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Ways of Perceiving

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I aim to curate a museum that appreciates all kinds of art. Each room will represent a different art style; showcasing at least two artists work. Spectators will move around this museum through an audio tour. Each guest can pick up a device called Acoustiguide. "For your guests, all they have to know is that it is easy to use, comfortable to hold, with rich audio and a screen that's bright, clear and vivid enough to deliver gorgeous images, great video, interactive capabilities, and wayfinding features." (*Acoustiguide*, 2020). I mean to have this museum near school areas, so kids or teens that are interested in taking an art course, but are unsure of what they want to major in, can go to this museum to get a better understanding of the variety of art that there is out there. However, this museum is for anyone that has a knack for creativity. During a guest's walk through the museum, they will learn about the different aspects of each art style and the potential jobs that come with each one.

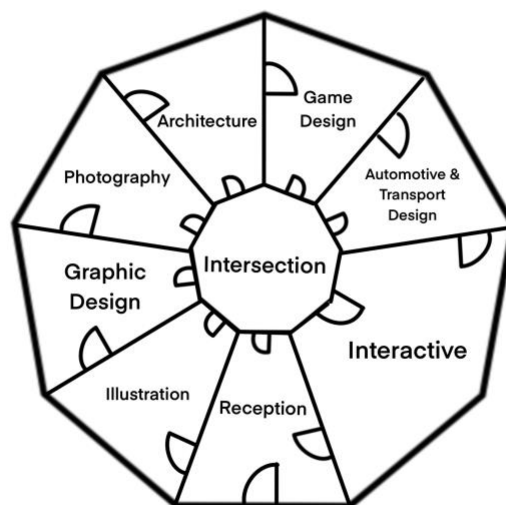


Figure 1

Since I want to represent six different art styles, there will be six rooms for the art to be displayed, the last two rooms will be combined for an interactive space and one extra room for the reception, where guest will be able to pick up an acoustiguide. The rooms will all connect in a loop, which results in the building forming a nonagon. It is not integral to follow the path in a circle, so there will be an intersection in the middle of the building for guests to choose which rooms they would like to observe in their respective order. They will be able to use the acoustiguide to learn about the artists in each room or about the work displayed in the room. Each room will have a similar layout.

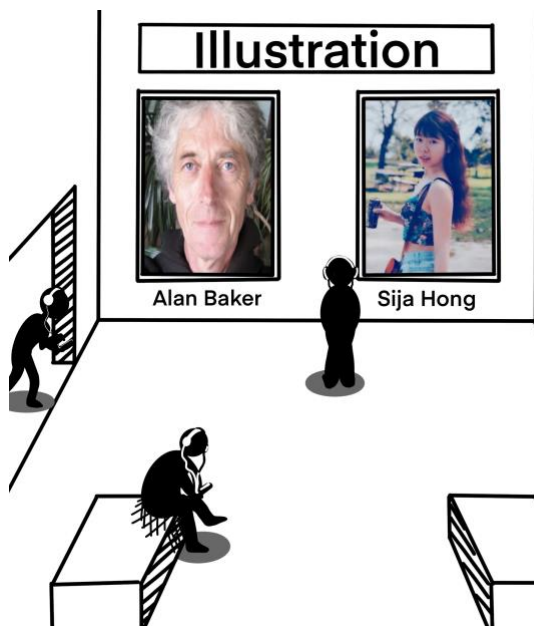


Figure 2



Figure 3

The first room, on the left of the reception - Figure 1, will be the Illustration room.

Along the outermost wall – Figure 2, guests will see portraits of Alan Baker, "one of the Uk's leading children's book illustrators, and a highly accomplished animator as

well." (*IllustrationX*, 2018), and Sija Hong, who's work consists of advertising, magazines, book covers, etc. (Hong, 2019). A projection of both artists work will appear on the walls throughout the room; simulating a futuristic vibe – Figure 2."The advances of new media that were once intimidating to an illustrator have been fully embraced and added to the everyday tool bag" (Dawber, 2009, p.7-p.8). I chose these two illustrators since they both blend traditional and modern methods. I wanted to show that there are no limits when it comes to creating art; from the highest tech set up to a simple pen and paper.



