

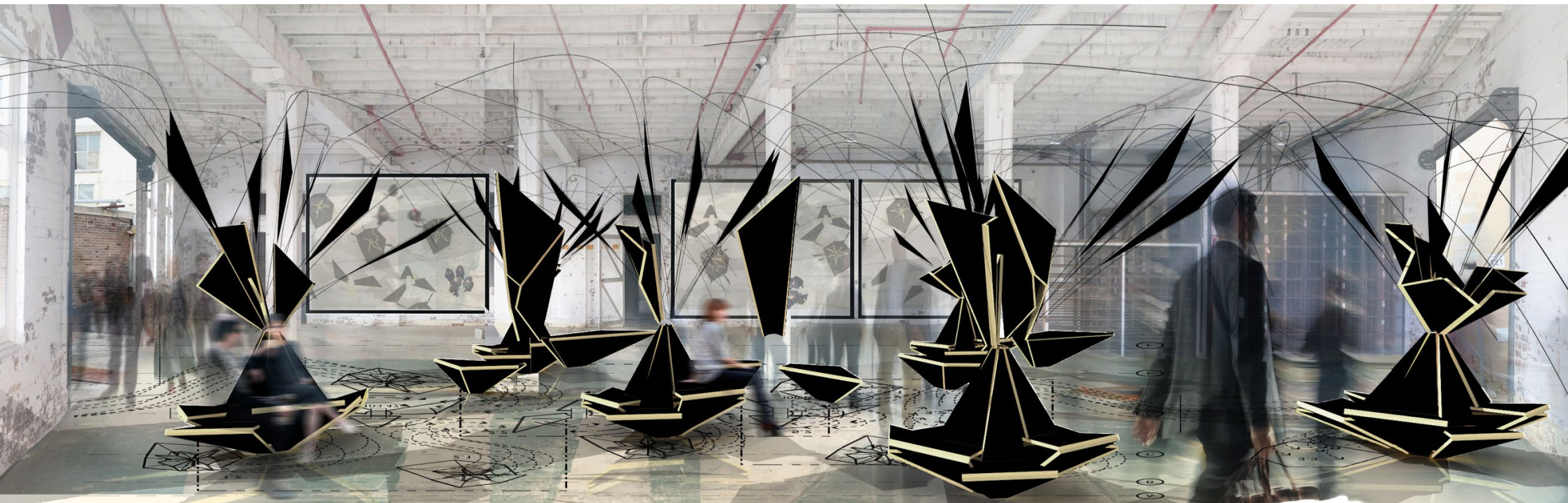
## THE HUB - EMBASSY OF THE REAL

The proposal is for an extension of the performative nature of the artworks on the Cockatoo Island, a stage for the visitor and organisers to play out a speculative research agenda, exploring the effects of a predicted future on human decision making.

The installation presents its own plan, or 'script' for how the Hub will operate over the three month period in its many functional arrangements, but will record actual outcomes of the movement, use and passage of people through time. This data will be collected in real time and revealed through an immediate feedback loop using analogue, low tech and digital systems.

A prediction alters the future. When acting on the knowledge of the future through a prediction, that future is fundamentally altered rendering the prediction void. The predicted future, or revealed script will be disrupted by the users as a creative act of freedom driven by intuition, based on the feedback of the emerging patterns, to reorganise and adjust the space according to specific needs.

This research experiment is to uncover the limitations in the predicative nature of the architectural plan and contribute to the understanding of the architectural documentation convention and its performative potential.



