

Ways of Perceiving
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Surface Pattern Design
Word Count – 1551
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Jounrey

My exhibition titled 'Jounrey,' which is a misspelling of the word 'Journey' has been carefully named to convey my idea. My idea includes artworks and displays at Paddington Station to create a physical and interactive way to portray the learning disability dyslexia, and how different a scenario like catching a train can be for someone who suffers from it. I have chosen to focus mainly on sensory and interactive art pieces, as "Multisensory teaching and learning is an important aspect for people who suffer with dyslexia" (International Dyslexia Association, 2019). This is important to my project as "Multisensory methods utilize all available senses simultaneously" (Reid, 2007:42). "Dyslexia can be a big problem in train stations because so much information is communicated through message boards" (Anon, 2013). I have chosen Paddington station as it is a public, and interactive space by itself and "interactive environments are key elements in the dynamic use of public spaces and multi-locations" (Rogala, 2005).

The exhibition consists of five pieces of artwork, some installations and some interactive by different artists. The idea behind this was to create an interactive exhibition in the station to simulate the journey through the mind of a person with dyslexia. Focusing on "Towards a Theory, Interactive Art Experience" (Rogala, 2005), this has been done by, awkwardly, yet specifically, placing different chosen pieces of art to demonstrate the difficulties that a dyslexic person faces in a busy, crowded everyday scenario. The use of a busy train station in the UK better communicates the idea that a dyslexic person has to face challenges every day.

The main areas of the station such as the waiting area and entrance displays the chosen pieces of artwork. The pieces are not separated from the rest of the train station or from the people there. The pieces represent the idea of 'inconvenience'. Inconvenience describes having dyslexia in certain situations. Although dyslexia can be seen as a leaning difference as opposed to a difficulty. There is no doubt that suffering from dyslexia makes train stations and catching a train an exhausting task, which is why my art pieces are in the middle of the busy areas, to be unavoidable and annoying.



Fig.1 Derbyshire Climbing Frame

In the entrance of the station leading into the waiting area I have sited a “10 metre sky trail climbing frame” as seen in figure one (Derbyshire Telegraph, 2019). Although this is not a piece of work by an individual artist it is a structure that is very important in my exhibition. The climbing frame is in the entrance is a physical representation of the struggle and difficulty a dyslexic person has to face upon arriving at the station. Finding the right entrance, constantly checking times and reading signs etcetera is problematic, very draining and tiring. The climbing frame demonstrates that, as it is unavoidable, and everyone has to manoeuvre it, due to it being in the entrance and needs to be passed or ‘climbed’ through in order to get access to the platforms and services. Conveying a mental struggle into a physical one is done in this way at the start of the journey through to the exhibition.



Fig. 2 Mark Wittig's 'Stacking School Chairs'

Second exhibit is Mark Wittig's 'Stacking School Chairs' that physically represents traditional education and school life as a difficult obstacle, seen in figure two. In the artists statement he wrote that his work "use school artifacts to explore the stress a person with a learning disability can go through" (Martin, 2018). This is placed in the middle of the waiting area of the station; an area that constantly has people moving around and passing through. Some may sit and wait for their train for minuets up to hours, making it a perfect place for showcasing Wittig's instillation. The area provides people with a seat, with a view, and a chance to sit, think, process and understand the piece.

