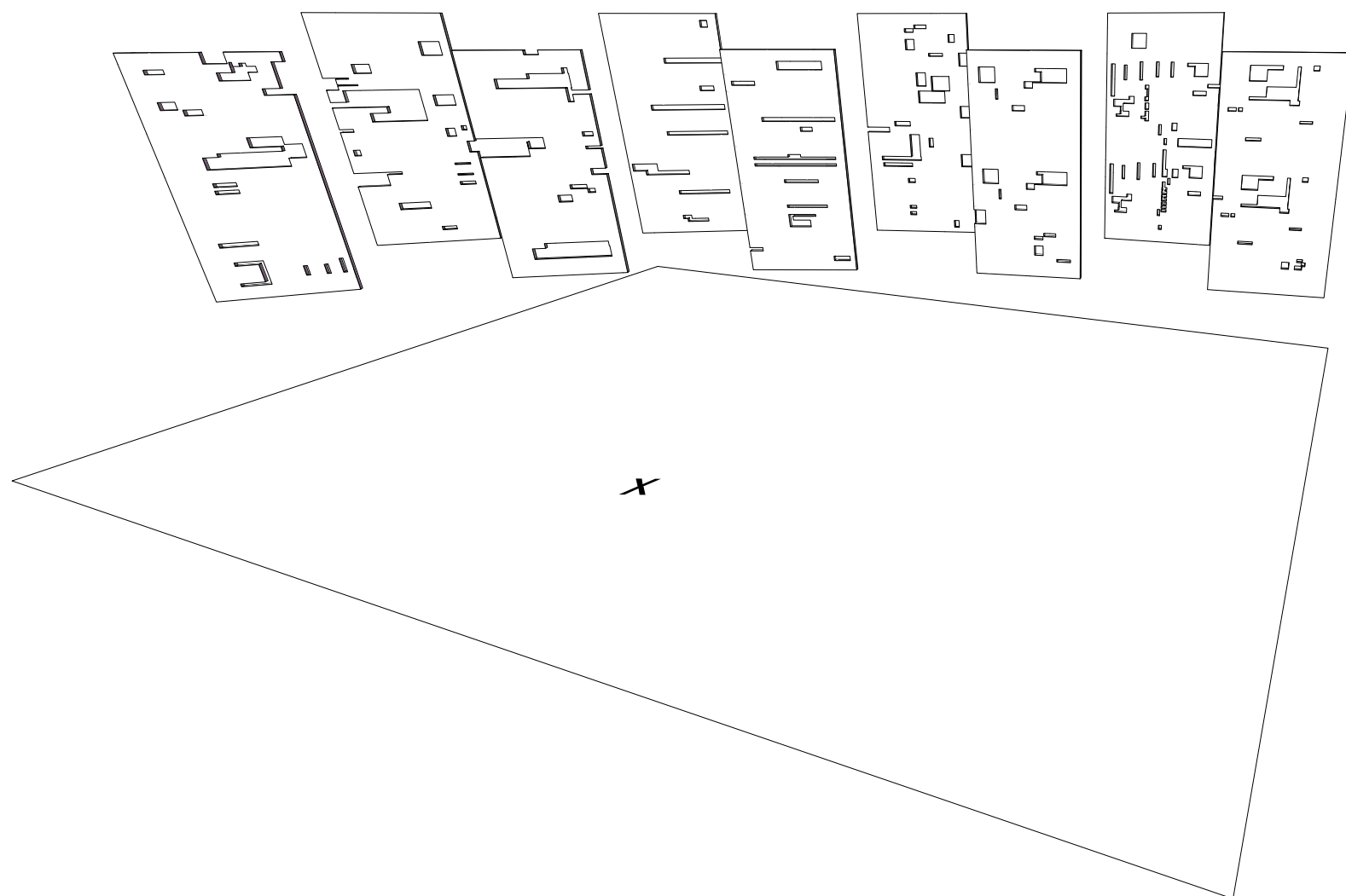


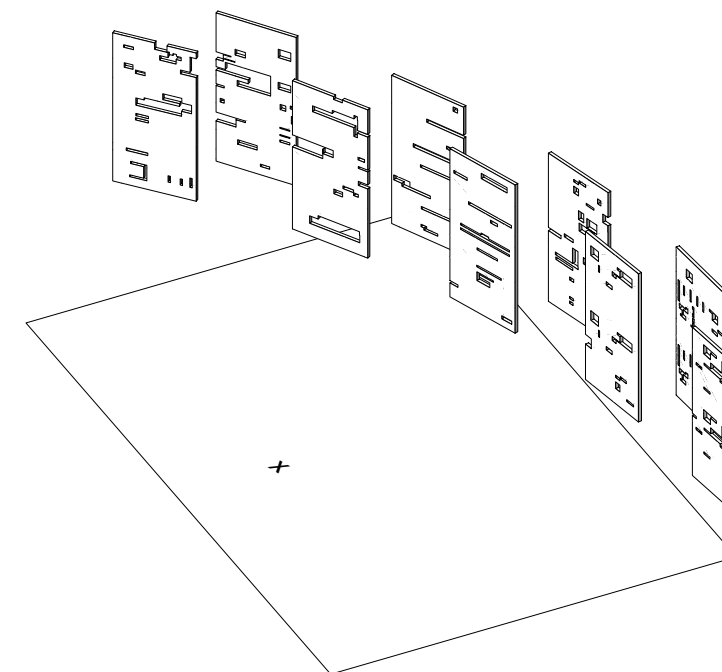
Perspective View



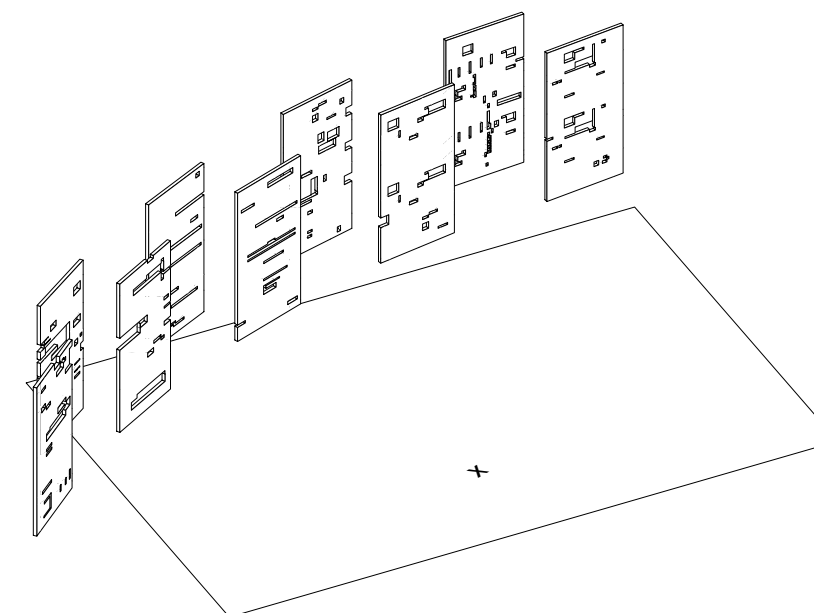
The set consists of:

- White tarkett 9000mm x 6000mm
- 9 x hung panels
 - Panels are individually automated to swing 90 degrees. On each panel the left corner is fixed, the right corner swings.
 - Panels have 'glitch' cut outs.
 - Panels hang at either 500mm or 850mm from the ground. This rigging needs to work in a range of venues with fixed grids at different heights.
- The set will need to tour, ideally in excess baggage air freight. Details of max package size TBA but think light weight, long thin items and flatpack items max surfboard size.
- Need appropriate solution for touring cases, eg 'plumbing' cases.
- On tour the set will need to bump in in ideally 4 hours, (leaving 4 hours for projector and lights focus and tech rehearsal before opening)
- However it will be reasonable to request the venue provide several skilled mechs and/or riggers to assist.