Figure 4

Figure 5

The second room will represent Graphic Design. Hung up on the outer wall will be portraits of the artists that'll be representing this room – Figure 4; all rooms will have a similar layout for the outside walls. I've chosen Alex Trochut, "who created his own design studio" (Trochut, 2020) and Annie Atkins, "who has done graphic design work on objects for film sets"(Atkins,2020). In the center of the room, there will be cylinder columns with flexible LED screens; commonly used for advertisements in

malls or airports, images of the artists' work will be displayed on them – Figure 5. I chose these artists since their work interested me; with Alex, the clients he got to work with, i.e. Coca-Cola and Nike, and with Annie, the opportunity she got to have her work displayed in beloved films. I think these aspects are something that needs showcasing as a reminder of these potential job opportunities that tend to slip people's minds when they think about their careers in art. "But if we can find the courage to enter this process, to experience the state of consciousness Buddhists call "open mind," accessing our deepest, or core, creativity; we can begin to tune in to what we most want for ourselves" (Alexander, 2009,p 10). Their work will also be displayed on the walls through flat screen since most of their work are advertisements – Figure 5.

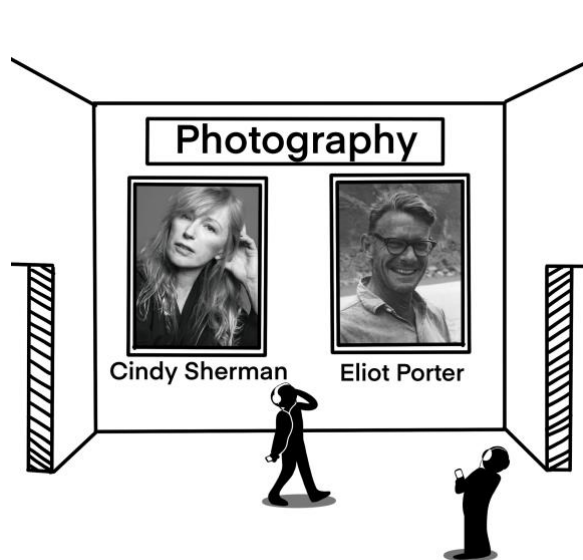


Figure 6

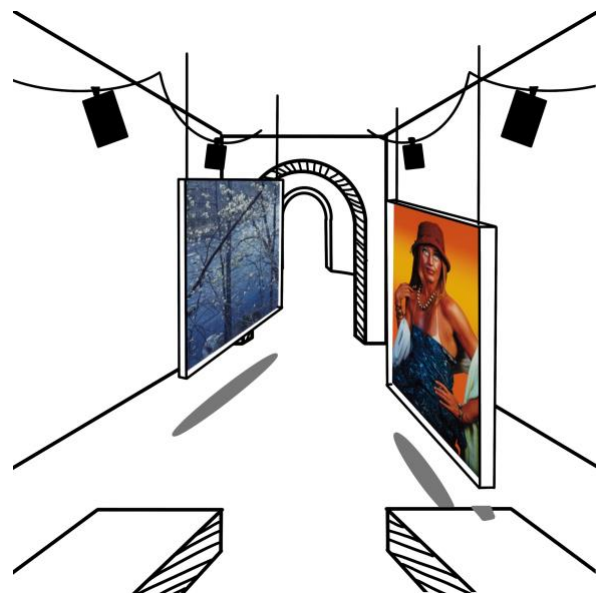


Figure 7

For the third room, I have chosen Cindy Sherman and Eliot Porter to represent the Photography room. Unlike classic art, photography can capture real moments; it is

