




# 光与影 **LIGHT & SHADOW**



The works in "Light & Shadow"  
explore the perception of artworks,  
the digitization of objects, cultural  
artifacts and heritage, urban culture of  
the past and urban culture of the future.

Anne Farren & Qassim Saad (Eds)

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### Cross-nation, cross-university, cross-disciplinary

“Light & Shadow” was created by students and faculty of EAaD School, Xi'an Eurasia University and School of Design and the Built Environment, Curtin University.

### Online and Offline Teaching

Cross-campus online and offline collaborative teaching throughout the program is an important exploration of future educational models.

### Cultural preservation and exploration of the unknown

The works in “Light & Shadow” explore the perception of artworks, the digitization of objects, cultural artifacts and heritage, urban culture of the past and urban culture of the future.

### Interdisciplinary design and iterative creation

Each work interacts with the audience in a different way, shaping the multi-sensory experience of the work in the post-digital world. The work is shared and displayed to obtain feedback and reflection for the next iteration.

### 跨国家、跨高校、跨学科的联合创作

“光与影”由西安欧亚学院艾德艺术设计学院与澳大利亚科廷大学设计与建筑环境学院的师生共同完成作品创作。

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### 文化保护与未知探索

“光与影”中的作品探讨了艺术品的感知、物品数字化、文化艺术品和遗产、过去的城市文化以及未来的城市文化。

### 跨学科设计与迭代式创作

每件作品与观众互动的方式均不同，塑造后数字世界中作品的多感官体验。作品通过分享与展示，获得反馈思考，开展下一次迭代创作。

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School of Design and the Built Environment

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OVER

光与影  
**LIGHT &**  
SHADOW

VIEW



## Foreword – Curtin

Light & Shadow installation exhibition emerged from ongoing activity between academics, researchers, and students representing both schools of; Design and the Built Environment–Curtin University, and Art & Design–Eurasia University, Xi'an China. The Light & Shadow concept developed a path of the digital exchange of works/artefacts responding to the current COVID 19 pandemic. The exhibition promoted an interdisciplinary collaboration and exploration of creative possibilities and new way of thinking about designing of applications utilises the capabilities of digital media visualisation, the digital model making, targeting the sensory experiences of the digital artefact exchange.

The showcase of Australian design innovation contributed to the development of new areas of engagement between Australia and China across knowledge and creative sectors. Interdisciplinary nature of staff and student participation in exhibition and forums in the project provided opportunities significant course marketing and blended online, face to face forum with panel session and some participant workshop activity presented at the 2020 FutureLab, Shanghai.

Head of School of Design and the Built Environment, Curtin University

Nathaniel Quincy Belcher

光与影是一个由学术界、研究者和学生代表共同举办的装置展，由中国西安欧亚学院艾德艺术设计学院和澳大利亚科廷大学设计与建筑环境学院共同举办。光与影展览为应对当前COVID 19的流行，发展出一条作品与艺术品的数字交流之路。展览促进了跨学科的合作，探索了创意的可能性和设计应用的新思路，综合运用了数字媒体可视化、数字模型制作和感官体验设计。

光与影的创新成果展示将促进中澳两国在知识和创意领域的新发展。跨学科的展览和论坛为本次合作提供了良好的宣传，混合在线、面对面的论坛与研讨会活动还将呈现在2020年上海创新未来教育博览会。

科廷大学 设计与建筑环境学院院长

Nathaniel Quincy Belcher



## Foreword – Eurasia

数字技术如何连接历史、今天和未来？

在后数字时代，我们处在一个人工智能、互联网、混合现实技术和算法融为一体 的世界。时空和物质世界的概念逐渐被重构。在由西安欧亚大学和科廷大学主办的联合工作坊中，师生们将探索这些属于未来的新体验。他们想象力和创造力，将在实验性和创新性的设计中得到了锻炼，并在不断的练习中提高自己的技术水平和观察能力。这一展览，是一种跨国家、跨高校的线上线下结合的联合工作坊，也是对未来教育模式的重要尝试。

西安欧亚学院 艾德艺术设计学院院长

Tony Brown

How does digital technology connect history, today and the future?

In the post-digital era, we live in a world that where: artificial intelligence, the Internet, mixed reality technology and algorithms are integrated into one. The concepts of space/time and the material world have begun to be reconstructed.

In the joint workshop hosted by Xi'an Eurasia University and Curtin University, faculty and students will explore these new experiences that the future will bring us. This experimental and innovative design is a training for imagination and creativity. It is also a practical exercise based on technique and observational methods. In this way, the online-offline combined joint workshop which across countries and universities is also an important attempt of future educational model.

Dean of EAaD School, Xi'an Eurasia University

Tony Brown



# INTROD

光与影  
**LIGHT &**  
SHADOW

UCTION



## Introduction

The project “Light & shadow: cultural artefact in a digital world” is an interdisciplinary collaboration between Xi’an Eurasia University and Curtin University, Perth, Australia. It is a manifestation of how to explore the future in a post-digital world where artificial intelligence, the Internet, mixed reality technology and algorithms are integrated. The project explores the impact of digital media and digital production on the creation of works with open-minded and interdisciplinary collaborations. It offers a wide range of creative possibilities and new ways of thinking about digital media in the post-digital world in terms of design, digital production, and the sensory experience.

### Cross-nation, cross-university, cross-disciplinary

“Light and Shadow” was created by students and faculty of EAaD School, Xi’an Eurasia University and School of Design and the Built Environment, Curtin University.

### Online and Offline Teaching

Cross-campus online and offline collaborative teaching throughout the program is an important exploration of future educational models.

### Cultural preservation and exploration of the unknown

The works in “Light & Shadow” explore the perception of artworks, the digitization of objects, cultural artifacts and heritage, urban culture of the past and urban culture of the future.

### Interdisciplinary design and iterative creation

Each work interacts with the audience in a different way, shaping the multi-sensory experience of the work in the post-digital world. The work is shared and displayed to obtain feedback and reflection for the next iteration.

### Three ways/locations to open the exhibition

Nineteen groups of works were exchanged and displayed in three exhibition spaces (Xi’an Eurasia University, Curtin University of Australia and Shanghai 2020 Futurelab) through digital files, bringing more experience to the works.

### Deputy Head of School of Design and the Built Environment, Curtin University

Francesco Mancini

## Introduction

《光与影——数字世界中的文化人工制品》是西安欧亚学院和澳大利亚科廷大学的跨学科合作项目。该项目以开阔的思维和跨学科的通力创作，探索了数字媒体和数字制作对艺术品创作和交流的影响。为后数字世界中数字媒体在设计、数字制作、数字艺术品的感官体验等方面，提供了广泛的创意可能性和新的思考方式。

### 跨国家、跨高校、跨学科的联合创作

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### 三个不同地点的打开方式

19组作品通过数字文件在三个展览空间（西安欧亚学院、澳大利亚科廷大学、上海2020Futurelab）实现交换、展示，带来更多作品体验。

Deputy Head of School of Design and the Built Environment, Curtin University

Francesco Mancini

EDITO

光与影  
**LIGHT &**  
SHADOW

RIAL  
ESSAYS

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## Artefact Perception: The Haptic Experience

Dr Anne Farren

As our world becomes increasingly dominated by digital interactions our sense of and interaction with objects is changing. The Light & Shadow project and exhibition was developed to explore how touch and our haptic experience of objects are impacted by digital translation. The forms not only explored investigations into haptic within the work but also needed to be translated through digital media for recreation for exhibition in venues in China.

Touch is at the centre of our experience and perception of objects. We touch to inquire, understand, remember and communicate. Scientific research recognised the sense of touch to human wellbeing as early as the late eighteen hundreds with the publication of William Krohn's research and article 'An Experimental Study of Simultaneous Stimulations of the Sense of Touch' in the *Journal of Nervous and Mental Disease*. This early research identified the complexities of our perception of touch throughout the body and also drew attention to the psychological significance of this sense.

Touch is a central figure in the landscape of the maker. While touch is key to our perception of objects we integrate a broader range of sensory experience described as the haptic to understand the world and its artefacts. Kenya Hara wrote that "Haptic doesn't mean an intellectual scrutiny of objects but an approach to creation by meticulously attending to the senses". (Hara 2004, p7)

In 2012 at London's 100% Design forum, internationally recognised trend forecaster Li Edelkoort spoke about the impact of our constant engagement with digital technology and the limitations of the sensory experience of their surfaces and objects. (Edelkoort 2012) She predicted that it will create a demand for 'super tactility' or enhanced sensory experiences.

Recognising the significance of touch, over the past 10 years haptic technology has emerged and attempts to provide a sensation of touch of an object through electronically generate forces and vibrations. Engineers such as Katherine Kuchenbecker are exploring the digitizing of the sense of touch, a – Haptography. But can the complexity of the haptic experience ever be imitated? It is the human sensory experience that is needed in order for a digital imitation of the haptic to be understood.

It is a human experience that can integrate and commit to memory the complexities of not only the senses (touch, sight, smell and taste) but also the kinaesthetic experiences of movement. (Aktaş & Mäkelä 2019) The knowledge gained through haptic and kinaesthetic experiences of the world is what allows the viewer to be able to engage in a virtual perception of the artefact. Research has emerged that supports the significance of the tangible and innate intelligence within the process of creating with making or crafting of objects described as a means of thinking through the senses or hands. (Nimkulrat, 2010, 2012) Makers working on the Light & Shadow project were charged with investigation into the haptic in both making and how this could be conveyed through the viewer experience of the artefact.

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## 工艺的感知：触觉体验

Dr Anne Farren

随着我们的世界越来越被数字交互所主导，我们对物体的感知和互动正在发生变化。《光与影》的项目和展览的发起，旨在探索我们对物体的触感和触觉体验是如何被数字技术所影响的。作品中的这些形式不仅探索了对触觉的审视，它们更需要通过数字媒体进行转化，旨在提供娱乐体验，以及在中国的展馆进行展示。

触感，是我们对事物的体验与感知的核心。我们通过触感来探究、理解、记忆和交流。早在1800年末，William Krohn的研究及其文章《对同步模拟触觉体验的实验研究》于1893年3月在《神经和精神疾病期刊》上发表后，科学研究就认识到触感对人类健康的重要性。这项早期的研究确定了我们对整个身体的触觉的复杂性，也引起了对这种感觉的心理学意义的关注。

触感是创造者的创造世界中的核心因素。虽然触感是我们感知物体的关键，但我们整合了更广义的感官体验，将其定义为触觉，来理解这个世界以及其中的手工制品。原研哉写道：“触觉并不意味着对物体的智力审视，而是通过细致地关注感官来进行创作”（原研哉2004，p7）。

2012年，在伦敦的“100%设计”论坛上，国际公认的潮流预测员Li Edelkoort提到了人类与数字技术持续交互的影响，以及人类对物体感官体验的局限性（Edelkoort 2012）。她预言道，“超触觉”会被开发出来，以满足增强感官体验的需求。

在过去的10年中，随着触觉的重要性被逐渐认同，“触觉技术”开始浮现，试图通过电子模拟的力度和振动来提供对物体的触觉模拟。Katherine Kuchenbecker等工程师正在探索将触觉数字化，即“Haptography”。但是，触觉体验的复杂性能够被完全模拟吗？为了充分理解对触觉的数字化模仿，人类的感官体验是极其重要的。

人类体验不仅能整合并记忆感官（触觉、视觉、嗅觉和味觉）体验的复杂性，而且还能整合动态的动觉体验（Aktaş & Mäkelä 2019）。通过对触觉和动觉体验获得的知识，使用户能够参与到对手工艺品的虚拟感知中。关于有形智能和天然智能在手工创造中的重要性研究已经出现，并将其描述为通过感官和双手来进行思考的一种手段（Nimkulrat, 2010, 2012）。参与在《光与影》中的创造者们，承担了开发创造过程中触觉体验的责任，并通过观众对艺术的体验，来传达这种独特的体验。

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## Experience Context: Definition, context, and mapping

Dr Qassim Saad

The design practice transforms broadly from solving problems (and/or fulfilling the market demands) into broader scopes of designing the experience. This dynamic transformation relies on a new wave of studies in experience design which provide the contextual content, and the new methodologies, to direct the design process guided by the user's personal preferences. Experience design context relies on phenomenology to direct the design process toward 'designing the experience.' In such a context, experience design applies transdisciplinary knowledge from the fields of psychology, physiology, human behaviour, and cultural studies as the cores of the design process. Phenomenology is a discipline that "studies conscious experience as experienced from the subjective or first person point of view" (Smith, 2013). Experience design as practice and methodology aims to support the designer's exploration of the interactional aspects between human and object; representing the core elements in designing the experience. Moreover, the connection between phenomenology and experience design uplifts the role of embodiment. As humans, our bodies are platforms that allow us to interact with, understand, and experience the world and objects surrounding us. "In Husserl's phenomenology of embodiment, then, the lived body is a lived center of experience, and both its movement capabilities and its distinctive register of sensations play a key role in his account." (Behnke n.d.) Applying this context means understanding a particular experience is crucial to designing the experience. Methodologically, the designers must engage with the users to create an experience; the designers apply the co-design methodology so they become aware of their user's preferences. With this process, the designers are moving beyond the classical task of designing for restyling the object.

Human use their senses to explore the world and its material and immaterial components. Experience design simulates this human ability as the key to developing a new wave of designs. Studies suggest "that the greater the number of sensory modalities that are stimulated at any one time, the richer our experiences will be" (Schifferstein 133). For the product designer, it's essential to understand how the user senses function before, during, and after the interactional cycle between the user and the product. This knowledge supports the development of specific elements to stimulate the user senses, leading to "more pleasurable and memorable multisensory product interactions" (Schifferstein 134). Considering this, users may already imagine a form of interactional scenario with a specific product, prior to the interaction. Some people fantasize about the sensory and interactional aspects, such as the tactile surface of such products or the visual appeal of wearing a pair of jeans, etc. Such fantasizing can apply to all senses.

Methodological tools in experience design relate to 'mapping the experience.' An analytical tool supports the designer's progression through different stages in the design process. "More specifically, it aims at supporting designers in visualising and deconstructing the vision into an expression and then into a set of product properties" (Camere 2015; 356). This builds on visual communication to rate the relevance of each sensory feature in directing the creation of the new design. The map supports the designer's interpretation of the provided theoretical vision and links it with specific sensory qualities in the new design. This process follows many layers of analysis based on the deconstruction of the current design and implements a new solution based on sensory qualities. This tool is one of many supporting designers' movement toward more experience-based design.

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## 体验情境：定义，情境和映射

Qassim Saad 博士

设计实践的目的，正在经历从解决问题（且满足市场需求）到设计体验的大规模转变。这种动态转变基于体验设计的研究新浪潮，其中包含了情境内容、新的方法以及由用户个人需求为导向的设计过程。体验设计的情境依赖于现象学来指导设计过程走向“设计体验”。在这种上下文中，体验设计将心理学，生理学，人类行为和文化研究等领域的跨学科知识作为设计过程的核心。现象学是一门“从主观或第一人称视角研究有意识的经历”的学科（Smith, 2013）。体验设计作为一种实践和方法论，旨在协助设计师探索人与物之间的相互作用，并展现设计体验中的核心要素。此外，现象学与体验设计之间的联系提升了“具体化”的作用。作为人类，我们的身体是一个可与周遭环境与物体互动，感知和体验的平台。“在胡塞尔的体现现象学中，身体即是一个体验中心，其运动能力和独特的感知力都起着关键作用。”（Behnke n.d.）对于情境的应用，意味着理解特定的体验对于设计来说至关重要。从方法上讲，设计师必须与用户互动以创造一种体验；设计师采用协同设计方法，以便了解用户的偏好。如此，设计师正在超越“对物体重新造型”的传统设计。

人类通过感官去探索世界，以及其中物质和非物质的部分。体验设计模拟这种能力，为设计的新浪潮推波助澜。研究表明“感官体验的方式越多，我们的经验就会越丰富”（Schifferstein 133）。对于产品设计师来说，在用户与产品之间的交互周期的整个过程中，了解用户如何感知至关重要。这些知识为促进用户的感官体验提供了要素的支撑，从而带来“更愉快和令人难忘的多感官产品互动”（Schifferstein 134）。考虑到这一点，用户可能已经在交互之前对特定产品的交互场景形式有所想象。有些人对感觉和交互有预设的幻想，例如产品的触感或穿着牛仔裤的视觉吸引力等。这种幻想可以应用于任何感官体验。

体验设计中的方法论工具与“映射体验”息息相关。分析工具可以为设计师在设计过程的不同阶段提供支持。“更具体地说，它旨在帮助设计师将概念视觉化和解构，使其成为一种表达，并最终转化为一组产品属性。”（Camere, 2015；356）。建立在视觉交流的基础上，以评估每个感官功能在指导新设计创建过程中的相关性。这种映射，为设计师提供了理论视野，并将其与新设计中的特定感官体验相关联。这一过程包含了许多层次的分析，其中包括对当前设计的解构，以及实施基于感官品质的全新解决方案。该工具是帮助设计师转向基于经验的设计的多种方法之一。

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# PRACTI RESEAR

光与影  
**LIGHT &**  
SHADOW

CE-LED  
CH

**PARTICIPANT  
WORKS**





## Digital Imprints

Anne Farren

Touch is key to the hand crafting of objects however we integrate a broader range of sensory experiences described as haptic. In the context of making “Haptic doesn’t mean an intellectual scrutiny of objects but an approach to creation by meticulously attending to the senses” (Hara, 2004, p7) Kenya Hara wrote that it is a human experience that can engage a complexity of sensual experience including both touch, sight, smell and movement. (2004)

My practice has been informed by an intimate hands on process of physical crafting of object from materials. The experience of making and the outcomes of this process is extremely haptic in nature. I was challenged by the shifts in our everyday activity in response to COVID, to re-examine the techniques of making that would allow the sharing of form’s via digital media. The print of the digital image in this installation depicts a hand crafted machine embroidered lace component of the work ‘Imprints’ that I created twenty years ago. The laser cut fabric panel in the installation represents how the lace artefact might be translated through digital media. The fabric panel in the installation represents one of series iterations of the digital translations of the lace captured in the digital image that were generated with the support of technical staff. This textile element of the work reflects a new exploration into the haptic experience of my lace making in a digital world.

