

Process Book: Musee de Refuse

During this tutorial you will reflect on work from Musee project as well as the first term Studio activities using your sketchbook and blog. It is an opportunity to reflect on how your personal body of work/expansion of practice is developing through BOTH the Musée de Refusés project and the studio activities and identify points to focus on/feedforward for Term 2

Preliminary Research

- Sir John Soane's Museum
- Freud Museum
- White Cube Gallery
- Willow Gallery
- V&A Sculpture
- Medicine Man—Wellcome Trust
- Everything at Once
- Design Museum
- Serpentine Gallery
- Canada Water Library
- Camden Arts Center

LINKS

Group Blog: <https://madeppcommunicationandexperience.wordpress.com/>

Shared Pinterest [Visual Research]: <https://www.pinterest.com/kadinrae/musee-de-refuse/>

Accidental Interaction: Due to a lack of communication between the viewer and the gallery space, one does not know how exactly to interact with the exhibits. On the one hand, a lack of prohibiting signs encourages the viewer to act as they please, leaving the question of proximity open to interpretation. However, this lack of communication also charges the air with past social expectations and constructs of the 'prudence' and expected behavior of a museum attendee. You aren't told 'don't touch, don't step on, don't handle'—but you're afraid of the consequence regardless, as there is no explained consequence.

In handling this charged atmosphere in the context of the piece, [California Blinds by artist Ann Veronic Janssens](#), I wanted to test the boundaries of what was expected by actually handling the blinds drawstring, adding movement and utility back to the art object. The movement actually intensified and enhanced the visual effect of the brilliant gold foil reflections—making what had been quite a mundane exhibit to me much more affecting—but after tilting them this way and that, I was hurriedly told off by an attendant. It clarified the museum's (or at least the attendant's) expectations, but muddled my perception of the intention of the artist: did Janssen's actually intend for this object to be handled? Was it a dare? Or was she expecting a layer of protection due to its context in the museum? Would it stun her if she knew someone had broken this social contract?



Sterile Senses: Everything therefore becomes artificially intensified in one sense: visual impact takes precedent over all other senses. Haptic sense becomes illusory, implied but not allowed. Sound, as well, is confined, as the atmosphere implies that the viewers should only be conversational outside the gallery space. Social sense and interaction is also limited: all the art objects are displayed detached from one another, and the viewer moves around the space individually, in their own nucleus of observance and study. Is this to the benefit of the viewer? To the object? The most enjoyable—and more importantly, memorable—experiences are often the ones that use the highest combination of all senses. The exhibits in this space emphasized perception and contemplation: but is thought amplified by lack or isolation of sensory experience, or by a balance of senses?

Victoria & Albert Museum – Cast Court [Rolla]

It can be seen that cast court carefully assembled with every item of its collection, each of which is very carefully placed, and applies the gallery's space and height to the maximum extent. And can feel the dedication of the staff and hope that visitors as much as possible to feel the spectacular and magnificent sculpture of medieval and Renaissance Europe.

However, the monotonous rules of the placement did not bring visitors at a glance feeling the effect, and the famous paintings on the wall are far from the visitors, which can not see the details of the work. The attentive arrangement does not resonate with the visitors, no communication with visitors, no interaction between visitors and sculptures as well. What's more, just monotonous to introduce visitors to the history and background of these cast, and each sculpture just has a detailed explanation for it. The introduction and explanation did not make people feel the history deeply and feel the shock and resonance of the sculpture.

The existence of the Copies is to make the visitors who can't see the original book feel the same thrill of the original. This is also the museum's biggest role for people. The museum seems have a strange compathy to bring about a quite strong emotion reaction to people. People see products in museum seems like feel the real person or the real scene, the real story, it can evoke a lot of memories.

Questions:

Those arts of work which cannot understand and do not touch, do they really can bring visitors the feelings and emotion what they really want to give? Can visitors really feeling their thoughts?

- Notion of access vs restriction
- Borrowing from previous typologies/archetypes to create a subversive and engaging experience—uncomfortable wonder?
- “Rules of Behavior” in a museum—contradictory to what the artist intends/to what the viewers want
- Designing for the Rebel—rewarding transgressions of museum ‘etiquette’ or ‘ritual’
- Notion of access vs restriction
- Borrowing from previous typologies/archetypes to create a subversive and engaging experience—uncomfortable wonder?
- choreographing the experience through spaces
- passive vs active positions/relationships
- different levels of viewing/juxtaposition of space/ macro vs micro views
- designing spaces based on mode of behaviors— “transitional spaces”
- putting the viewer into uncomfortable positions/perspectives
- making invisible barriers visible
- Lenses of ‘polarities’—upending ‘expected’ behaviors
- Censorship—when things are hidden, the mind is allowed to fill in the gaps
- Agency of the object
- Proximity—how far are we physically, culturally, historically from an object when we take it out of its original context? Ideas of intimacy
- Limitations of movement as refusal, vs having multiple points of access
- Idea of risk—the viewer having the risk of refusal, rejection, or punishment



QUESTIONS

- How can a museum listen? Open up conversations? Be part of a dialogue?

