

Student Name: Jacob Allen

P Number: 2004736

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Ways of Thinking Lecturer's Name: Martin Bush

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Task 1: Exhibition

With the title, “Continuous Evolution”, an exhibition has been crafted for the evolution of video games where you must walk through the different time frames and periods to give patrons the opportunity to experience the evolution of Video Games. From Pong to award-winning games like The Last of Us, and experience what it means to be a video game fan.

The exhibition is located inside the main hall of the Olympia Exhibition Centre, the reason it is located here is due to the space. Not only this, but it is also in London. Near where other gaming conventions happen, I understand that London being the central location for this exhibition would be critical not only to capitalize on the tourist market, but because it is a central part of the UK where many people visit. It is big enough for the exhibition to be built the way as intended. We have intended to make an exhibition where you follow one set path to properly have the true experience.

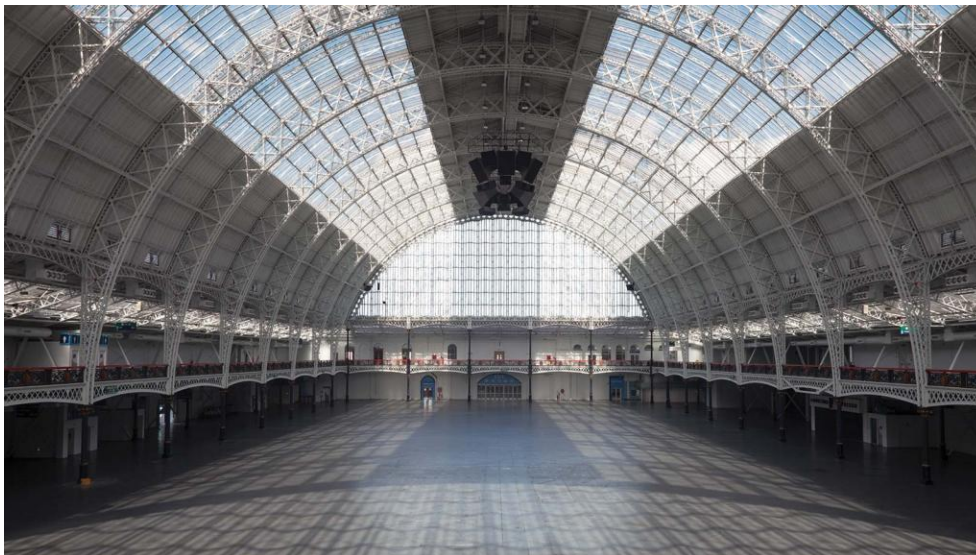


Fig 1. Olympia Grand Exhibition Centre, London, 2021

With this, the exhibition has been planned to build five major booth locations in the building with various levels of interactivity. The major goal here is to make it less like a museum and

more like an interactive experience. “exhibitions promote inspiration and confidence from the experience” (Kamien/McKenna-Cress, 2013, p. 133) The experience is important as the intended goal is for people to be able to experience each decade they pass through in the exhibition. And see the evolution from pong, which was two lines and a square to a big 2021 blockbuster level video game which pushes hardware to its absolute limit. This exhibition will allow the patron to walk from era to era, being able to play games at set up stations. Another element that this exhibition has is the way it absorbs the patrons into the immersive feeling. The intended goal is to make the patrons feel as if they are a part of the false reality set up within the booth at the exhibition.