*Digital Imprints* investigates the use of digital media, applied to the translation of a handcrafted lace form into a laser cut pattern. The work reflects a new exploration into the haptic experience of lace making in a digital world. In the photographic image light and shadow are captured and provide the data for the eye and brain to ‘see’ by processing the subtlety of surface and form – to ‘feel’ the object. Light plays off the surface of the suspended textile element positioned beside the image, rendering the texture and a visual sense or reading of touch in the artefact. Shadows cast on the wall by the light penetrating the cut lines in the cloth, accentuate the pattern of holes that create a new interpretation of the handmade lace depicted in the image beside.

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# 数字印记

Anne Farren

触感是手工制品的关键，不过，我们更关注的是广义的层面的，被描述为触觉的感官体验。在这一制作的背景下，“触觉并不意味着对物体的智力审视，而是通过细致地关注感官来进行创作”（原研哉2004：P.7）原研哉写道，人类可以参与复杂的感官体验，包括触觉、视觉、嗅觉和运动。（2004）

我的实践灵感，来源于从材料到物体的手工制作过程。制作的经验和过程的结果在本质上是非常自然的触觉。在疫情时代，我的观念也被日常生活中的转变做挑战，让我重新思考手工技艺如何才能通过数字形式进行分享。这个装置中的数字图像的印刷品描画了手工制作的机器刺绣蕾丝元素，也是我二十年前的作品 "Imprints" 的一部分。作品中的激光切割织物板代表了蕾丝工艺品如何通过数字媒体进行转化。装置中的织物面板代表了数字翻译产生的系列迭代之一。这件作品中的织物元素，反映了我对数字世界中蕾丝制作的触觉体验的新探索。

《数字印记》旨在研究如何将数字媒体的使用，融合在手工蕾丝到激光切割的形式变迁中。该作品反映了对数字世界中蕾丝制作的触觉体验的新探索。在摄影图像中，光和影被捕获，并为眼睛和大脑提供数据，通过处理表面和形式的微妙性来 "看"--"感觉 "物体。光线在图像旁边的悬浮织物元素的表面上发挥着作用，呈现出物品的质地，允许了视觉或触觉的阅读。光线穿透布上的切割线投射在墙上的阴影，突出了孔的图案，通过对图像中的描述，呈现了对手工蕾丝的全新解释。

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## The Interplanetary Committee for Exhibition Exchanges O'Neill 1 interplanetary Museum

Jake Schapper and Bich Lien Vu

As we push out into space and colonies develop on off world areas there will be a need to create access to and share the human experience of earth and beyond. Article 27 of the Universal Declaration of Human Rights states:

“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”

(United Nations General Assembly, 1948)

If we agree that culture is fundamental to human dignity and identity then we must work to meet our obligation created in Article 27. This project explores a vision of what an interplanetary museum could be and do in a colonised solar system to meet in part the obligation created by Article 27.

The O'Neill 1 Interplanetary Museum will not just focus on the cultural, biological and geological aspects of humans on/from Earth (the shadow of our past). O'Neill 1 will act as an expeditionary ship also tasked with collecting, documenting and displaying new discoveries from the off worlds and the emerging cultures that their people will inevitably create (the light of our future). This is a digital vision for a time that is yet to pass of an institution that shares the physical artefacts of humanity and in so doing remind us that we share a common (and extraordinary) history.

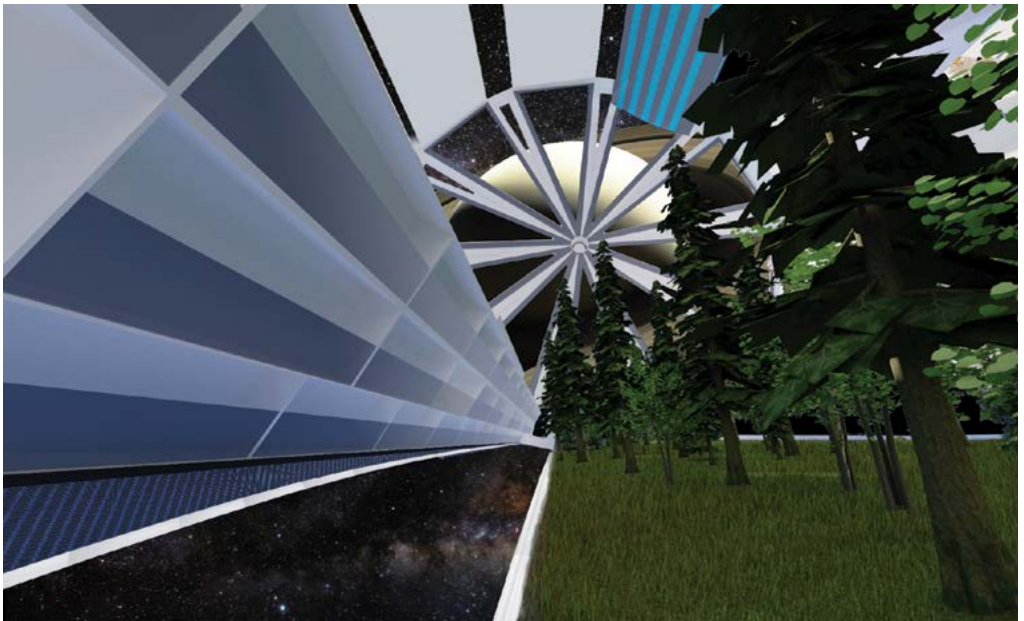
The O'Neill 1 (and the namesake) is designed using O'Neill cylinder principle theorized by American physicist Gerard K. O'Neill (1976). It allows an artificial gravity via centrifugal force to be generated that will keep the staff healthy and allow for plants to grow normally, which is one of the key exhibits for off worlders to experience.

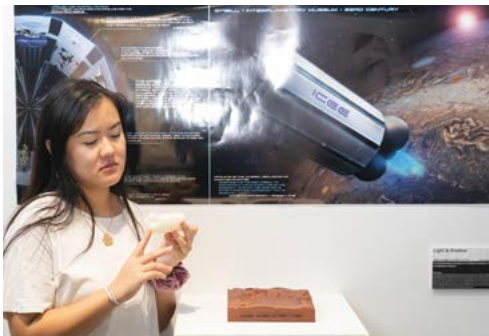
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## O'Neill 1星际博物馆展览交流会之星际委员会

杰克·舒珀

随着人类推进太空并在外太空发展殖民地，我们需要创造机会，在地球之上的区域分享人类体验。

《世界人权宣言》第二十七条：

“每个人都有权自由地参与社区的文化生活，享受艺术、分享科学进步及其收益。”

（联合国大会，1948年）

如果我们相信文化是人类尊严和身份认同的基础，那么我们必须努力履行在第27条中规定的义务。本作品探讨了在基于该条规定下，星际博物馆在殖民化的太阳系中的形态和愿景。

O'Neill 1星际博物馆同时从文化、生物和地质角度的关注地球上的人类文明（以及文明的过往）。O'Neill 1将作为一艘远征船，负责收集、记录和展示来自外星世界的新发现，以及他们创造的新兴文化（未来之光）。这是一个数字化的愿景，一个尚未过去的时代，一个分享人类实物艺术品的机构，这个作品提醒我们，人类有一个共同和非凡的历史。

O'Neill 1（及其同名产品）是根据美国物理学家Gerard K. O'Neill(1976) 提出的O'Neill圆柱原理进行设计。它通过离心力产生人工重力，使工作人员保持健康，并使植物正常生长，这是让外来者体验的关键展览之一。

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## Enarah-IV – An Inverse Metaphor

Qassim Saad

'Light & Shadow' is an installation demonstrating interdisciplinary design practices while exploring and exhibiting the creative design outcomes of cultural artefacts. 'Light & Shadow' will be designed, produced, and reproduced, benefiting from the capabilities of broader digital technology applications and responding explicitly to the restrictions enforced by COVID-19. The designed artefact will be the collaboration of two teams including academics and students from two institutions. Innovative practices linking research and teaching scope will be utilised. Elements of the installation will represent each team member, and the 'Light & Shadow' exhibition will be comprised of physical and digital formatting artefacts displayed at the same time in both locations Australia and China.

Enarah-4, a standalone portable 'lighting unit,' is structured from two parts:

- The lighting source: created digitally and fabricated as a cylindrical shell, constructed from radial slices of thin, transparent, acrylic sheet. The shell is designed to accommodate two LED multi-cell units as the lighting sources.
- The carrier structure: a ready-made camera tripod, used to adjust the unit and flexible enough for the cylindrical shell to accommodate varied angles due to its adjustable parts.

Enarah-4 presents a composition of mixed objects which physically and conceptually emerged from the desire to explore efficiency and a tangible user interface in a hybrid structure, linking two contradictory elements visually and functionally while semantically signifying the familiar scene of the camera, its tripod, and its experiences. The digitally-designed cylindrical shell allows for efficient transitions and production capability via digital fabrication, using the laser engraver. The fabrication process relied on checking the 'fixity' of the digital file to ensure it was sufficiently constant, steady, and stable. (Manus 2012) A series of early prototypes were fabricated to enhance the design performance and effectiveness of the selected materials and available LED fitting components. This methodological process is reflected in the final model and the ways it demonstrates a successful transition from a digital model into a physical object, able to enhance the multi-sensory character of the installation. This transitional process responds to the 'Light & Shadow' objectives, as Enarah-4 would be reproduced by a partner team in Eurasia-China. Challenges that may arise concern auditing the digital design components and their ability to respond to the re-fabrication variations; these challenges are considered in the fabrication digitalisation process, available production technology and materials, and specific assembling skills. (Owens 2012)

Part of the Enarah-4 reproduction process aims to respond to COVID-19 travel restrictions, which is part of the 'Light & Shadow' concept. Furthermore, the reproduction will offer the opportunity to examine the construction of the design, based on the two versions produced: one designed and produced here at Curtin University, and the other version produced and assembled in Eurasia University. Enarah-4 presents an inverse metaphor to the digital preservation of a cultural object, building on its genesis as a design created by digital visualisation and fabrication; digital preservation



aims to sustain the physical design components from the deterioration resulting from interaction, use, and damage. It will also offer superior opportunities for creating additional versions with the same specifications. This practical experiment presents questions and discussion around the existence of and reliance on the digital versus the physical in relation to human experiences, as noted in various studies promoting the superiority of the physical over the digital. (Atasoy, 2017)

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## Enarah-IV 反隐喻

Qassim Saad

《光与影》是一个展现跨学科设计实践的装置艺术集合，旨在探索及展示文化手工艺品的创造性设计成果。《光与影》会被设计，生产和再复制，受益于广义的数字技术，对后疫情时代的限制进行呼应。这一设计将由来自两所大学的师生合作完成，利用了科研与教学相结合的创新实践。该作品的元素代表了每个团队成员，此外，《光与影》的展览将在同时在澳大利亚和中国以实体和数字形式进行展出。

Enarah-4是一款独立便携式“照明单元”，由两部分组成：

- 光源：数字化设计并制成圆柱形外壳，由放射状的薄透明丙烯酸板片构成。外壳设计为容纳两个LED多电池单元作为光源。

- 托架结构：现成的摄像机三脚架，用于调节单元，并具有足够的灵活性，以使圆柱形外壳因其可调部件而适应不同的角度。

Enarah-4呈现了一种混合物体的组合。在物理上和概念上，这些物体均基于一种混合结构，旨在对于效率以及有形用户界面的探索；他们在视觉和功能上将相互矛盾的元素联系在一起，在语义上展示了照相机、三脚架，及其经验的熟悉场景。

数字化设计的圆柱壳允许使用激光雕刻机通过数字制造，提供了有效的过渡和生产能力。通过保证数字文件的稳定性，制作过程得保持持续、牢固和稳定(Manus 2012)。一系列早期原型的测试，使得选材料和可用LED配件的设计性能和有效性都有所提高。这种方法和过程反映在最终模型中，并证明了从数字模型到物理对象的成功过渡，能够增强这个装置的多感官特性。这个过渡过程是对《光与影》宗旨的呼应，因为Enarah-4将由在西安欧亚学院的团队在中国进行复制。这里存在着潜在的挑战，包括了数字设计组件的调配，及其对复制过程的响应能力；在数字化制造的过程，可用的生产技术和材料以及特定的组装技能中都对这些挑战进行了充分的考虑(Owens 2012)。

Enarah-4复制过程的目的之一，旨在应对疫情时代的旅行限制，这也是《光与影》初衷的一部分。此外，基于两个版本，复制过程将为这些设计的构造提供了一次检验的机会将提供机会：在科廷大学设计和生产的版本，以及在西安欧亚学院生产和组装的另一个版本。 Enarah-4通过数字可视化和制作所创造的设计，基于其起源来对文化物体的数字保存提出相反的隐喻；数字保存旨在使物理设计组件免受交互，使用和损坏造成的恶化。它还为生产具有相同规格的其他版本提供了机会。正如在促进物理优于数字技术的各种研究中指出的那样，该实践实验围绕与人类体验相关的数字技术与物理技术的存在和依赖性提出了问题和讨论。（Atasoy, 2017年）

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## Shot into the Sun

Toni Wilkinson

Shot into the Sun is a new series of photographs taken in the Great Southern Region of Western Australia in the last days of winter 2020. These new works are shot against the daylight, contre-jour, to stimulate opportunities for haptic visuality and enhance affect by awakening senses other than visual to make sense of the image. Laura Marks (2014) proposes that haptic visuality is multisensory and compels the viewer to perceive in a way that calls on bodily memory to feel in response to an image. In this series I have used the method of shooting against daylight to overthrow professional photographic conventions; highlights were not managed, and the white-out intensity of the sun sets alight visual chaos. Heptagons formed by the light crashed into the lens, almost as an assault, like the waves of the sea, the figure in the image nearly obliterated by the light, barely held by the rock. The beauty and terror of the landscape is not clearly visible but rather ‘felt’, like the atmosphere in the rainbow lens flares that stain the image.

Along with the haptic, it is photography’s unique capacity for ambiguity that motivates my photographic practice “...a double gesture of arresting and seizing the familiar, but only so as to possibly recreate it, is one of the greatest strengths of Toni Wilkinson’s photography” (Francis Russell, 2017, p.3). In the touch free zone of 2020 Covid-19 the photographs in this new body of work purposefully draw attention to the medium of photography in a way that acknowledges Marks’ suggestion that “lens-based media are arts of touch” (2014, p.19). The images in Shot into the Sun are 160cm high x 106cm wide and printed on Canson Infinity Aquarelle Rag 310 Matte. The surface texture of this particular photographic paper further emphasizes haptic visuality in the work. The images in Shot into the Sun contravene standard photographic conventions to reveal fragility and impermanence, beauty and menace, risk and possibility through a tactile, haptic, vision.