Right Isometric



Left Isometric



MORTAL CONDITION

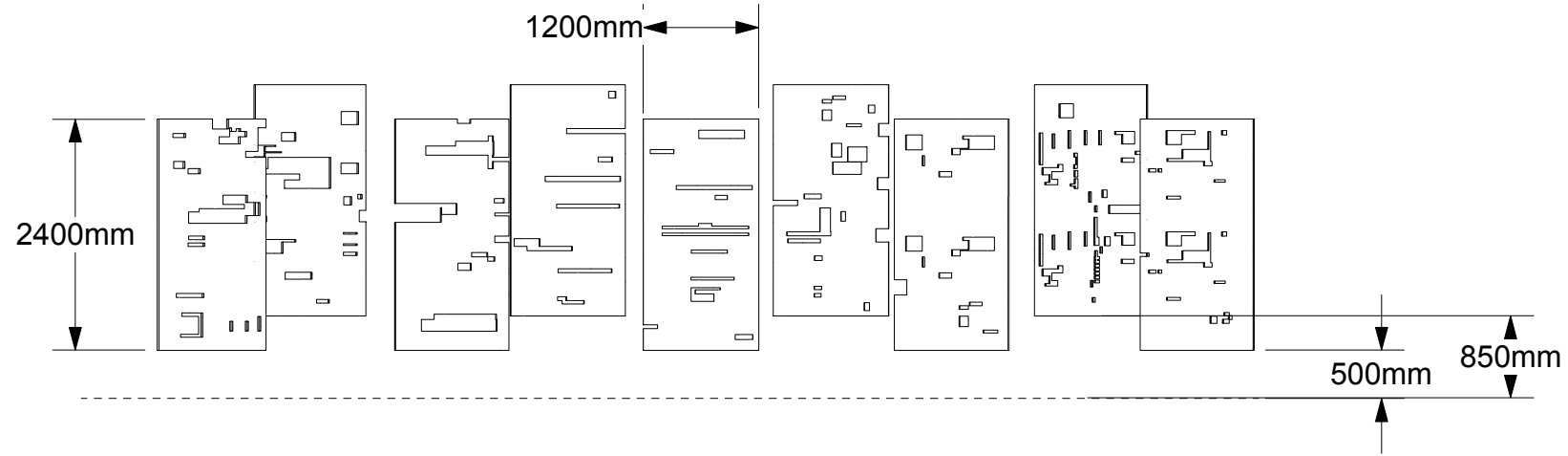
SET CONCEPT V2 03.12.15 - OVERVIEW - PG1/5

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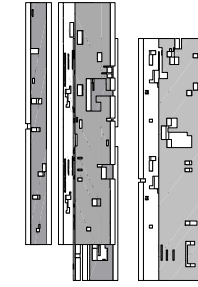
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NTS