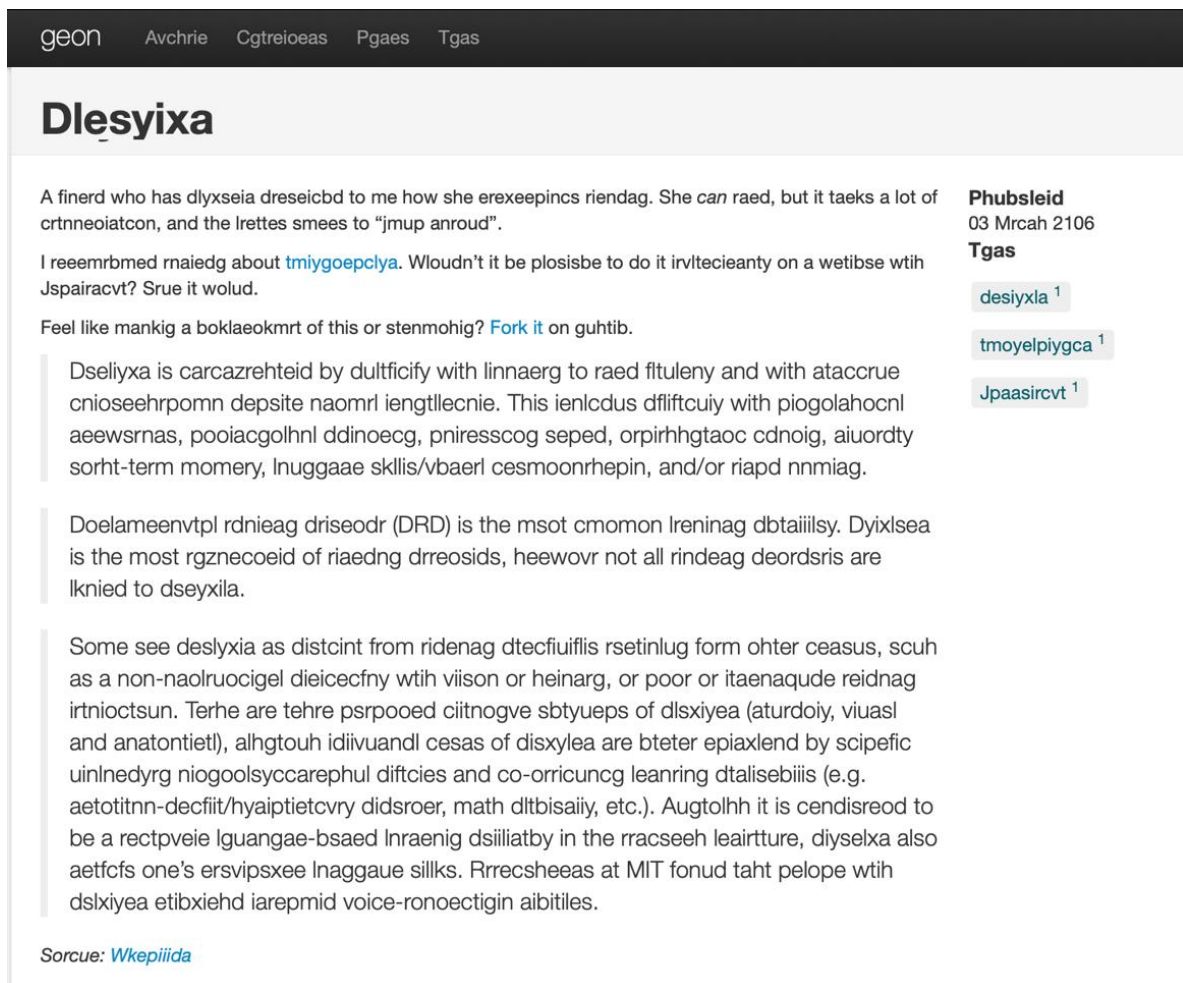


Fig 3. Screenshot of Victor Widell's dyslexia simulation website.

Figure three is a screenshot of software developer Victor Widell's website. It is a website that that was created to replicate the vision of those who suffer with dyslexia when reading. Although Widell himself is not dyslexic, he created this to try to try and recreate how "dyslexia manifests for some people" (Dor, 2016). It displays information just like a normal website with the header bar and extra information whilst slowly moving the letters around and flipping them. This is a great piece of work that is being used to educate people on dyslexia. This is placed on the screen by the information stand. This replicates the train information as a dyslexic person reads it, to convey the meaning behind my idea. This is another piece of interactive art that gets people thinking and hopefully expand their understanding on dyslexia.