up to the photographer to decide who or what goes in front of the lens. I want to be able to show teens the lengths that can be reached with photography, so I chose these two artists. Cindy can touch upon sensitive topics, such as femininity and sexuality and still, incorporate humour into her works. She is also known for "bringing value back to black-and-white photography"(Rhonda, 2011). Eliot was "known for his richly coloured images of the natural world"(Cascone, 2020). "The world is inhabited by different sorts of subjects or persons, human or non-human, which apprehend reality from distinct points of view"(Ingold, 2000, p. 424). Throughout his career, he travelled; so through photography, he was able to show people the beauty of the world. For the layout, pieces of work will be hung up from the ceiling using plasma rope throughout the room, mimicking a darkroom's structure – Figure 7; guests will be able to immerse themselves amongst the art.

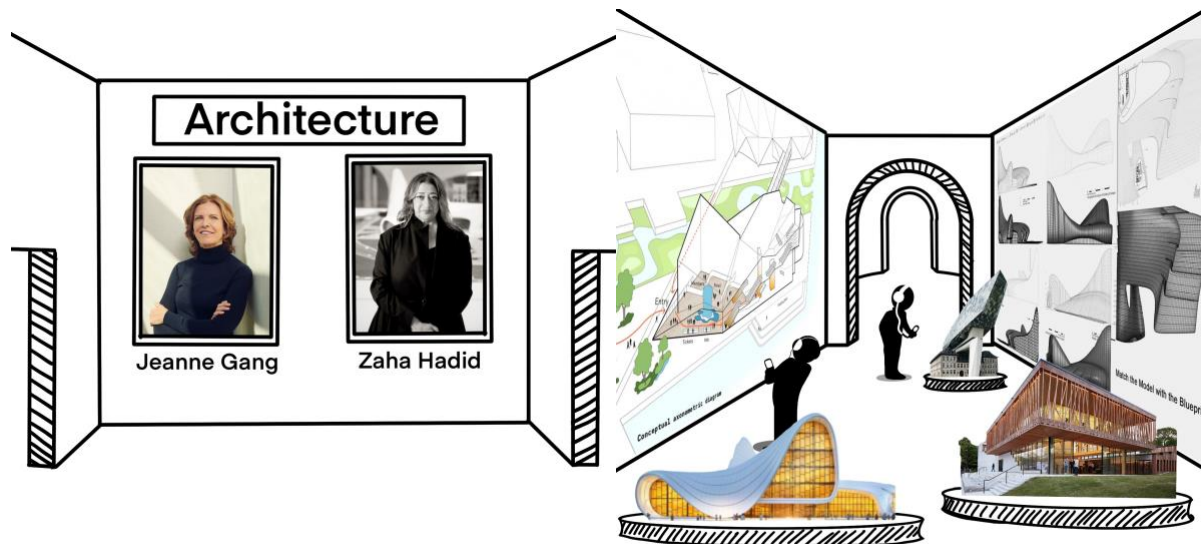


Figure 8

Figure 9

The fourth room will be portraying the art of Architecture. I chose Jeanne Gang, who's "inquisitive, forward-looking approach to design has distinguished her as a leading architect of her generation" (Anderson, 2020), and Zaha Hadid, who "was known for futuristic designs that employed curving, swooping lines more suitable for UFOs than buildings." (Halle, 2019). Both these women used unusual shapes to create art forms that were both aesthetic and practical. I want teens to see that they don't need to hold back on their creativity when it comes to functionality. "what people create as their physical environment reflects their values and attitudes toward the larger natural environment" (Edmonds, 2019). For the layout, people will be able to walk amongst miniature versions of the artists' building designs – Figure 9, bringing their work out of the picture frame. On the walls, blueprints will be displayed through projection – Figure 9, similar to the illustration room.