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## 射入阳光

托尼·威尔金森

本作品是2020年的冬日在西澳大利亚南部拍摄的一系列新照片。这些新作品是逆着日光拍摄的，以激发触觉视像的机会，通过唤醒视觉以外的感官去理解画面，从而增强情感。Laura Marks (2014) 提出，触觉视像具有多重性，使得观看者以一种唤起身体记忆的方式感知图像。在这个系列中，我用逆日光拍摄方法颠覆了专业摄影的常规，不受管理的高光，太阳落日的留白强度使视觉混乱。光线形成的七边形撞向镜头，就像是一次攻击，又像大海的波浪，画面中的人物几乎被光线湮没，勉强被岩石托住。地景的美丽和宏伟并没有做到完全的可视化，而是被“感知到”，就像被彩虹镜头光斑着色过的图像所展现的氛围感。

除了触觉之外，摄影技术的独特模糊性也激发了我的摄影实践：“……抓取并把握熟悉感的双重手法，是将其进行重现的唯一手段，这才是托尼·威尔金森摄影的最大优势之一”（Francis Russell, 2017:3）。在2020年，这个人人需要保持安全触碰距离的后疫情时代，本系列摄影作品在有意地为摄影媒体引起注意，正如Marks的所提议的：“基于镜头的媒体是触摸的艺术”（2014年，第19页）。《射入阳光》

中的图像高160厘米x 106厘米宽，并打印在Canson Infinity Aquarelle Rag 310 Matte上。这种特殊相纸的表面纹理进一步强化了作品中的触觉视像。《射入阳光》中的图像打破了传统的摄影惯例，通过触觉来展示脆弱和无常，美丽与威胁，风险和可能。

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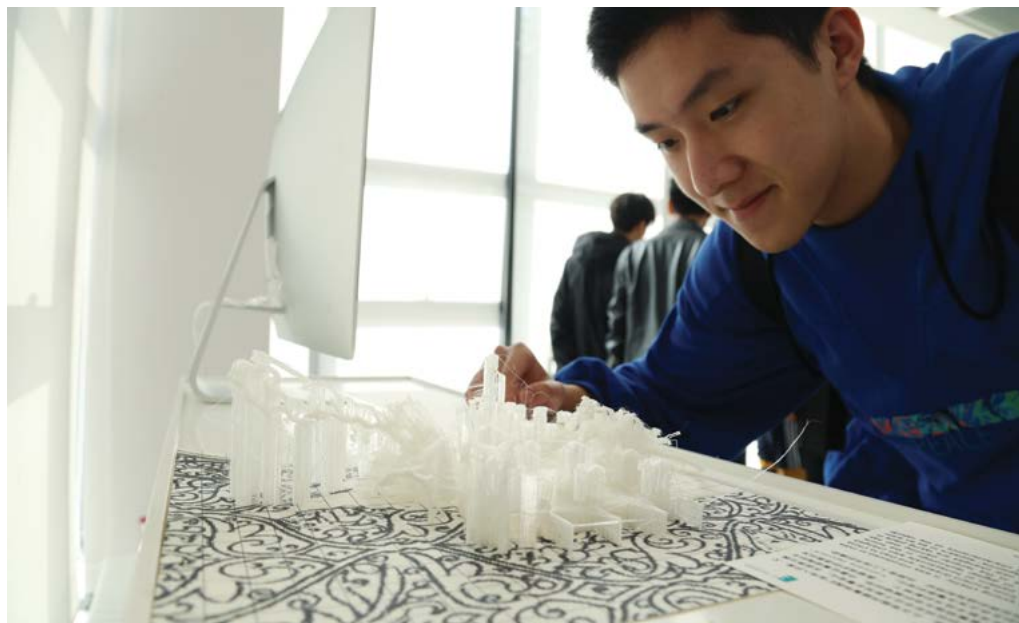
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## Light & Shadow

Zheng Le

郑乐毕业于巴黎国立高等美术学院，从事多媒体艺术创作及研究。现任西安欧亚学院数字媒体艺术专业负责人，IXDA国际交互设计师协会西安分会负责人。作品入选洛杉矶艺术博览会，巴黎白夜艺术节，在美国，法国，德国，韩国等地多次展出。

在数字技术下的微生态系统及多元文化沟通的问题是本次课题关注的核心问题，文物的数字化再呈现是本课题的切入点。

文物是人类在历史发展过程中遗留下来的遗物、遗迹。各类文物从不同的侧面反映了各个历史时期人类的社会活动、社会关系、意识形态以及利用自然、改造自然和当时生态环境的状况，是人类宝贵的历史文化遗产。文物对于人们认识自己的历史和创造力量，揭示人类社会发展的客观规律，认识并促进当代和未来社会的发展，具有重要的意义。文物及其背后的文化被数字化能否保留其原本完整的意义，未来历史的记忆又会以何种形式呈现？都是本课题要讨论的重点问题。

Zheng Le graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris and has been engaged in multimedia art creation and research. He is currently the head of the digital media art department of Eurasian National University and the head of IXDA International Interaction Designers Association Xi'an branch. His works have been selected for the Los Angeles Art Fair, Paris White Nights Art Festival, and have been exhibited in the United States, France, Germany, Korea and other places.

The issue of micro-ecosystem and multicultural communication under digital technology is the core concern of this project, and the digital re-presentation of cultural relics is the starting point of this project.

Cultural artifacts are relics and monuments left behind by human beings in the course of historical development. Various types of cultural relics reflect from different sides the social activities, social relations, ideologies and the use of nature, the transformation of nature and the ecological environment at the time of human beings in various historical periods, which is a valuable historical and cultural heritage of mankind. Cultural artifacts are important for people to understand their own history and creative power, to reveal the objective laws of human social development, and to understand and promote the development of contemporary and future societies. Can cultural artefacts and the culture behind them retain their original integrity when they are digitized, and what form will the memory of future history take? All are key issues to be discussed in this topic.



## Light & Shadow

Zhang Shenghui

张省会简历与课题概要：

张省会毕业于陕西师范大学，从事影像艺术创作及研究。现任西安欧亚学院数字媒体艺术专业影像方向负责人，陕西高校摄影协会副秘书长。

本课题以多维度影像及新媒介下，古丝绸之路地面遗址数字化展示为切入点。主要目的在于考虑如何将这些曾经是古丝绸之路的代表物、现在正日渐颓废的地面遗址，通过多维度影像以数字化的形式永久性储存、传播，并通过新媒介的手段，让更多人发现与了解。并最终达到保护地面遗址目的，使得陆上丝绸之路在历史遗迹的发掘与研究中重现历史繁荣。

Zhang Shenghui graduated from Shaanxi Normal University, engaged in image art creation and research. He is currently the director of digital media art in Xi'an Eurasia University, and Deputy Secretary General of Shaanxi University Photography Association.

Based on the multi-dimensional images and new media, the digital display of the ancient Silk Road ground ruins is the breakthrough point. The main purpose of this paper is to consider how to store and disseminate these decadent ground sites, which were once the representatives of the ancient Silk Road, in the form of digital permanent storage and dissemination through multi-dimensional images, and to let more people discover and understand them through new media. And ultimately achieve the purpose of protecting the ground sites, so that the land Silk Road in the excavation and research of historical sites to reproduce the historical prosperity.



## / TEXTORY APP

Arthur Passos Samico

The app's primary goal is to educate people about different historical events and cultures, presenting some characteristics of them. Its objective is also to not only present past historical events but also to preserve cultures that are being transformed due to globalisation.

The user will be able to immerse in history, using gestures to perceive how objects feel like. The screen will translate the physical characteristics of an artefact or object feel to touch. By using storytelling, a short description of historical events or artefacts will be told—weekly notifications when new content is released.

On the screen, the user will get hints about where interaction points are. It can be a piece of clothing material, an ancient artefact or a handmade object.



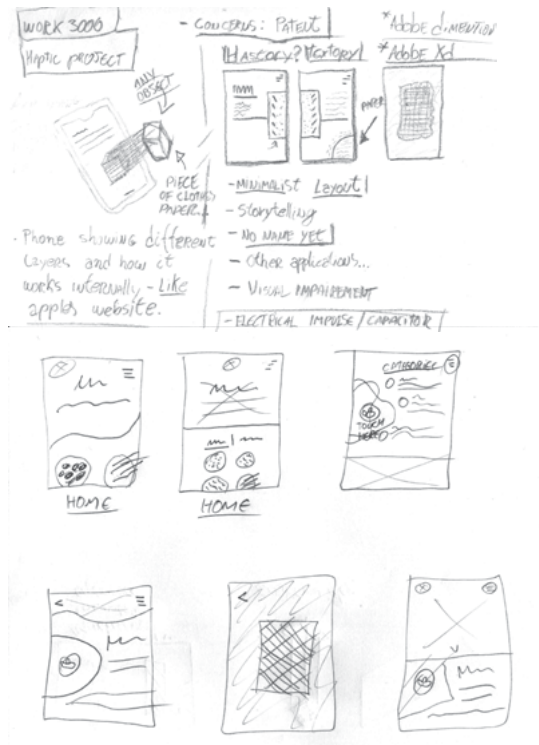
## / TEXTORY APP

Arthur Passos Samico

这款APP的主要目标是教育人们了解不同的历史事件和文化，呈现它们的一些特点。它的目标也不仅仅是呈现过去的历史事件，也是为了保护那些由于全球化而被改变的文化。

用户将能够沉浸在历史中，用手势来感知物体的感觉。屏幕将把文物或物体的物理特征转化为触摸的感觉。通过使用讲故事的方式，将讲述历史事件或文物的简短描述——每周会有对于新内容发布的通知。

在屏幕上，用户会得到关于交互点所在的提示。它可以是一件衣服材料、一件古代艺术品或一件手工制品。





## Elevated digital shopping experience

Blake Harding

Fashion is moving into a digital format and it is important to replicate the experiences of a physical artefact in a digital form to match and this is what my project focuses on. It investigates completely replicating the physical experience of a body of work in a completely digital platform. A stop motion viewing of images in a step-by-step process of how the body of work comes together including a complete 360-degree rotation of it will be presented in a video format. This type of presentation provides a rounded view of how the garments work, come together and inform the viewer of the tactility of it through movement. Adding in sound effects such as zippers and scrunches of fabric adds the tactility section and addresses the sound component. The idea immerses the viewer in a digital experience through all (or most) senses with a seamless transition from the physical experience to a digital format. When providing the consumer with a complete experience helps in creating want and interaction with the artefact and understand important aspects when it comes to fashion consumption; fit, proportion, drape and wearability which inevitably assists in decision making. Scaling the website to a life size equivalent elevates the experience giving the user the ability to view the object on the same scale as the physical artefact.



## 丰富的数字购物体验

Blake Harding

时尚正在向数字化发展，以数字形式复制艺术品的实体体验是非常重要的，这也是我的项目所关注的。它研究的是在一个完全数字化的平台上完全复制一个作品的实体体验。在一步步的影像观看中，一系列作品是如何组合在一起的，比如将实体进行完整的360度旋转，并以视频形式呈现。这种类型的展示方式提供了服装如何工作、如何结合在一起的完整视图，并通过动态向观众展示它的触感。为了增强触感并与声音结合，特殊的声​​音效果也被加入进去，如拉链声和面料的褶皱声。这会将观者的原有的真实体验无缝地进行数字化，并使他们沉浸其中。在时尚消费领域，这种完整的体验会向消费者提供更全面的了解、与艺术品更紧密的互动以及更强烈的消费需求；合身，比例，悬垂和可穿性是消费决策的关键。将网站放大到与实物大小相当的尺寸的做法，会极大改善用户体验，让用户能够以与实物相同的比例来查看物品。



## 作品名称：《镇墓兽在未来的线性储存逻辑表达》

伏宝君 Fu Baojun

作品说明：镇墓兽做为中国古代墓葬中常见的一种怪兽，是为镇摄鬼怪、保护死者灵魂不受侵扰而设置的一种冥器。随着信仰以及丧葬习俗的改变，这种造型怪异的神兽越发少见。在计算机运算和数字建模手段更加高超的未来，人们为了保护这即将遗失的丧葬文明，会用提炼信息手段，将扫描精细的数字模型，应用计算机算法变的利于储存。

单个作品尺寸：417x420cm

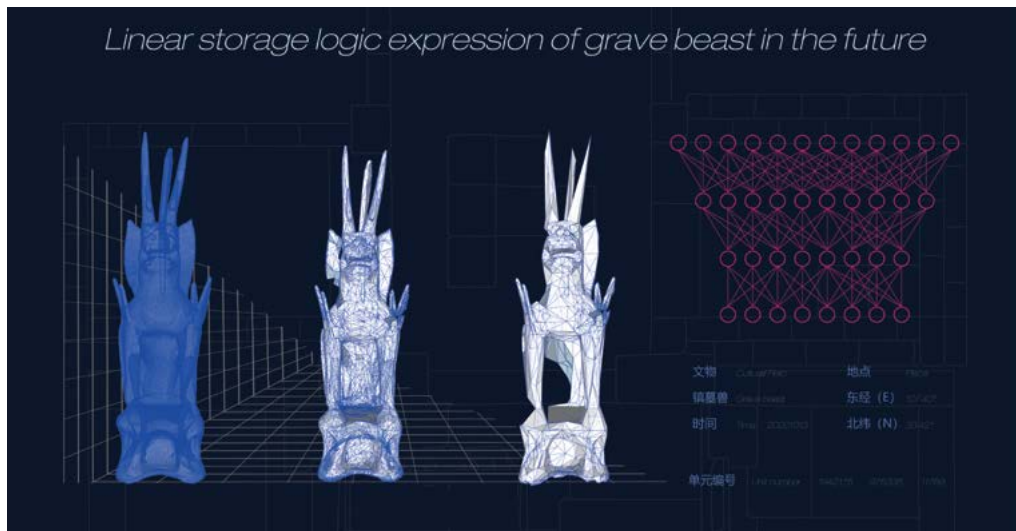
设备说明：照片

## Linear storage logic expression of grave beast in the future

Fu Baojun

Set of 9 digital prints, 417x420cm

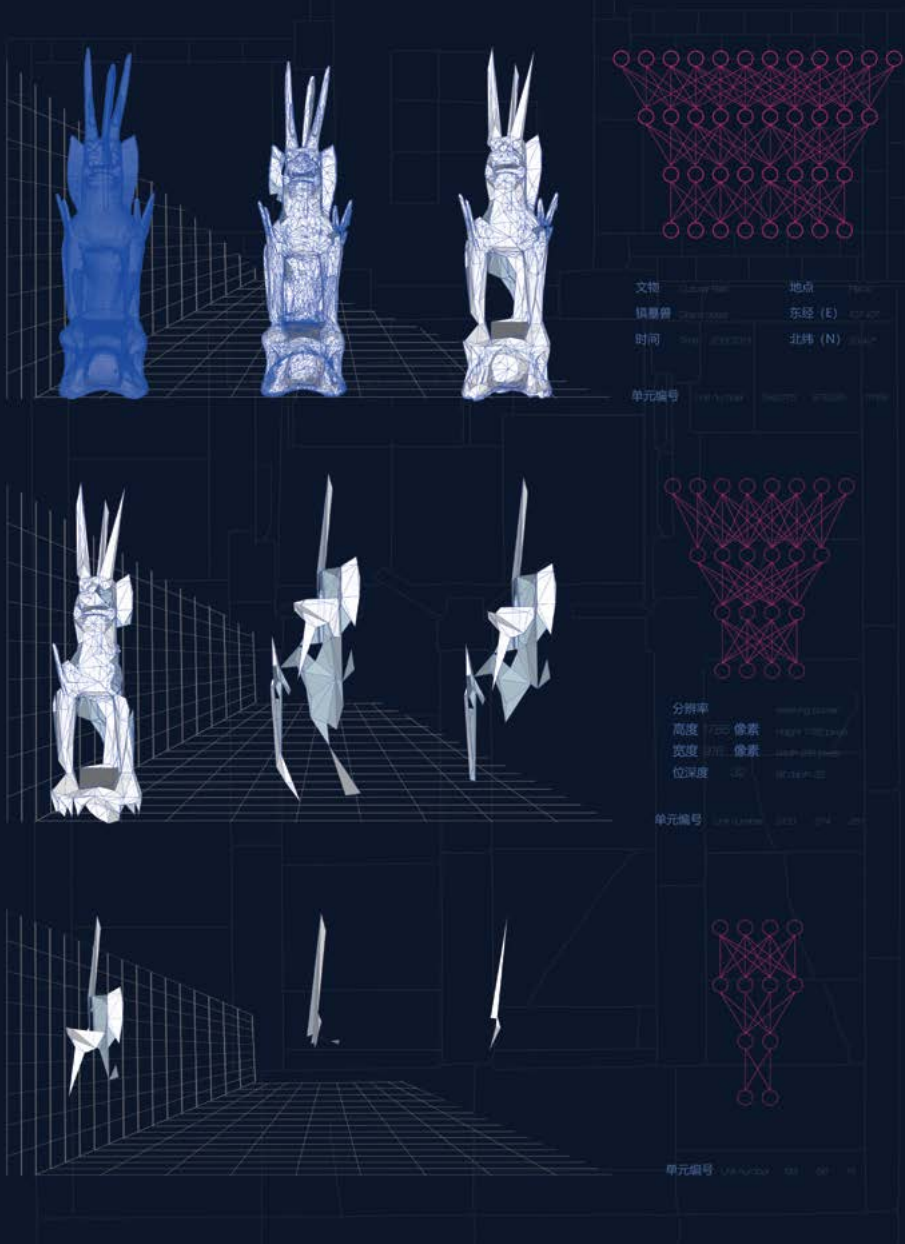
As a common monster in ancient Chinese tombs, tomb beast is a kind of funerary device set up to suppress ghosts and ghosts and protect the souls of the dead from being disturbed. With the change of belief and funeral custom, this kind of monstrous beast is more and more rare. In the future when the means of computer operation and digital modeling are more advanced, people will use the means of refining information to scan fine digital models and apply computer algorithms to make it easier to store the funeral civilization that is about to be lost.





