

'SCREEN WORLDS': THE STORY OF FILM, TELEVISION & DIGITAL CULTURE



Unveiled by Cate Blanchett at a star-studded reception on September 17, 2009, Screen Worlds is a stunning new permanent exhibition about film, television, videogames and new media at the Australian Centre for the Moving Image in Melbourne.

Designed by Ab Rogers Design, the 1600 sqm exhibition charts the past, present and future of the moving image from an Australian perspective through more than 1000 film clips, 250 objects and a series of specially-commissioned interactives.

Screen Worlds marks an innovative new approach to exhibition design and curation. At the very beginning of the process, ACMI made the radical decision to develop content and design in parallel. Ab Rogers Design brought in curator Michael Connor (formerly Head of Exhibitions at the British Film Institute) and interactive designer Dominic Robson to develop the storyline – the glue that would hold the exhibition together. Design was contaminated by content; content was contaminated by design. The result was a unique narrative woven into an immersive, interactive sensual experience.





The exhibition unfolds across three main sections: *Emergence* charts the international history of the moving image, *Voices* celebrates Australian screen culture and *Sensation* experiments in moving image. Highlights include a one-of-a-kind interactive where visitors can make their own *Matrix*-style bullet time film, a lyrical installation by renowned British artist Anthony McCall and an original costume worn by Cate Blanchett in *Elizabeth*.





Ab Rogers Design developed an iconic landscape which invades ACMI's ground floor, corrupting and abstracting the existing, angular architecture and expanding the available space. The design vocabulary softened the space through tactile forms, undulating curves and fibrous materials that support all of the content, technology and interactives. Exquisitely detailed structures made of tight grain bamboo form flowing walls, immersive caves and tables for content display, offering a fibrous, organic counterpoint to the cold flat screens and the angularity of the inherited architecture. A calming green lawn runs through the whole space; mirrored walls open up endless layered vistas, tantalising the eye. With an extraordinary amount of content on display, this landscape creates a sense of unity and coherence and gives the visitor the feeling of embarking on a journey.



“We wanted to transform the lower ground level of Federation Square into a fantastical land, an oasis, a place where visitors can leave the world behind and marinate themselves in the content and the design for hours,” says designer Ab Rogers. “To achieve this, we used materials and forms that counteracted and absorbed the harshness of monitors, amplified sounds and projectors.”



Ab Rogers Design and ACMI commissioned Graphic Thought Facility to create the graphical stylesheet for the exhibition. Inspired by vintage cinema signs, they created a series of circular marquees that announce each zone with a theatrical flair, creating a sense of drama. For the numerous text panels and captions throughout the gallery, GTF developed a strong, clean approach that minimises distractions and allows the gallery text to communicate with great precision and clarity.



The materials palette is sophisticated, unexpected and environmentally conscious. Materials used range from natural bamboo, recycled artificial turf and fiberglass through to traditional leathers. In line with ACMI's environmental policy, Ab Rogers Design sourced sustainable, local, low energy and recycled products to minimise the environmental impact of production.





In collaboration with Denton Corker Marshall, Ernesto Bartolini and GTF, Ab Rogers Design undertook a master planning exercise to attract new throngs of visitors. From Flinders Street outside, visitors interact with friendly green blobs, which offer an array of videos and games. They peer through a vivid green portal to an alluring yellow soft zone inside the centre. A series of self-illuminated signs and new billboard sites attract visitors; large-scale mirrored chevrons guide them around the outside wall, leading them up onto Federation Square and into the exhibition.

Design: Ab Rogers Design

Architectural Consultant:

Denton Corker Marshall, DA.studio

Exhibition Curation: Michael Connor, ACMI

Graphic Design: Graphic Thought Facility

Interactive Consultant: Robson & Jones

Design Project Management:

The Richard Greenwood Partnership

Installation and Set Build: Classic Resources

Lighting Design: Bluebottle





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Note to Editors

Ab Rogers Design (www.abrogers.com) is a London-based design studio led by Ab Rogers. Previous clients include Comme des Garçons, Science Museum, Design Museum, Miller Harris, Victoria & Albert Museum and Russian fashion label Emperor Moth.

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