

48

10.12.03



ACMI Screen Lounges Progress report on construction

From **Crowd Productions**: A report on progress of research, design and construction work to [10.12.03](#)

01.] **Consultation with ACMI Stakeholders: Meeting with ACMI stakeholders and PIVoD.**

26.11.03. On Wednesday 26 November, Crowd met with ACMI stakeholders and PIVoD to discuss progress on construction and commissioning of the Screen Lounge pods. Crowd confirmed that work on the Screen Lounge pods 01 to 03 would be completed by Friday 28 November. ACMI will begin trail user sessions of the Screen Lounge pods starting from Monday 01.12.03. Crowd will provide a revised quote to produce a smaller number of footrests for the three Screen Lounges. This quote will be tendered by Friday 28.11.03. ACMI will prepare a variation for this expenditure.

Crowd agreed to provide some preliminary visualisations for possible desk alternatives to the very drab 'standard public service fit-out' desk that has been positioned in the Screen Lounge space to accommodate the CSO on-duty. This desk does a great deal to undermine all of the combined effort and care that has gone in to creating a unique experience in the Screen Lounge space.



02.] **Report on Construction progress: Completion of the Screen Lounge fit-out.**

28.11.03. On Friday 28 November, Crowd Productions finished the fit-out of the first three Screen Lounges, grouped together, adjacent to the Bookshop. These pods required the final fitting of locks to their mantle Boots and the fitting of headphone jack bezels.



Above from left: Details of the final elements of the Screen Lounges installed by Crowd Productions, headphone jack bezels, locks to technology bays in the Mantle Boots.

03.] Consultation with ACMI stakeholders: Meeting John Smithies and Sony.

21.11.03. On Friday 21 November Michael Trudgeon met with John Smithies and a representative of the marketing team from Sony Australia to discuss possible synergies between ACMI and Sony. While it is clear that the Screen Lounges represent a great venue for using Sony gaming products and ACMI as a whole venue represents an extraordinary laboratory for testing and evolving new products and content, it remained unclear as to how Sony might approach such a relationship from this meeting. Discussions will continue.

04.] Report on construction progress: Completing the fit-out of Memory Grid pod 04.

Memory Grid pod 04 will be fitted out in readiness for technical commissioning on Monday 15 December. Final stainless steel end trims will be fitted and drilled and the Blister pack sandwich will be fitted. The light driver will be delivered and the housing for the entry light will be installed. The Mantle boot will be installed and the internal wall lining panels fitted. Once the technical commissioning of the pod is complete Crowd will install the Blister Pack fibre optic Memory Wall, commission the floor lights and entry light, install the inflatable ceiling, the slatted seat base and the *Soonas*.

05.] Report on construction progress: Constructing Memory Grid pod 05.

On December 19 to 20 David Poulton and Michael Trudgeon will travel to Echuca to finish of construction of Memory Grid pod 05 at Riva Fab. This will include the fitting of the fibreglass coving and the fibreglass seat element. On Tuesday December 23 Crowd will transport this pod to Crowd's studio in Prahran to begin the fabrication of the external aluminium and internal vinyl skins, assembling the louvre wall and fitting all trims.

06.] Report on design progress: Developing an integrated upholstered headrest and personal stereo speaker set

As reported previously, Crowd Productions will work with PIVoD to develop a design and costing for an integrated upholstered headrest and personal stereo speaker set for the Screen Lounge pods. Work on this will commence shortly once the commissioning of the Memory Grids pods is completed. Crowd has been researching highly resolved examples as points of discussion in approaching this problem. Below is an illustration of a solution integrated into the headrests of automobile seating. The head rest mounted speakers can swivel out of the way when not required.



07.] Report on construction progress: An explanation of the key design factors embedded in the Screen Lounges.

At the request of ACMI Crowd Productions has produced a document that explains the design decisions behind the Screen Lounge pods. This document has already been tendered to Meridith Lewis in text format. In discussion it was felt that it would be valuable to produce an illustrated version for general use, for reproduction at any time. This document is attached to this report. Comments and feedback are welcome.

2003 ACMI screen lounges

An explanation of the key design factors embedded in the **ACMI Screen Lounges**



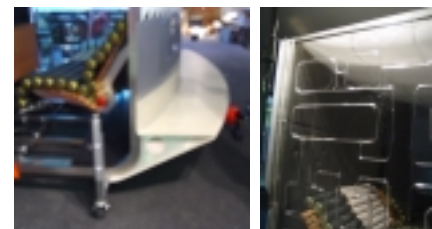
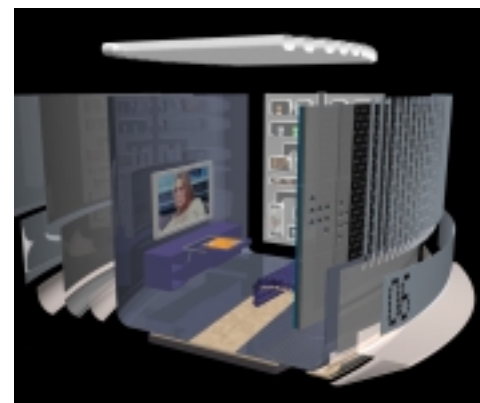
When Crowd Productions and David Poulton Architects were asked to design and construct the Screen Lounge facility for ACMI, our brief was to design the lounge room of the future. Our response to this was to conceive of a Hyperlounge: a space crafted from information. Our future homes, and particularly our lounges will be places designed for accessing information and facilitating connections. They will move from being principally structures and become interfaces and filters. The range of experiences the world offers us is no longer satisfactorily framed by our windows and doors. Now we need more dynamic connection points.