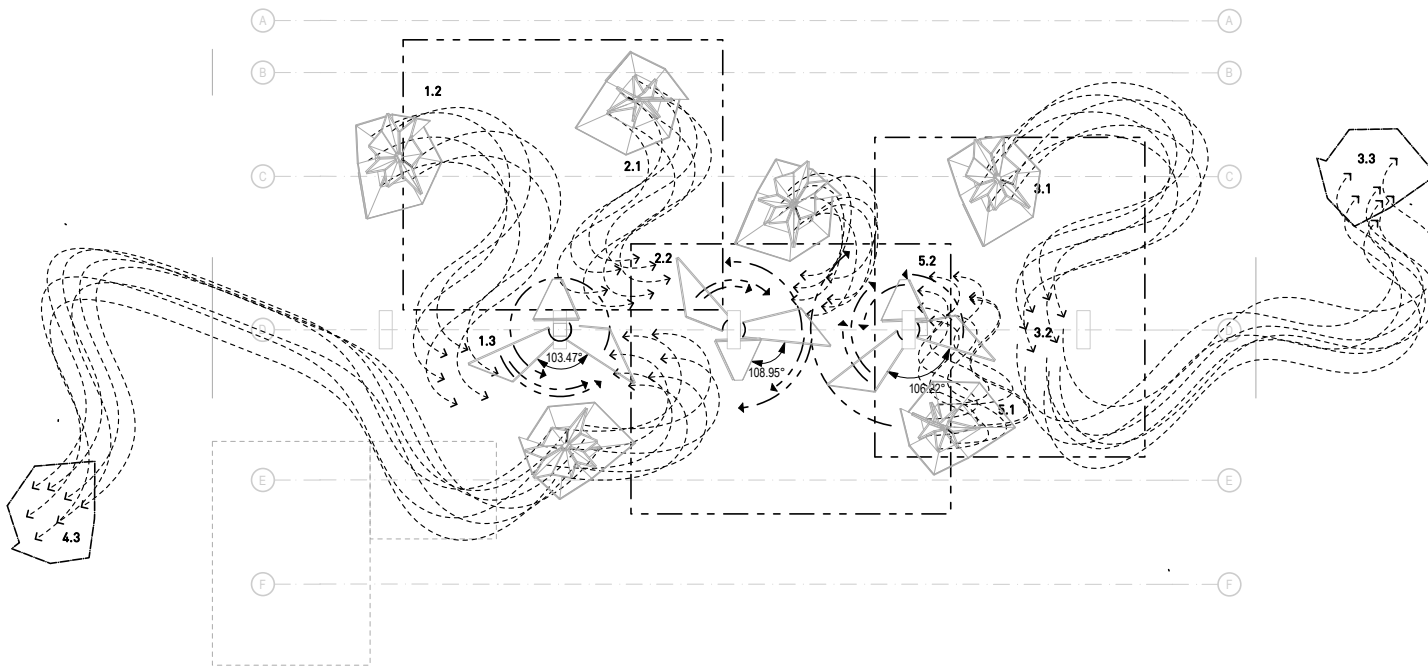
## RESEARCH

This proposal has been submitted by a practice which is building a body of research around the dialogue between architecture and the performing arts. Contradictions, complexities and themes that strongly inform their work include; temporality vs permanence, lived experience vs imagination, tangible & intangible qualities of spaces.

Their research agenda is interested in interrogating the architectural plan as both a prediction and a script for how a space is to be used by the performer, in this case client or visitor to a building. The designer has used the plan and section to work through the possible scenarios of human movement with a predicted program using the conventions of architectural drawings. The architectural drawing is a static single moment and cannot reveal the unfolding of time and events.

In contradiction the script in theatre is a predetermined series of events, dialogues and scenes that will play out to the same result each time, narrative driven. The 'playing out' is in real time and reliant on a live audience to provide immediate feedback and this provides data from which the production can be calibrated and refined. Dance choreography similarly will produce a predictable and known outcome of body movements in space.

The annotation of the movements of actors and dancers and the placement of props and furniture are achieved with spike marks at a scale of one to one on the playing space. These inconspicuous annotations allow the performer to repeat a series of events as if they are occurring once and for the first time.





# CONTEXT

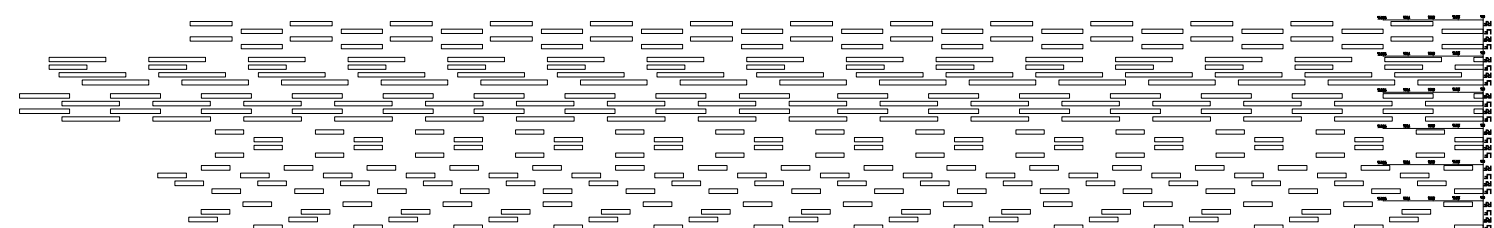
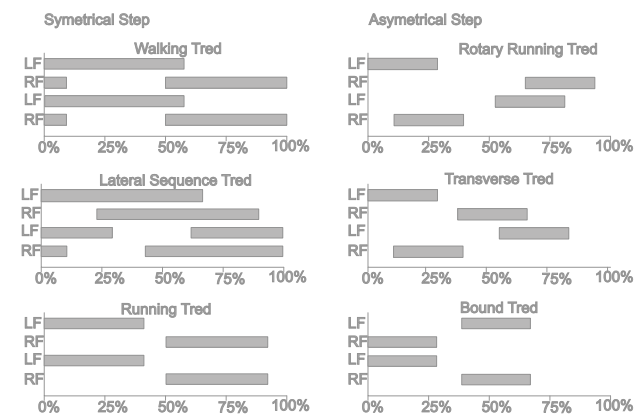
The Embassy of the Real is engaging with the physicality of a future; Virtual reality/ Body/ Folded space/ Physical space/ Choreography/ Fictional reality/ Communication/ Sci-fi. The writings of William Gibson, the author of the quote “The future is already here, it’s just not evenly distributed”, delve into a formless future where people are existing in multiple spaces and times simultaneously through an interconnected web, unrestricted by the limits of our ‘bags of meat’.