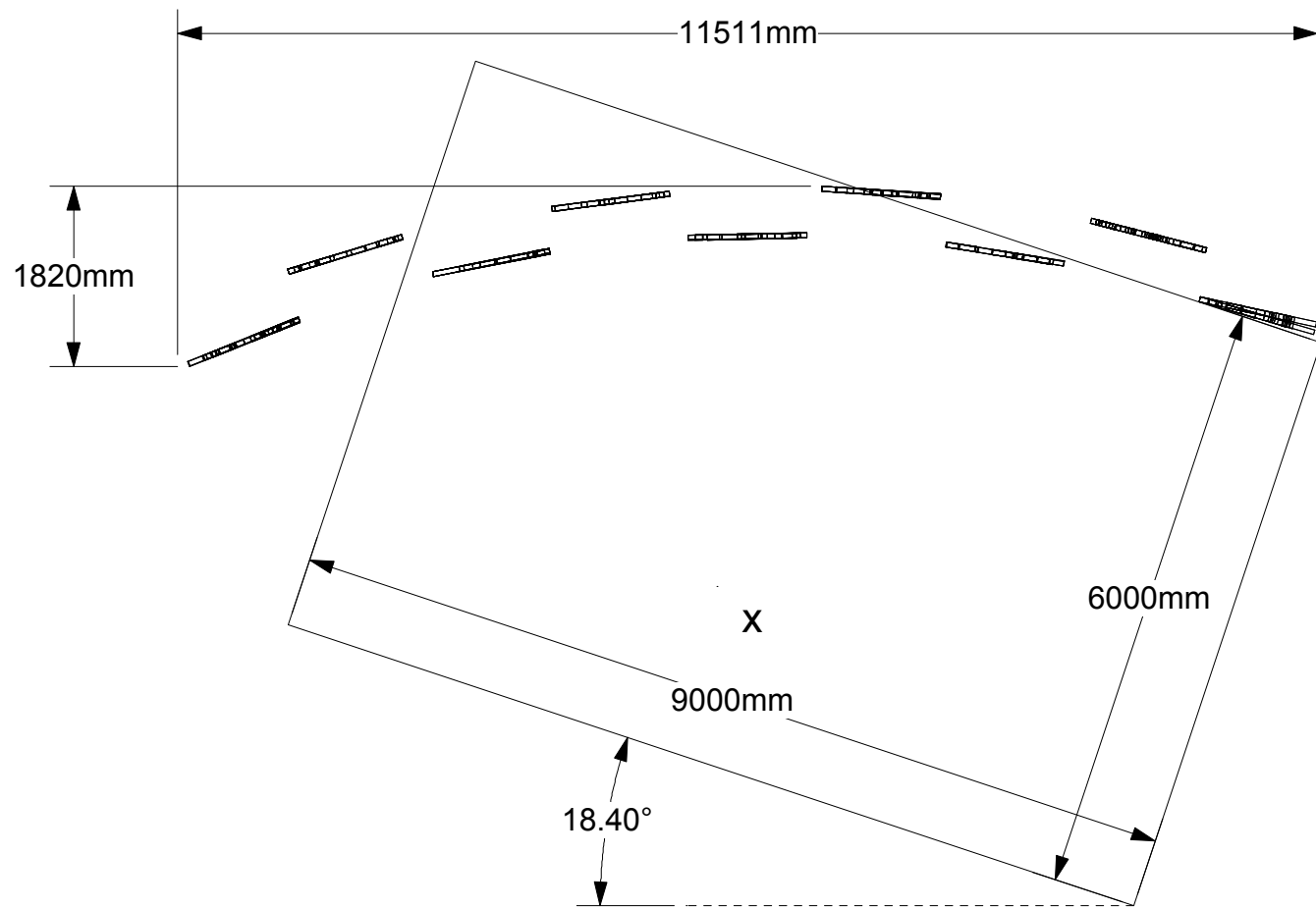
Front



Side



Top



MORTAL CONDITION

SET CONCEPT V2 03.12.15 - DIMS - PG2/5

