, learn their story, and translate that into colourful interpretations displayed on the façade.

2. Private Commissions

Private Commissions will focus on inviting renowned and emerging visual artists and designers to make contributions to the façade. Works such as 'Your Name in Lights' by John Baldessari, on the Australian Museum façade for the Sydney Festival, and Brian Enos' content projected onto the sails of the Sydney Opera House are excellent examples of Private Commissions.

The high end of the commercial art world operates around scarcity value. By limiting the number of private commissions, to one or two a year, it will increase the desirability of being asked to contribute.

Curatorial Plan continued...

3. Festival/Cultural Organizations Partnerships

We will seek to secure partnerships with events such as the Sydney International Arts Festival, Smartlight Sydney, and The Sydney Biennale. We see the public domain as a home to many light-based sculptures that interact with the façade. Doing so will widen the net of international artists the program will interest, while also ensuring the precinct is shown in the program and associated publicity generated by major cultural events.

Presence on, and partnerships with internationally popular websites will also ensure the façade has a social networking presence.

Once the precinct becomes more widely known through the Content and Interaction programs, we would begin a curatorial process.

Program Deliver Process

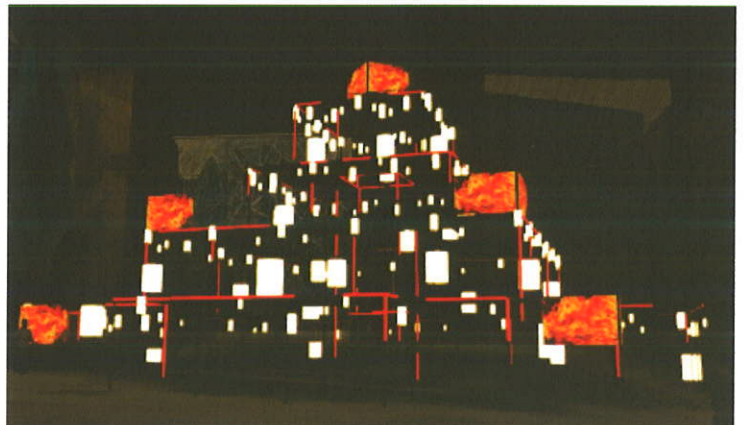
- Write a complete creative program for Lend Lease to approve which will include:
 - Briefing documents for artists / designers
 - Marketing collateral to be sent to the media
 - A social networking strategy ensuring dialogues and communities build around the commissioning of content
 - Content delivery schedules
 - Final budgets
- Engage cultural events in formal partnerships.
- Commissioning & delivery of content:
 - Managing the commissioning and delivery of content
 - Continued expansion of program partnerships, including discussion with other potential sponsors of the space

Opening Strategy

To effectively reveal the façade and activate the precinct, we recommend extending the initial illumination of the façade into a month-long annual light-art festival. The festival could be produced in conjunction with an organisation such as SmartLight Sydney and SHFA and showcase light-art installations throughout the Darling Quarter precinct. The Darling Quarter festival would be independent to the Vivid festival as it would centre only on the Darling Quarter precinct.

The light-art installations need not be expensive pieces of art but need to be aesthetically pleasing and interactive. The pieces could work with a variety of budgets and different artists and would utilise low energy lights to create art works that could be built over time in collaboration with the surrounding community and visitors to the site or were interactive pieces that visitors could manipulate. Examples include:

- Federation Square, Melbourne
'The Sacred Space Project' - a communal art installation comprising a frame-like structure that becomes the backdrop and the impetus for multi-community collaborative art pieces.



- Smart Light Sydney
Cycle! is an interactive and fun light art installation, allowing visitors to power the art work through pedalling bikes linked to generators. The memory of how harbour waters once enveloped the land where Sydney's Circular Quay now proudly stands is evoked through a rising and falling tide of lights through the branches of a grand fig tree.

- BMW Edge, Melbourne 'Forest of Light' Lanterns that are made by children on-site and then suspended throughout the precinct. Each day/weekend, the forest grows as more and more children participate. At the end of the installation, the shades are posted back to the child.



- "Janus" was comprised of a pixel facade of a giant human face hanging above a laneway in The Rocks. Visitors were encourage to interact with the Janus-screen by sending an image of their face by phone or computer to an email address. "Janus" then analyzed the emotion and displayed it on the face of the installation.

There is also an opportunity to work with lighting design students at UTS where the students would produce an installation as an elective using criteria of low energy and community interaction. This would show important Lend Lease support of educational institutions.

The opening night could also involve a concert in Tumbalong park by a well-known artist (Guy Sebastian, as an example), using the façade as an integrated backdrop.

This would offer the obvious benefits of attracting a sizable crowd that would then provide a free and viral marketing campaign through their use of immediate social media to communicate their experience with photos of the façade featuring prominently. This would also attract a different and more varied type of press coverage than a traditional commercial building opening.