# 镇墓兽在未来的线性储存逻辑表达

*Linear storage logic expression of grave beast in the future*







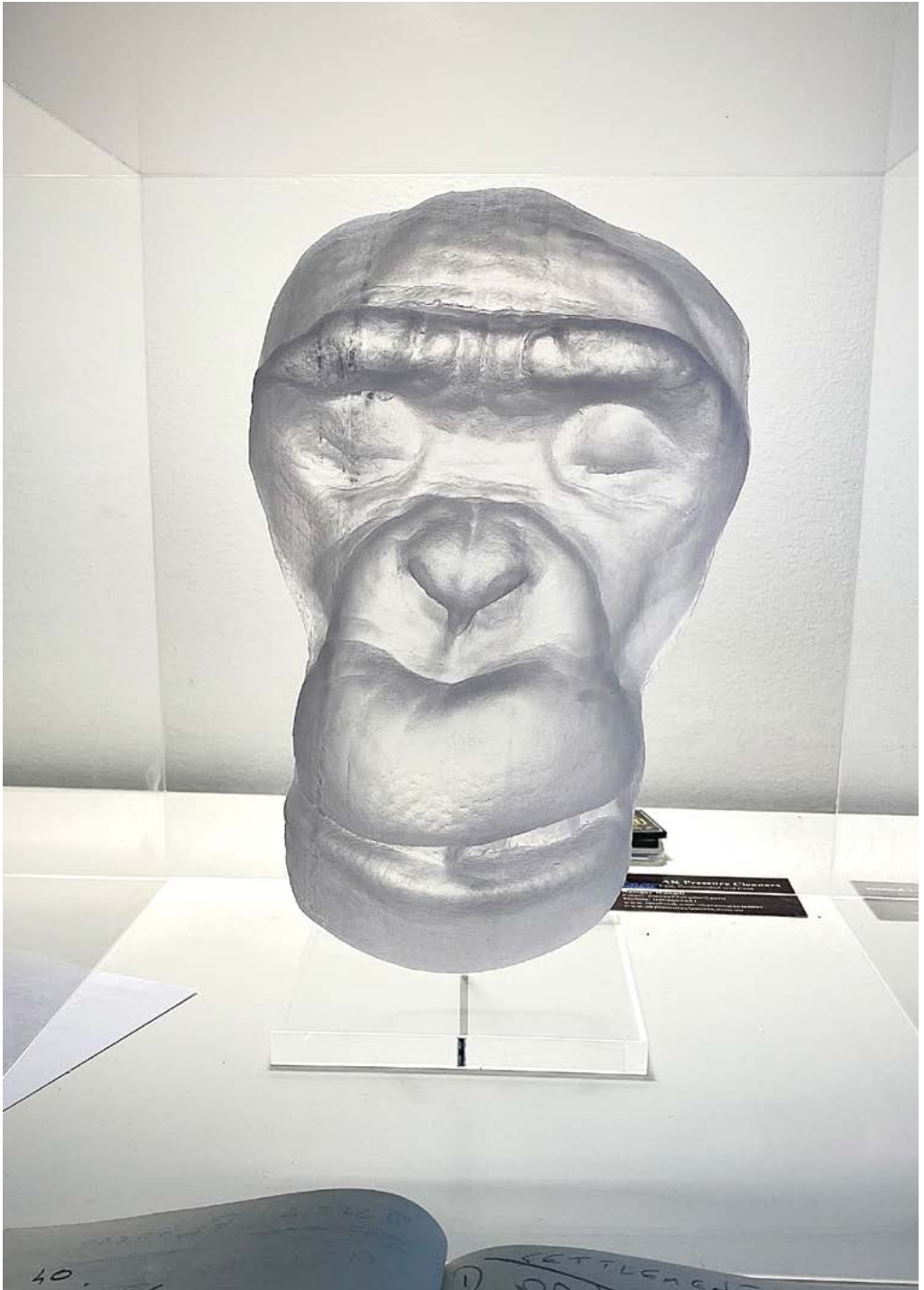
## In the Shadow of Extinction: the death mask of a chimpanzee

Gregor MacGregor

The installation is part of my ongoing research investigating ways in which emerging visual technologies can extend established lines of enquiry into the perception of both the subject-object divide and the culture-nature divide. As a photographer, the emerging technology that I have privileged is digital photogrammetry; a process that makes measurements by analysing overlapping photographs.

The three-dimensionality of these images changes our perception of the image as object, they are more immersive and elicit a different emotional response from the viewer/subject. The 3-dimensional print represents our changing perception of the photograph, as well as acting as a metaphor for the Sixth Mass Extinction and our perception of the image as object, technology, nature and current environmental philosophies. Especially, the philosophical ideas of McKibben, Morton and Harman's Object Oriented Ontology that move away from anthropocentric bias and traditional Cartesian philosophies that have created the current human-nature divide. In *Uncommon Grounds*, Hayles, argues that a potential alternative in which humans integrate into nature may be through simulation technologies, such as photogrammetry. That our perception of the outside world is an interaction between the object and our cognitive-sensory apparatus and that simulation technologies extend this interaction into the artificial world reminding us that our interactions with nature are constructed.

The 3-D print will be coated in a material that absorbs 99% of visible light, similar to Vanta-black, this is intended to act as a metaphor for the loss of the natural world. In low level light, such as a gallery, this renders the artefact almost invisible. Visually appearing like an empty void, a shadow, further implying a sense of extinction. The lack of detail requires the viewer/subject to move in closer in order to perceive any detail from the objects, the closer the subject moves in towards the cabinet the more their likeness is reflected back at them. The glass itself represents the human/nature, subject object divide, whilst also reflecting our likeness back at us reminding us of our impact on the natural world.



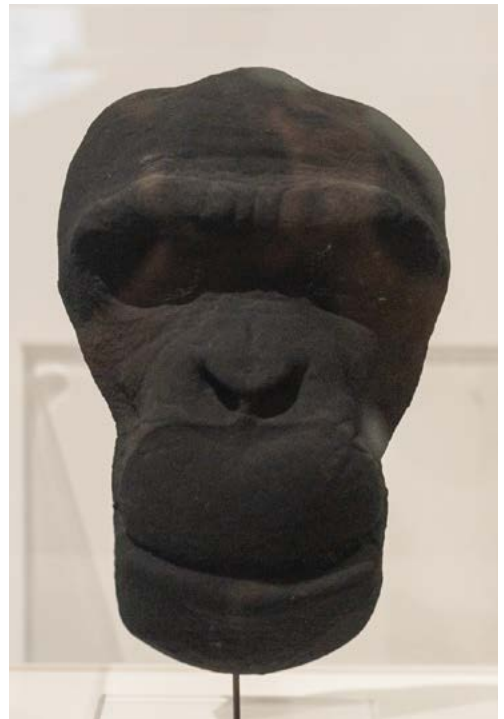
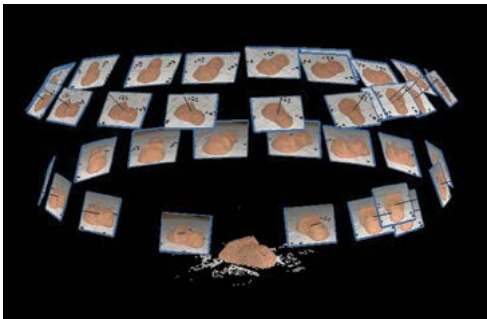
## 灭绝的阴影之下：黑猩猩的死亡面具

格雷戈尔·麦格雷戈 Gregor MacGregor

这个装置是我目前研究的一部分。我的研究着眼于新兴视觉技术如何作用于主客体之间、以及文化与自然之前的区隔，并将现有的探索路线延伸到其中。作为一名摄影师，我有幸接触到了新兴的数字摄影测量法，这是一个通过分析重叠照片进行测量的技法。

这些图像的三维属性改变了我们对作为对象的图像的感知，它们更加身临其境，并引起了观看者/对象的不同情感反应。三维照片代表着我们对摄影的认知变化，也改变了第六次大灭绝的隐喻意义，以及我们对图像的理解，它既是物体、技术、自然也是当今的环境哲学。特别是 McKibben, Morton 和 Harmann 的“面向对象的本体论”的哲学思想，摆脱了以人为中心的偏见，以及割裂了人与自然的传统笛卡尔哲学。Hayles 在《Uncommon Grounds》中指出，人类融入大自然的另一种方法，可能是通过模拟技术，比如数字摄影测量法。我们对外部世界的感知是物体与我们的认知-感觉体系的相互作用，而模拟技术将这种相互作用扩展到了人造世界中，这说明，人与自然的相互作用是被构建出来的。

3-D印刷品将涂有一种吸收99%可见光的材料，类似于Vanta-black，用来比喻消逝的自然界。昏暗的灯光（例如画廊），这使得展品看起来几乎隐形。在视觉上像是空虚的间隙或阴影，旨在强调灭绝的隐喻。细节的确实，让观看者/客体想要靠近去获得更多细节，当他们越靠近陈列柜，客体与主体的相似度就会更多地反射到他们身上。玻璃本身就代表了人类/自然，主体/客体之间的鸿沟，同时也反映出人类与自然的相似之处，提醒人类对自然造成的影响。





## Haptic Perception: Exploring an adapted experience of touch in a digital world.

Hayley Henheffer

Researching sense adaptation and the perceptive experience of touch encouraged my investigation into creating a haptic experience in an evolving digital world. My project has been created from projections of Western Australian tactility's connecting textile, human form and interior space. A nature inspired narrative resonates a familiarity, a commonly understood and fundamental human experience. Creating an environment which combines digital and physical sensory experiences with culturally significant artefact's and places invites the mind to discover, imagine and perceive touch in a digitally adaptive world. The projects similar digital narrative will be projected onto physical site-specific artefact's in the Eurasia exhibition space, embedding human connection into culturally significant experiences.

### 探索数字世界中的触觉适应体验

触觉感知 Hayley Henheffer

对触觉适应性和触觉体验的研究，鼓励了我对在不断发展的数字世界中创造触觉体验的挖掘。我的项目是由西澳大利亚州的触觉投影创造出来的，它将纺织品、人的形态和室内空间连接在一起。一个自然的灵感叙事共鸣的熟悉，一个共同理解和基本的人类经验。创造一个环境，将数字和物理感官体验与具有文化意义的艺术品和地方结合起来，邀请人们在一个数字适应性的世界中发现、想象和感知触觉。该项目类似的数字叙事将被投射到欧亚展览空间中的特定地点的实物艺术品上，将人与人之间的联系嵌入到具有文化意义的体验中。







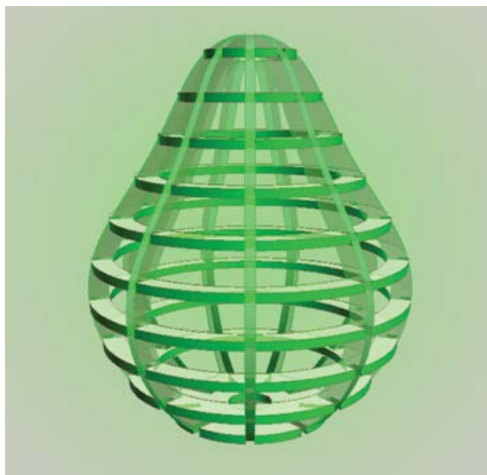
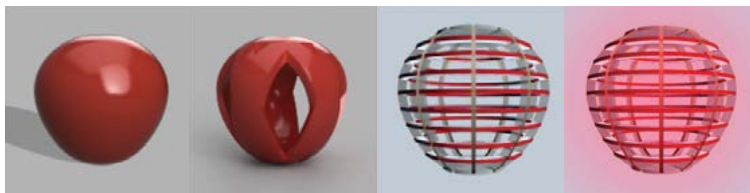
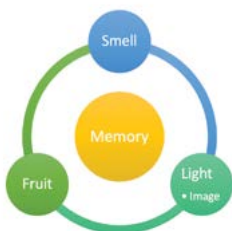
## The Orchard; Recalling Memories

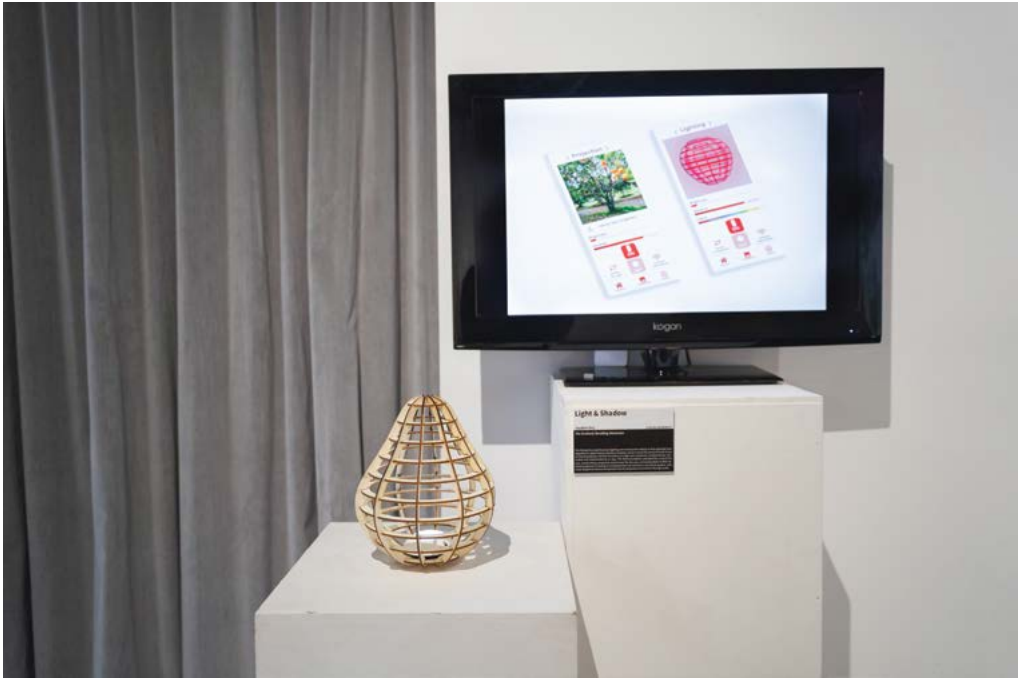
Jayden Dry

The Orchard is a dual-function lighting unit aimed at the elderly as they typically have degraded or dysfunctional olfactory receptors which control the sense of smell. It has an inbuilt projector unit that functions as a light and a projector simultaneously. Controlled and customisable by an app. The Orchard projects uploaded files around the user, constructing a projected environment for the user, immersing them in their selected projection including sound played from the internal or connected speaker, with music played to immerse the person into the projected environment through audio. This helps to engage the user, immersing them in the experience with visual and audio components. The experience itself is used to prompt a memory-based smell component, with the other senses being used to remind the user about the chosen memory were like, such as the taste, the aura and the aroma. The visual shaping of the fruit is also significant as it helps to bring the feeling of healthiness and positivity into the room, even if the user prefers to only use the lighting function of The Orchard.

### References

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### 作品类型：APP 应用

果园；回忆 Jayden Dry

果园是一款双功能照明设备，主要针对老年人，因为他们往往受到了嗅觉退化或障碍的困扰。它有一个内置的投影仪单元，可同时作为灯光和投影仪使用，由一个APP控制和定制。果园将上传的文件投射到用户周围，为用户构建一个投影环境，并通过内部或外接音箱播放音乐，让用户沉浸在定制化的环境中，这有助于吸引用户专注于这一视听联觉的体验。这一体验的目的是用来激化基于记忆的嗅觉组件。而其他感官如味道，气氛或气味，是用来提醒用户回想到特定的记忆。水果的视觉形状也至关重要，有助于带入健康和积极的情绪。用户也可以选择只开启果园的照明功能。



## 作品名称：《镜子的声音》

马慧 Ma Hui

作品题目：镜子的声音

作品介绍：通过对镜子发展变化的阐述以及未来对镜子的畅想，引起人们对镜子的新的思考与新的认知。会重点试听觉方面的阐述。镜像能延伸出很多问题：自我的问题、自我与世界的问题、虚拟视觉与真实的问题。换一种呈现方式让观者对镜子背后的故事有兴趣与探究的欲望。

作品材料：视频

展示设备：60寸显示器/投影仪

作品尺寸：891x1080mm

## The Sound of the Mirror

Ma Hui

Video, 60 Inch display/Projector

Through the elaboration of the development and change of the mirror and the imagination of the mirror in the future, people will have new thinking and new cognition of the mirror. Will focus on listening comprehension. Mirror image can extend many problems: self-problems, self and world problems, virtual vision and real problems. Another way of presentation makes the viewer interested in the story behind the mirror and the desire to explore.