01.] Each element of the Screen Lounge we have designed has been conceived to represent an idea about that information and connection. Each wall of the Screen Lounge connects the user to a particular dimension of the information and social matrix.

- The entry wall to the small intimate social space of the Screen Lounge
- The louvre wall to a wider social context and surrounding social networks.
- The TV wall, like the 'forth wall' of the theatre or a cinema, to the virtual network of information and entertainment, the virtual ACMI
- The memory wall to the idea of our own histories and stories that we celebrate in our homes, the very thing that makes our domestic spaces home.

02.] The construction of the Screen Lounge capsules is based on the most contemporary car construction techniques available. The car is the traditional way Australians connect with each other and to our places of escape and entertainment. We wanted to maintain a link to this significant Australian tradition. We think of the Screen Lounges as taxis that take you to and connect you with virtual worlds. Using car manufacturing techniques we have also made the Screen Lounges modular and able to be pulled apart in sections for easy relocation or storage and to allow them to be put together in different ways to suite different needs as they arise latter on. We have designed the Screen Lounges with a chassis that locks onto special wheels so they can easily be moved around the building. The Screen Lounges are as light as possible to balance this with the need for some acoustic and visual privacy. This is why the ceiling is an inflatable pillow, translucent to let in light but also deflect it to avoid point reflections off the television monitor. It is acoustically insulating and physically very light. These ceilings have been engineered by one of the world's foremost inflatable-structures engineering firms, *Tensys*, based in London.

03.] The seating in the Screen Lounges is inspired by the very informal way Australians use their living spaces. The seating curves around so that the viewers form part of a circle, one that includes all of them and the television screen. We want to emphasise the importance of the social aspect involved in viewing television and media. We want people to talk about and discuss what they are seeing with each other. The seats are upholstered with *Soonas*, a cross between the very informal bean bag and a Doona that you might wrap around yourself while



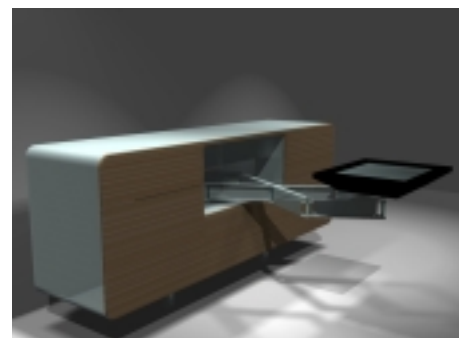
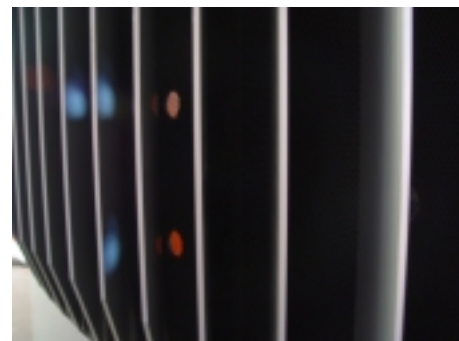
sitting up to watch TV. The *Soonas* can be folded into different profiles to suite different sitting styles and body types.

04.] The transparent Memory Wall at the back, uses cutting edge fibre optic technology developed by Crowd to render the presence of a personal history in the Screen Lounges that references the personal memorabilia and photographs that people use to make their homes their own. We wanted the Screen Lounges or HyperLounges to be intimate and domestic but as they live at ACMI we wanted to explore the use of contemporary media to evoke these personal memories and stories. The images are from the people who have been involved in shaping and making the Screen Lounges. The specially designed Memory Wall Blister Pack will eventually take moving as well as still images. The fibre optic lighting system linking the images is reminiscent of an organic living form and the idea of a family tree.

05.] The louvre behind the seating, with its peepholes, playfully connects the users inside the Screen Lounge with passers by. The external louvres invite inspection and suggest that the passer-by can see in. The passer-by sees a series of fragmentary images formed by the peepholes that in the motion of passing by link the images up as in an early Zoetrope, the first mechanical cinematic device, creating a strange suspended image. This references the very basis of cinema: the merging of separate frames by rapid superimposition into a single fluid, moving image. The pattern of the peepholes spell out words in the Braille alphabet such as 'create' and 'motion'.

06.] The complex technology inside the Screen Lounge is contained in the Mantle Piece/Technology Boot or *Mantle Boot*. We wanted the technology to present a domestic face, albeit a futuristic one. It is clear from our research that with the rise of ever more home entertainment technology that every home will soon need a *Mantle Boot*. The control unit for all of this technology is an LCD control screen. This screen is conveniently stored inside the *Mantle Boot* and pulls out on a mechanical arm that can extend and rotate for easy access to any seated user.

07.] We have designed a family of free standing partition screens to help create a soft boundary between the Screen Lounges and the surrounding public space. These partitions act as a kind of interior street sign system, directing traffic around the Screen Lounges. The woven partition screen or *Navigation Partition Screen* draws its form from the Micronesian navigators who wove their maps. These maps guided them to and connected them with their desired destinations. The Micronesians saw all knowledge as being like travelling "between parts of a matrix". This woven form also echoes the navigation interface developed by Jane Ellery on the Screen Lounge control screen. The Micronesian's need for precise directions to guide them in their journeys across vast oceans reflects a similar need for us today for guidance and navigational aids through the vast matrix of contemporary media now available. The woven *Navigation Partition Screen* has been created by one of Australia's foremost and celebrated weavers, Wendy Golden.



Michael Trudgeon, Architect

Crowd Productions and David Poulton Architects