Fig 4. The Reading Brain, Beautiful Minds: Dyslexia and the Creative Advantage

The fourth installation is “The Reading Brain” (O’Neil, 2021) as seen in figure four, an interactive light sculpture that “makes the brain’s representation of reading visible” (Sudhoff, 2021) by artist Sarah Sudhoff. “When a person practices a skill, the neural representations in the relevant parts of the brain change, allowing the person to perform the skill better” (Eden, 2018). This is what Sudhoff has tried showing through her installation. Sudhoff created this “inspired by her eight year old son who suffers with dyslexia”, in order to “create something that would illustrate how dyslexic brains work” (Sudhoff, 2021). This is sited above the ticket machines that passengers have to cross to get onto the platform. It has been positioned here, suspended from the ceiling as it has a lot of foot traffic as well as stop and start foot traffic. This also means people have to walk beneath it to get to their train, as they are almost forced to take part in the interactive art. Although this is not an installation that will convey my project of getting people to understand the struggles of being dyslexic, this great installation is diving

deeper into the science behind dyslexia and is a visual way of representing it. Not only is it educational, interactive and scientific, it is also very visually pleasing, fun and draws people's attention.



Fig. 5 Sacha Jafri, World's Largest Canvas Painting

Although the artwork in figure five does not have a direct correlation to dyslexia, I have chosen it on a personal connection. This is the “world’s largest painting” (France-Presse, 2021) by artist Sacha Jafri. As I suffer with dyslexia, I have always found it a struggle to express how my mind works, or what I am thinking sometimes. However, I feel as though this painting is my best way of describing how I see the inside of my head, messy yet structured, fun and colourful and in some elements, confused. This covers the floor of Paddington Station. I wanted this to represent the ongoing and disorganised thoughts and how they feel for me as a dyslexic person, and how they can be heightened and cause anxiety when in busy place where concentration is needed, such as the train station. I wanted this to be distracting to the eye, just how I feel my dyslexia is to me. I can still function and am perfectly capable, however, I have extra struggles and distractions in comparison to someone who does not suffer from dyslexia.