我是一个对镜子感到害怕的人 不仅面对着无法穿透的玻璃  
I am a person who is afraid of mirrors; It's not just the impenetrable glass,



## The Space Race Why should a Lunar Mining Colony look like this?

Paul Ventrice

In all spaces, not only off world, there is need for social and communal spaces in order to benefit the mental health of humans. Biological survival needs are crucial in an off-world colony, although focus on the social survival of humans when they enter extra-terrestrial places is just as important. In order to achieve a successful Lunar Colony, there is a large focus on the aesthetic appeal of the place humans will stay for extended amounts of time. This particular design is within the confines of a lava tube on the Moon. NASA stated that in order for protection from the alien climate, residing in a lava tube will have the greatest success for first settlement. A mining colony is to provide more than just a place for rest and work, there is dire need for social encouragement. Spaces must be designed using concepts from the fields of Urban Design, Planning, Architecture and Psychology in order to produce a social sustainable future for the human race.

### 太空竞赛

#### 为什么月球矿业殖民地应该是这样？

作品类型：数字影像，装置

保罗·文特里斯 Paul Ventrice

为满足人类心理健康的需求，社会和公共空间在任何空间中都是必需品。生物的生存需求在太空殖民地中尤为重要，对于在此工作生活的人类来说是重中之重。在一个成功的月球殖民地中，审美则是人类长时间生存的关键部分。这个设计是为月球上的熔岩管量身打造的。美国宇航局表示，为了免受外星气候的影响，熔岩管是第一代移民存活率最高的居住场所。矿业殖民地要提供的不仅仅是一个休息和工作的地方，还急需提供社交空间。空间的设计必须使用城市设计、规划、建筑 and 心理学等领域的概念，以便为人类创建一个可持续发展的社会未来。





## A Matter of Perspective: the continuing desire to look up and look down

Raelene Walter

Mankind has continually discovered different boundaries and frontiers through exploration.

This project imagines these desires have acquired new dimensions in the 21st century. The decision has been made to move beyond the limitations of an earth-based existence to the establishment of off-world settlements on Mars. As a first step, an interagency off-world space settlement has been established on the Moon.

Driven by this success is the desire to create viable environments that enable off-world communities to thrive and grow. A virtual arts strategy based on Off World Urban Design Principles has therefore been designed to encourage communication and the exchange of cultural artefacts between the inhabitants of Earth/Moon settlements.

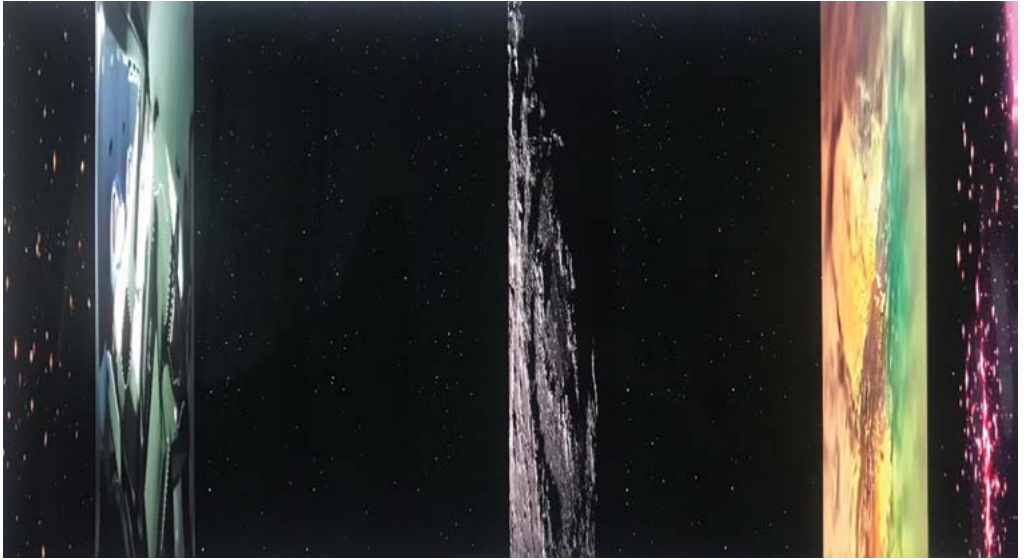
A Matter of Perspective: the continuing desire to look up and look down represents a communication between micro (Earth) and macro (Space) perspectives. Intersecting art, science and technology, it is anticipated viewers' phenomenological experiences will cultivate appreciation for the uniqueness of these differing environments.

It is through this understanding that a new sense of place and belonging can emerge.

### Space image credits

NASA and STSci, ESA and JPL and University of Arizona.





## 视角至上：向上和向下看的持续渴望

Raelene Walter

人类通过探索不断发现不同的边界和疆域。

这个项目旨在探讨「探索」这一人类本源欲望在21世纪的可能性。新技术的发展决定了人类会在未来超越地球生存的局限性，在火星上建立世界外定居点。作为第一步，在月球上已经建立了一个异地空间社区。

在这一成功的推动下，人们希望创造可行的环境，使异地社区能够茁壮成长。由此，一个虚拟艺术战略被根据「外星城市设计原则」设计了出来，以鼓励地球/月球定居点居民之间的沟通和文化艺术品的交流。

「视角至上：向上和向下看的持续渴望」表现了微观（地球）和宏观（空间）视角之间的交流。将艺术、科学和技术交织在一起，观众的现象学体验将训练他们去欣赏不同环境的独特性。

而经历这个过程之后，一种新的地方感和归属感才会出现。

空间图片来源：美国宇航局和STSci，欧空局。美国航天局和STSci，欧空局和JPL以及亚利桑那大学。

## 作品名称：Lonicera Japonica

邵旭卿 Shao Xuqing

作品介绍：忍冬是一种生命力极强的植物，从古希腊伴随着帝国扩张传入印度，又随着丝绸之路传入中国，忍冬的纹样形态也不断发生着变化，在固原北魏漆棺画墓中，他作为一种寓意着顽强生命的植物纹样，也象征着顽强的生命和生生不息的轮回。

在未来数字技术的影响下，一直被保护的漆画也发生了某些变化，一些沉迹的生命正发生着新的变化。“Lonicera Japonica”似乎是一种人工生物，既有自然世界的结构和特征，也拥有人工技术的痕迹。

作品信息

作品尺寸：60x60x30cm

作品材料：3D打印，

展示设备：三维打印

## Lonicera Japonica

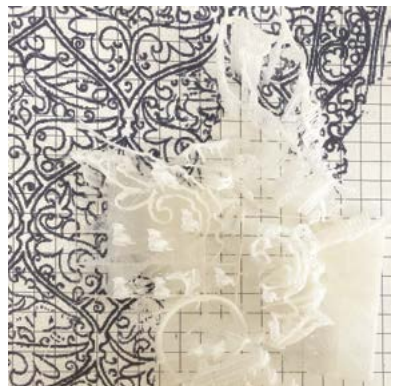
Shao Xuqing

3D print, 60x60x30cm

Honeysuckle is a plant with strong vitality. It was introduced to India with the expansion of empire from ancient Greece, and then to China along with the Silk Road. The pattern of honeysuckle also changed constantly.

Under the influence of digital technology in the future, some changes have taken place in the lacquer painting that has always been protected, and some new changes are taking place in the life of some traces. “Lonicera Japonica” appears to be an artificial creature, with the structure and characteristics of the natural world as well as the traces of artificial technology.







作者：王锦峰

王锦峰 Wang Jinfeng

作品类型：数字照片

作品介绍：随着城市经济快速的发展，荒漠正在被颠覆性的改变。屹立荒漠被遗忘的建筑，现实世界中被我们遗忘的生活用品，都是地面上的遗址。

## On the horizon

Wang Jinfeng

10 digital photos +video

With the rapid development of urban economy and the advancement of industrialization and urbanization, the desert is being subversive changed, and the surrounding land has gradually lost its original scenery and appearance. The relationship between land, point, line and surface and the spatial layout creates a kind of open and lonely architecture standing in the desert, leaving only traces of time. In the real world, the middle ancient ruins and our daily necessities belong to the sites on the ground, which are gradually abandoned by us. So, we're obsessed with the virtual world.





## 作品题目：穿越千年的文物

吴宇丹 Wu Yudan, 王志贤 Wang Zhixian

作品介绍：将过去的文物与现代结合，从文物的特有形态中找到与现代物品的共性，给予其现代的用途。

选择的模型文物为新石器时代陶塑人头像，高7.6厘米，文物的形态是将无数的同一小型文物进行叠加，文物的现代用途为扭蛋机，以3d打印的形式呈现，模型与其等高。我们选择的文物大都形态奇怪，呈现方式也较为有趣，试图用一种出其不意的方式将文物与现代结合，让观者在了解文物的同时看到文物的一种不一样的形态。

作品材料：三维打印

作品尺寸：展台0.8×0.8×2m

## Cultural relics through the millennium

Wu Yudan and Wang Zhixian

3D print, 0.8m×0.8m×2m

Work description: Combine the cultural relics of the past with the modern, find the commonness with the modern articles from the unique forms of cultural relics, and give them modern USES.

The selected model cultural relic is a Neolithic clay sculpture head, 7.6 cm high. The form of cultural relic is to overlay countless small cultural relics. The modern use of cultural relic is twisted egg machine, which is presented in the form of 3D printing, and the model is of the same height. Most of the cultural relics we choose have strange shapes and interesting ways of presentation. We try to combine cultural relics with modern times in an unexpected way, so that viewers can see a different form of cultural relics while understanding them.



## 作品题目：《复活》

奚晨雪 Xi Chenxue

作品介绍：人类世界人类在4006年于一场大洪水彻底消失，地球几千年的文明将毁灭。人类不得不寻找其他的生存星球，只留下了细菌部落，它们慢慢遍布了整个地球。细菌们开始重建神谕碑，它们相信当建完77个塔曾经的世界就会再现，渴望共生的人类就返回地球。

作品尺寸：420x297mm

作品材料：数字插画

## Resurrection

Xi Chenxue

digital photos: 594x420mm

Description of work: Mankind completely disappeared in a flood in 4006, and the civilization of the Earth for thousands of years will be destroyed. Mankind has to find other survival planets. Only the bacteria tribes were left, and they slowly spread across the earth. They believed that when the 77 towers were built, the world would be recreated, and the human beings who wanted to live together would return to Earth. The bacteria began to rebuild the monument, they believe that if 77 towers are built, that world will reappear, humans who desire symbiosis will return to earth.







## 作品题目：《X - 000》（实验宠物代码X-000）

熊文君 Xiong Wen Jun

作品介绍：未来实验宠物初代残次品，编码X-000。在漫长的历史中，猫总是不经意在人类的物品中留下足迹。该实验品试图提取远古猫先祖的基因和现代人为不同所需培育出的折耳，无毛，短腿等特点融合，产生可随主人意愿随意变形的形态。（展示附加产品盒和说明书）

作品尺寸：200x100x250mm

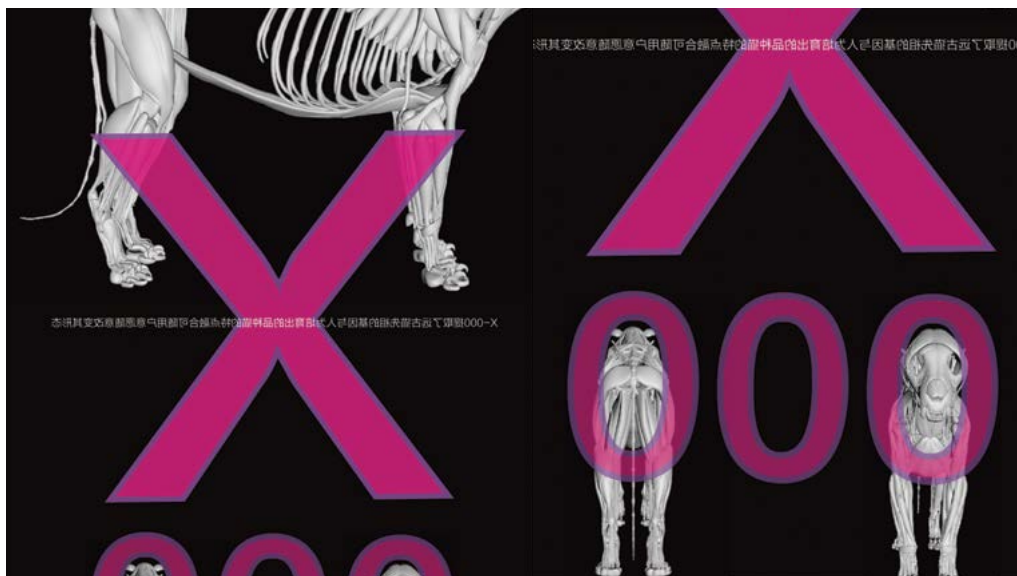
作品材质：3D打印+混合材料

## X - 000

Xiong Wen Jun

3D printing, Mixed materials, 200 x 100 x 250 mm

Description of work: The first-generation defective product of future experimental pets, code X-000. In the long history, cats inadvertently leave traces on human objects. This experimental product attempts to extract the genes of the ancient cats' ancestors and the fusion of the folded ears, hairlessness, and short legs that modern people need to cultivate for different needs to produce a form that can be deformed at will by the owner. (display additional product boxes and instructions)



名称:

X-000 (初代实验宠物)

编号:

000

品种:

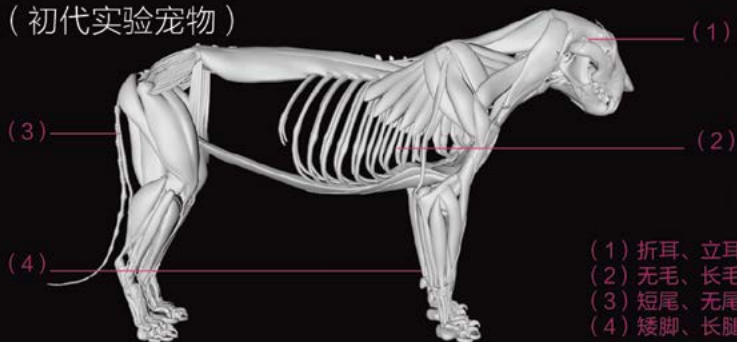
猫

功能:

性格、喵音、毛发,折耳、短腿等多种形态可切换

切换模式:

语音、程序、按钮



- (1) 折耳、立耳...
- (2) 无毛、长毛、斑点、虎纹...
- (3) 短尾、无尾...
- (4) 矮脚、长腿...





## 作品名称：《女娲未来旅行记》

张晓微 Zhang xiaowei

作品介绍：选取了陕西历史博物馆中的人首蛇身的陪葬俑为故事主人公——女娲的人物参考来源，用数字插画的形式讲述了在未来由于环境的持续恶化，臭氧层消失了，人类无法在恶劣的地球环境中生存时，女娲出现并作为人类领袖的故事。