Ramus Illumination

Bruce Ramus
Director

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Vision

To involve and engage a community in the ancient ritual of theatre, to honour the history of place, and to provide an opening in the media to present the soul of the community.

Experience

I have extensive experience in creating and producing advanced media experiences for theatrical and architectural environments. I have designed and directed international live shows and events for 30 years, including rock bands U2, R.E.M., David Bowie, Bryan Adams, David Byrne, Savage Garden, James Brown, television shows including the Academy Awards, Grammy Awards, Aria Awards, MTV Awards and Super Bowl Halftime Shows.

Recently, I have installed large-scale projections on the Sydney Opera House, a small-scale 'light forest' installation in Federation Square, Melbourne, and created visual concepts and content for Melbourne's AAMI Park Stadium. I am currently a Design Mentor at the Sydney Opera House, a Guest Lecturer in Urban Digital Media at the University Technology Sydney, and a Lead Design Consultant for Federation Square's 'Light in Winter' Festival.

Design Approach

My work is about connections. I design installations as luminous interactive sculptures, both permanent and temporary, practical and whimsical. I seek to animate the environment with light and moving images.

I believe that dynamic media installations can contribute significantly to the relationship between local and global culture, between indigenous and emerging cultures, between the artistic community and the public-at-large.

Western Facade lighting artwork

Visual impact study
April 21st 2011



Darling Quarter

Introduction

Lend Lease and the Sydney Harbour Foreshore Authority (SHFA) propose a large scale public light artwork to be installed on the Western facade of the Darling Quarter Development. The purpose of this report is to assess the extent of environmental impacts on surrounding context as a result of the art work (*refer image 3. Context*).

Methodology

This impact assessment report follows site visitation, and a review of reference documents and technical drawings. These include:

- Lighting management plan (Ramus Illumination)
- Darling Quarter West Facade specialty lighting - Capability (Ramus Illumination)
- Illuminated Facade - Technical Aspects (Lend Lease)

In the production of this report, Sacha Coles, National Studios Director and Joel Munns, Senior Landscape Architect have undertaken site visits and reviewed lighting prototypes.

Facade Artwork - Darling Quarter

Situated on the south eastern edge of Darling Harbour, the Darling Quarter development is a soon to be completed commercial offices and retail development surrounded by significant public domain upgrades.

The art work proposed is a 4 storey high (between levels 2-5 only) "lighting canvas", 90m in length on the north building and 64m in length on the south building. The art work will be curated and managed by SHFA and Lend Lease through a management plan and operational and curatorial plan (*refer image 1. Management Committee structure*) with content controlled in a way which is in harmony with the Darling Harbour precinct and non commercialised.

The technology proposed utilises LED strips located on the interior floor of the building façade bays on the western elevation which overlooks the park (*refer image 2 Lighting facade axonometric*). The light source is hidden from view and not visible from the exterior. The arrangement of the art work creates a series of low resolution 'lighting pixels' in each window bay which can be designed and curated to create patterns and artistic form. The effect created is an animated wash of lighting.

The proposed lighting artwork has the potential to greatly contribute to the public experience of Darling

Harbour, providing significant contribution to the cultural landscape and night economy of Sydney, consistent with the Sydney 2030 vision.

The nature of the low resolution lighting canvas means that it can only be used as an art work with negligible potential for narrative or commercially based information and imagery. The lighting management plan will also preclude any use for narrative or commercial purposes.

Technology and operation

- The lighting concept proposal utilizes a linear RGBW LED source placed between the glass window and the timber venetian blind within each window bay. The LED strip is positioned at floor level facing upwards such that the light fitting is not visible or directional from outside the building (*refer image 2.1 Lighting facade detail*).

- Each window along the western elevation of the building will have its own LED strip which consists of a colour changing system using RGBW lamps. The LED lights are a 10 deg. distribution linear light source with a varied output depending on which colour is displayed, with a differential of 25lm/watt to 100lm/watt. For further information refer to the Illuminated Facade - Technical Aspects document (Lend Lease).

- All lights are contained behind the building glass line with tinted glass which is a 62% visible light transmittance (VLT) double glazed unit.

- Operation of the façade lighting will be via a programmable digital timer which will turn the lights on and off. It is proposed that the art work be managed such that operation will be from dusk until 11pm (at which time it will be turned off) Sunday to Thursday and include monochromatic, gentle, subtle colours with slow movement (*refer images 5 and 5.1, Sunday-Thursday mode*). Friday to Saturday, dusk to 12am the artwork will have the potential to be full colour and include animation (*refer image 5.2, Friday-Saturday mode*). In addition it is proposed to operate to 1.00am up to 10 times per calendar year during special events. Special events may include Christmas Eve, Christmas Day, New Years Eve, Australia Day, festival days or one-off or special events during the year.

- The lighting type and location complies with light trespass and light pollution as per AS4282-1997 'Control of the obtrusive effects of outdoor lighting'