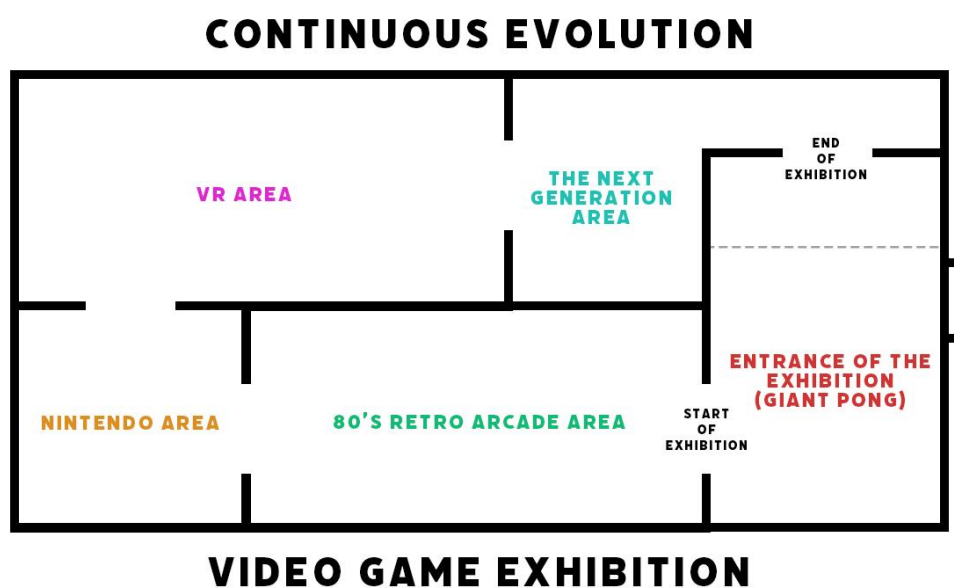


Fig 2. Continuous Evolution Video Game Exhibition Area Plan

At the entrance, the front of the exhibition sets the patron up right to where it all started on a major level for consumers. This will transform them to the 70's where pong really took off, with an aesthetic choice of retro 70s at home televisions and with real controllers and the

actual 1970s version of pong to create the most authentic experience. This will allow patrons to try out the original versions of pong to fully experience what people in this decade experienced for their video game consumption. Video Games have evolved so much since pong, but it is so important to show how much pong meant to the industry. Because of this, the entrance of the exhibition hall has a giant working pong machine first seen in the national videogame museum based in Dallas, Texas. The reason pong has such an in-your-face style when the patron first walks into the building is because it is very easy to *undersell what Pong did for the industry* (Wolf, 2007, p. 54-55), furthermore how it created a generation of programmers and game designers.



Fig 3. Giant Pong interactive game, National Videogame Museum, 2021

Walking through the doorway will take the patron to their next destination. This time, it will transport them to the 1980's where they get to enjoy an authentic arcade experience. The 80's arcade was a place where kids could relax and enter a brand-new world to escape their

current one. From Pac-Man to Donkey Kong, arcade games were something that was age-defying, even to the point that people own them in their own homes. The 80's arcade shaped what video games are today and without this video games would not be where they are today; This was important for us to translate by making the arcade be the major selling point here. However, this exhibition is set to teleport people who live in 2021 to the 1980s by just entering the booth. This is the biggest element of the 'Continuous Evolution' exhibition because this needs to feel like a retro arcade, otherwise the feelings people get will be artificial. To achieve this, as the exhibition is built on the experience, it was important to use actual arcade machines that had all the major classics along with some of the hidden gems that people like to build that experience, with the main intention to build a 80s retro arcade in the exhibition so patrons can enjoy themselves and play these arcade games. One major asset to the design within the arcade is that as an exhibition, there is still a story being told behind all these games (Leslie Bedford, 2014, p. 57). Although the desire to make a 1:1 remake of a 80s arcade was the exhibitions true intention, to show the progress of how stuff developed, on the walls of the arcade the original Pac-man sketches from Toru Iwatani are on the walls to help tell the story of the amount of effort that goes into making a video game. Toru Iwatani created Pac-man and released the game in the 1980s and was lined up as video games first mascot, selling more quarters than any other arcade game in history, to the tune of \$3.5 billion by 1990 (Steinberg, 2016). Since it is such an important piece of video game history, as an exhibition, we felt it was important to show people how key Pac-man was to the success of video games.