- What is it people want/need from a museum? We have the internet, so what knowledge is only gained through experiencing things?
- How are we going to contextualize the objects in our museum? Frame them?
- When we go to museums, are we just regurgitating information from past studies/experiences, or are we discovering something new?
- How can we re-orient the experience?
- How can the incorporation or deprivation of sensory experience lead to new understandings?
- How can a museum experience become a social experiment?
- How can replicas deconstruct, or expand hidden experiences/barriers/knowledge? How can they demonstrate polarities?
- What is 'sacrilegious' behavior in a museum?

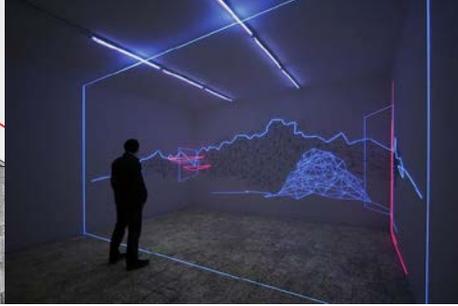
IDEAS

- Designing the paraphernalia of the museum—as a substitution for the museum itself
- Use transparency to transform the way we see museum exhibits / space—integrate social media
- Incorporate sound and touch into exhibits
- Use documentation of movements/change in museum as 'copies' that become part of the experience/ exhibit
- Encourage visitors to use their own ingenuity—provide them with a 'pack' or objects to help 'solve' exhibits—make it into a puzzle
- Allow visitors to manipulate the labels in a museum—type and signs 'objects' that can be rearranged, re-contextualized

IDEAS [chung-yuan]

- -or even playable works into exhibition
- -use some kind of limitation as part of the exhibition
- -the whole process is our exhibition, start from front door
- -incorporate both atmosphere of home-kind museum and gallery
- -flip the hierarchy of museum system, let the audience become active (non-passive position)
- -fictionalize the exhibition?
- -create a MacGuffin, trigger chain reaction, help narrative
- **-design the protocol of designing a refusal museum**

Visual References:



Tutorials

Patrick 12/10/17

- Build time and delay into the experience
- Experiment, then decide 'what is the compelling thing here?'
- Signs, labels on the floor—design 'casual' movement into the space
- Experience through transgression
- Subverting our trust in signs/language
 - all communication rely on body language?

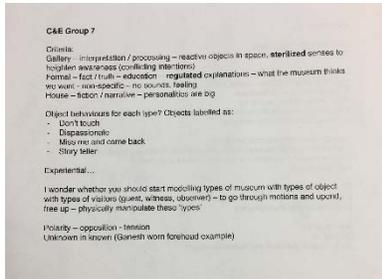


The "removed" sign *is* the art

PETER SAVILLE AND ANNA BLESSMANN

IDEAS [chung-yuan]

- build an exhibition with some works that change constantly(by time), make audience come not just once, but several times
- design the behavior, observe the controlled part and accidental movement



Terry:

“provocations”—expressing boundaries through temptation



Experience through transgression

- gradation of controversy

Michel Diserto, “the proper” https://en.wikipedia.org/wiki/The_Practice_of_Everyday_Life

Ideas

- rebel signs
- Allow visitors to manipulate the labels in a museum—type and signs ‘objects’ that can be rearranged, re-contextualized—require movement and interaction to see accurately or interpret

Visual References



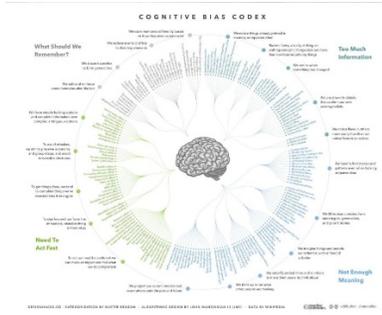
Ideas [Young]

- More interaction: 1) Label — Maybe museum can provide an opportunity for the visitor to name the object through their observation and consideration.
- Meet visitor's curiosity
- A multifaceted environment for experiencing the museum may engage more people to visit, generate people's interest to explore the meaning of the object, strengthen visiting experience and memory.

