

04

26.02.02



Cinemia Screen Lounges: Progress report on design

Progress and outline of research areas and design strategies to 26.02.2002

01.] **Screen Lounge Concept Design:** exploring typological richness.

It is crucial in developing designs for the ACMI screen lounges that the typological richness of the lounge room is explored. The screen lounges must be appealing and inspire interest but we believe they should also evoke the intimacy and comfort of the domestic lounge room. Our desire is to create a new type of public space that evokes the warmth and intimacy of a domestic lounge and is clearly set apart from the expectations of more uniformly encountered public space. We have assembled a brief history of the lounge room from the Grande salle or great hall where everybody met to the living room, the only room in the house with a fire place to the lounge, a comfortable meeting and entertainment space, relieved of other demands - freedom made possible by ducted heating through out the house or the greatly reduced cost of running fireplaces. The final layout, the open plan lounge and eating space brings us back full circle to the campsite fire.

We are assembling a collection of images of contemporary Australian lounge rooms for further exploration. We have identified a number of key elements that together set the lounge room apart from other rooms: coffee tables, a view, mantle pieces, flowers, vases, ornaments, mementoes, family photos, lounge chairs, paintings, artworks, a fireplace, standard lamps, TVs, home stereo [traditionally a record player] and music system, mirrors, cushions and rugs. Our intention is not to include these things but explore how they create or inform the lounge room typology and how we might design in those qualities to the screen lounges. As elements these might be very abstract, atmospheric or virtual.



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02.] **Studies in scale and geometry for seating**

We have undertaken some full scale set outs to determine the functionality and feel of our proposed screen lounge seating formats.

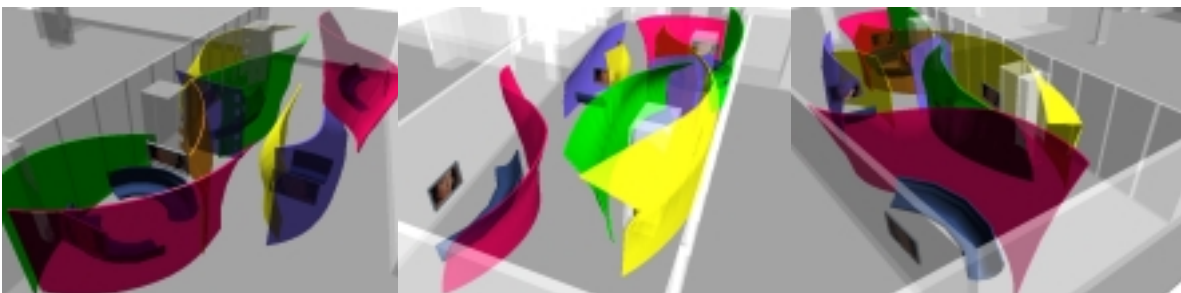
The circular 6 seater and linear 5 seater are shown. The results indicate that scale, personal area, viewing angles and comfort and the seating pattern are good.



03.] **Screen Lounge Room layout considerations**

While the experience of the screen lounge spaces is crucial to the success of the design, the orchestration of the interior space in which they sit is equally important. We are exploring this in a number of ways. Firstly the relative locations of the lounges, how they relate to each other in terms of approach and entry, the proportions of the entry and flow spaces and how the elements of the building such as columns and doorways are addressed. Finally the character of the room space as a flow and entry space must be considered in terms of materials, communication and digital elements, colour, references and shapes.

The first strategy has been to conceive of the external walls of the lounges as separate from the enclosing carapace of the individual lounges and allow these external walls to energetically move through the space in a very fluid way to draw the eye through the space. This is to emphasise the idea of the flow of energy and material through the building spaces in general. It is also conceived to create a space that can not be readily determined immediately with the intention to create curiosity, a desire to explore the space. Our desire is to create a unique space with a character that is intriguing and also wraps the lounge activity in a way that signals that this is a zone or space where a particular kind of activity is occurring and it is the beginning of a new typology.



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04.] **Plasma Screen tests**

Michael Trudgeon attended the Plasma Screen testing at VECCI on Monday 25.02.02. Noted general screen luminance and limitations on viewing angles. The screens seem very stable with regard to viewing angles. Angles of up to 60 degrees from the perpendicular still remain clear and luminous. This is within our proposed viewing geometries. The very low screen luminance suggests that the idea of including 2 opposing screens in the circular 6 seater design is quite feasible.

05.] **Screen Lounge interior finishes**

Will present a range of upholstery materials for use in the screen lounge interiors.

06.] **Meeting with Tim Rolfe, Production Studio Head at Museum Victoria**

We met with Tim Rolfe at Museum Victoria at 4pm on Wednesday 20, February. As well as a walk through and discussion of all of the multimedia and screen facilities at Museum Victoria we have received extensive data on visitor group sizes. Of all comparable institutions the Museum Victoria seems best from which to draw visitor grouping data.

56% of visitors arrive in groups of 2 or alone. 33% arrive in groups of 3 or 4. 11% arrive in groups of 5 or more. On the basis of this statistically detailed data and the anecdotal material from other sources we are inclined to focus on groups of 1 to 2 and larger group spaces best suited for groups of 3, 4, 5 and 6 as a maximum. Average group numbers vary through out the year from 3 to 4 people. Most visitors came with a spouse, an adult friend or their own children. 50% of visitors are from Melbourne while 15% are from country Victoria and 14% are from overseas. These visitors come without local acquaintances.

07.] **Contacting the Booth Project**

We have been in contact with Kathryn Bird from booth and we will visit the project on March 13.

08.] **Further exploration of the Typology of the Lounge room**

We have been in discussion with Craig Bremner, lecturer in design at the School of Communication Design and Media at the University of western Sydney, who has recently completed his PhD looking at what makes domestic space special or engenders a better experience. He has concluded that surprisingly the elements that make people's lounge rooms special or meaningful are surprisingly similar, as are the patterns of use. Western patterns suggest the principle user grouping is now 2 and that privacy and a sense of spaciousness, not necessarily achieved by a bigger room, are key vectors. Ornaments figure more prominently than furniture or other fixtures functioning as connecting motifs or totems of personal experience to locate the user. Craig is providing us with some of his relevant data for or research. We feel this is very valuable in further understanding the nature and uniqueness of the lounge room, so we can imbue our spaces with and appropriate and singular flavour and ambiance.