

## REAL/VIRTUAL

Two approaches to synthesizing an interactive experience of a real city can be distinguished. One uses mainly CAD data, street plans etc to build a complex virtual world from simple geometric base components – a collection of “meshes”. An alternative, and an increasingly feasible one, is to create a navigable world from photos or scan data. This second approach is sometimes referred to as “virtualised reality”. On a 3D TV the two types of reconstruction are shown: there is a 3D video showing renderings of a CAD generated model – of the exterior of the Customs House – by Real Serious Games of Brisbane. Peter Murphy shows a variety of 3D videos illustrating the second approach – with stereo videos of the City Model, stereo panoramas of city locales from a high pole, and 3D scans from photos of sculptural details on the Customs House.

**IMAGES CLOCKWISE.** REAL SERIOUS GAMES, CUSTOMS HOUSE WIREFRAMES; PETER MURPHY, CITY MODEL PHOTOGRAPH THROUGH GLASS FLOOR **PROJECT CREDITS.** CUSTOMS HOUSE COMPUTER MODEL: REAL SERIOUS GAMES STEREO VIDEOS AND PANORAMAS, CITY MODEL PHOTOGRAPHY AND 3D SCANS: PETER MURPHY CITY MODEL CONSTRUCTED BY MODELRAFT



## VIRTUAL WARRANE II: SACRED TRACKS OF THE GADIGAL

Virtual Warrane II by Brett Leavy is an immersive heritage experience that allows the user to journey in the footsteps of the original custodians of Sydney Cove before its settlement by the First Fleeters in 1788. The Gadigal people are the traditional custodians of Sydney Cove which in their language is called “Warrane”. The exhibit Virtual Warrane II seeks to immerse the user in the reproduction of a virtual pristine landscape that reflects the arts, culture, land forms, bush food and animals of the region. Visitors can explore the landscape before the trees were cut down, tents erected and buildings constructed, and the Europeans took charge of the pristine foreshore. This exhibit uses interactive serious gaming techniques and technologies to take the user on a journey of exploration to learn, experience, and understand the deep spiritual connections that the Gadigal held for this landscape.

**IMAGES CLOCKWISE.** THEN AND NOW, SYDNEY HARBOUR AS IT WAS, VISIT A CAMPSITE AND CANOE RIDES **PROJECT CREDITS.** BRETT LEAVY, IMMERSIVE HERITAGE, REAL SERIOUS GAMES, GRAFFIX GARAGE, BIMA VISION.



## MODEL CITY: CENTRAL PARK & UTS CITY CAMPUS MASTER PLAN, BROADWAY PRECINCT (SCALE: 1:200)

CENTRAL PARK is the transformation of the old Carlton United Brewery site into a magnetic urban village which will define Sydney’s ‘downtown’. International and local architectural practices involved are: Ateliers Jean Nouvel, Foster + Partners, Johnson Pilton Walker, PTW Architects, Tzannes Architects and Tonkin Zulhaika Greer. Central Park is a joint venture between Frasers Property Australia and Sekisui House Australia with approximately 2000 apartments, 75,000sqm commercial space and 20,000sqm retail space, with a 6,400sqm public park at its heart. [www.centralparksydney.com.au](http://www.centralparksydney.com.au) The **UTS CITY CAMPUS MASTER PLAN**, a vision to deliver a cutting-edge and connected campus, will help transform the southern Sydney CBD. The model shows the campus’s Broadway Precinct, bound by Wattle, Thomas, and Harris Streets, and Broadway, circa 2018. UTS commissioned BVN Architecture to deliver the original Master Plan (endorsed 2008). UTS has commissioned a number of local, national and international architects as part of this process, including Denton Corker Marshall, Durbach Block Jagers with BVN Architecture, Nettleton Tribe, PTW and DRAW.

**IMAGES CLOCKWISE.** CENTRAL PARK 3D MASTER PLAN; ONE CENTRAL PARK EXTERIOR; UTS MODEL **PROJECT CREDITS.** CENTRAL PARK MODEL PROVIDED BY FRASERS PROPERTY AUSTRALIA AND SEKISUI HOUSE AUSTRALIA. MODEL BY MODELRAFT, SYDNEY. UTS, TUMI MODELS.