This theme is being placed within the Naval Store which is rich in overlays of history where very site specific physical events were performed, including a Testing and Maintenance Department – testing materials for performance and characteristics, and a Pattern Shop for the dockyard irons and brass foundries. These industrious and experimental acts have been incorporated into the performative nature of the proposed installation.

The Hub will be a place of dialogue and critique for the artworks installed on Cockatoo Island, an extension of the these events, yet the visitor is the performer improvising with a given script or program, negotiating the physicality of the space and phenomenological effects with their bodies. Some of the artworks which will resonate with the Embassy include: Samuel Becket – deliberate departure from specific plot lines of time and place; Boris Charmatz – setting up rules which lead to events taken to their possibilities; Boychild – intuitive and improvised works; William Forsythe – innovative ballet form.

# ALIGHTING

The conceptual consideration of the works on Cockatoo Island is a “return to the physicality of the human body and the weightedness that comes with being and moving in the world” (UTS Open Agenda). This was seen as an opportunity to extend beyond the site boundaries of the brief and introduce the visitor to the experiment of revealing the predictions or script of their own bodily movements through space, allowing the pedestrian to respond and alter their behavior through self awareness. Coded markings are proposed along the bitumen promenade linking the ferry wharf to the Hub. These will be calibrated to the typical profiles of human height, gait and speed of movement, revealing the predicted behavior. The resultant data of actual footfall and gait will be revealed through the partial erasing of the markings, either deliberate or subconsciously enacted, which will also provide an immediate visual response uncovering patterns of use. These markings will also provide an effective way-finding device to the Island’s meeting and information hub.