Comments – chung-yuan & Kadin

- unified / fluid experience that can appeal to many people, but not designate certain specific experiences for certain 'types' of people
- Levels of viewing/information intake
- Is it a good idea if we actively choose what part of work we want the audience to experience? Should we let them have more thorough experience?
- alternate between the two: between isolating what the viewer experiences (only sight, only movement, only touch, etc), and between making it an over-overwhelmingly sensory experience

References



Cognitive Biases: Utilize a framework to observe/identify audience interaction & museum intentions

Courtney Egan: interactive and playful, but also somewhat unnerving and 'scary' because it's unexpected – which leads to a playful feeling of surprise and wonder. It's interactive without being too child-like, 'entertaining,' or cliché. Sound is also really integral to her pieces. It creates a really unique atmosphere. Also, because her pieces are projections, they're way more engaging, because they have no 'frame' – they're in the viewer's space completely.

Purpose [Rolla]

Public's museum – Interaction

Shared:

- We should think about museums from the perspective of visitors, observe and think about what kind of museum people want. And enjoy this space, these collections and exhibits with the public together
- restrictions and refuses to pull away the distance between the visitor and the collections. Is not this against the original intention of the museum?
- I hope the museum can let visitors learn what they want to learn in the process of playing. Enjoy the process and bring results.
- Without limitation or rejection in the museum, to learn in the process of playing and having fun, we need to have enough interaction between visitors and collections. Let visitors participate in the museum's collection and become part of the museum as well.



- Accessible: Interesting explanation, multi-style guide books, a hierarchy of exhibits, emotional labels

- Labels: Let the labels also become one of museum exhibits, telling people that they are not just about interpretation and guidance anymore, they are not 'label' anymore.

Polarities: <https://madeppcommunicationandexperience.wordpress.com/2017/10/15/illustrations-examples-of-polarities/>

Replica:

- Using the structure/methods/environment/framing/architecture of traditional museums to directly contrast to the type of activity we want to encourage. (sort of like a dare)
- Using repetitious movement/actions/activity to encourage people to interact with the objects/museum, and eventually create a new artwork.



Refocus:

We're verging into S&P/ I&T areas, but I think we can have something more interesting, more fluid, more varied and inclusive than just 'engagement.'

I want people to really have to think in our exhibit, not just 'experience' it. There should be unifying content behind what we create. Not just making for the sake of making or inspiring participation, but having something critical to communicate.

There could be nuance in what we make, ideas that are critical of the habits/ rituals we take for granted in public spaces.



[Kenya Hara | Designing Design](#)

– the point should be to raise questions, around how we share and communicate knowledge, who gets to tell the stories, which stories are being told

- make visible those barriers that are holding us back from being curious, probing, demanding, risky, rebellious, interested
- ‘unpack’ – slow the experience down to fully communicate / impart ideas, to allow time for thought and spontaneity
- provoke people into thinking more critically about how they behave/ how they limit their own experience by following convention

Group Discussion:

Possible Titles: Museum for the Rebel | Muesum (almost a palindrome) | Provoke Authority – Provoauthority Provocathority Provokauthority | Rebelabel | Manners Manifested

“unpack” – narratives, flattened authority of museum and viewer, conversational, less didactic, complexify. [slow the experience down to fully communicate / impart ideas, to allow time for thought and spontaneity]

playful transgression – make ‘fun’ and engaging, while also having a sense of risk and rebellion, so that it is the decision of the viewer, not the curation of the museum, to be interactive/curious/questioning. not just being ‘interactive’ or entertaining, but imparting complexity and exposing the limitations imposed by traditional museums/ behavior/ social rituals/ our own adult hesitation.