### EXHIBITION TEAM

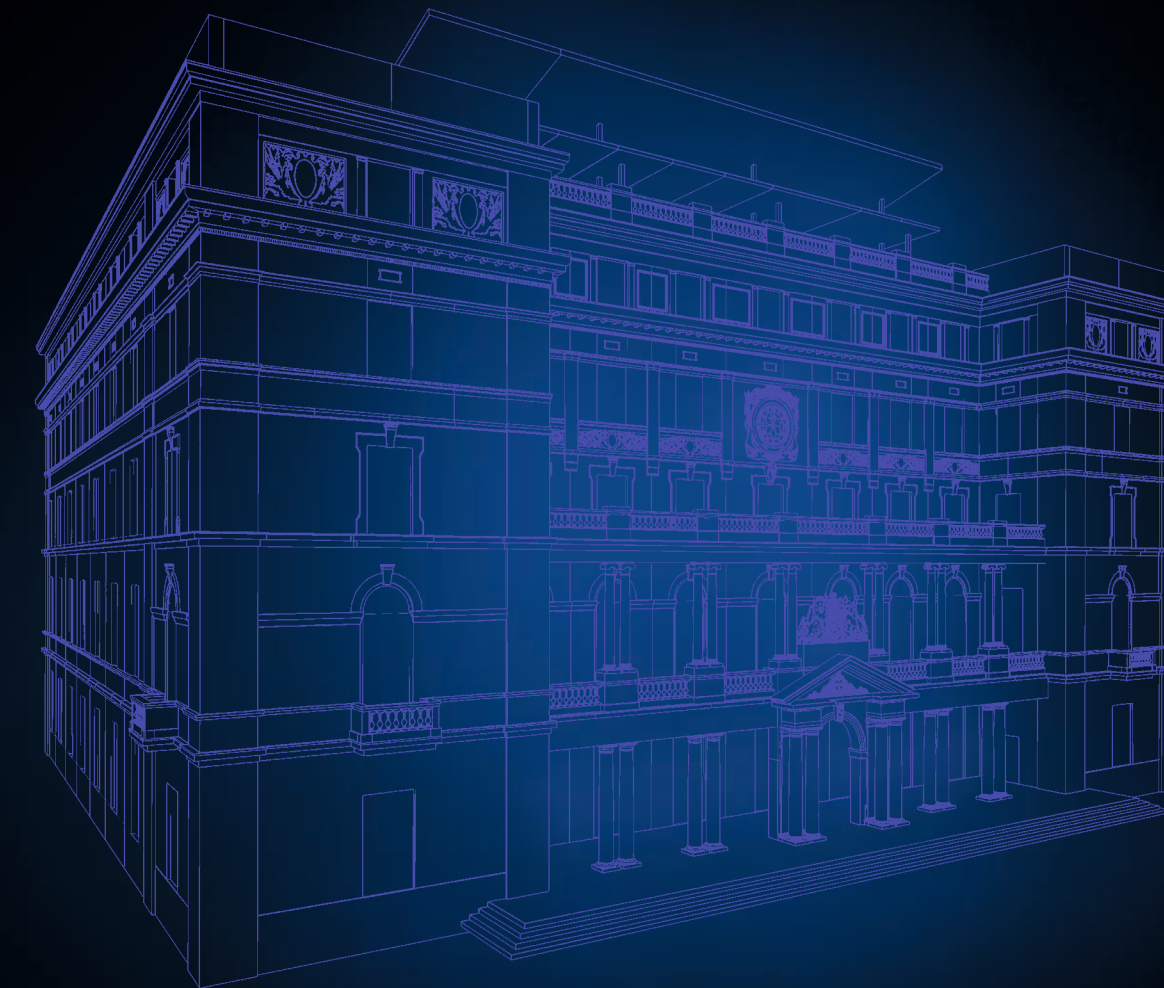
**GUEST CURATOR AND EDITOR:** DR ANURADHA CHATTERJEE  
**MANAGER AND CREATIVE PRODUCER, CUSTOMS HOUSE:** JENNIFER KWOK  
**CUSTOMS HOUSE COORDINATORS:** JACQUELINE SINGH, TRYNA GRANT, VICKI MATIN