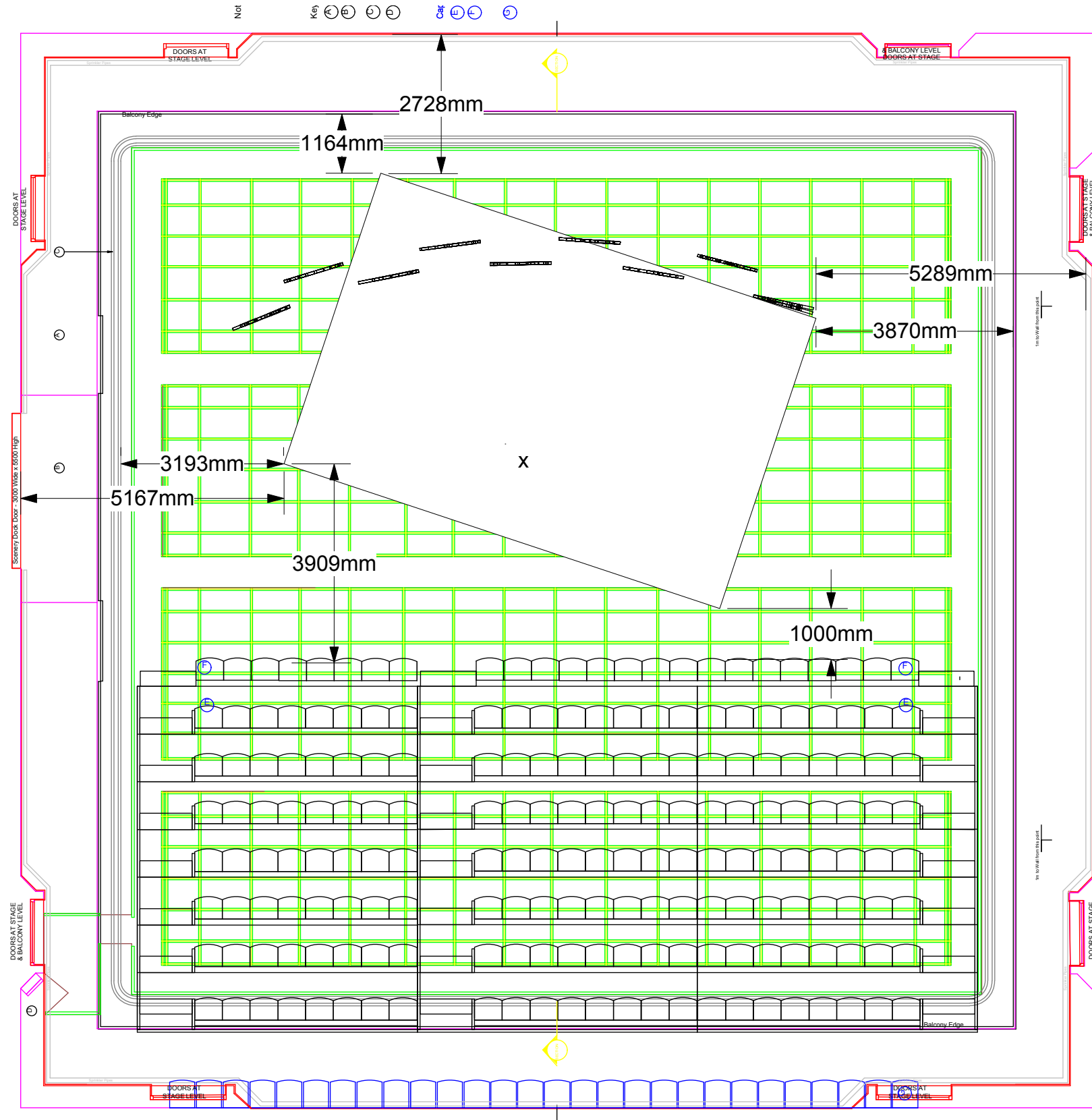
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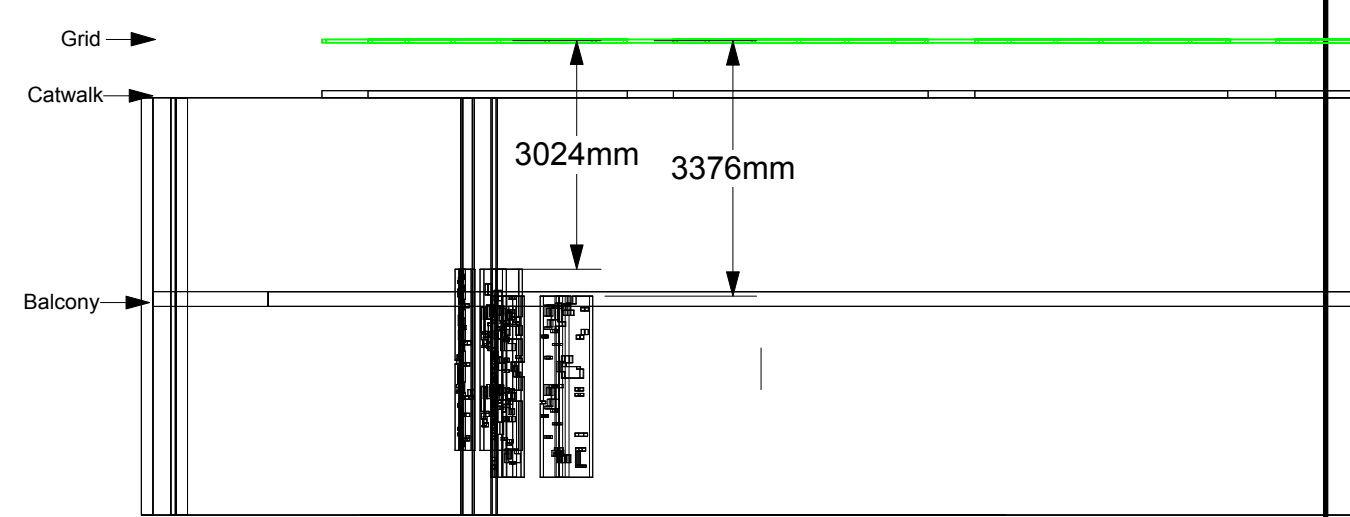
1:75 @ A3 0 1 2 3 4 5 M