作品材料：数字插画

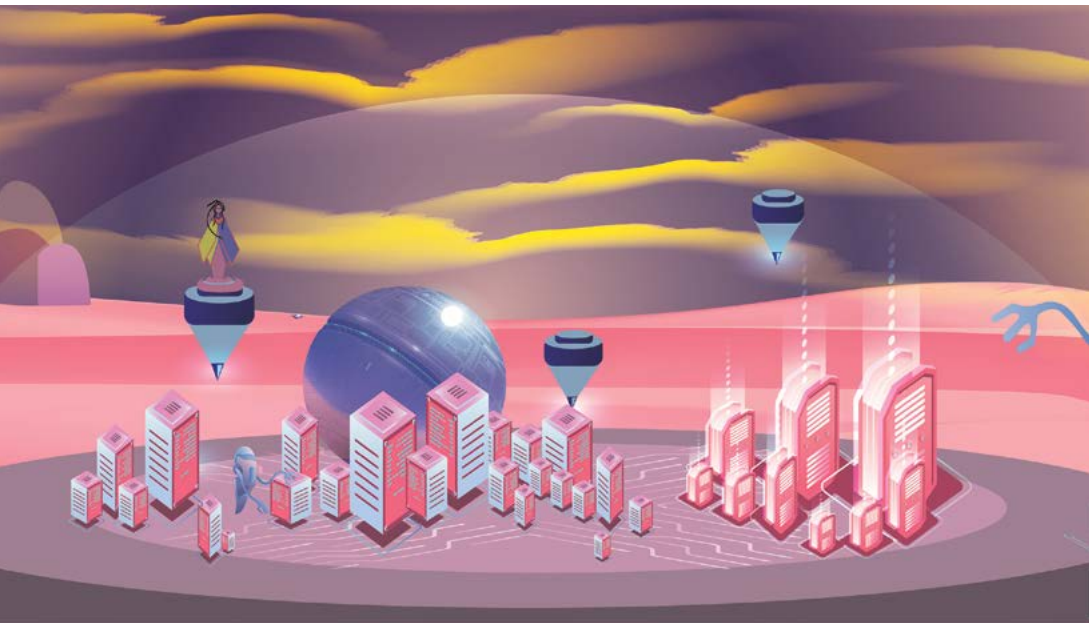
作品尺寸：1782x210mm

设备说明：打印/24寸显示器

女娲未来旅行记



在未来的某一天，人类已经无法在地球上生存了。由于环境的持续恶化，臭氧层消失了，人类无法在恶劣的地球环境中生存时，女娲出现并作为人类领袖的故事。

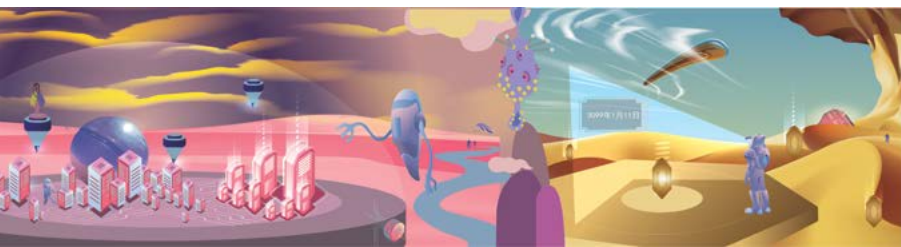


# Nuwa's future travel plan

Zhang Xiaowei

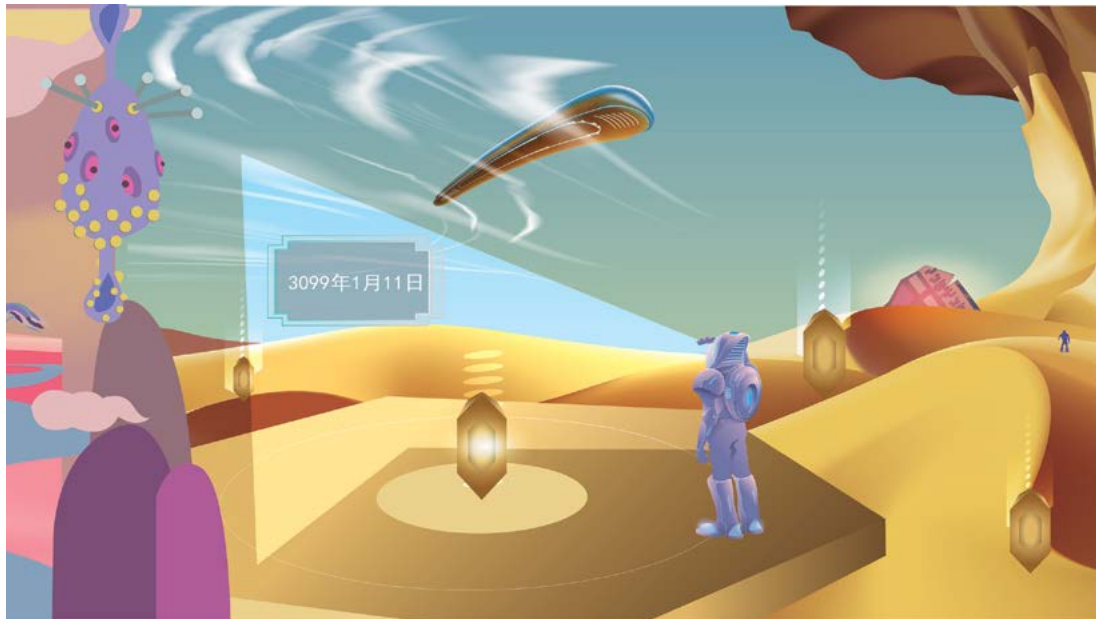
Digital illustration, 1782mm x 210mm

This paper selects the burial Figurine with human head and snake body in Shaanxi History Museum as the reference source of the characters of the story's protagonist, Nu Wa, in the form of digital illustration, tells the story of Nuwa's appearance and being the leader of human beings when the ozone layer disappears due to the continuous deterioration of the environment in the future.



Nuwa's future travel

In 3099, due to the disappearance of the ozone layer, the world environment continued to deteriorate, and human beings began to suffer from the effects of global warming. At this time, Nuwa, the leader of human beings, decided to lead human beings to migrate to other planets. In the process of migration, Nuwa encountered many difficulties, but she finally succeeded in leading human beings to a new planet. In the new planet, human beings began to rebuild their civilization and create a new world.



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作者：张祉璐

张祉璐 Zhang Zhilu

作品材料：动态海报

作品尺寸：420x297mm

作品介绍：未来世界处于母系社会时代，肥宅对初音未来有一种生殖崇拜的信仰。大数据算法以肥宅的信仰搭建信息茧房，构建了只属于肥宅的贝壳共和国。

设备说明：29寸16：9屏幕

## Rep.Shell

Zhang Zhilu

Dynamic poster, 420mmx297mm

The future world is in the matriarchal society era, and Fatai has a belief of reproduction worship for Hatsune Miku. The big data algorithm builds an information cocoon house based on the belief of Feizi, and constructs a Shell Republic that belongs only to Feizi. There, Fatai only needs to use shell money to exchange all the things of Hatsune Miku, but only if he infuses every day with the faith energy of Hatsune miku.

# 初音未来香水提取器 MIKU's perfume extractor

香水提取器  
Perfume extractor  
每日产量100%  
产量达标  
Daily production rate is 100%  
Not below value

初音未来V2.A3-A5量子能源系统  
V02初音未来V2.A3-A5量子能源系统  
V2.A3-A5 were Miku and extracted  
它产生足够的能量31天  
It can produce enough energy to  
sustain the country for 31 days

初音未来V2.A3-A5量子能源系统  
The Miku's V2.A3-A5 were Miku and extracted

Light and Shadow: Cultural artifacts in the digital world

仁心堂... 陈国文... 仁心堂... 陈国文...

陈国文... 仁心堂... 陈国文... 仁心堂...

肥宅风壳共和国  
Rep.Shell

REFLEC

光与影  
**LIGHT &**  
SHADOW

TIONS

## STAFF REFLECTION

### Practice-led Research

Anne Farren

My practice-led research engages in a primarily hands-on approach with direct engagement in the haptic experiences of making and of the viewer. Having to consider the application of digital media that could facilitate on-line exchange of work challenged me to reconsider the translation and communication of ideas through new media and how this might impact on the physical form of the artefact.

As a curator I have also been inspired by the opportunity to engage with colleagues at Curtin and Eurasia University in exploring new modes of exhibition development and touring.

### 实践主导的研究项目

Anne Farren

这一实践主导型研究项目，旨在通过亲历触感的方式，直接与制作过程、以及观众的触觉体验产生联系。数字媒体的必要性，以及艺术品的线上交互，让我不得不去思考新媒体对于想法的转型和交流，以及它如何对艺术品的物理形态产生影响。

作为策展人，通过和澳大利亚科廷大学以及西安欧亚学院同事的合作，让我对于发掘展览和导览新形态产生了新的灵感。



# The Interplanetary Committee for Exhibition Exchanges O'Neill 1 interplanetary Museum

Jake Schapper and Bich Lien Vu

As Urban Planners our job is to guide the future of the built environment, helping society express and realise its desired Utopia. As a profession our time horizon is very rarely more than 30 years, which is long compared to architecture who has a time horizon of no more than 5 years, a construction manager whose is around 2 years or a fashion designer of 6 months (4 seasons). So to be looking at the O'Neill One project with a time horizon of 300 years was out there for us. The exhibition allowed us to explore ideas of off-world colonisation and help create a sense of place for a shared solar system.

In developing this project we followed the 2 essential aspects identified by Van der Helm (2009) for visioning:

- a vision assumes that change is ideational
- a vision assumes transformational change

The vision type that was produced in the end is what Van der Helm (2009 pg 97) describes as a Humanistic approach, as we were guided by Article 27 of the Universal Declaration of Human Rights (1948). To be able to share the excitement of space exploration with a profession that is very much rooted on Earth is just the beginning.

Jake – Reflecting on the process of creation as a teaching focused academic (which means I generally only teach) it was very enjoyable to be able to actually create something of my own rather than just help students express their vision. From a skills development aspect the project allowed me to 3D print and do a CNC 3D route for the first time, both of which was very rewarding. Working with my co-creator Bich, who did the rendering, was also a first and I forgot how good it can be to work with another passionate person on a design project.

Bich – A transitory off-world megastructure that is supposed to show-off the extent of mankind's interplanetary advancements is a fantastical dream-and-a-half. To be able to seriously explore and dream of the implications that would come from such a construct is even stranger. The fact that I was able to do both and aid in visualisation of the project, alongside Jake, is something I immensely proud of. An exercise of my graphical rendering skills for an atypical environmental context was a challenge I am pleased to have tackled.

## References

United Nations General Assembly, 1948, Universal Declaration of Human Rights. United Nations.  
<https://www.un.org/en/universal-declaration-human-rights/>. (retrieved 11/10/2020)

Van der Helm, R., 2009, The vision phenomenon: Towards a theoretical underpinning of visions of the future and the process of envisioning, *Futures*, 41 (2) (2009), pp. 96-104, [10.1016/j.futures.2008.07.036](https://doi.org/10.1016/j.futures.2008.07.036)



## The Interplanetary Committee for Exhibition Exchanges O'Neill 1 interplanetary Museum

Jake H. M. Schapper 和 Bich Lien VU

作为城市规划师，我们的工作是指导建筑环境的未来，帮助社会表达和实现其理想的乌托邦。作为一个职业，我们工作的时间跨度超过30年之久，与之相比，建筑师的工作时间跨度往往不超过5年，工程管理只有2年，而时装设计师一般只有6个月（4个季度）。因此，O'Neill One这个具有300年时间范围的项目值得我们去思考。这一展览使我们能够探索地外殖民化的概念，以及如何在人类共有的太阳系中营造一种在地感。

在项目的研发过程中，我们遵循了Van der Helm (2009) 对于愿景提出两个基本概念：

- 认为变革是有概念性的愿景
- 承担了转换性变革的愿景

最终产生的愿景类型，是范德·赫尔姆 (2009 pg 97) 所描述的一种人道主义方法，并以《世界人权宣言》(1948) 第27条为指导。能够与城市规划这一原本植根于地球的职业分享太空探索的兴奋，仅仅是一个开始。

Jake — 作为一个主导教学的学者，这一创作过程非常令人愉快的，因为可以让我实践创意过程，而不是仅仅帮助学生进行创作表达。从技能开发的角度来看，该项目使我第一次可以进行3D打印并执行CNC 3D路线，这个过程十分有成效。第一次与主导渲染工作的合作者Bich工作，让我再次感受到与充满激情的人参与设计项目的感觉是多么美妙。

Bich — 这一旨在炫耀人类外太空成果的、稍纵即逝的超级建筑，是游离在现实与梦幻中的完美交互。能够认真地探索和想象这种构想所带来的影响，是一种更加离奇的体验。够与Jake一起完成这一切，并帮助实现项目可视化，这一过程令我感到无比自豪。能在另类环境中施展我的图形渲染技能，是一项我十分乐意接受的挑战。

### 参考文献

United Nations General Assembly, 1948, Universal Declaration of Human Rights. United Nations. <https://www.un.org/en/universal-declaration-human-rights/>. (retrieved 11/10/2020)

Van der Helm, R., 2009, The vision phenomenon: Towards a theoretical underpinning of visions of the future and the process of envisioning, *Futures*, 41 (2) (2009), pp. 96-104, 10.1016/j.futures.2008.07.036

## Enarah-IV – An Inverse Metaphor

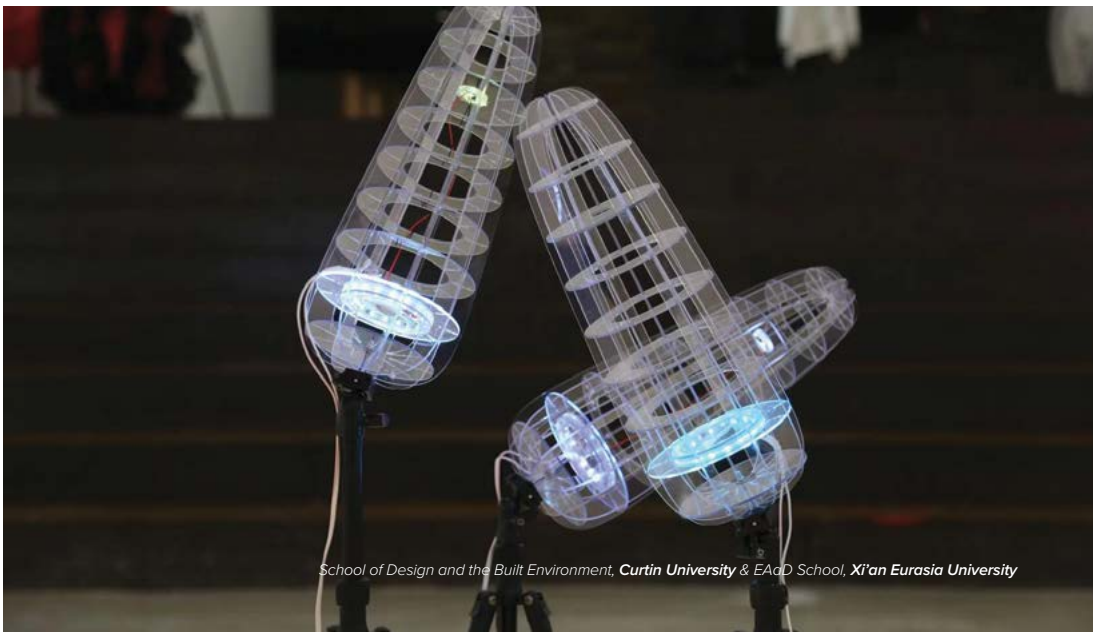
Qassim Saad

Building on 'Light & Shadow' is an exhibition demonstrating an installation based on interdisciplinary design practices while exploring and exhibiting the creative design outcomes of cultural artefacts. My practice-led research represents through the design of Enarah IV, one of serious of lighting units designs; these products got extensive attention by designers from all disciplines, new designs keep emerging representing these products as social agents reflecting cultural, emotional, interaction characteristic, and technology progressions. Designing the experience addressed in this version and showing visually and in the interaction between created object joint in natural sitting with a ready-made part, allowing an interesting interactional experience to occurs, which viewers interacted emotionally with it during the exhibition.

## Enarah-IV – 反喻

Qassim Saad

以《光与影》为基础的展览，展示了基于跨学科设计实践的装置艺术，并对于文化艺术品的创意设计成果进行了探索和展示。我的实践主导型研究项目关注于系列照明装置设计中的一个部分：Enarah IV。这些产品得到了众多学科的设计师的广泛关注。新的设计层出不穷，它们已经被表现为社会媒介，来反映文化和情感的交互特性，以及科技的进步。这个版本中的体验设计、视觉展示以及与作品当中自然组件的互动，产生了有趣的交互体验，它让观众可以在展览中与其进行情感上的互动。



## Shot into the Sun

Toni Wilkinson

My photographic practice deals with photography's capacity to reveal ambiguity and to seize the familiar in order to recreate it. The Light and Shadow exhibition provided an opportunity for me to incorporate risk and possibility in my work by subverting conventional photographic conventions with my engagement with light. My method of shooting against the daylight stimulates a haptic visuality in the images that compels a multisensory response and emphasizes fragility and impermanence.

The Eurasia, Future Lab, Curtin collaboration has provided an exciting and unique opportunity to embrace risk and possibility in a cross cultural, multi-disciplinary, digital domain.

### 射向太阳

Toni Wilkinson

我的摄影作品旨在发掘摄影展示“模糊性”的能力，以及如何记录和重现熟悉感。《光与影》展览给我提供了一次可以在作品中同时容纳危险和机遇的机会，通过与光的交互颠覆了摄影传统。逆日光拍摄方法激发了一种“视觉影像”以及联觉反应，强调了脆弱和无常。西安欧亚学院、未来实验室以及科廷大学的合作是一次令人兴奋的独特机会，在跨文化、跨学科的数字领域包含了机遇与挑战。



## / TEXTORY APP

Arthur Passos Samico

The Textory app goal is to provide a more immersive experience to the user by emulating how physical objects feel to touch, but on a screen—this version focuses on giving the user small stories and curiosities about the African continent's history. Objects and textiles, would I believe that this is how the technology will move towards the haptic experience in the digital world.

My exhibition at Curtin was composed by a phone featuring the user interface of my app and a “haptic” board right next to it. The haptic board encouraged the visitor to interact and feel what type of texture I was trying to emulate. My project challenge was that I couldn't simulate the same experience, as in other places, my exhibition is composed of only a video of what I am trying to emulate and not the “haptic” board to support the idea. On the other hand, it is interesting that people would imagine what I am trying to achieve with only a visual reference.

My work responded to the topic of “The haptic experience in digital media” by trying to emulate textures on mobile devices.