THANKS TO FRASERS PROPERTY AUSTRALIA; SEKISUI HOUSE AUSTRALIA; HELEANA GENAUS (GRAPHIC DESIGN HYPERSURFACE); JILA (GRAPHIC DESIGN SYDNEY FROM ALL ANGLES). CUSTOMS HOUSE IN PARTNERSHIP WITH SYDNEY ARCHITECTURE FESTIVAL, AUSTRALIAN INSTITUTE OF ARCHITECTURE AND NSW REGISTRATION BOARD

### PRESENTERS



### PARTNERS



## INTER-ACTION 2012 Sydney Architecture Festival at Customs House



# INTER-ACTION

CURATORIAL ESSAY DR ANURADHA CHATTERJEE

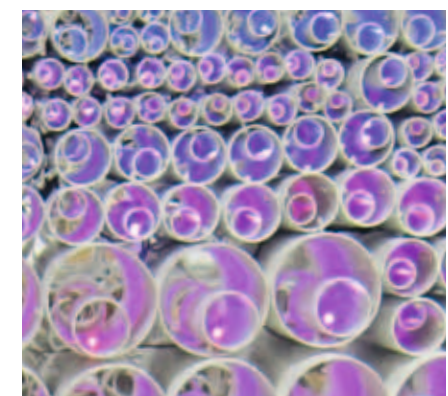
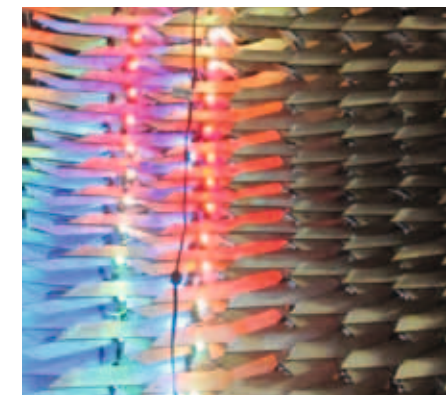
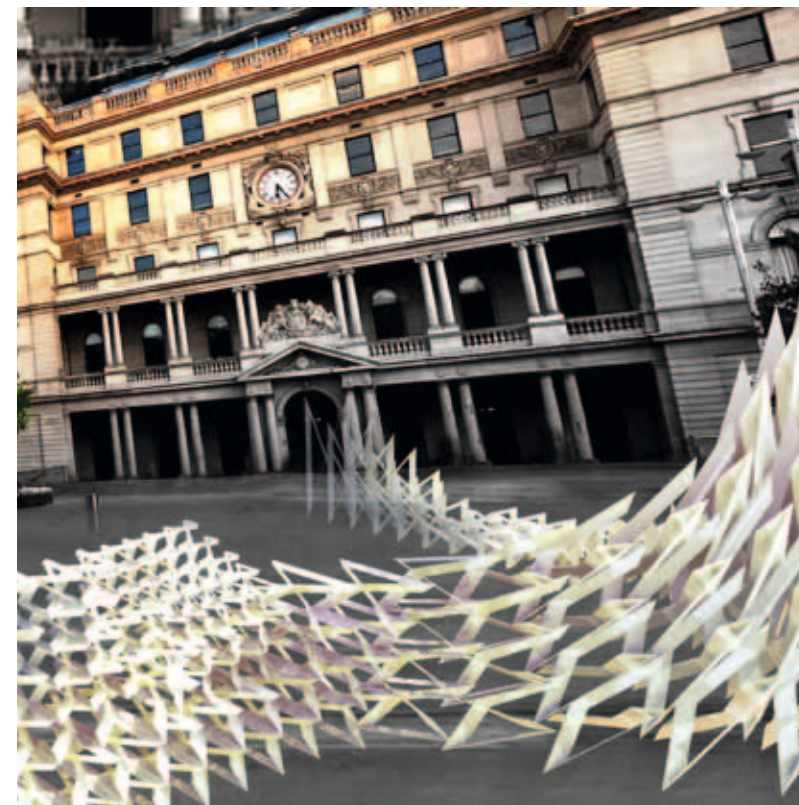
**Inter-Action** is not one but many exhibitions under the banner of the Sydney Architecture Festival – Beyond Boundaries, at Customs House Sydney. Building upon Customs House’s profile in nurturing explorations in the fields of digital visualisation and lighting technologies, **Inter-action** also engages collaborative art and architecture, as well as contributions from the many disciplines that participate in the making of the built realm.

