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Ways of Perceiving – Imagined display Space module

GDCon

GDCon will be a new convention that aims to provide a platform to bring together artists from a variety of disciplines under one roof. The common theme across the work of these artists will be that their work either consists of or has been influenced by graphic design. The venue will be split into several sections and feature a small exhibition space, a stage for bands and workshop spaces that will be hosted by recognised graphic designers. The exhibition space will include some well-known works that are easily recognisable and not just aimed at those studying graphic design or with prior knowledge of the industry. This will be key in ensuring GDCon appeals to a wider audience and that those who would not normally attend a graphic design specific event feel that it is accessible to all. Berger stated, “The way we see things is affected by what we know or what we believe” (Berger, 1972, p8). Whenever we can question something our perception can change, and it can alter our opinion. This event will provide an audience the opportunity to understand how graphic design works are created and perhaps change their perceptions of some of the works they see around them every day. For example, an audience member could begin to appreciate their favourite bands album cover as a work of art.

GDCon will be the first event housed in Swansea’s brand-new indoor, multi arena, complex for concerts, exhibitions and more. Taking advantage by keeping the location local and within walking distance to the universities will be beneficial for links and development. Using the first arena (43.7m²) as the location for GDCon with a layout like EGX, Comicon and other popular conventions. The floorspace will be divided into 3 sub areas within the main hall space to allow attendees to navigate with no difficulty and observe each section independently. Each sub area will have clear signifiers and symbols to clearly label what they are. “place incorporates the experiences and aspirations of a people” (Tuan, 1977, p161). We know that a place can provide the public with various feelings and emotions as well as levels of engagement depending on visual and audio

elements.

The purpose of GDCon is to further bridge the gap between the public and designers, also allowing them to see first-hand how graphic design is linked to everyday life. "The designer of today re-establishes the long-lost contact between art and the public" (Munari, 1966, p24). With the public being able to see work deconstructed and the process of designing from start to finish it should provide them with a better understanding. I am also using the graphic designer Jason Munn and the band Bastille as a direct link within the event, Using the Jason Munn poster design he did as a backdrop while the band perform. Other designers at the event will be Paul Pateman and David Carson, each demonstrating their specialist areas of graphic design. David Carson with his typographic skills showcasing its full potential and Paul Pateman demonstrating how he can create powerful illustrations with colour and simple imagery.

Seeing respected individuals performing rituals in their specialist area this will aid in making the event more appealing. "the rituals of everyday life can be labelled as "habits" "routines" or "obsessions" (Schechner) in this case, Professions and hobbies of those behind the event. The function of this for the general public is to see what can be achieved when your confident in something, also with workshops showing how it is done it could persuade more to get involved with creative areas, As it allows those who might be curious about design to find out more. I know that confidence plays a key role in most areas in life and offering workshops with professional guidance will help achieve that from a design element. I have found any of the conventions or events I have attended with workshops, always end up being the most rewarding and encouraging for creativity. The reason I have found this personally is they all allow interaction, and this results in you feeling like you are part of the event and not just a spectator. This sort of feeling cannot be purchased, and it is down to how well the event is thought out with the public at the forefront.

The importance of keeping a strong connection between art and the public is that the meaning behind the work does not lose any impact. “No work of art is finished until completed by the spectator” (Duchamp). Art and all forms of it will need spectators to see the work for it to serve its purpose, if no one is there to view artwork then it would surely lose all meaning. I feel the best way to strengthen this is trying to create a spirit of place where the public feels comfortable and holds a positive relationship from the event based on their own experiences. Allowing attendees to walk around the arena at their own pace and offering a comfortable seating area in the centre of the hall. Providing the option of food and drinks with a few food stalls and having toilets means there are no inconveniences. Curating the event with this openness, gives the public chance to enjoy the event at their own pace. Allowing them full control on where to go and what to see. As Tuan outlined “place is whatever stable object catches our attention” (Tuan, 1977, p161) and setting up the event in this way will provide more opportunities for the public to engage in full. Deciding against any sort of structured, ticketing system to view workshops and instead opting for a “open to all” but have a few at different times throughout the event days is my preference and is what I have seen work effectively from personal experience. Trigg considered place as a “constructive product of human experience” (Trigg. 2012. P3). If we can enforce a positive environment throughout then the credibility and authenticity of the event will be remembered, and this could provide the possibility for bigger and other events in the future. Comparing this idea to successful conventions like EGX, Comicon that are now hugely successful but would have started off smaller with less popularity.



