

Design for Stunning Artifectual Aesthetics

Sean Gao | Pratt Institute | Emotional Design

When people are traveling or searching online, they are always sighed by the sudden visual impact, which is usually described by words such as spectacular, shocking, and soul-stirring. Instead of appreciating how nature affects our feelings, artifactual astonishment may be even more shocking and sometimes connects to supernatural or abnormal activities. With the technological developments the artificial impact is not only limited to paintings or architecture but some of the new forms and ideas of presenting art.



↑ "Yayoi Kusama: Infinity Mirrors", the first institutional exhibition to explore the evolution of Japanese artist's immersive, multi-reflective installations.
 ↓ The interior of the Pantheon in the 18th century, depicting the grand view that was built at that certain period of the.

In Emotion Typology, the closest emotion description is between excitement and positive surprise.

Since my research focus is more on the exhibition/curatorial designs and focusing on how our current exhibition design can be adapted from visitors' emotional changes. Large companies like Amazon, Microsoft, and Google have specific AI tech projects in facial recognition. In this case, capturing how visitors may feel and react when they participate in an exhibition may be interesting to record and analyze.

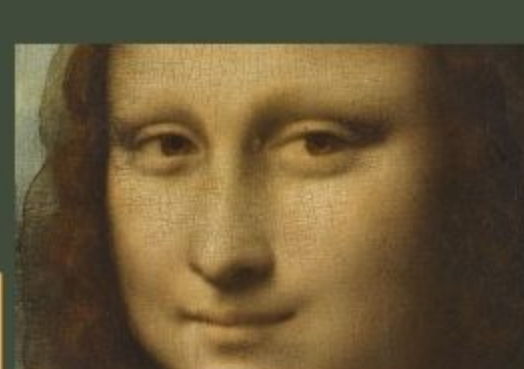
Space management with high efficiency can also be used in AI technologies. Managing artworks inside a curatorial space can be generated by ai to utilize the maximum space to enhance the feeling of the grand stunning effect.

I chose DALL E mini to generate some ai images of shocking and stunning designs of interior space. And Google Arts and Culture provides an opportunity to see masterpieces closely enough when it was displayed in huge crowds.



↑ Pictures showing here are AI-generated pictures from DALL E by searching criteria listed as "shocking, stunning, curatorial, excitement".
 ↓ Colors have been adapted to fits the emotion of stunning architectural.

↓ Pictures from left to right: Mona Lisa when zoomed in at 100%; search result of Mona Lisa in Google Arts and Culture; the real exhibiting space that Musee de Louvre presents Mona Lisa.



Related Research Studies

- 1) *A Research of Exhibition Narrative Oriented Space Analysis of Science Museum - Based on Exhibition Space of Gwachun National Science Museum* by Seongjin Kim and Hyunsoo Lee. This article specifically uses the Gwachun National Science Museum as an example and ponders how the architects and curators exhibit the lobby and curatorial space wisely to fit the exhibition needs.
- 2) *Human Curation in an AI World* by Padheeka Roy from IPSOS Views. A brand new curatorial study that redefines how spacial planning is important when designers create strong feelings when allowing the audience to access huge exhibit space.

Interactions

1) Meditative Actions - Psychological

Even though the breath-taking effect may be more accompanied by excitement instead of stress, it is still a good idea to ask the audience to pause at a certain point and take a deep breath. The breathtaking moment can be amplified by a deep breath because the closing-eye light contrast will do a more spectacular illustration of why the Roman people needed to build this architecture back in the day. (Video provides a good standing spot for the museum right now to allow audiences before entering to get pause and experience the grand feeling.)



↑ Pantheon is a great architectural example because of the tremendous light camparism before in and out sides of space.



→ Example for meditative interactions: take a deep breath before entering the Pantheon.

↑ The museum is currently using some underspace for exhibiting purpose and because of blocking views and cut the huge space into pieces, it is not a smart idea.



2) Repeated Practice - Cognitive

When using emotional designs in exhibition route design and curations, adapting the original color and do innovations on repeating patterns can enhance the excitement and inner motivation for the scene.

For instance, not only visual repeat but also pattern practice can be a huge adaptation for the Mezquita Mosque-Cathedral in Córdoba. This architecture is not only famous because of the combination of Islamic and Spanish culture, but also the infinite but also limited sight to affect the strong power from this building. Indeed when building the tour or exhibition visit, one of the focus can be adapting the pattern and strengthening the pattern to create that infinite vanishing effect.

3) Sensory Trigger - Environmental

Setting good spots for sensors and active different light, sound, or smell effects can bring a diverse involvement into the visiting experience. some of the sensor-active choices may also involve protecting issues, but overall they can define some of the purposes of building an installation at a certain point and give a stronger effect during an exhibition.