**Hypersurface Architecture [Redux]** is the design of an interactive media wall installation based on physical pixels, working thereby between the virtual and the real, attempting to “generate an infusion of form with media and media with form to work between the two”. The interactive aspect in **Sydney from all Angles** is achieved by mapping QR codes onto the graphic map of Sydney, which allows a continual and democratised engagement with as well as the curation of the experience of the public realm.

**Virtual Warrane II** is a way of inhabiting the past and participating in the landscapes of the Gadigal people, demonstrating constructed and built occupations prior to and underlying European settlement. The theme of modelling is explored further in **Real/Virtual** which highlights technologies of visualisation and different ways of creating navigable worlds. **Model City** is a display of physical models of key public precincts (under construction) in the Sydney CBD, and it allows people to interact with the emerging public domains.

**Open Agenda** (an initiative of the School of Architecture, UTS) is an “annual competition aimed at supporting a new generation of experimental architecture. Open to recent graduates, **Open Agenda** is focused on developing the possibilities of design research in architecture and the built environment”. The winning entries this year by Sibling, Tina Salama and Robert Beson explore other ways of conceptualising architecture from participation to performative spatiality to the architectonics of atmosphere.

In highlighting the different forms of interactive installations; modelled realities, pasts, and futures; and the speculation of the futures of architectural thinking, **Inter-action** celebrates the anticipation of the post-disciplinary, which is the emergence of new ways of knowing and practising, rather than the simple convergence of different disciplinary knowledge systems.



## HYPERSURFACE ARCHITECTURE [REDUX]

Hypersurface Architecture [Redux] is an installation located in the forecourt of the Customs House which aims to ‘revisit’ the concept of the Hypersurface popularized in the 1990s. Two media walls are developed based on digital theory, understood as the engagement with computational processes (an algorithm or measurement done in a computational manner) and computing (developing, using an improving computer technology, computer hardware and software). Each media wall comprises 300+ Pixels as ‘digital bricks’. Each ‘Digital Brick’ has been generated following the same design logic with a scripted variation in order to achieve a gradient from small to large size and to enable them to be assembled as a complex curved non-Euclidian surface. Each ‘Digital Brick’ contains an AHL S18 LED to transform an otherwise static wall into a dynamic media wall that is able to showcase interactive media content transforming the installation into a vibrant light sculpture.



The walls will respond to the environment in two ways - by visual and audio input. The Halo Wall will record and visualise the soundscape at the Customs House forecourt, and depending on the sound and audio atmosphere the city and its citizens produce and translate this sound into a mix of colours and light patterns. The Euphonious Mobius will ‘see’ visitors standing in front of the screen and through the use of a camera and developed software respond to their movements and actions. Thus both installations invite visitors to interact - either in an audio or visual way. For the first time both state-of-the-art digital communication platforms, QR (Quick Response) code and AR (Augmented Reality) code are combined in one marker. By studying the properties of QR markers and AR markers we were able to combine them in one and the same marker. This allows visitors to interact with their Smartphone either via a QR reader in order to get QR based information such as further visual information about the studio or via an AR reader such as ‘Layar’ to see videos and interviews that shows the ‘making of’ both outdoor installations.