Fig 1

I have decided to use Paul Patemans, A – Z image as one of the pieces to put up on display in the exhibition section of my event for a few reasons, Mainly the simplicity and impact the image has. This piece I discovered while doing research for another module. The image tackles the taboo surrounding disability and sex. Pateman designed this as part of the #endtheawkward campaign setup through the charity Scope back in October 2015. This piece is perfect to have as it reinforces the values behind my event and should help the general public think differently regarding taboo subjects. It tackles the current stigma surrounding disability, instead showing the reality in a tasteful way. The artwork is very colourful and clearly delivers the message in a light-hearted manner, each image that corresponds to a letter in the alphabet acts as a signifier to the overall message. Pateman conveys the meaning behind the images clearly to reduce any confusion when viewing and help change the current perception.



Fig 2

Jason Munn has a well-known collection of work compiled into a book called Small Stakes, He used 150 of his music posters that he designed and showcased them. In the book are several very popular bands, Death Cab for Cutie, The Strokes, Bastille, Beck to name a few. I decided to Include this in my convention but outside of the exhibition space to link music and graphic design. I want to use the

above design and have a backdrop on stage for when Bastille perform. Giving the viewers opportunity to see the direct link in person. Jason Munn's design is very vector looking as you would expect and uses the typography extremely well. I like how the letter A is there to also representing the beak of the bird which is also a link within the image. In the workshop area for the graphic designers, Other popular designs from the small stakes collection will be on display for everyone to see.

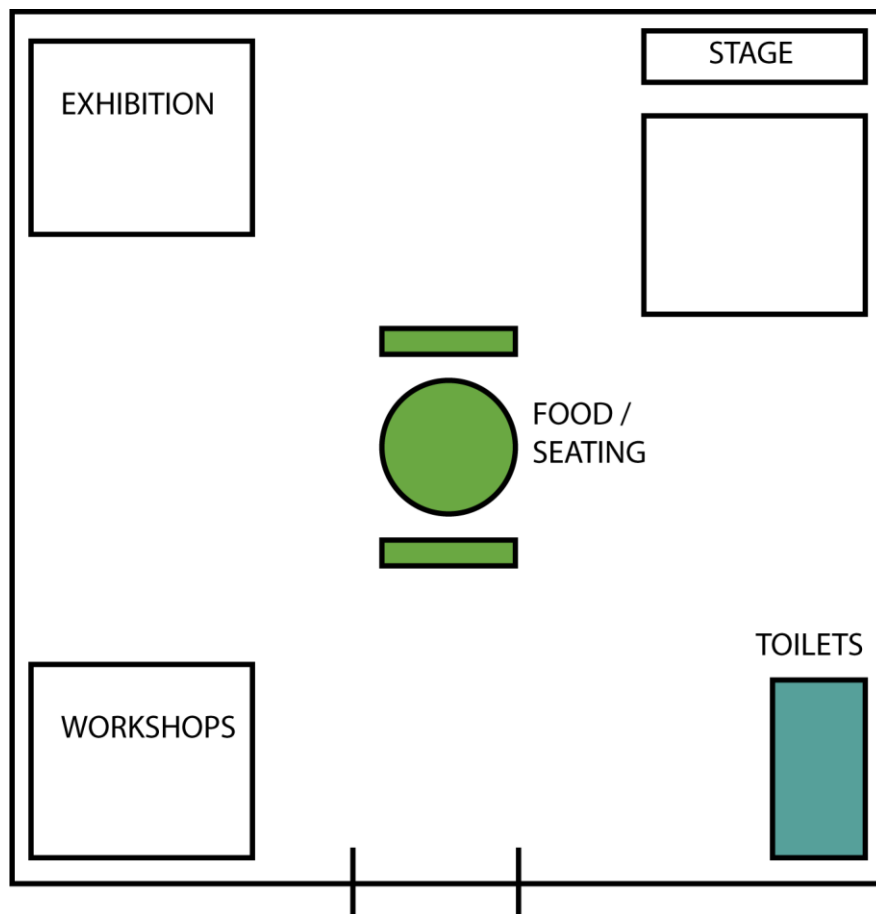


Fig 3

Figure 3 shows the floorplan I have created to show the proposed layout of GDCon, you can see it would be easy to navigate and there are no distractions. I feel with the size of the venue hall, this placement would work perfectly and prevent large crowds. The stage will have a section mapped out to show a safe area for audience members and to prevent congestion in hotspot areas. The venue will have members of staff to ensure public safety and provide timetables for the workshops and bands. All the indoor conventions I have attended over the years make this a top priority and the friendliness of the staff is always a breath of fresh air.

Figures

Fig 1 – Pateontoast A-Z, Pateman, P., 2020. *Blog - Pâté On Toast - PÂTÉ CREATES RUDE ALPHABET SHOCK!*. [online] Pâté on toast. Available at: <<https://www.pateontoast.co.uk/pate/78320-p>> [Accessed 1 May 2020].

Fig 2 – Bastille poster, Jason Munn, 2010

Fig 3 – Floorplan of GDCon drawn on Illustrator

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