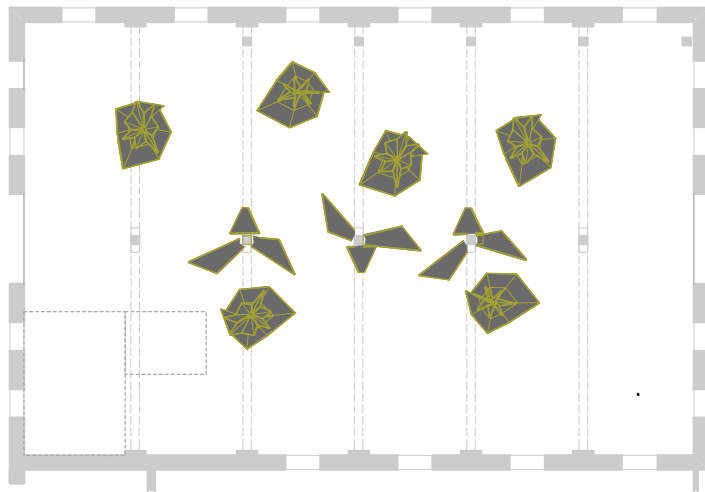


## THE HUB

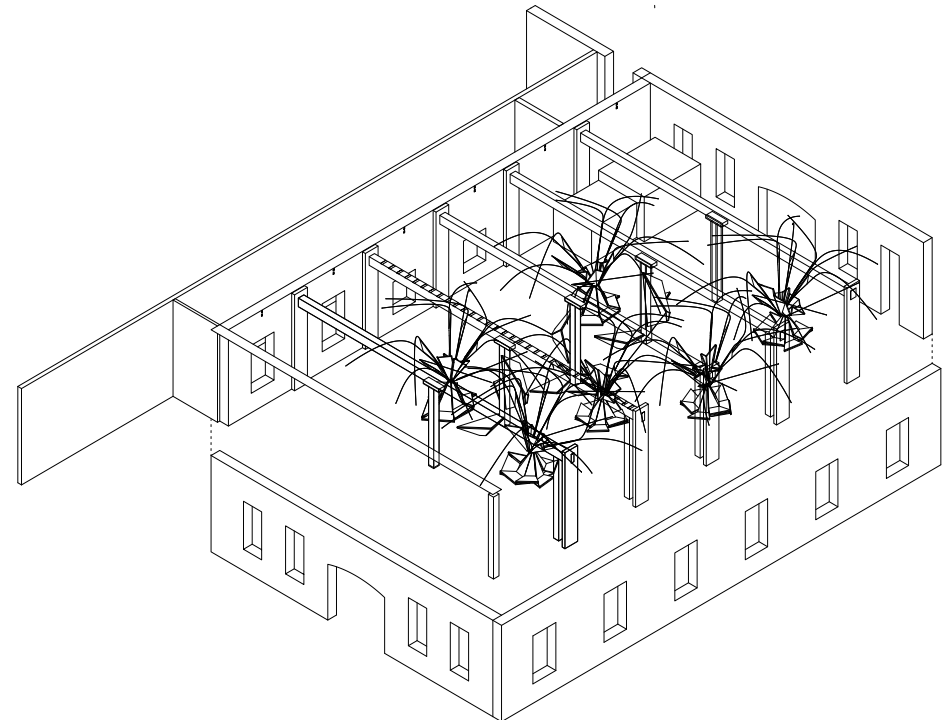
The scripting of the space will be again revealed through the one to one marking out of the linework, text, annotations and diagrams that normally never make it off the architects documented plans. These will be applied across the floor of the Hub a program or guide in how to manipulate the space to accommodate the various functional requirements. The feedback loop is established through the simple analogue technique of attaching chalk or marker to those parts of the modules that make contact with the ground plane. The expectation is that the actual movement and reorganization will differ from the predicted and this pattern will be layered up throughout the three months, allowing for a constant re-calibration of the script or predicted future outcomes of the performative nature of the installation. Screens with delayed time lapse captures will be displayed along the back wall to share the development of the data underpinning the research agenda.

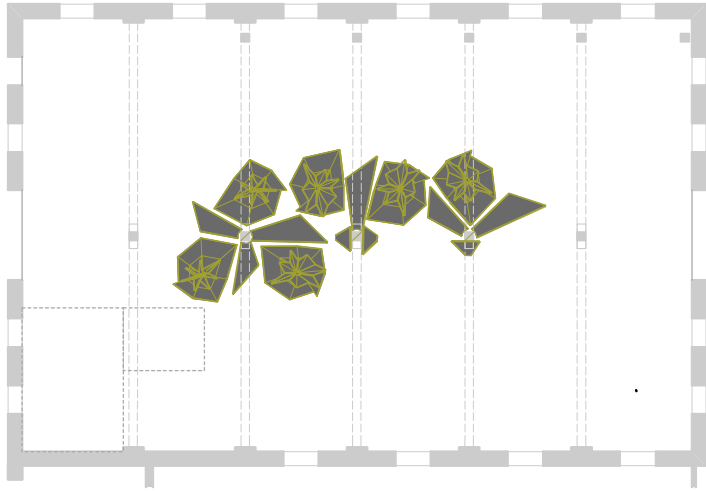
The functional requirements presented in the brief include:

A: Informal dinner B: Meeting place and information hub C: Presentation or performance D: Pack away and clearing the space D: Unpredictable results