Provocation – to make boundaries visible

What: labels, visible ‘rules’ / boundaries / provocations, guide system (communications) – brochure, ‘interaction’ – not necessarily technology, open-ended /provocative information,

Why: refusing: limited narratives, physical/social boundaries, limitations of understanding, “rules,” museum “manners,” distance, the label, one-sided interpretations, sterile(lacking in imagination, creativity, or excitement; uninspiring or unproductive)/serious atmosphere, non-engagement/ non-participation

How: sensory experience (time, interaction/touch), ‘control’ or manipulation (i.e labels) [experience through transgression], role reversal/balance b/w audience and museum (audience as owner/creator), through contrasts / polarities, using replication & participation to allow visitors to ‘create’ the objects [with the artist], build in the process (not just display the final product)

Who (visitors): the curious (transforming people’s expectations–making them more child-like) – ‘expanded’– for a changing world

Who (curator): us, audience, objects

When: effected by time, changing. work in progress – corrupted by time (and interaction). To encourage people to come back. Rethink

Film

Key Words / Goals

- Disruption / Refusal
- Critique of limitations / ‘museum manners’
- Sensory
- Interaction / Engagement / Participation

- Transgression / Permission
- Dare / Accident
- Interpretation / Meaning / Awareness / Observation
- Provocation / Thought-provoking
- Equality / Power of Viewer / Conversation
- Playful / Levity
- Boundaries / Limitations / Visibility – ‘seeing differently’ / Expanding possibility
- Sublime / Unsettling

Ideas:

- label -> idea of ‘resting’ area – one of the object / subjects in museum -> incorporate the action of resting – James Turrell



- take a picture – if you take, you also have to give
- something like ‘happy’ museum – communicates a topic, a state of being – objects to choose which one choose which one you want
- mall models – show – represent, a floor-plan, a directory – different colors, different pathways – people stand on there – many interactive exhibits, different colors show different types of object/activity/ behavior (like the library)
- only thinking about yourself? only thinking about others?
- Space of the accident
- Sensory isolation
- Incorporate time
- Participation – way to flip the authority of viewer w/ space – way to encourage ‘rebellious’ actions that go against museum manners, but add to exhibit
- Perspective– Encouraging an expanded way of seeing possibilities/ realities / potential in museum – also a way of leveling field of authority
 - upside down & sideways – forced to interact with space differently
 - how could we put people on the ceiling? – transparent ceiling/floor
 - crawl through museum (ever-narrowing hallway)
 - You on the pedestal
 - ideas of watching others
 - juxtaposed spaces (large to tiny to large again)
- Provocation– Encouraging ‘disruptive’ of expanded interaction
 - Temptation of a button
 - deeply disturbing notions / opportunities
 - unsettling mirrors / ‘objective’ gazing
 - direct signs in contrast with ‘impossible’ situations
- Questioning Authority of Signs
 - [Hermeneutics](#)

- o misleading arrows
- o confrontational signs
- o questioning signs
- o 'slow-revealed' text
- o stickers next to labels – to cover/add / disrupt

Film References:

[Sherlock – Techniques of Filming Thought](#)

- [Text Message Effect](#)
- [Text examination](#)
- Hyper-lapse to visualize behavior over time

[Series of Unfortunate Events Text](#)

"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to."

"I don't much care where –"

"Then it doesn't matter which way you go."

— [Lewis Carroll, Alice in Wonderland](#)

Critique: "Invisible Barriers"

We would like to critique the 'etiquette' of the museum space, and expose its spatial / experiential biases and limitations / boundaries (i.e. 'distance,' simplified narratives, sterile interaction / interpretation).

How do these boundaries limit learning and make the museum a less 'public' orientated space? How are these limitations imposed, and how can we expose them in order to encourage an expanded experience?

How can we film this?

1. **Interviews with Museum Attendants**
 - <https://drive.google.com/open?id=0B59D6sdx8au30G1rVEFBODZXcFk>
2. **Film visitor behaviors – expose 'distances' and limitations**
 - **Hyper-lapse film**
 - <https://drive.google.com/open?id=0B59D6sdx8au3c1l2M3BpaWMwVzA>
 - **After-effects (draw in invisible lines / or / narrate with text)**
 - <https://www.youtube.com/watch?v=PMivT7MJ41M>

Thesis: 'Museum for the Rebel;' 'Museum;' 'Rebel;' 'Provokauthority;'

How can transgression result in an expanded understanding of art, objects, perspectives, knowledge, and self? How can rebellion of museum 'norms' encourage participation, curiosity, and engagement?

How can we film this?

1. Perform and film 'bad behavior' and what happens afterwards

'Solution,' (What we'll make): "Make the invisible, visible through provocation and play"

1. Expanded Sensory Experience, initiated by viewer
2. Manipulation / Equal Authority
3. Replication / Provocation

Tutorial: Juliet & Ruby

How are you Filming? From what / whose perspective?