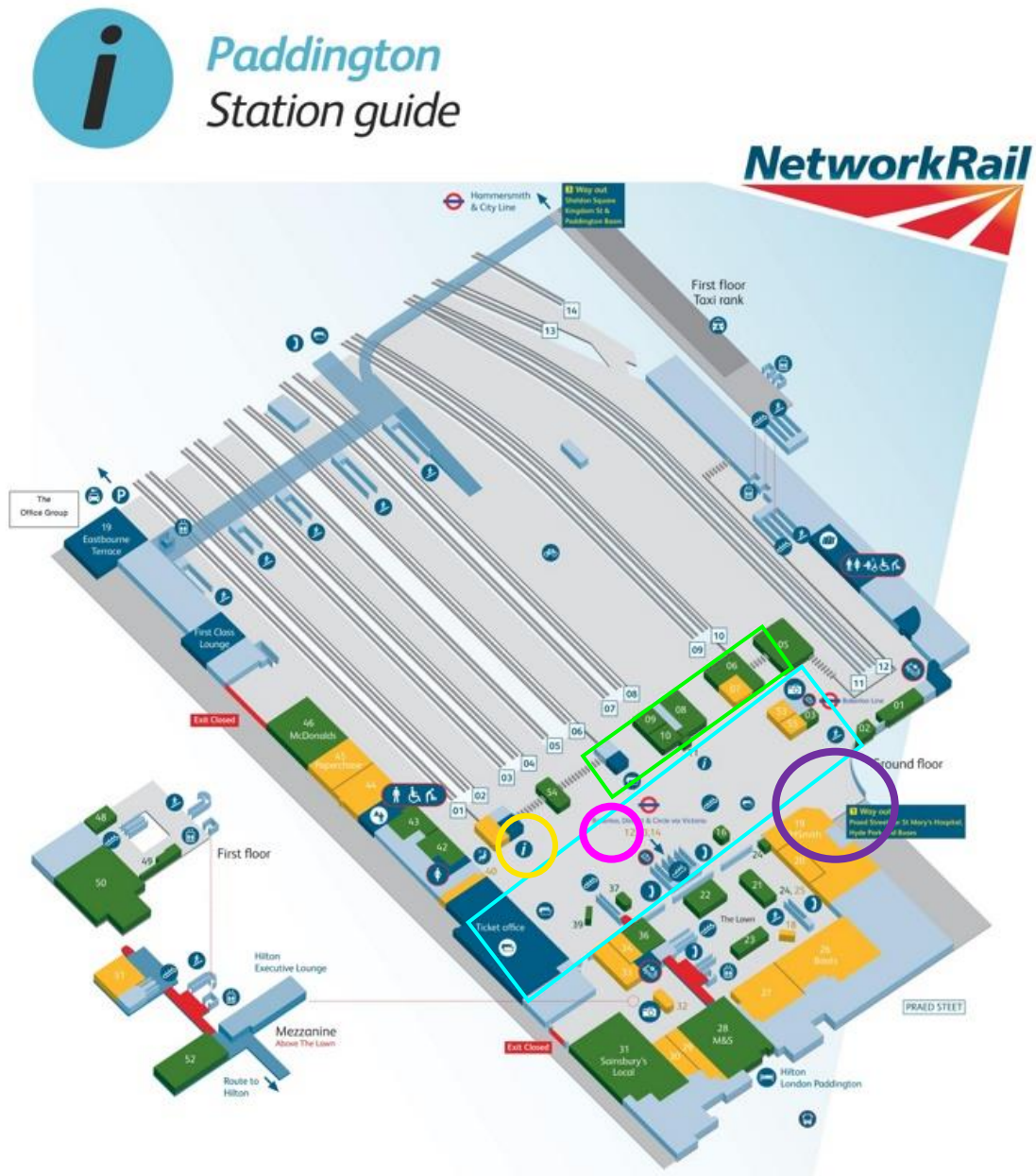


Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig 6. Paddington Station Map

Here is a map of where each of my art instillations will be placed in Paddington Station.

List of Figures

Fig.1 Derbyshire Telegraph (2019). Giant climbing frame to be built at Derbyshire leisure centre. *DerbyshireLive*. [online] 4 Jun. Available at: <https://www.derbytelegraph.co.uk/whats-on/family-kids/giant-climbing-frame-built-derbyshire-2940970> [Accessed 26 Apr. 2021].

Fig.2 ontheworldmap.com. (n.d.). *London Paddington railway station map*. [online] Available at: <https://ontheworldmap.com/uk/city/london/london-paddington-railway-station-map.html> [Accessed 26 Apr. 2021].

Fig. 3 Sudhoff, S. (n.d.). *The Reading Brain*. [online] Sarah Sudhoff. Available at: <https://www.sarahsudhoff.com/the-reading-brain#10>.

Fig. 4 Widell, V. (2016). *Dsxyliea*. [online] Github.io. Available at: <http://geon.github.io/programming/2016/03/03/dsxyliea>.

Fig. 5 Wittig, M. (n.d.). *Mark Wittig*. [online] markwittig.com. Available at: <http://markwittig.com> [Accessed 26 Apr. 2021].

Fig. 6 www.theartnewspaper.com. (n.d.). *Sacha Jafri reveals the backbreaking process of creating “world’s largest painting” that sold for \$62m*. [online] Available at: <https://www.theartnewspaper.com/news/sacha-jafri-s-world-s-largest-painting-made-in-a-dubai-hotel-during-lockdown-sells-for-gbp45m>.

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