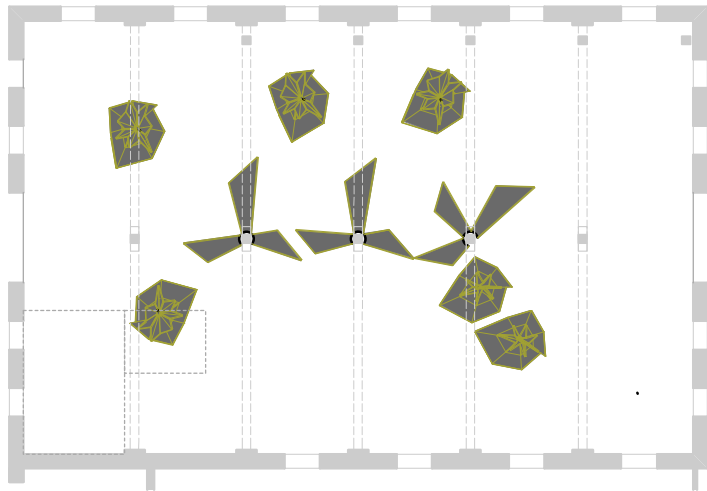
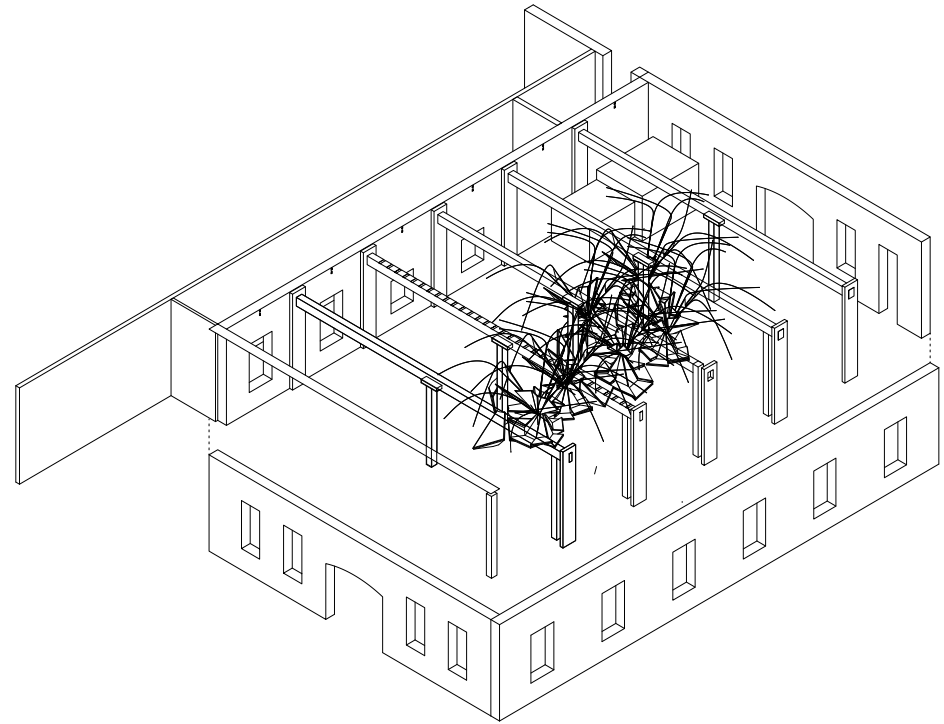