SPACE THEATRE - ADELAIDE FESTIVAL CENTRE

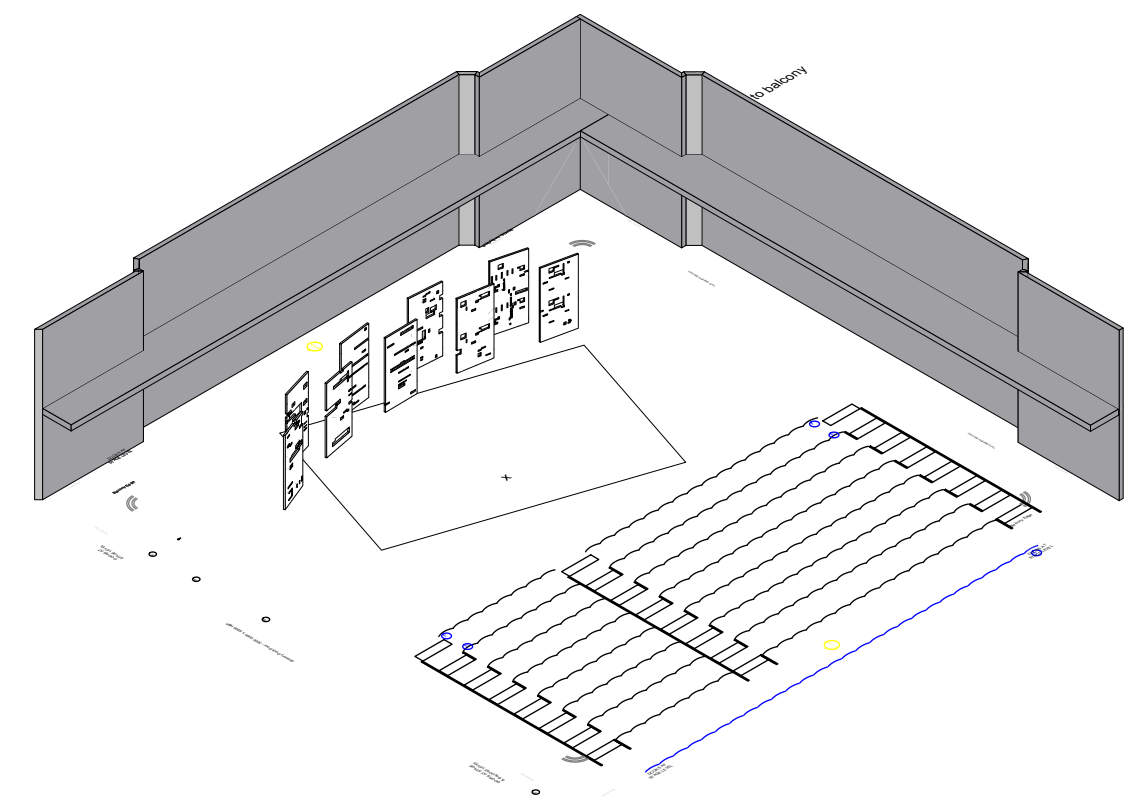
Plan



Section



Isometric Left



MORTAL CONDITION
SET CONCEPT V2 03.12.15 - IN SITU - PG3/5
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1:100 @ A3 0 1 2 3 4 5 M