Subtle and nuanced depiction

- fragile idea / thing to try and communicate
- *testing for invisibility*
 - *evoke awkwardness, expose difficulties*

Tricky or Subtle Tension

- We want to communicate the tension, the 'poke' and feeling of pushing against something, or going against 'normal' behaviors. *What does it feel like?* (Not what it looks like, or other people's reactions.)
 - the tension is the interesting thing.
 - tricky moments of give and take
- Be **playful** but with **serious intent**
 - be sure to define your intention – be explicit
- **impression** vs **springing back of barriers**
 - rapid, playful experiments

Types of Performance

- "designated" places, or places of authority
- perceived 'rules' or purpose of space?
- Using posturing / pose of attendant galleries
- signals
- **credentials**
- 'mime' performance
- perform through impression of action
- gesture with an attention to context
- what is the *impression* we leave?
- might be a reaction, or a trace, or an object, or a feeling / atmosphere
- something transitory that fades after time

FILM LINK: <https://vimeo.com/240410809>



Terry & Patrick

- Exhibition of Prohibition
- are the rules meaningful with no objects?
- Exhibition of Prohibition
- are the rules meaningful with no objects?
- is the "DO NOT" in someone's head?
- ambiguity, crossing a threshold
- Temptation
- "take" "touch" "step on" "change" "do"

Cross-Group Tutorial

'Invisible Barriers'

- finding nuance between why? and why not? when it concerns rules
- danger and curiosity
- Change paradigm of museum f
- just use words – ultra pared down
- manipulating the behavior we've expected to adopt in a museum
- think about typeface, colors, visual cues that change atmosphere
- maze with labels, building blocks, audience participation
- participation is just one step in a process of documentation, the becomes something physical, an artwork
- With the idea of Invisible Barriers – combining sensory experience with label manipulation
- Blur lines between inside and outside
- Manipulate the idea of followed behaviors

- displaying how independent “random” behaviors are actually very repetitive and organized – exposing the impression that we’re ‘free’ to move around a gallery space – tracing behaviors
 - your behaviors changes / influences others
 - sheep mentality
1. Sensory
 2. Labels



—Harry Potter – Changing Staircases

Mike & Steve

Plan rapid and playful ‘experiments’ you’d like to set up / perform

- disruptive social ideas
- ideas for labels / guide system / signs
- ideas for “space of the accident”
- ideas for unsettling people
- ideas for allowing people to ‘see’ differently
 - Pick a location(s) to experiment in
 - Go into gallery spaces and talk / interview workers about ‘rebellious’ behavior/ how people have broken the rules

Thesis Statement: Playing with Invisible Barriers through Intentional Provocation – make people ask “why?”

The entire museum is an experiment– we don’t presume the audience’s reaction.

- The **choice** becomes the thing being exhibited. (See results / data after you go through exhibit)
- -> research what information museums collect, and what they do with that.

Strategies:

Space [architecture, authority, path, atmosphere, sensory]

- changing / forced pathway
 - viewer alters paths
- altered perspective
- juxtaposition of different spaces

- oscillation between different types of space and activity | active vs passive
- 'designated' spaces



Signals [text, signs, sounds]

- provocation through signs or sounds
- viewer participation and play with these signs

Social [Human interaction]

- [Ethnomethodology](#)
- Manipulate 'followed' behaviors
- reverse or extend these behaviors
- entice participation
- How to break down and repair delicate, social norms

What do people actually do / come to museums for?

VS. What is the designer's role in this museum?

- don't assume as much – be open to new perspectives

Our role as designers: Design / set up provocations in order to 'close the distance' between viewer and experience, and to open up different ways of acting—to therefore open up new pathways of understanding.

→ moments of intervention

- slow ideas down through making
- performance as intervention
 - interview people about their museum experience – intentions for going
 - research methods and instruments of measuring people's experiences
 - mechanisms to make experience visible
 - how museums understand, and use data
- ask for more voices

unpack museum experience

- find 'bizarre' behaviors

Making Workshop



Mike's Comments

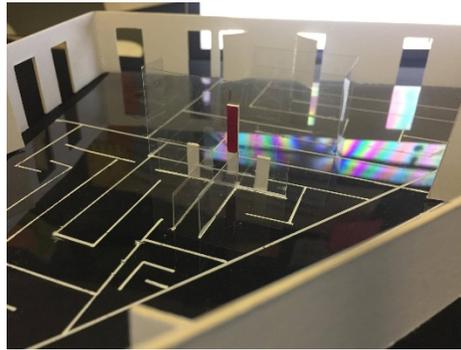
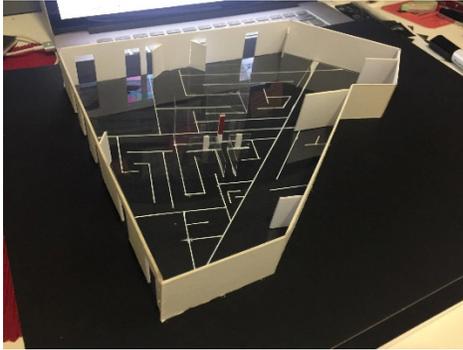
Taxonomy of examples