MEETING PLACE

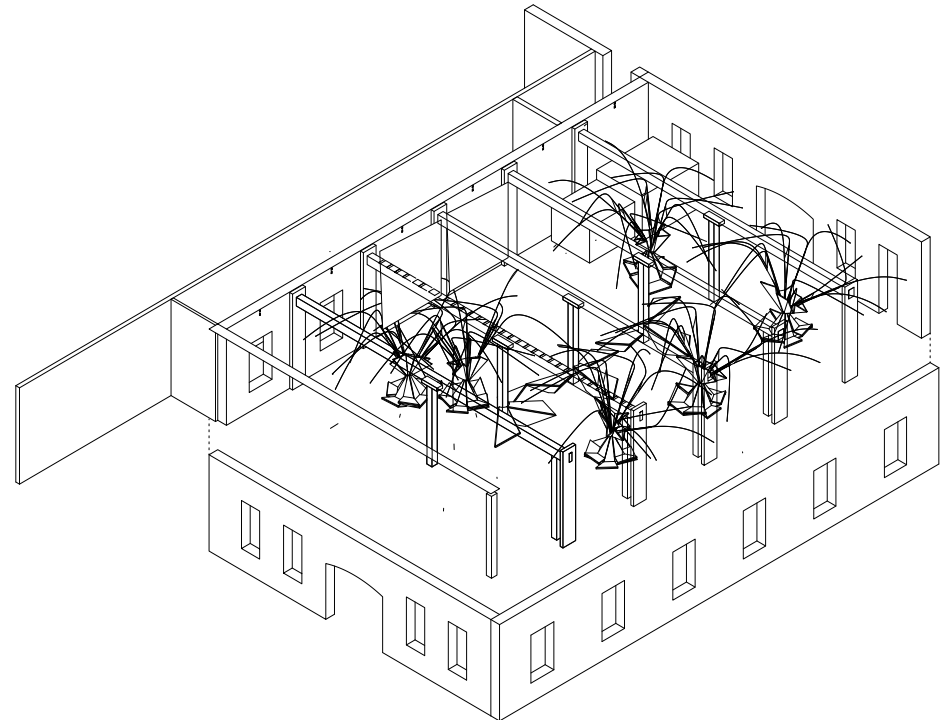


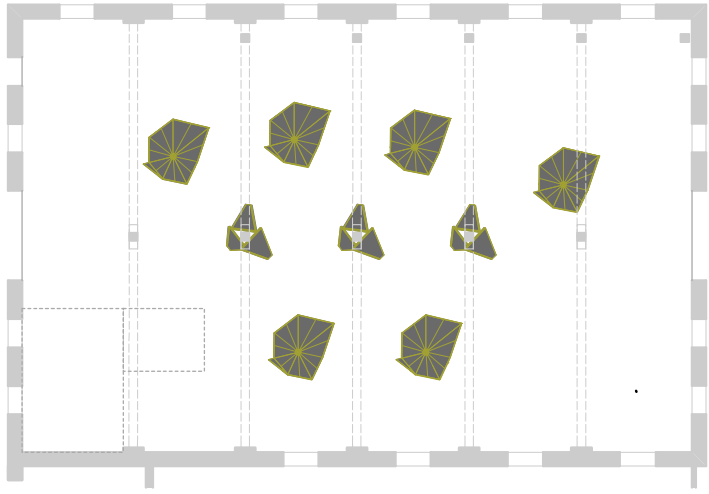


INFORMAL DINNER

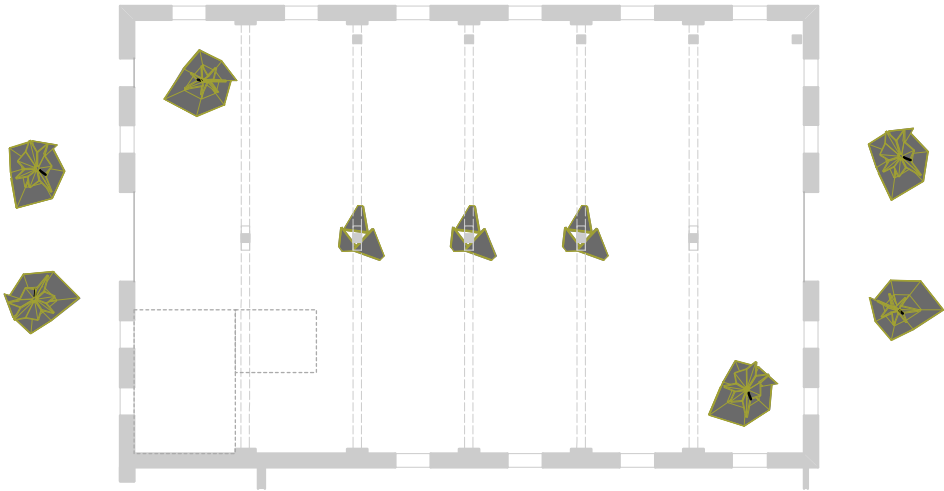
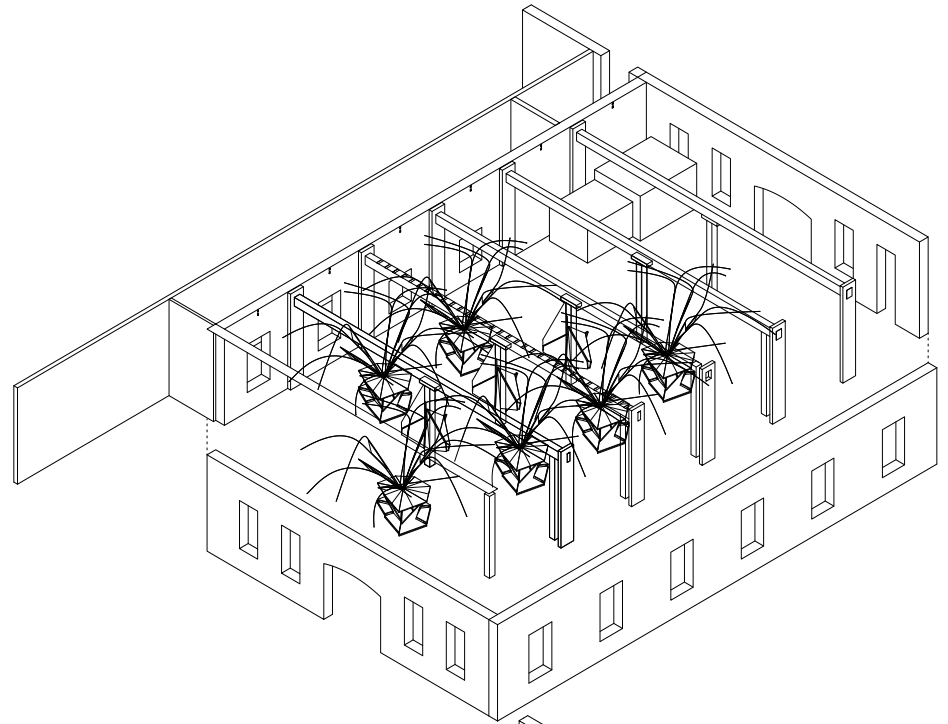