SPACE THEATRE - ADELAIDE FESTIVAL CENTRE

Plan

Panel Detail

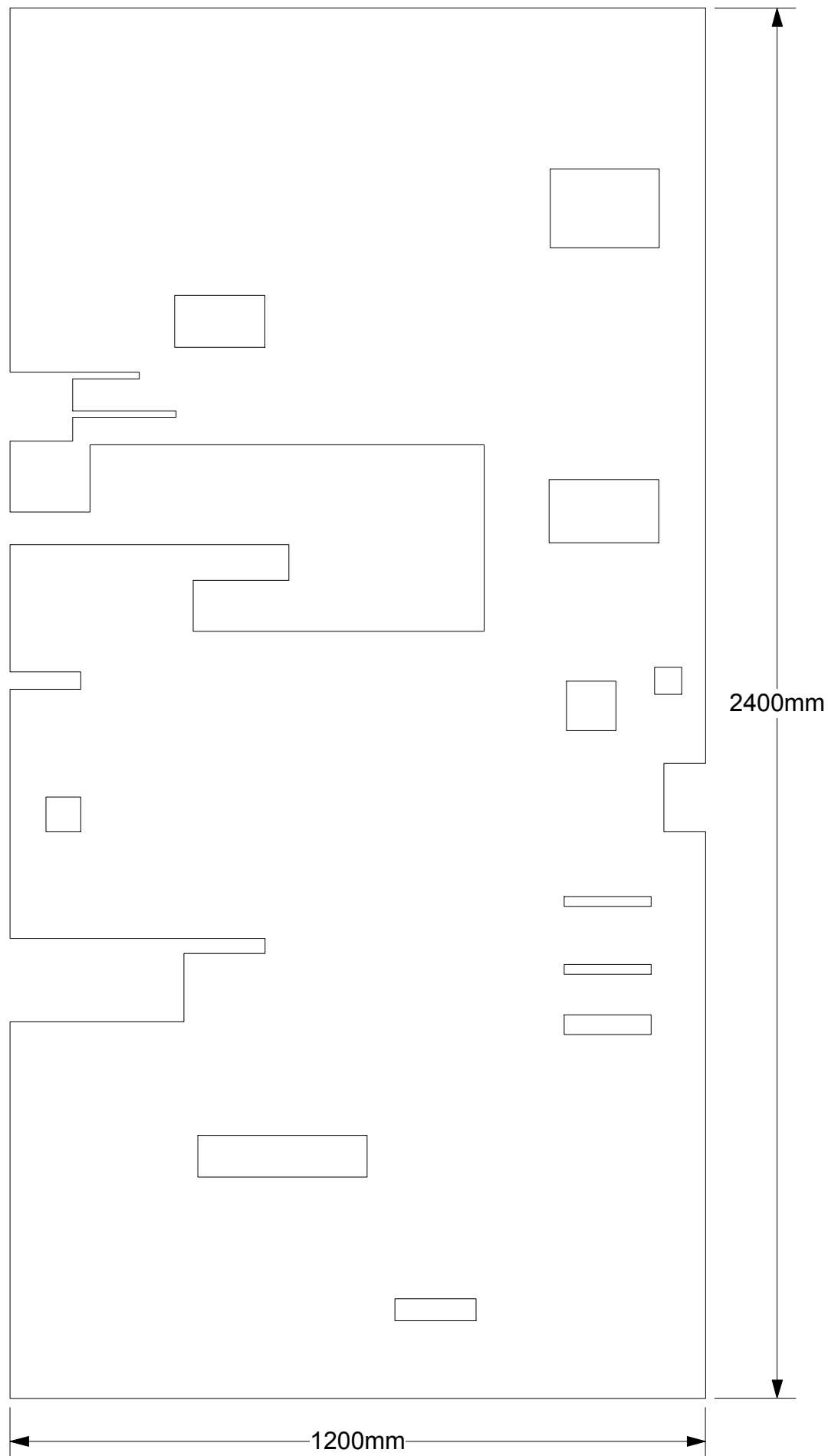
Construction

- Rigid fabric surface. Rigid and Fabric don't sound very compatible but think about something like vertical blinds material that can be rolled up for transport. (and reliably unrolled/erolled over its life)
- The surface needs to accomodate irregular ;glitch' shapes being accurately cut into it. See the panel at the right.
- The panel shown here is possibly the worst example with very large cuts in the patten and cuts extending to the side. The design is flexible and can be changed to accomodate what the material can withstand.
- The material will be projected on, likely need to be grey and opaque. Will need to do projection tests.
- We will also backlight through the holes for a 'beams through haze' effect. Where there is structure on the back of the panels we need to make sure the holes avoid it.

- The structure will need to be a lightweight frame that is quick to assemble/dissassemble.
- Ideally it's simple to assemble so this task can be given to venue mechs
- The structure will be visible when the back of the screens are seen, so it must be neat.

- The material can be attached to the frames in any way that's reliable.
- The projection will be mapped to the holes in each screen so the holes need to be in the same position every time the material is attached.
- Velcro might be workable if it's repeatable. However (!Fussy alert!) If it is Velcro it shouldn't look like it's velcro. You will see the frames from the side and the audience are quite close so we may need to consider a small return to hide the velcro. It kind of kills the mystery of these huge monolithic shapes to see that they're just velcored together.

- It may be worth touring spares of the panel material fronts, depending on how difficult/expensive they are to make.



MORTAL CONDITION

SET CONCEPT V2 03.12.15 - PANEL DETAIL - PG4/5

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1:10 @ A3

0 500 mm



Plan

Automation Detail

- Each panel should be individually automated
- Fine positioning control is required as the panels are projected on at several positions.
- The panels should have a minimum of 'float', which would indicate a rigid connection to the mechanism above.
- Because of how the system will tour the ideal solution would be self contained per panel. (eg rather than a lot of ropes and pulleys)
- The system needs to be as close to silent as reasonably possible.
- The system needs to be able to tour to venues with different height grids
- The system needs to be rigged reasonably quickly in venues with fixed grids. (Eg Everything is light weight enough that the rigging can be hauled up by handlines and fixed in place, than the panels can be attached at the bottom)

- The minimum requirement is that at slow speeds movement must be steady and able to be positioned accurately and consistently.
- Fast speeds would be great if achievable but is not essential. Even if this introduces vibrations this may be an effect we use later in the show.

- In terms of control the designer (Toby K) has a lot of experience with control protocols including DMX, custom UDP strings over ethernet, arduino generating control voltages or I2C serial etc.