## / TEXTORY APP

亚瑟·帕索斯·萨米科 Arthur Passos Samico

这款Textory APP可以通过在屏幕上模拟实物的触摸感觉，为用户提供更多的沉浸式体验。这个版本给用户提供了关于非洲大陆历史的小故事。我相信物品和织品就是数字技术向触觉体验发展的大趋势。

我在科廷大学的展览包含了一部内置本应用程序的智能手机，旁边还有一块“触觉”板。触觉板鼓励参观者进行互动，感受我试图模仿的纹理类型。我在创作过程中受到的挑战是，我无法在其他地方模拟出同样的体验，因为在其他展厅里，我的展览只能由一组视频体现，而没有触觉板。但有趣的是，虽然只有视觉参考，人们还是可以在联想到我所要展示的事物。

我的作品呼应了“数字媒体中的触觉体验”这一主题，试图在移动设备上模拟纹理。

## 作品名称：《镇墓兽在未来的线性储存逻辑表达》

伏宝君 Fu Baojun

在做《镇墓兽在未来的线性储存逻辑表达》过程的可以深刻感知到计算机高阶的算法带给人们的便捷与模型精度的精密，也了解了数字化对未来展呈方式的影响。在西安欧亚学院与科廷大学展呈方式一致，选取静态海拔的形式，在表达过程中过于单一，所以后期在完善作品过程中，会尽力去给观者体现减面的过程，以及立体图形的展示。

在西安欧亚学院与科廷大学展呈方式一致，选取静态海拔的形式，在表达过程中过于单一，所以后期在完善作品过程中，会尽力去给观者体现减面的过程，以及立体图形的展示。

## Linear storage logic expression of grave beast in the future

Fu Baojun

In the process of “logical expression of linear storage of grave animals in the future”, we can deeply feel the convenience and precision of model precision brought by high-order computer algorithm, and also understand the influence of digitization on the future display mode.

In Xi'an Eurasia University and Curtin University, the exhibition is presented in the same way. The static altitude is selected, which is too simple in the expression process. Therefore, in the process of improving the works in the later stage, we will try our best to show the audience the process of surface reduction and the display of three-dimensional graphics.



## In the Shadow of Extinction: the death mask of a chimpanzee

Gregor MacGregor

The installation, In the Shadow of Extinction, is part of my ongoing research investigating ways in which emerging visual technologies can extend established lines of enquiry into the perception of both the subject-object divide and the culture-nature divide. Combining this with my photographic background has led me to examine the potential for creating digital artefacts through photogrammetry, a process that allows for 3-d objects to be generated from photographs.

Creating the exhibit for Light and Shadow has allowed me to explore how the three-dimensionality of these images changes our perception of the image as object, in so much as they are more immersive and elicit a different emotional response from the viewer/subject compared to a two-dimensional image. The mask is originally intended to represent our changing perception of the photograph image, it can also act as a metaphor for the current extinction event. The exhibition has created an opportunity to challenge the viewers perception of the image as object, within both a physical space and digital, as well as demonstrate how simulation technologies can extend our experiences and interactions into the digital world.

## 灭绝的阴影之下：黑猩猩的死亡面具

Gregor MacGregor

这个装置是我目前研究的一部分。我的研究着眼于新兴视觉技术如何作用于主客体之间、以及文化与自然之前的区隔，并将现有的探索路线延伸到其中。结合我的摄影师经历，这件作品得以让我发掘“摄影制图法”创造数字艺术品的潜力。摄影制图法是一个通过摄影作品生成3D物体的方法。

《光与影》系列展览使我能够有机会探索图像的三维性是如何改变我们对“图像-物体”的感知。二维图像相比，它们更具有沉浸感，并引起观众/主体不同情绪的反应。使用面具的初衷，是为了表达我们对照片图像不断变化的感知，但现在也可以人类面临疫情挑战的隐喻。本次展览创造了一个机会，可以在现实和虚拟空间中挑战观众对“图像-物体”的认知，并展现了模拟技术是如何将现实经验与互动延伸到数字世界的。

## Haptic Perception: Exploring an adapted experience of touch in a digital world.

Hayley Henheffer

Engaging in an international learning experience was rewarding in offering global ideas and solutions towards effective design. The lectures at the beginning of the unit from Cassie Barrow and Prof Ding explored ideas towards livability for off world living and innovations in interactive technologies for older adults. These ideas expanded my design knowledge and encourage conceptual innovation in relation to creating connection in a digital world.

Reflecting on my portfolio of progress from assessment two invited the development of physical material and its interaction with digital projection. My initial investigation included digital interaction with interior space and body to explore the idea of mapping onto site specific objects. Constructing imagery through SketchUp allowed me to test multiple arrangements of elements within the space to create the most effective immersive experience

I began creating samples of textiles using variations of silk, wool and paperbark to create material. The proportions for the final textiles were approximately bodice size to create a relationship to garment and body. I wanted each textile to have an element of difference and individuality to enhance human curiosity. I created some with vertical pieces of paperbark, some with horizontal and some with a combination of both to form line for the eye to follow.

Reviewing my final design outcome encouraged me to consider the conceptual development and translation of experience. The repetition of sensory material proved effective in creating an immersive experience within both the digital and physical worlds. I believe the most effective element was the integrated connection between artefact in the form of textile and digital sensory material in creating site and culturally specific connections.



## 触觉感知：探索数字世界中的触觉适应体验

Hayley Henheffer

参与这次跨国合作的学习的经历十分有意义，因为它为有效设计提供了全球性的思维和解决方案。在这学期开始时，Cassie Barrow和丁教授的讲座探讨了对“出世生活”的可居住性的想法，以及针对中老年人的互动技术创新。这些想法扩展了我的设计知识，也鼓励了我探索在数字世界中创造联系的概念创新。

回顾第二轮课程评估中的成果，我的作品关注了物理材料的开发，及其与数字投影的互动。我最初的想法包括了室内空间和身体的数字互动，和探索映射到现场特定物体上的想法。通过SketchUp构建图像，使我能够测试空间内元素的多种安排，以创造最有效的沉浸式体验。

于是我开始使用丝绸、羊毛和纸皮的变化来创造作品样本。最终作品大约是紧身胸衣的尺寸，以创造一种与服装和身体的关系。我希望每件纺织品都有差异和个性的元素，以增强人类的好奇心。

我设计了一些垂直或水平的纸皮，以及两者的结合，以形成可以引导视觉的线条。。

通过回顾最终设计结果，我思考了这件作品概念发展和经验转化的过程。事实证明，感官材料的重复，在创造数字和物理世界的沉浸式体验方面是有效的。我相信最有效的元素是纺织品形式的人工制品和数字感官材料之间的综合联系，以创造场所连接以及文化连接。





## The Orchard; Recalling Memories

Jayden Dry

The Orchard was created through the combination of a physical object, the lighting unit and the digital object, the app. Through the use of projection through light, sound and even touch in the physical object, The Orchard was able to reflect the light & shadow theme of the exhibition, creating an artefact in a digital world that reflects the user's experience to help bring a feeling of nostalgia to help restore a portion of the sense of smell through visual and audio-based memory. Overall, this project has been amazing to work on and has inspired me to work harder and take the project beyond the exhibition.

From this exhibition I have also been able to grow my skill tree in areas like product design, laser cutting and 3D modelling, which are all areas I wanted to venture into but never knew how. I found that using digital media as a medium for my work helped to bring contemporary society's wants and needs into view, using the app as a remote for The Orchard with a design based around simplicity and usability to suit the target audience of the elderly. Using it as a process however, refined my software skills and taught me how to use new programs like Fusion 360 and Slicer.

Having my work exhibited in Eurasia University, Shanghai and at Curtin University is both exciting and scary due to the uncertainty of how the exhibition will be produced and displayed in each location as we cannot be in all three places at once, so it makes me wonder how each exhibition turned out in the end and how my work was interpreted by both the students and the visitors.

## 果园：回忆

Jayden Dry

果园是用一系列集合创造而成，其中包括一个实体、照明装置、数字物品以及一款应用程序。果园是用一系列集合创造而成，其中包括一个实体、照明装置、数字物品以及一款应用程序。通过在实物中使用灯光、听觉甚至触感的投影，该作品得以体现该展览的《光与影》主题，在数字世界中创造一个体现用户体验的人工制品，带来怀旧之感，通过基于视觉和听觉来恢复一部分嗅觉体验。总的来说，这个项目令人兴奋，并激励我更加努力工作，得以把这个项目带到展览之外。

从这个展览中，我也能够在产品设计、激光切割和三维建模等领域提升我的“技能树”，这些都是我十分向往但从未踏入的领域。我发现使用数字媒体作为我工作的媒介有助于将当代社会的愿望和需求纳入视野，将APP作为《果园》的遥控器，其设计围绕着简单性和实用性，以适应老年人的目标受众。这一过程完善了我的软件技能，并教会我如何使用新的程序，如Fusion 360和Slicer。

我的作品在西安欧亚学院、上海和科廷大学展出，既兴奋又紧张，因为不确定展览将如何在每个地方制作和呈现。无法同时出现在不同场景，所以我知道每个展览最后的结果如何，以及学生和参观者如何理解我的作品。

## 作品名称：《镜子的声音》

马慧 Ma Hui

我的作品是一直围绕着镜子展开来的，做这个作品过程中似乎是在面对镜子的成长与改变，每个镜子被赋予了动态画面，一起在讲述着故事，似乎也是他们的交流。把每个静态的图片进行处理与影像视频结合，并给予音乐与文字，让镜子运动。这里，镜子就不是一件物品，他不是人类的附属，他是他自己，有自己的语言与思想。观者与我也会对镜子有更多的视听觉想象。

作品安装在两个不同的地点，意味着两种思想的碰撞。观看者对待这个作品会有更多的看法或者争议，我认为这是一件很有意义的事情。

## The Sound of the Mirror

Ma Hui

My work has been around the mirror, the process of doing this work seems to be in the face of the growth and change of the mirror, each mirror is given a dynamic picture, together in telling the story, it seems to be their communication. Combine each still image processing with video images, and give music and text to make the mirror move. Here, the mirror is not an object, he is not a human appendage, he is himself, has his own language and thoughts. The viewer and I will also have more visual and auditory imagination in the mirror.

The installation of the work in two different locations means the collision of the two ideas. Viewers will have more opinions or controversy about the work, which I think is a very meaningful thing.



## The Space Race

### Why should a Lunar Mining Colony look like this?

Paul Ventrice

This project has developed since my first year at university where it was the first project that allowed me to hone my design skills. The Moon Express mining colony design was based off a variety of NASA and ESA studies for the design considerations, but it takes its aesthetic values from pop culture. To present my project and provide a greater understanding of off-world settlement, 3D designs and a video walk through were produced to give viewers a perspective of living on the moon. The design was taken from SketchUp and rendered in Enscape to give a clear view of what the design hopes to look like. The digital design experience gives viewers an understanding of the goal for off-world living to be psychologically sustainable. A 3D print of the model is provided to allow a haptic experience of the detail put into the design, feeling every curve and line. Off-world colonies are no longer a thing of imagination and are being developed by space agencies globally. Through designing these settlements, there is a need to shift the focus to social sustainability off-world. This design suggests spaces that allow humans fundamental needs to be met and psychological sustainability to be enhanced through design outcomes. For the extension of the human race off-world colonization is crucial.

## 太空竞赛

### 为什么月球矿业殖民地应该是这样？

Paul Ventrice

这个作品是在我大学一年级阶段开始构思的，为我磨练设计技能提供了机会。月球快车采矿殖民地的设计基于美国宇航局和欧洲航天局的多项研究，但它的美学价值来自于流行文化。为了展示我的项目，并让人们更深入地了解境外定居，我们制作了3D设计和视频演练，让观众了解在月球上生活的情况。设计图取自SketchUp，并在Enscape中进行渲染，让人们清楚地看到设计愿景。数字化的设计体验让观众了解到，太空生活的目标是心理上的可持续。我们提供了一个3D打印的模型，使人们能够通过触觉体验设计中的细节，感受到每一条曲线和线条。太空殖民地不再仅仅存在于想象中，全球的空间机构都在进行开发。通过设计这些定居点，有必要将重点转移到太空的社会可持续性上。本设计提供的设计结果，使人类的基本需求得到满足，加强人类的心理可持续性。对于人类族群的延伸，太空殖民化是至关重要的。

## A Matter of Perspective: the continuing desire to look up and look down

Raelene Walter

The opportunity to create the project *A Matter of Perspective: the continuing desire to look up and look down* in preparation for the *Light and Shadows* exhibition has given me the opportunity to extend multimedia project works initially developed by me in 2019. In addition, I have also been able to acquire additional knowledge, skills and resources that, I am sure, will facilitate new arrangements potentially through multimedia, drawing and the development of interactive installations and which will form the basis for the continued development of my works during 2021.

Bringing together the presentation of works via digital media across three different locations created a stimulating exhibition not only for those involved in the production of artworks but also for visitors to the exhibition space. For me, the experience was a unique opportunity to see the development of a diverse range of installations/works as well as the learning of new approaches and techniques. It also demonstrated the value of collaborations such as these being available as an option for future exhibition opportunities.

*A Matter of Perspective: the continuing desire to look up and look down* imagines the possibility of an interagency Moon settlement in preparation for the establishment of an off-world settlement on Mars. Exploring the development of an arts strategy to support Off World Design Principles around Well Being, through multi-media works I sought to answer the question: Is it possible to create a sense of place that reaches across this time and space?

My works represent a communication between micro (Earth) and macro (Space) perspectives. Intersecting art, science and technology, it is anticipated viewers' phenomenological experiences will cultivate appreciation for the uniqueness of these differing environments.





## 视角至上：向上和向下看的持续渴望

Raelene Walter

对数字媒体在作品中应用及过程的反思。

为《光与影》展览创作《视角至上：向上和向下看的持续渴望》的机会，让我有机会对2019年开发的多媒体项目作品进行扩展。此外，我还获得了更多的知识、技能和资源，我相信这些知识、技能和资源将促进可能通过多媒体、绘画和互动装置的发展做出新的作品，成为我在2021年继续发展的基础。

在三个不同地点体验展览作品的体验。

通过数字媒体将三个不同地点的作品展示汇集在一起，对艺术家和观众来说，都是一次令人兴奋的展览。对我来说，这次经历是一个独特的机会，可以看到各种装置/作品的发展过程，以及对新方法和技术的学习。它也证明了，这种的合作对未来展览是有借鉴意义的。

你的作品如何呼应项目的主题。

《视角至上：向上和向下看的持续渴望》构想了一个跨部门的月球定居点的可能性，为在火星上建立一个太空定居点做准备。通过多媒体作品，我试图回答这样一个问题：是否有可能创造一种跨越时间和空间的地方感？

我的作品代表了微观（地球）和宏观（空间）视角之间的沟通。艺术、科学和技术的交叉，预计观众的现象学体验将培养对这些不同环境的独特性的欣赏。

## 作品名称：Lonicera Japonica

邵旭卿 Shao Xuqing

我的作品想要表达的是在数字技术下，存在千年的文物是如何存留下来，而数字技术又是如何影响他们或是又在结构上如何产生影响。通过将文物中的纹样抽离出来，通过3D打印，可以将自然纹样和装饰性纹样与数字纹样进行一个对比。而在制作模型和3D打印的过程，他们在材料，生长过程中有何异同。

在两个不同的地方展览这对于我的挑战很大,首先我的作品面对了两个完全不同的环境，比如观众是否能感受到我所传达的创作意图，他们又会对我的作品产生什么新的想法，这些都是很有意思和挑战性的地方。

## Lonicera Japonica

Shao Xuqing

What my works want to express is how cultural relics that have existed for thousands of years survive under digital technology, and how digital technology affects them or how it affects their structure. By extracting patterns from cultural relics, natural and decorative patterns can be compared with digital patterns through 3D printing. And what are the similarities and differences between modeling and 3D printing in terms of materials, in terms of growth.

It is a great challenge for me to exhibit in two different places. Firstly, my works are faced with two completely different environments, such as whether the audience can feel the creation intention I convey and what new ideas they will have for my works.



## 《复活》

奚晨雪 Xi Chenxue

前期在做作品的时候，由于对于技术的不熟练以及场景搭建的空间感把握不够，导致后期制作进度过慢没有达到预期的效果。对于构建我选择的文物在未来存在的环境以及形态的想法推进过于缓慢。在这个过程中我学习到了对于当下的我们所处的时代环境中该如何以一种新的视觉看待我们历史的文物。

对于在两个不同的空间展出作品，对于我们来说可以了解到其他文化的传承者不同的思考方式及想法。为我们观看当下的传统的文化提供了新的视角

## Resurrection

Xi Chenxue

When I was working on the previous works, I was not proficient in technology and did not grasp the spatial sense of scene construction, which caused the post-production process to be too slow and did not achieve the expected results. The idea of constructing the future environment and form of the artifacts I chose was too slow. In the process I learned how to see the artifacts of our history in a new light for the present environment of our time. Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator)

By exhibiting the works in two different spaces, it is possible for us to understand the different ways of thinking of the bearers of other cultures. It provides us with a new perspective on current traditions and cultures.





## 作品题目：《X - 000》（实验宠物代码X-000）

熊文君 Xiong Wen Jun

X-000选择实验宠物猫的原因是在我的调研中发现了历代各国的文物中都发现了猫咪留下的爪印，联想到从人们驯服它们到培育出很多人工品种那么未来宠物会是什么样子。在X-000的制作过程中我学习到了一件作品的想法输入和视觉输出的问题，需要完整的故事逻辑性。这次的作品中有尝试不同的材质不同的效果但是最终的完成度还不够使大家理解它是什么，表现形式有些单薄。

对于在两点不同地点是反思是因为一些不确定因子会产生不同的展现方式，但我的展示方式较传统单一影响不大

### X-000

Xiong Wen Jun

The reason why X-000 chose the experimental pet cat is that in my research, paw prints left by cats have been found in cultural relics of various countries in various ages. From people taming cats to creating artificial breeds, what the future of pets might look like. During the production of X-000, I learned the problem of idea input and visual output of a piece of work, which required complete story logic. This work has tried different materials and different effects, but the final completion is not enough for you to understand what it is, the form of expression is a little thin

For reflection in two different places, different presentation methods will be produced due to some uncertain factors. However, my presentation method is more traditional and simpler, so it has little impact.