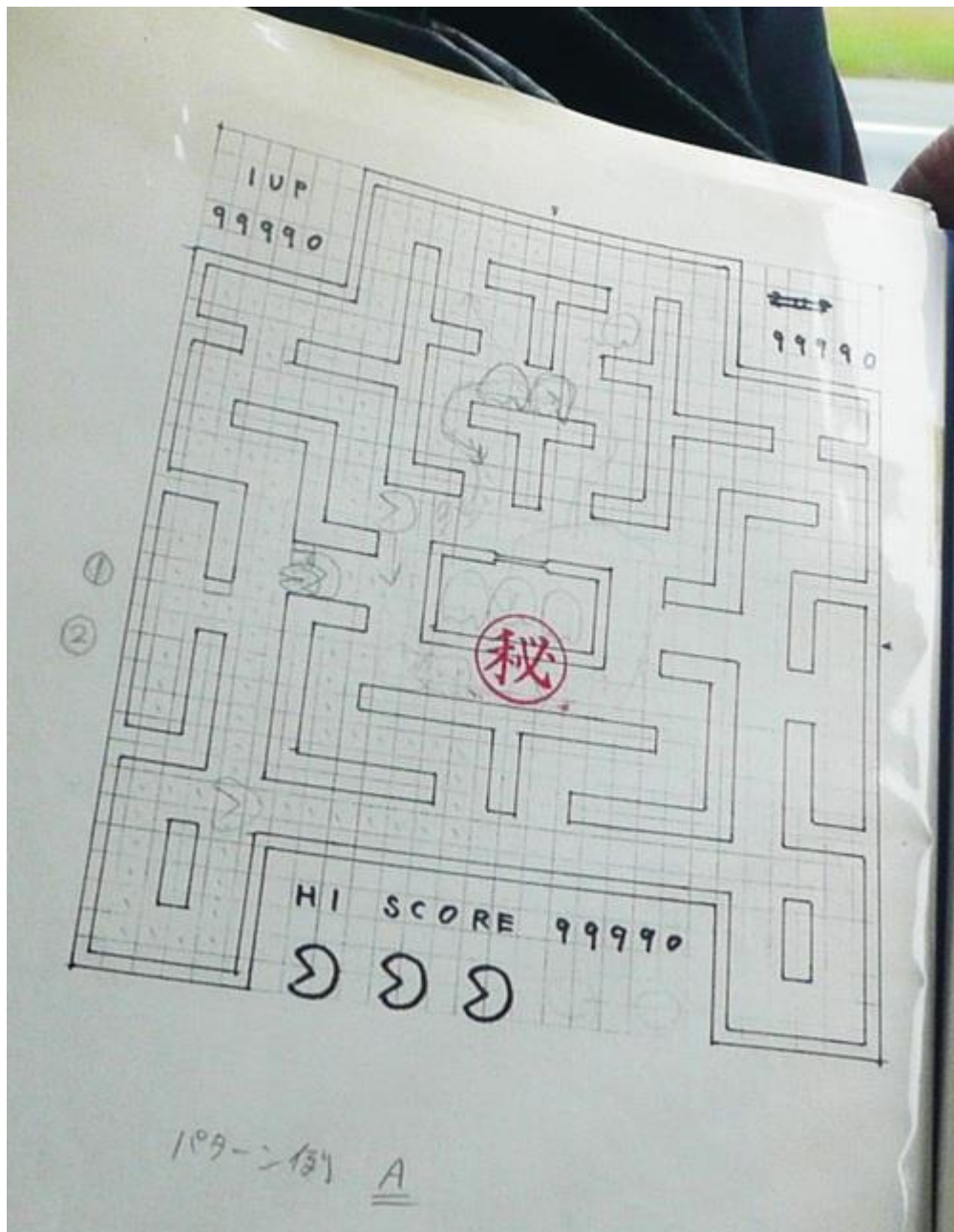


Fig 4. Original Pac-Man sketches created by Toru-Iwatani, Kotaku, 2010

When leaving the arcade, the patron would be transformed to a 90s feeling with NINTENDO. This time, having the feeling of being at home or in a bedroom because Nintendo kicked off the boom for at home video gaming. This area would highlight Nintendo's products ranging from at home consoles to handheld consoles. *Nintendo has shown a singular talent for innovating in a way that other console companies just do not.* (Ward, 2019) Therefore, Nintendo can evolve more than Microsoft or PlayStation since Nintendo held the standard for

at home video games for quite a long time. From Super Mario Bros to The Legend of Zelda. It is important to deliver the emphasis on how important Nintendo was to the evolution of video games, for this section in the exhibition; it will include stations where patrons can play the Super Nintendo Entertainment System (SNES) and the impressive Nintendo 64, which shows the usage of 3-dimensional gameplay being used for the first time on a major scale. This is important to bridge the gap between the previous 2-dimensional arcade setting versus the new era of video games which became longer, bigger scaled and more widespread in people's homes when Nintendo struck gold with their home entertainment systems. There is an art piece in this section of the exhibit called 'Console explosion' by Pierre Roussel. This is a piece of work that shows what made the Nintendo 64 great, from Mario Kart to Golden Eye; every major game is here for the patron to see and observe and really shows the world beyond the games in a way, showing people that there is a lot more to video games than a pass-time, it's an entirely different world.



Fig 5. Console explosion created by Pierre Roussel, Artstation, 2020

The next area is the virtual reality area of the exhibition, this area houses the current generation of video games. The virtual reality era of video games. This is still an evolving part of the main media; and has not been perfected yet. However, this is a very important part of video games that feels that needs to be highlighted with this regard. Video games are a constant evolution and the constant push of trying to push the boat out on different technologies, one such technology that is set to make earth-shattering changes in the way we live and interact with others is virtual reality. (Adams, 2016) Virtual Reality is ground-breaking in so many ways and is something that needs to be experienced at least once by people. Therefore, the exhibition is offering the opportunity for people to experience this ground-breaking technology with set up areas within the exhibition to try some of the award nominated virtual reality games such as HALF-LIFE ALYX and BEAT SABER. There is also something else which the exhibition would like to show off and that is how a range of things can come from virtual reality, not just a way to play video games. Furthermore, this area of the exhibition houses artwork from Rosie Summers, a VR artist who has homed in her art within the virtual reality world and has worked with many people, even going as far as the BBC and YouTube; and this work will be presented on the walls of the VR rooms and set up within the VR world so patrons can really experience the art the same way Summers intended it to be viewed.