Figure 10

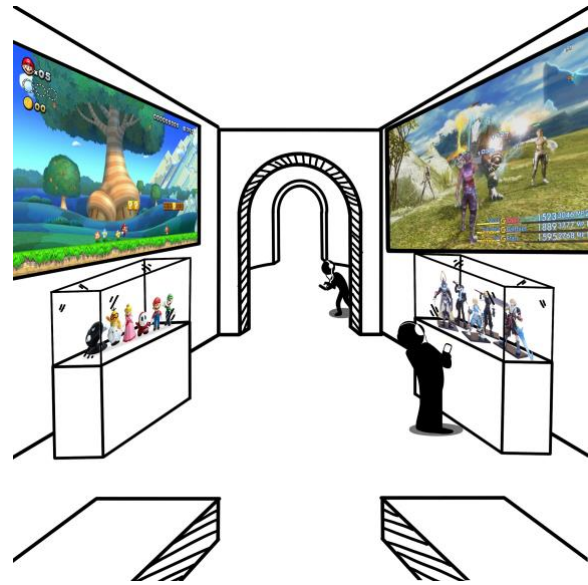


Figure 11

The fifth room will be the Video Game Design room. The artists that I wanted to represent this room have had an impact on people's childhoods and or teens. I chose Hironobu Sakaguchi, the creator of Final Fantasy series, and Shigeru Miyamoto, the man behind the Mario Franchise. "Childhood is the time of innocence and happiness, the paradise of life, the lost Eden, on which we look back longingly through the whole remaining course of our life" (Illbruck, 2012 p. 139). I want to feature figurines since they are of such high demand amongst fans – Figure 11; characters from the same game will be showcased in glass display cases which will be placed along the inner walls. Gameplay clips of the game will be displayed right above each of their respective figures – Figure 11.

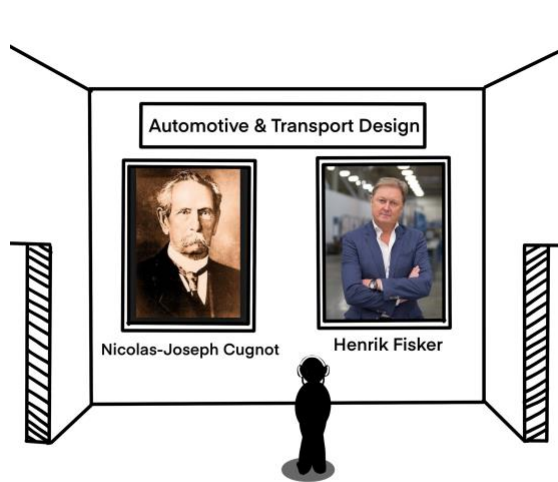


Figure 12

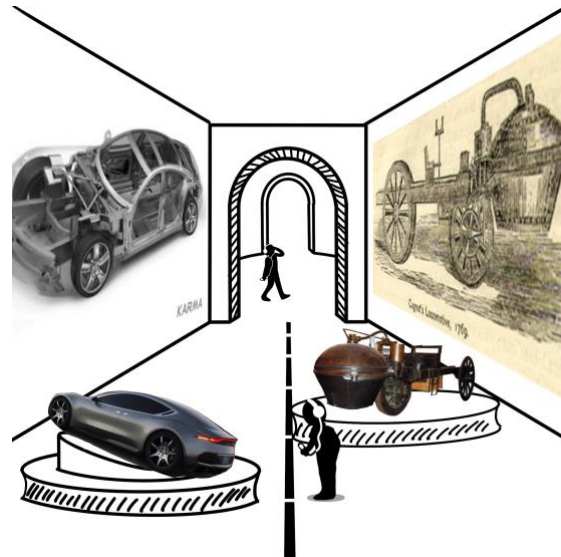


Figure 13

The sixth room will serve Automotive and Transport Design. "Cars are important because they provide a common means of transportation, whether it is a longer commute to work or a shorter trip to run errands around town" (*Reference*, 2020). So I wanted to showcase the first-ever car to be built, which was designed by Nicolas-Joseph Cugnot, and a modern-day vehicle, represented by Henrik Fisker's designs. Since these designs are from different time points, I wanted to keep the work to their separate sides. The room will be split down the middle from the outer wall down to the intersection hall doorway. Similar to the Architecture room, this room will be showcasing figures of the cars and projecting blueprints on the walls – Figure 13.