PRESENTATION / PERFORMANCE

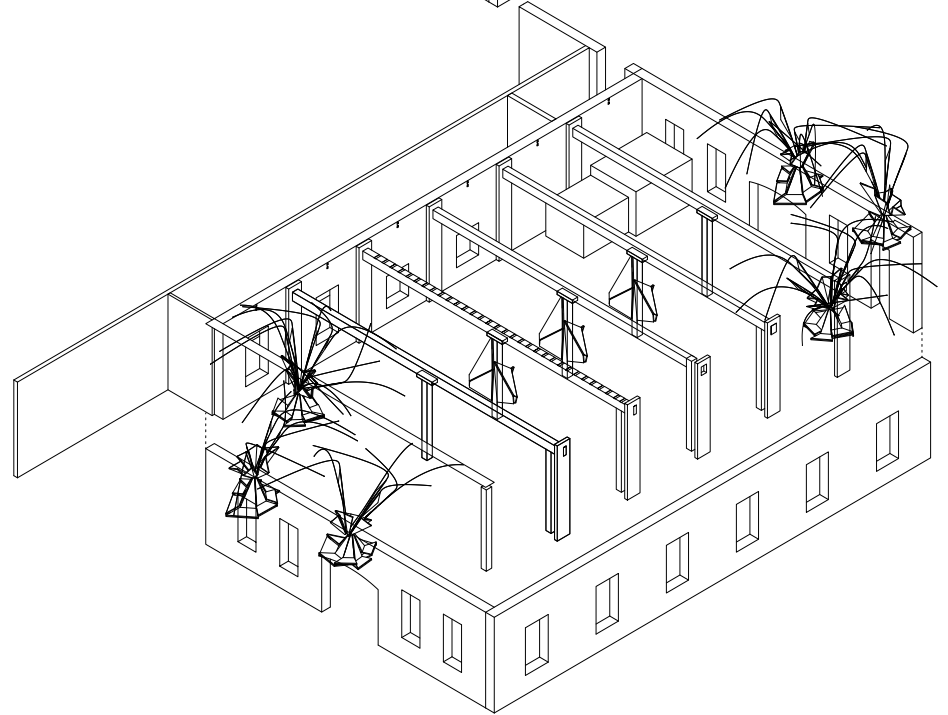




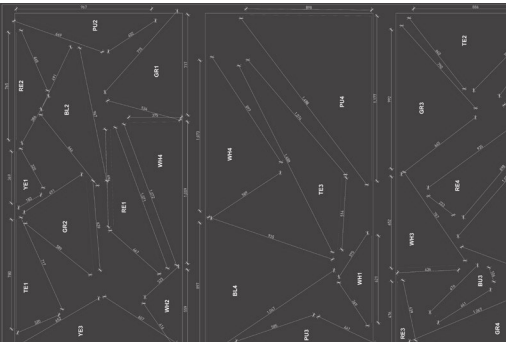
MAKERS WORKSHOP



PACK AWAY



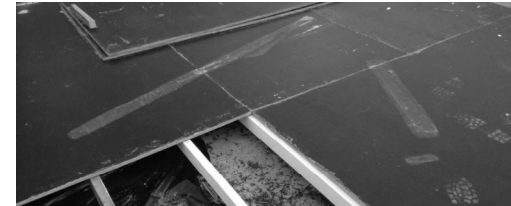
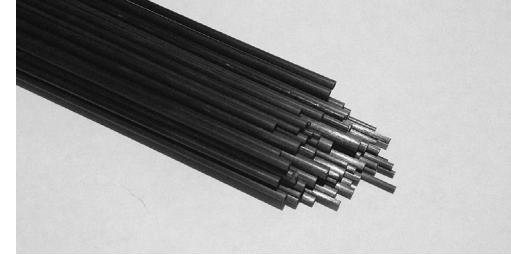




## MODULES + NETWORK

The three dimensional architectural documentation of the space and the modules is structured around a digital wire frame of nurbs geometry and a fragmented rendering mesh. This is also realized at a scale of one to one in the space and visible through the linkages of the modules anchored to the existing architectural fabric and to each other. The manipulation and reorientation of the modules will inherently reorganize this aerial network which provides an additional feedback loop the users of the Hub, clearly articulated in black against an illuminated white textured interior. The overhead network provides a means of connecting each module to power or data (for mobile phone charging), supports the upper panels of the modules when in a raised position, and creates infrastructure for any large scale mesh screen or backdrop.

The two module types offer a design which both responds to the specifics of the existing architectural structural grid, and also is independent, yet still anchored with a malleable responsive physical network. The modules are mutable and offer complex combinations in seating, bench, table, wall panel and display surfaces. The visitors and Hub staff are expected to manipulate these surfaces to serve their specific needs, through collaboration and cooperation. The modules will inherently have differing seating height, angle of reclining and opportunities for singular or collective use. Ambient decorative lighting can be integrated to offer spectacle and fun, with floor washing UV light to reveal the developing marks across the floor.