- in terms of communicating, take out key attributes
 - Generate Prototypes
 - Certain type of rule system
 - light pushing you different directions
 - communicate this model of risk
 - revealing rule breaking
 - performance bit
 - prototype
 - demonstrate
 - perform
 - show context for methodology
 - different categories of interactions/placements
 - Play to strengths of concepts you've come up with
 - being brave enough
 - ### Ch. 1 thresholds [Space]
 - ### Ch. 2 Restrictions – making your way through [Signals]
 - ### Ch. 3 Audience to Audience participation [Social]
 - lead with idea of interaction, follow through with application
 - audience separation of floors
 - audience to audience
 - Manifesto of interaction
 - rops performances / physical things
 - want other people to adopt manifesto
 - produce something you can take to museums
- inspiring conversations
- move away from content to get to these principals.

challenge their own curation Get quality examples of what we mean by the benefit of these things

- make props, get physical

- Just needs some structure, working out physically – performatively
- what does it feel like doing these things
- curtain call – theatrical
 - Find spaces that have those qualities – ready-made places to showcase ideas
 - crawling through spaces * how do you illustrate application
 - roman mosaic floors – places where this would make sense to engage in this way



– “Layers” Model

Transitional Spaces

Utilizing corridors, maze-like spaces, doorways, and types of vertical extensions (staircases, skylights, etc).

Transitional spaces encourage movement through and around space. They lend a sense of adventure, anticipation, and momentum. They are places where one doesn't expect to find barriers, so when they are present, limitations become very noticeable.

Projection

Projection acts on and with transparency to give a false sense of substantiality to these ephemeral materials. Provides different types of atmosphere, mood – can lend a sense of caution quite suddenly, always shifting/changing

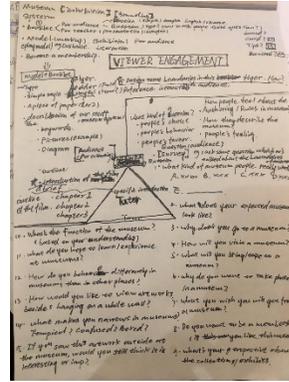
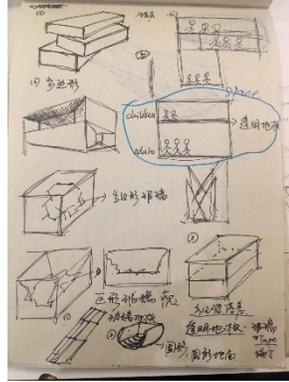
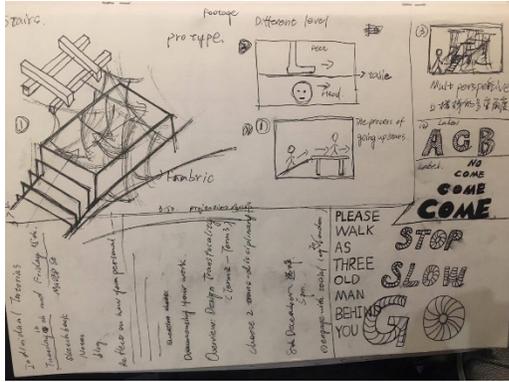
Perspective

Using the prospect of different ways/levels of seeing as enticement/reward.

Maybe use perspective to point out something (in context) to the audience. (Child POV vs Adult POV)

Journey/Narrative

“Build it yourself” pathway. Emphasis on choice, open-ended direction.