## 女娲未来旅行计

张晓薇 Zhang Xiaowei

我的作品是根据我脑海中的一个科幻故事来进行的。在做这个作品的创作过程中，女娲的心态和身份一直是在转变的，她从苏醒后，面对一个早已物似人非的世界，她需要重新学习和适应这个社会，并在第一时间作出人类的未来的正确决定。这只是女娲在漫长的生命中的一次相遇，结果是注定要离开的。就行一个人做经历一些事情后的成长。她不是领导者，他是开拓者，引导者。

作品安装在两个不同的地点，观者的背景也不同，因此对作品的理解可能会偏离作品本来的意思，但是这并不影响故事主角是一名独立女性的客观因素。这正是中外两国文化在相互交融和冲突中所共同拥有的，它根植于人类的血脉里。

## Nuwa's future travel plan

Zhang Xiaowei

My work is based on a science fiction story in my mind. In the process of creating this work, Nu Wa's mentality and identity have been changing. After she wakes up, she has to learn and adapt to the society, and make the right decision for the future of mankind at the first time. This is just a meeting of Nuwa in her long life, and the result is doomed to leave. It's OK for a person to grow up after experiencing some things. She's not a leader, he's a pioneer, a leader.

The works are installed in two different places, and the background of the audience is also different. Therefore, the understanding of the work may deviate from the original meaning of the work, but this does not affect the objective factor that the protagonist of the story is an independent woman. This is what Chinese and foreign cultures share in the process of mutual blending and conflict. It is rooted in human blood.



## 作品名称：《肥宅贝壳共和国》

张让璐

这次作品我是根据个人的喜好和文物做了一次尝试，其实这次构思主题内容时间花的比较长，所以呈现出来只是简单的一张海报，接下来我还会继续完善我的作品，朝最开始预设的动态信息图表努力。作品主要是使用电脑软件制作的，下次可以尝试别的技术手法。

我觉得是在向更多不同身份的观众展现我的作品，这对我来说是具有意义价值的。从这次展览中我也学习到很多知识，见到了其他优秀作品，能够了解他们是如何构思和创作的，对我有一定的启发和帮助。

## Rep.Shell

Zhang Zhilu

I made an attempt in this work according to my personal preference and cultural relics. In fact, it took a long time to design the theme and content, so it was just a simple poster. The work is mainly made by using computer software. You can try other techniques next time.

I think I am presenting my work to more audiences of different identities, which is meaningful and valuable to me. From this exhibition, I also learned a lot of knowledge, saw other excellent works, and was able to understand how they were conceived and created, which has certain inspiration and help to me.



## DFAT WeChat Stories

Department of Foreign Affairs and Trade

### Introduction

For many of us, the year 2020 has changed the way we live our lives. The pandemic resulted in waves of lockdowns and travel restrictions, which forced us to pause, reflect and change the way we connect with each other and the world. With incredible resilience, cultural organisations in both Australia and China have pivoted to the online space. The Australian Embassy in Beijing and Curtin University both did likewise.

The Embassy officially launched our WeChat account 'The Australian Embassy and Consulates in China' (澳大利亚驻华使领馆) in August 2020. Similarly, being a creative leader and active player in the Australia-China fashion engagement field, Curtin University also quickly shifted to digital channels to develop and promote China engagement projects – the 'Light & Shadow' Project WeChat series being one of them.

The WeChat incarnation of 'Light and Shadow' has provided alternative ways to build relationships with Chinese stakeholders, showcased Australian creativity to Chinese audiences, and promoted Australia's fashion design education and international engagement. The project has pioneered the use of digital media to share cultural artefacts for exhibition as well as artefacts realisation in both Australia and China. Digital file exchange, with output facilitated by digital production and presentation technologies, have facilitated this.

We are pleased to have the opportunity to support such an innovative project and the profound international collaboration underlying it. We have every expectation that further Australia-China cultural exchange opportunities will continue to evolve from this project in the near future.

Patricia Smith

Counsellor (Media and Culture)  
The Australian Embassy, Beijing



## DFAT WeChat Stories

### Department of Foreign Affairs and Trade

对很多人来说，2020年改变了我们的生活方式。新冠肺炎疫情的全球流行造成一次次的封闭管理和旅行限制，这就迫使我们暂停下来，反思并改变我们与这个世界、与他人联结的方式。应对这一突如其来的挑战，澳大利亚和中国的很多文化机构团体凭借坚韧的精神积极转向探索线上空间的可能性。澳大利亚驻华大使馆和科廷大学都积极地参与到这场转变中。

澳大利亚驻华大使馆于2020年8月正式开通官方微信账号“澳大利亚驻华使领馆”；同样，一向活跃在创意领域的科廷大学同样敏捷地开拓起澳大利亚和中国的各种线上平台，“光与影：数字世界中的文化艺术品”澳中合作项目的微信推文系列就是很好的例子。

通过澳大利亚大使馆的微信平台呈现“光与影”项目为发展中方合伙人、展示澳大利亚创意产业风貌，和推广澳大利亚时尚设计教育与国际合作能力提供了一套别样的方式方法。该项目开拓性地在澳中两国使用数字媒介分享和实现文化艺术品在展览中的呈现。在数字制作和演示技术的支持下，数字文件互传大大促进了这一切的实现。

我们很高兴能有机会支持这个开创性的项目及其背后影响深远的国际合作。我们期待在不远的未来看到更多由此产生的澳中文化交流机会。

史翠希

参赞（媒体与文化）

澳大利亚驻华大使馆



## DFAT Story 1 | Light & Shadow

Molly Ryan

‘Light & Shadow; the cultural artefact in a digital world’ is an interdisciplinary collaboration between Curtin University, Perth Australia and Eurasia University, Xi’an China. The project investigates the impact of digital media and making on the creation and exchange of artefact. The collaboration between institutions features a broad array of creative possibilities and new ways of thinking about the application of digital media in design, digital making, sensory experience of the digital artefact and artefact exchange.

### 1 光与影

“光与影；数字世界中的文化艺术品”是澳大利亚珀斯的科廷大学和西安欧亚学院的跨学科合作项目。该项目旨在研究数字媒体和制作，对于艺术品创作和交换的影响。本次合作的成果涵盖了一系列创意可能性以及全新的思考方式，如数字媒体在设计和数字制作中的应用、数字工艺品以及工艺品交换中感官体验。

Haptic Perception; Exploring an adapted experience of touch in a digital world.

邀请观众与作品互动。触觉感知；探索数字世界中的触觉体验。





The exhibition at Curtin is the first in a series of events to be held in both Australia and China designed to showcase the creative outcomes of staff and student interdisciplinary design research. The multidisciplinary exhibition showcases a range of techniques to convey the digital expression of artefact. The works are an amalgamation of art, design, science and technology.

本次在科廷大学举办的展览是在澳大利亚和中国举办的系列活动中的第一个，旨在展示教师和学生跨学科设计研究的创造性成果。这个多学科的展览展示了一系列工艺品数字呈现的技术。成果融合了艺术、设计、科学和技术等多个领域。

Viewers are invited to interact with works through a series of projected environments. Still and moving image, sound, light and shadow are an important element of the entire installation and investigate ideas such as the visual haptic, physical vs digital artefact and sharing cultural artefacts.

观众可以通过一系列的投影环境与作品互动。动静结合的图像、声音和光影是整个装置的重要元素，并探讨了视觉触觉、物理与数字工艺品和跨文化工艺品等理念。

#### Light & Shadow artists and technical support staff at the Exhibition opening event 光与影的艺术家以及工作人员在开幕式上的合影





## DFAT Story 2 | Light & Shadow goes on tour

Molly Ryan

‘Light & Shadow: the cultural artefact in a digital world’ is an interdisciplinary collaboration between Curtin University, Perth Australia and Eurasia University, Xi'an China. The collaboration between the two institutions features the work of 19 students and academic staff, the result of a semester long creative project. Over the semester, staff at Curtin and Eurasia developed the possibility of this exchange which investigates the impact of digital media and making on the creation and exchange of artefact.

### 《光与影》巡回展览

《光与影：数字世界中的文化艺术品》是澳大利亚珀斯的科廷大学和西安欧亚学院的跨学科合作项目，旨在研究数字媒体和制作对艺术品创作与交换的影响。本次合作涵盖了19名学生和教师长达一个学期的创意成果。在这个学期里，两所学校围绕着“数字媒体和制作对艺术品创造和交流的影响”这一主题展开合作和交流，为其开发新的可能性。

Following the exhibition at Curtin University in November, the second iteration of Light and Shadow was presented in China at Eurasia University, as part of its 25<sup>th</sup> anniversary. An amalgamation of art, design, science and technology, the project presented a special experience for students and staff from both institutions to exhibit their work and to engage in exchange with audiences about their work.

继11月在科廷大学的展览之后，《光与影》的第二轮展览在西安欧亚学院举行，并作为该校25周年纪念活动的一部分。该项目融合了艺术、设计、科学和技术，为两所院校的学生和教职员工提供了一次特殊的体验，为他们提供展示作品和与观众交流的机会。



Light & Shadow  
Eurasia iteration,  
Professor Zheng Le  
discussing work with  
Eurasia students.

光与影在西安欧亚学  
院展览，Zheng Le 教  
授与学生讨论作品

Photographer  
摄影 Chenxue Xi

## DFAT Story 3 | Light & Shadow on display at Future Lab

Molly Ryan

The third iteration of Light and Shadow is on display at the Future Lab Art and Design Innovation Future Expo, world's first international exchange platform, dedicated to research and presentation of innovative teaching for future art and design education. Now in its second year, FutureLab 2020 will run from the 5<sup>th</sup> to the 13<sup>th</sup> of December in the West Bund Art Centre in Shanghai. The expo attracts talent from over 30 of the top universities globally. The Light and Shadow body of work will be on display at the prestigious event with more than 100 other works, covering many categories such as animation, graphic design, product design, architecture, video and photography, alongside many other creative mediums.

《光与影》的第三轮巡展地点是2020未来实验室（FutureLab）艺术与设计创新未来教育博览会，这是全球首个致力于研究和展示未来艺术与设计教育的创新教学的国际交流平台。2020年已是未来实验室（FutureLab）的第二届展览，于12月5-13日在上海西岸艺术中心举行。本次博览会吸引了来自全球30多所顶尖大学的参与，与《光与影》共同展出的，还有100多件作品，其中涵盖了动画、平面设计、产品设计、建筑、视频和摄影等多个类别，以及众多创意媒介艺术。



Photographer 摄影 Liuyang Wang

Physical travel and exchange of works was originally planned, however travel restrictions that resulted from the global health pandemic required a creative re-examination of the project. The resulting digital touring of an exhibition is we believe the first of its kind. The nature of digital exchange presents possibilities for future collaboration between Australian and Chinese universities. “Light & Shadow” considers shifts in future education modelling in response to the extraordinary circumstances that were presented this year. The project has maximised the application of the internet and the possibilities of digital collaboration that resulted in the integration of pedagogic innovation and academic research.

由于全球疫情导致的旅行限制，原计划中的实物展览不得已而搁置，这也对本课题的策划带来了创意性的重新检视。我们认为本次的数字巡回展览是前所未有的全新模式。数字交流为澳中两国大学之间的未来合作提供了更多可能性。《光与影》考虑了未来教育模式的转变，以应对今年所呈现的特殊情况。该课题最大限度地应用了互联网和数字合作的可能性，从而实现了教学创新和学术研究的融合。



The results of the partnership between institutions is broad array of creative possibilities and new ways of thinking about the application of digital media in design, digital making, sensory experience of the digital artefact and artefact exchange. Process played a key role in the development of Light and Shadow, with a focus on concept, production, material and the use of technology. A series of online lectures and ongoing communication between institutions over the course of the project optimised the success of the Light and Shadow and provided a unique platform for staff and students to discuss and reflect on the processes of sharing, display, feedback and thinking.

院校之间的合作成果，是广泛的创意可能性和新的思维方式，旨在思考设计、数字制作、数字艺术品的感官体验和艺术品交换中应用数字媒体。在《光与影》的发展中，流程起到了关键的作用，重点是概念、制作、材料和技术的运用。一系列的线上讲座和院校之间的持续沟通，造就了《光与影》的成功，并为师生提供了一个独特的平台，让他们在分享、展示、反馈和思考的过程中进行讨论和思考。



The exchange continues beyond the exhibition with plans in place for the development and publication of an editorial volume on 'Light & Shadow: the cultural artefact in a digital world' in early 2021. This book presents reflections on process, collaboration, and individual practice of participants from Curtin and Eurasia University.

展览结束后，院校间的交流仍在继续，一本关于 《光与影：数字世界中的文化艺术品》 的书册计划于2021年初编写并出版。该书将呈现科廷大学和西安欧亚学院的参与者对过程、合作和个人实践的思考。

The project presents exciting potential for the future of global exchange and collaboration in the fields of art and design practice.

该项目为未来艺术和设计实践领域的全球交流与合作带来了激动人心的潜力。







Curtin Exhibition – Perth  
科廷《光与影》展览



Eurasia Exhibition – Xi'an  
欧亚展览



Future Lab Exhibition – Shanghai  
未来实验室展览







ACKNOWLEDGE

光与影  
**LIGHT &**  
SHADOW

DGEMENTS

Prof. Chien-Ying Wu for his collaboration with Curtin in development of the exchange concept the initiation of the Light & Shadow exhibition project.

特此鸣谢吴建莹教授通过与科廷大学的合作，在交流、构思策展理念与启动《光与影》展览方面做出的贡献。

#### Euroasia Team

Exhibitors:

Ma Hui	Xi Chenxue
Zhang Yanlu	Zhang Xiaowei
Xiong Wenjun	Fu Baojun
Shao Xuqing	Wang Jinfeng

Shanghai Exhibition student assistants:

Jia Xiaohan  
Qu Jizhe  
Chen Fangzhou

Eurasia staff (teachers):

Jian Liting	Liu Liping
Liu Yin	Wu Xiaoxing
Zhang Huan	Xia Qiang
Cao Bingjie	Zhang Nan
Ren Zhong	
Li Wan	

Eurasia staff (students):

Yang Qianxi	Wang Jiaming
Tang Dekai	Wang Jiayu
Wang Cong	Cai Zhuofan
Zhang Zhen	

艾德艺术设计学院参与人员名单

参展人员：马慧、张祉路、熊文君、邵旭卿、奚晨雪、张晓薇、伏宝君、王锦峰

上海展览学生助理：贾霄汉、屈吉喆、陈方舟

参与教师：简丽庭、刘音、张欢、曹冰洁、任仲、李婉、刘丽萍、吴晓星、夏强、张楠

参与学生：杨千禧、唐德凯、王聪、张震、王佳明、王佳宇、蔡卓凡

#### Design Day Marathon

Professor Ting Chawchen for his support with our participation in the 2020 Design Day Marathon supervised by The International Center for Creativity and Sustainable Development under the auspices of UNESCO. As one of the most significant academic activities of Beijing Design Week, Design Day Marathon is a major international competition jointly held by Beijing Institute of Fashion Technology and many other universities domestic and overseas.

感谢丁肇辰教授在2020年设计马拉松期间对于此项目的支持，设计马拉松为是由联合国教科文组织国际创意与可持续发展中心指导的重大设计竞赛，该活动在北京国际设计周期间举行，主办者为北京服装学院及国际间的设计院校。

#### FutureLab Exhibition

Min Ling and Tiehai Zhou for supporting us during FutureLab.

感谢凌敏和周铁海在futurelab 期间对我们的支持

2020 FutureLab 教博会回顾

<https://westbundonline.oss-cn-shanghai.aliyuncs.com/video/2020%E6%95%99%E5%8D%9A%E4%BC%9A%E5%9B%9E%E9%A1%BE.mp4>

#### Curtin Technical Team

Kevin Raxworthy	Eddie Resera
Adrian Reeve	Nick Wright
Joanna Quake	Kyle Critchett
Brendan Jurich	

#### Translation English to Chinese

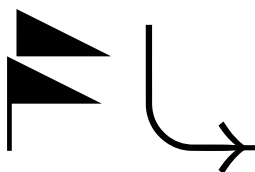
Guanhua Su (Troy)  
苏冠华



西安欧亚学院  
eurasia UNIVERSITY



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FutureLab



**Australian Government**

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**Department of Foreign  
Affairs and Trade**



**Curtin University**





### 文化保护与未知探索

“光与影”中的作品探讨了艺术品的感知、物品数字化、文化艺术品和遗产、过去的城市文化以及未来的城市文化。