

06

20.03.02



Cinemia Screen Lounges: Progress report on design

Progress and outline of research areas and design strategies to 20.03.2002

01.] Screen lounge interior and envelope design.

01.] The Interior. The screen lounge spaces are designed along 2 axes and are composed of 5 principle zones. The first axis that the user encounters from the door is the axis of domestic memory [the display of and interaction with a collection of virtual ornaments]. The entry to the screen lounge is made via a threshold space like a small alcove, a porch. This sets the scale for the domestically sized screen lounge space. The door to the lounge [zone 1] is designed to suggest that the space one is entering is out of the ordinary, a door that suggests a technical space, a door that leads somewhere special, a door that pivots rather than is hinged.

On entering the lounge the visitor first sees the collection wall [zone 2], back lit at the far end of the lounge. This wall, reminiscent of the collection installations of Joseph Cornell, is made up of egg crate format book shelving is designed to evoke a sense of domestic memory. It should respond to the arrival of the visitor and contains partially obscured memorabilia, ornaments, decorative elements, messages, flowers and family photographs in the form of static and moving images and installations. The processes behind this wall may be connected to the exterior media wall.

The second axis is the functional viewing axis. This is made up of the TV wall [zone 3], a plain wall containing the plasma screen and speakers. The wall has as its only additional detail a residual mantle piece. Below the TV is the coffee table and ottoman [zone 4], the control zone. The coffee table element is a very simple form made of a durable, weathered and textured material such as a solid wooden beam. It houses the touch screen control unit which flips up from the surface of the table. The table doubles as an ottoman. Viewers can put their feet up. Zone 5 contains the couch and the textured wall behind it, both elements focusing on comfort and tactile experiences. This wall will be used for acoustic damping.

The floor surface of the lounge is decorated by an interactive rug generated by light from the ceiling, a rug of light.

02.] The Exterior. The screen lounge pods are grouped like a loose wagon train circle about a common area, a village green. This area is demarcated by the external walls of the pods, animated by the media screens on the outer pod walls and occupied by simple bench seating formed by folds in the pod walls, a memory of the sinuous curves of the lissijous figures generated by cathode ray guns. The curved walls of the pods are shaped from a family of nested circles referring to the red-blue-green geometry of television screens, both CTR and electronic. The media screens will project images through a translucent and partially obscuring surface. Images will include a live feed from SBS, ACMI material, computer graphics and video footage especially shot. The screens are intended to suggest the voyeristic and participatory nature of television.



loose and comfortable, simple forms weathered materials, memory wall, media wall

02.] **Developing a design strategy for the games lounges**

The games lounge area will accommodate four 2-seater lounges. One of these lounges will be acoustically isolated, to be used both for games and non game content. The three remaining units are intended to be open, giving rise to the potential for more random and expanded group interaction and dynamics. The austere and abstract nature of the early games suggests that rather than make these spaces boisterous, loud, overblown and cartoon-like they should be elegant and refined [or at least cerebral, a more avant garde experience], suggesting a combative theatre more akin to chess than pinball. This is not to dissuade an intensely competitive atmosphere but rather to focus on the skill and art involved in playing.

03.] **Screen Lounge exterior form and material studies**

While it is intended that the interior of the screen lounges is designed from notions of the domestic lounge room, we are designing their exterior form and materials with a view to communicating the character of television and television production. The following characteristics have been focused on:

Scanning: The interlaced scanning technique used to construct the low resolution image, totally disassembled in transmission, the fast scanning of channels and programs made possible by the remote control device.

Sampling and Cut-up: The mosaic of jump-cut elements that present as the discontinuous reality served up by television, the back to back cacophony of physical viewpoints and material formats, news, drama, sport, celebrity interviews, gardening, drama and comedy etc. This low definition information demands participation like a Seurat painting, while it's discontinuous nature is reminiscent of the experience of the city.

Repetition: Television favours repetition over analysis, a relationship stretched over time, a process rather than product driven medium favouring formats like the weekly sitcom.

Broadcasting: Television is a network phenomenon, satellite networks, production networks and broadcasting networks. These networks tend to promote the idea of flow and interchangeability, a relativism over the absolute individual perspective favoured by the book.

This combination of elements give rise to the highly tactile and participatory nature of the medium. Our intention is to explore these elements along with some of the more technical characteristics of television image making like the sinusoidal enveloping nature of the Lissajous figure.

Progress and outline of research areas and design strategies to 08.03.2002