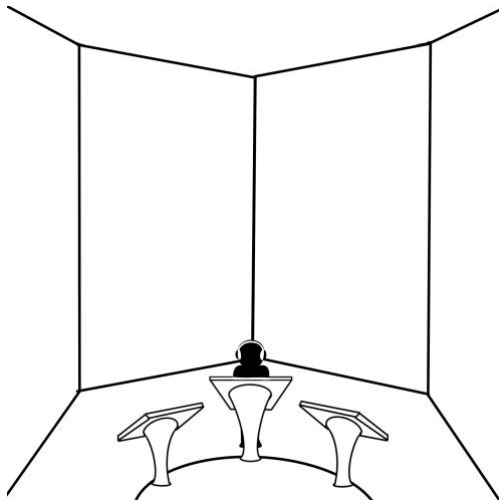


Figure 14

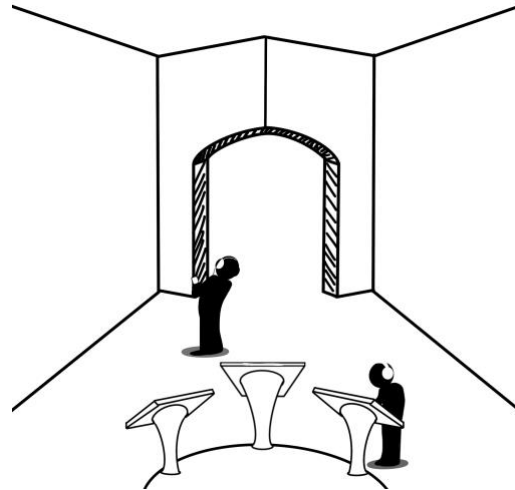


Figure 15

The last two rooms, which are to the right of the reception – Figure 1, will be a fully interactive space. All the walls, floor and ceiling, will be covered with projections of art; however, instead of showcasing more designs from professional artists, guests will be able to show a few of their skills. Tablets arranged in a circle in the middle of the room are available for people to draw and display their creativeness – Figure 14, 15. Also, if people do not want to use the tablets, they can play around on the walls directly using the Acoustiguide they obtained at the beginning of their visit – Figure 15. Using the Acoustiguide guests will be able to move artwork around the room and add doodles to their pleasing. "Many people view freedom as a means of escaping duty and responsibility-the so-called right to do whatever you want" (Jensen, 2015). I want people to leave this museum feeling like their time was well spent and have actually learned a few things.

Figure 1: Whitcombe, M. (2020) Building Plan [Digital Generated Images]

Figure 2: Whitcombe, M. (2020) *Illustration Room* [Digital Generated Image]

IllustrationX (2019) *Alan Backer* [Photograph]

IllustrationX (2019) *Sija Hong* [Photograph]

Figure 3: Whitcombe, M. (2020) *Illustration Room* [Digital Generated Images]

Hong, S. (2019) *Kings of Glory* [Digital Image] Behance, Brooklyn

Hong, S. (2019) *Kids and Turbulent Emotions* [Digital Image] Behance,

Brooklyn

Hong, S. (2018) *The Whole Wide World Pours Down* [Digital Image] Behance,
Brooklyn

Hong, S. (2017) *The Loneliest Whale in the World VI* [Digital Image] Behance,
Brooklyn

Baker, A. (2019) Mice, Autumn, fall, snail, bee, wildlife, flowers, grass,
plants. foliage, countryside, leaves [Mixed Medium] IllustrationX,
London

Baker, A (2019) *Butterfly specimens, frame, insects, wings, colours* { Mixed
Medium] IllustrationX, London

Figure 4: Whitcombe, M. (2020) *Graphic Design Room* [Digital Generated Images]

Virtual, S. (2020) *Alex Trochut* [Photograph]

Lee, G. (2019) *Annie Atkins* [Photograph]

Figure 5: Whitcombe, M. (2020) *Graphic Design Room* [Digital Generated Images]

Trochut, A. (2015) *Open Happiness* [Graphic Design] Coca-cola Company

Trochut, A. (2010) *Tennis, Golf, and Fitness* [Graphic Design] FILA Japan,
Japan

Atkins, A. (2018) *Maps* [Graphic Design] Isle of Dogs

Atkins, A. (2014) *The Grand Budapest Hotel* [Graphic Design] The Grand
Budapest Hotel Movie.