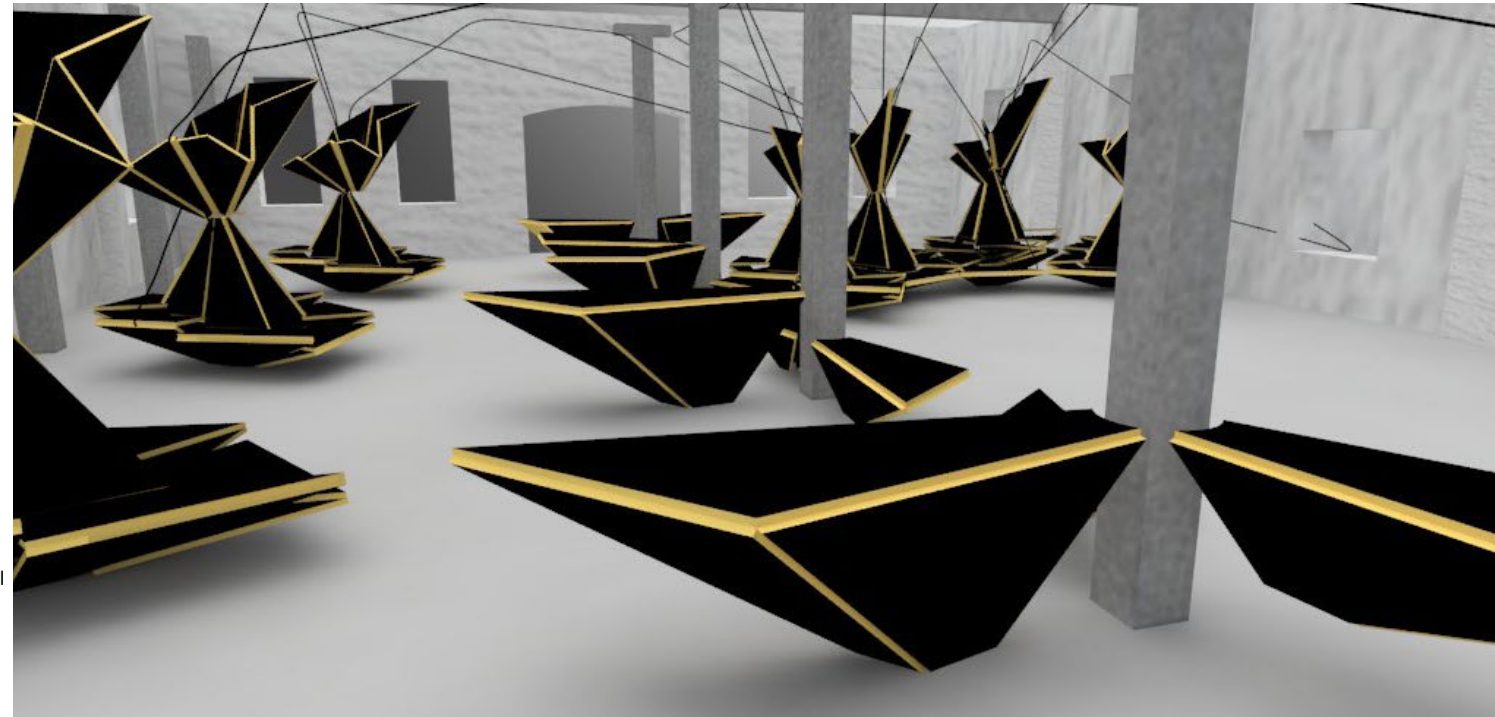
## FABRICATION + TEAM

A proposed team to realise the work include the following:

- Lighting Designer: Sian James-Holland, LX Art
- Fabricator: Thomas Creative
- CNC cutting: Fabrication Workshop UTS
- Transport: Utilise the Biennale
- Supplier Timber: Recycled Building Materials
- Supplier Fibre Rod: Kite Magic
- Rigger: Theatre mechanist with a rigging licence

The proposed materials for the installation include:

- Ground markings: removable road marking paint, chalk and marking crayon
- Recycled plywood formwork: sourced from construction reclamation depots
- Fibre glass tubes: returned to the supplier and sold on as second hand in original whole components
- Shock cord: to be used in continuous length allowing for reuse
- LED lighting: hired for the duration of the event



TIME IS WHAT KEEPS EVERYTHING FROM HAPPENING AT ONCE

Ray Cummings: *The Girl in the Golden Atom*



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