I. Threshold / Space

interconnected knowledge & experience | transitional, 'in-between' spaces – a void to be filled by the viewer | we live our lives in the middle of things | multiplicity of experience | state that is fixed and fluid at the same time | crossroads between pause and uncertainty | shifting relationship between spectator and spectacle | buildings can act as prisms through which we view ourselves and others | enabling different ways of looking

II. Restrictions / Signals

to change, must reveal what is presented as necessary and inevitable to be a mere contingency – make what was previously deemed to be impossible seem attainable | be suspicious | questioning constraints | less an *less a free* culture, and more and more a *permission* culture | boundaries are revealing | what you *can't* do is sometimes more informative than what you *can* do | The feeling of "disappointment" can have possibilities, inspire reactions | Humor can be serious | superimposing a perpetual question-mark | slow the experience down to fully communicate / impart ideas, to allow time for thought and spontaneity

III. Audience to Audience / Social

intersection between human design and the design of the human | social reality is guided by an illusion | measuring the extent to which individualism and passivity are taken for granted in our society generally | take away the mediator between viewer and experience | investigate notions of inclusion and exclusion | displaying how independent "random" behaviors are actually very repetitive and organized – exposing the impression that we're 'free' to move around a gallery space – tracing behaviors | engage the audience's knowledge and creativity | multiple truths, formless until people frame them

Critique: "(In)visible Barriers"

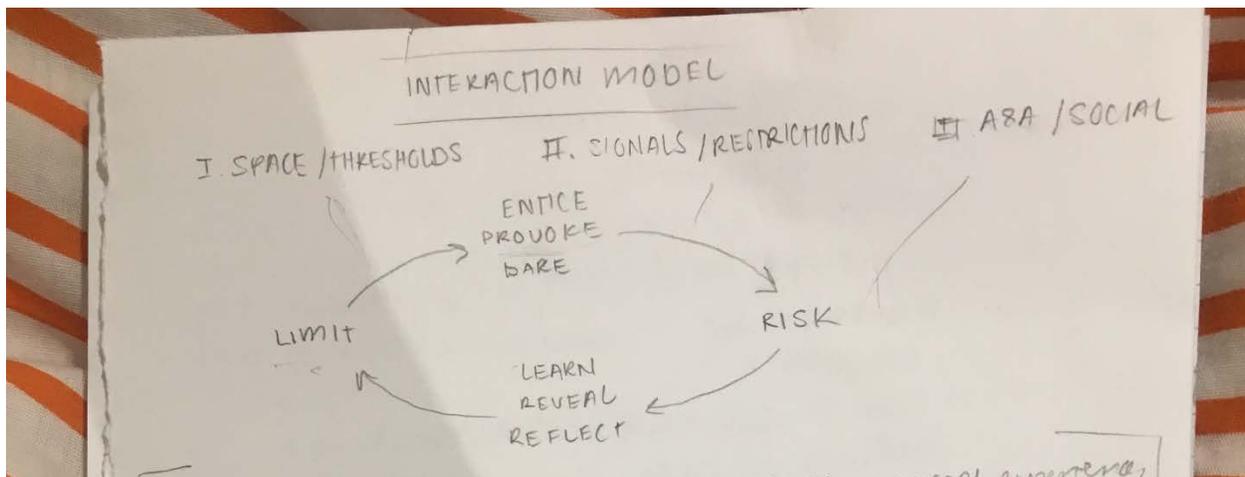
We would like to critique the 'etiquette' of the museum space, and expose its experiential limitations. These 'limitations' include spatial, signaled, and social expectations/barriers that define and support traditional museum environments, and often hold us back from being curious, probing, demanding, creative, innovative, or interested; they are restraints of the viewer's own agency, and ability to actively engage and understand.

Our critique, rather than being a condemnation of existing museum environments, instead is meant to offer a new model of interaction by setting up provocations designed to expose, bend, and play with these limitations. We are presenting barriers as invitations.

Purpose: Our purpose in doing this is to explore these questions: How do boundaries limit learning and make the museum a less 'public' orientated space? How do they conflict with a museum's intentions to engage and educate the public? How are these limitations imposed, and how can we expose them in order to encourage an expanded experience?

How can transgression result in an expanded understanding of art, objects, perspectives, knowledge, and self? How can rebellion of museum 'norms' encourage participation, curiosity, and engagement? How could changing how we act, change how we think?

In this alternative model, the entire museum is an experiment- we don't presume the audience's reaction. The **choice** of the viewer becomes the thing being exhibited.