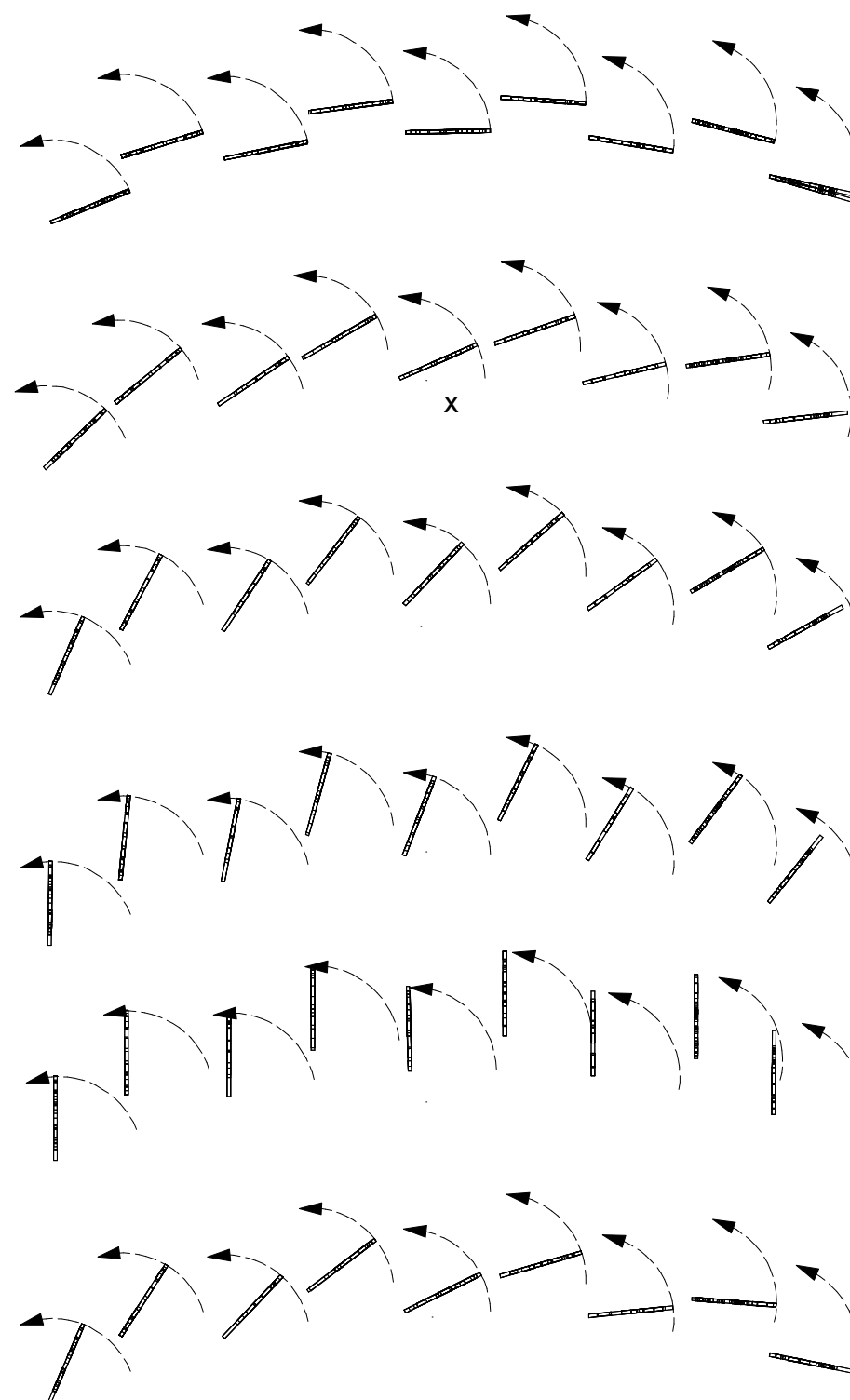
- Toby K is already developing custom projection software to adapt for the movement of the screens so ideally we would work closely with the automation team to have the same system control everything.

- What should be considered is the control cabling and using reliable connectors for touring, and potentially a connection system that theatre techs are already familiar with, eg 5pin XLR or RJ45.

- If we could run power and data down one connection that might be a timesaver. Could be power over ethernet or others.

- Toby K preliminary thoughts on automation:

- From the top of the panels to the rigging are telescoping aluminium sections (painted black) or similar rigid solution.
- On the fixed corner of each panel is some kind of free swivel mechanism.
- On the moving corner is a 90 degree curved piece of curtain track with a heavy duty rated runner (not that it will be a particularly heavy load but bigger wheels are going to be easier to push)
- The curtain track has a rack and pinion
- 'Around' that runner is a little robot with two (or more) stepper motors connected to cogs that run along the rack and pinion. It pushes the curtain runner back and forth.
- The robot has limit switches on both sides that hit a flag on the track when it reaches the limit. This is used for initialising position on power on.
- By counting the steps and having the rack and pinion drive we can reliably hit consistent positions (not my area of expertise, is this possible?)
- There is an external power supply/distributor unit. Cabling is high quality cat5 flex out to each unit distributing power over ethernet (48v) and ethernet. Ethercon connectors if possible.
- Cable management at the moving side is a short amount of slack hanging on runners behind the robot.



MORTAL CONDITION

SET CONCEPT V2 03.12.15 - AUTOMATION DETAIL - PG5/5

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1:10 @ A3