Atkins, A (2020) *Designing Graphic Props for Filmmaking* [Graphic Design]

Figure 6: Whitcombe, M. (2020) Photography Room [Digital Generated Image]

Inez and Vinoodh (2019) The greatest American artist {Photography]

Seitz, N. (2013) *Photographer Profile: Eliot Porter* [Photography]

Figure 7: Whitcombe, M. (2020) Photography Room [Digital Generated Image]

Sherman, C (2003) *Self Portrait with Sun Tan* [Photography, c-print] Artnet
Worldwide Corporation

Porter, E. (1939) *Vintage Works* [Photography] The Eye of Photography
Magazine

Figure 8: Whitcombe, M. (2020) *Architecture Room* [Digital Generated Image]

Harvard University Graduate School of Design (2020) *Jeanne Gang*
[Photograph]

Wikipedia (2013) *Zaha Hadid in Heydar Aliyev Cultural center in Baku*
[Photograph]

Figure 9: Whitcombe, M. (2020) *Architecture Room* [Digital Generated Image]

Gang, J. (2016) *The Writers Theater in Glencoe* [Photograph] Departures,
Illinois

Gang, J. (2015) *Conceptual Axonometric diagram* [Blueprint] National Aquarium, Baltimore

Hadid, Z. (2017) *Simulation of Zaha Hadid Architect Project* [Simulation] Evermotion, Poland

Hadid, Z. (2017) *Antwerp Port House* [Photograph] Unsplash, Belgium

Hadid, Z. (2017) *Match the Model to the Blueprint* [Blueprint] Evermotion, Poland

Figure 10: Whitcombe, M. (2020) *Game Design Room* [Digital Generated Image]

Columbia Pictures (2001) *Hironobu Sakaguchi* [Photograph]

Fandom (2018) *Shigeru Miyamoto* [Photograph]

Figure 11: Whitcombe, M. (2020) *Game Design Room* [Digital Generated Image]

Miyamoto, S. <https://www.pinterest.com.au/pin/274719646006292060/>

Miyamoto, S. <https://www.gamesradar.com/new-super-mario-bros-u-deluxe-review/>

Sakaguchi, H. <https://www.aliexpress.com/item/32826662351.html>

Sakaguchi, H. <https://attackofthefanboy.com/guides/final-fantasy-xii-the-zodiac-age-how-to-use-speed-up-feature/>

Figure 12: Whitcombe, M. (2020) *Automotive & Transport Design* [Digital Generated Image]

Cugnot, N. <https://www.pinterest.se/pin/343751384032808726/>

Wikipedia (2016) *Henrick Fisker* [Photograph]

Figure 13: Whitcombe, M. (2020) *Automotive & Transport Design* [Digital Generated Image]

Frisker, H. <https://www.autoevolution.com/news/henrik-fisker-s-revolutionary-emotion-ev-to-debut-at-next-year-s-ces-119842.html>

Frisker, H. (2010) *Karma* [Blueprint] Fisker

Cugnot, N. (1771) *Steam Trolley* [Photograph] Ford

Cugnot, N. (1769) *Cugnot's Locomotive* [Drawing]

Figure 14: Whitcombe, M. (2020) *Interactive Room* [Digital Generated Image]

Figure 15: Whitcombe, M. (2020) *Interactive Room* [Digital Generated Image]

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<https://www.reference.com/world-view/cars-important-9a0de6573c1ce4ba>

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