**IMAGES CLOCKWISE.** STUDENTS IMPRESSION OF EUPHONIOUS MOBIUS WALL AT CUSTOMS HOUSE, DETAIL VIEW EUPHONIOUS MOBIUS, DETAIL VIEW HALO WALL, BOTH WALLS SITUATED IN WORKSHOP **PROJECT CREDITS. PROJECT TEAM:** MATTHIAS HANK HAEUSLER (COURSE LEADER), SALLY HSU AND DANNY NGUYEN (TUTORS), UNIVERSITY OF NEW SOUTH WALES **MEDIA WALL DESIGN:** HELEANA GENAUS. **SPONSORS:** MEDIA ARCHITECTURE INSTITUTE, AHL LIGHTING, UNIVERSITY OF NEW SOUTH WALES



## SYDNEY FROM ALL ANGLES

Sydney from all Angles is an installation of a series of QR codes linked to a website that aims to increase awareness of the Sydney’s public domain, in all suburbs and between suburbs, and to celebrate the diversity of different suburbs and urban enclaves within the city. The website will feature Australian Institute of Landscape Architects NSW award winning projects as a base but will also prompt a response from the users to engage personally with the places displayed. It will give everybody the opportunity to upload their own personal stories, photos, or feelings about the place. The hope is that distinctiveness between each suburb will emerge on the website that will encourage people to explore parts of the city they would not have otherwise thought to.

**IMAGES CLOCKWISE.** LANDSCAPE DESIGN: AUBURN RAILWAY PARK, JILA; M CENTRAL BY 3600, SAM FISZMAN PARK BY 3600, PADDINGTON RESERVOIR BY JMD DESIGN **PROJECT CREDITS. PROJECT TEAM:** ANNABEL MURRAY, CHRISTINA BUNBURY, DARRELL MCLEAN, JANE IRWIN, QIU LINGLING, SAM WESTLAKE, SASCHA MARTIN, TIM VYSE, VERONICA GUADAGNINI, VANESSA TROWELL. **WEB DESIGN** BY YARRAWEB. **GRAPHIC DESIGN** BY JILA. **SPONSORS:** AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTS (AILA), JANE IRWIN LANDSCAPE ARCHITECT (JILA)



## BIZARRE

**ENCOUNTERCULTURE** by Sibling explores the following premise: “The act of participation should not be about achieving harmony or making the world just a bit better but of providing a shared, symbolic space whereby differences are not smoothed over, but instead exposed”. **BIZZARE LOCATIONS** by Tina Salama develops a theoretical investigation in parallel with a performative methodology for imagining new spatial propositions. These provocations present uneasy moments where the separation of the space of the body, Innenwelt and the space of architecture, Umwelt has been compromised via performative action and re-presented in still and moving images. **ATMOSPHERES OF ARCHITECTURE** by Robert Beson explores the following premise: How might an understanding of atmospherics develop the conceptual, organisational, and formal constitution of architecture? What might an atmospheric architecture look like? How would an architecture composed of atmospheres function?

**IMAGES LEFT TO RIGHT.** SIBLING, TINA SALAMA **PROJECT CREDITS. PROJECT TEAM ENCOUNTERCULTURE:** SIBLING: AMELIA BORG, NICHOLAS BRAUN, JONO BRENER, JESSICA BRENT, JANE CAUGHT, QIANYI LIM, TIMOTHY MOORE AND ALAN TING; **DIRECTOR:** NICOLE ROSE; **CHOREOGRAPHER:** MATTHEW DAY; **NARRATOR:** KINGA KIELCZYNSKA; **CINEMATOGRAPHER:** JOSH MCKIE; **CAMERA ASSISTANTS:** ROMILY SPIERS, THOM NEAL; **GRAPHIC DESIGN AND TITLE SEQUENCES:** NIK DIMOPOULOS; **CAMERA ASSISTANT FOR TITLE SEQUENCES:** JOHANN RASHID. **PROJECT TEAM BIZZARE LOCATIONS:** TINA SALAMA **PROJECT TEAM ATMOSPHERES OF ARCHITECTURE:** ROBERT BESON **OPEN AGENDA CHAIR** ANTHONY BURKE **AND OPEN AGENDA COORDINATOR** REBECCA THOMAS **SPONSORS:** UTS; SCOTT CARVER ARCHITECTS