I. Thresholds / Space

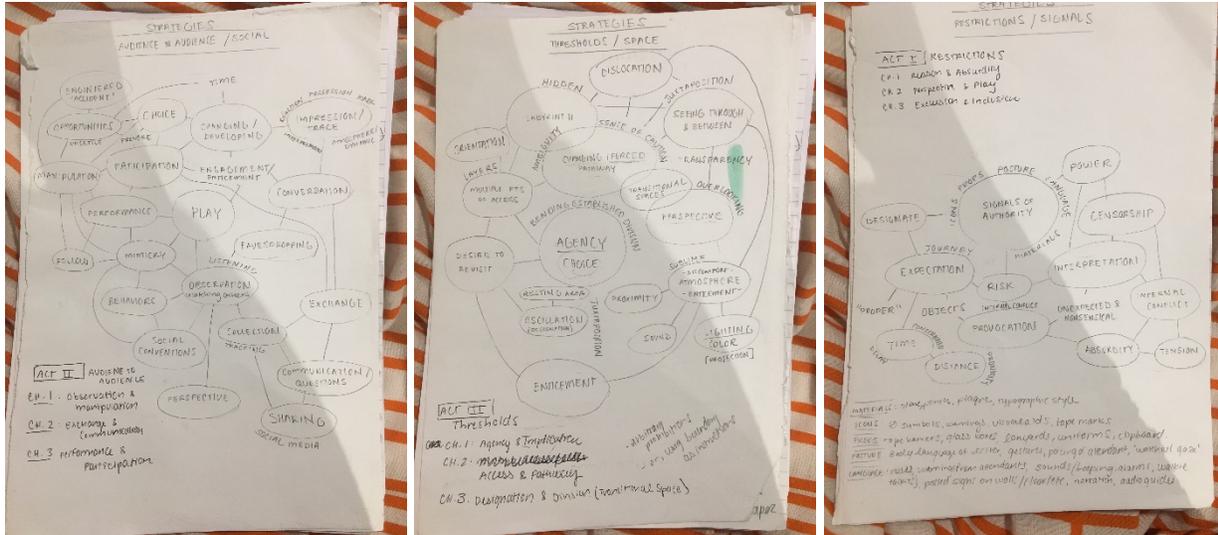
By presenting thresholds as challenges to be braved by the viewers, we hope to help viewers discover their own agency of movement and exploration; being able to define a path themselves and make their own decisions.

II. Restriction / Signal

By undermining, or conversely, forcefully imposing traditional signals of authority [i.e text, physical barriers, etc.] we aim to challenge viewers to manipulate and interpret these signals themselves. By doing this, the authority of these signals becomes questionable, and therefore open to more possibilities dependent on the viewer's own agency.

III. Interpersonal Barriers / Social

By inserting interventions/provocations to interrupt learned behaviors/tendencies of viewers, we plan to challenge viewers to confront their passivity, and to rediscover their agency over their own actions, and their influence on others.



Concept Book

Outline

Act I: Restrictions | Signals

1. Reason & Absurdity
 - Exposing rules by making them ridiculous
2. Anticipation & Play
 - Making it a game to view, so that viewers anticipate and focus more on the artwork
3. Exclusion & Inclusion
 - because of museum rules, or socio-political constructs, we expose how people might be able to engage more or less with museums/artworks

Act II: Interpersonal Barriers | Social

1. Participation & Communication
 - providing suggestions for more interactive behavior, by encouraging people to be less afraid to approach others – break sub-conscious interpersonal barriers
2. Attitude & Perspective
 - exposing how people's backgrounds and moods change how they view objects
3. Awareness & Expectation][Followed Behaviors]
 - showing how people are hesitant when signals are confusing or not explained, and how when other people do something, others tend to follow

Act III: Thresholds | Space

1. Agency & Implication

- providing choices to people, so that they become more actively engaged with the exhibit. These choices become a reflection on the person.
2. Access & Forced Pathway
 - Providing multiple access points, or creating a maze-like path, adds time and delay into the experience. This slows down how people receive information and view exhibitions.
 3. Designation & Interaction
 - By creating spaces where people need to act differently than usual, the space becomes an opportunity for expanded interactions and understanding.

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Installation



YOU CAN!

CONGRATS,

YOU'RE ONE OF .US.

CAN YOU NOT?

"Rolla" Jianing Zhang, Kadin Kostelic, "Tim" Chung-Yuan Wang, "Young" Yang Zou

We would like to critique the 'etiquette' of the museum space, and expose and explore its experiential limitations. These limits include spatial, signaled, and social barriers that define museum environments, which can either hold us back, or encourage us to be curious, probing, and innovative. Depending on how they are used, these limitations can be restraints or supports of viewer agency and one's ability to actively engage and gain an expanded understanding of museum exhibits.

Our critique, rather than being a condemnation of existing museum 'etiquette', instead is meant to expose and offer an alternate model of interaction by setting up provocations designed to expose, subvert, and play with limitations in museums. Our model attempts to present barriers as invitations. In this prototype film, isolated scenes illustrate potential applications of this model of interaction and how it offers an experimental approach to limits.