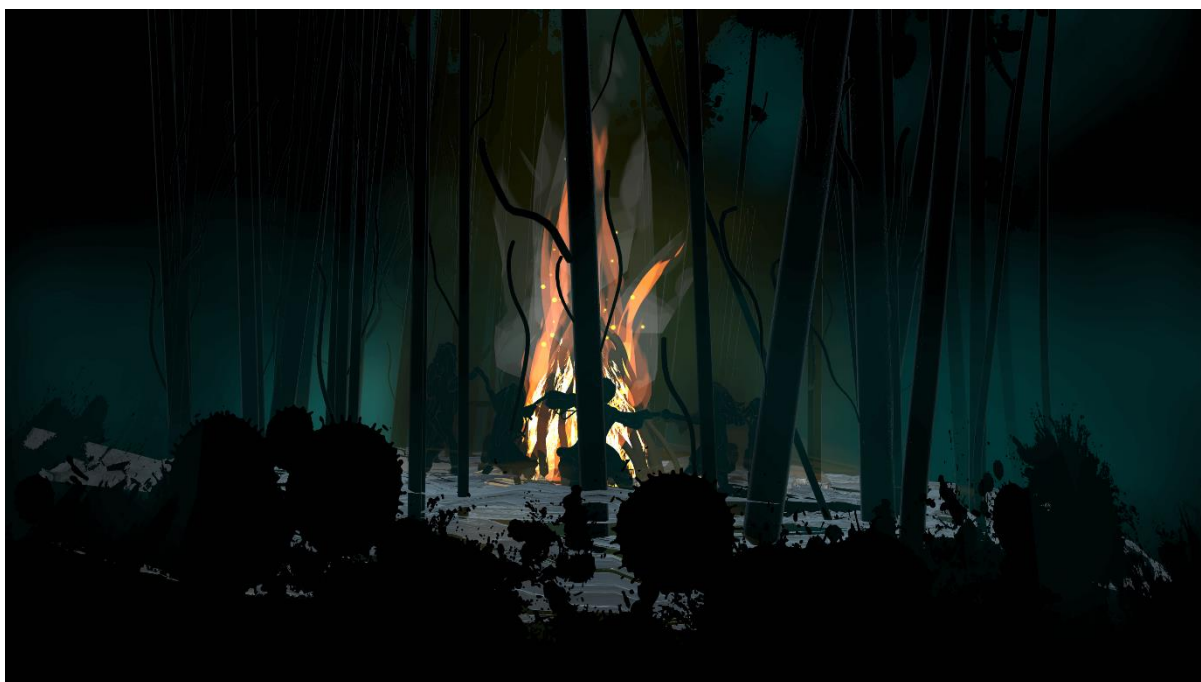


Fig 6. VR Art 'Ring' by Rosie Summers, Museum of Other Realities, 2019

The final area of the 'Continuous Evolution' at the Olympia Exhibition Centre is an in look into the next generation of video games and the direction they are going in. This station would house the Sony PlayStation 5, one of the most powerful video game consoles to-date. The main reason why the exhibition opted for a Sony PlayStation 5 above anything else is due it already being a best-selling console on the market. The stations would follow the same theme as before throwing people into an experience of what the next generation of video games will feel like as we go forward showing highlights from the next generation. Instead of having art pieces on the walls, this area has 2021 video game video game trailers to show just how impressive the gameplay and graphics in the new generation are. Some of these games are credited as the best-looking video games of all time, and a technical masterpiece (Lal, 2020) we look towards how these video games will shape the future. Music is such a huge part of the next generation of video games, as an exhibition we wanted to express just how big music is to video games. Furthermore, we looked towards the award-winning Gustavo Santaolalla and his soundtrack from The Last of Us (2013) and is credited to be 'just as much of a main character as the lead cast in the video game' (Banas, 2020);

making this a very important piece of media to put over in this exhibition to show that the magic does not just come from the gameplay or how it looks. Music in a video game can help tell a story like it is a *technique of its own*. (Druckmann, 2021). The music is an art within its own barriers and Santaolalla has broken out of those barriers' multiple times.



Fig 7. *The Last of Us Original Score*, Gustavo Santaolalla, Spotify, 2013

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