The Rubin Museum of Arts in New York displays Orgyen Dorje Chang, One of the Eight Manifestations of Padmasambhava. This painting is a very delicate piece under light exposures and required a specific temperature for preservation. Indeed the museum uses a sensor to light up this work. from a distance people may not notice this huge painting, interpreting it as "wallpaper". When stepping closer, the sensor activates and lights up the painting, creating the time feeling of me lighting up the cave and seeing this enormous painting hanging on the back. This is a two-floor height painting, indeed the space is designated for this art piece, which is relatively abnormal in curatorial design, but makes sense by using a sensor trigger.



Personality

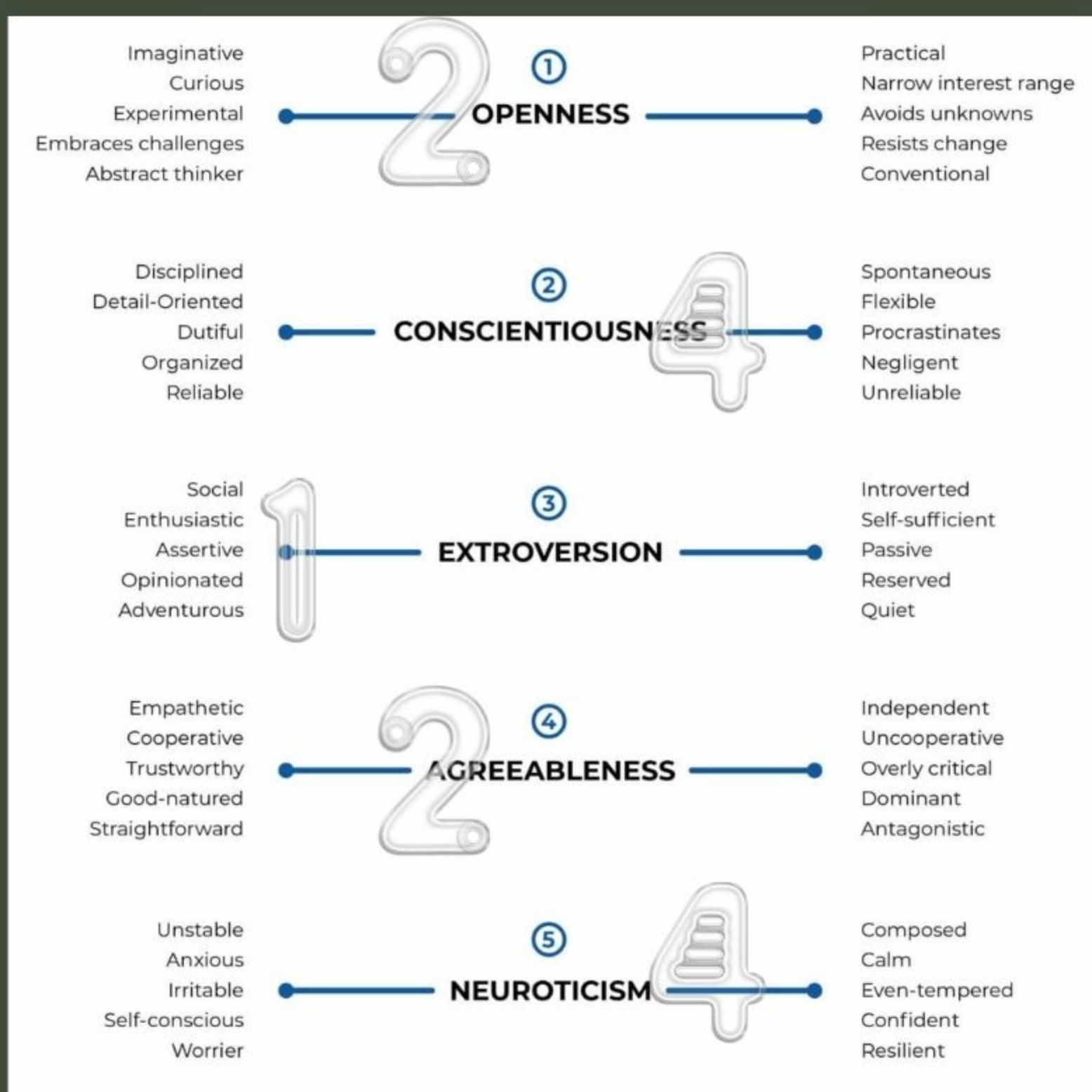
relationship metaphor | Artist

(Sharing / Empathy)

Artist provides a strong personal background when people encounter a magnificent view, architecture, or masterpiece that they may not meet before. In this situation, people share their ideas and commute the idea to others. Although the definition and level of "Stunning" may vary by people, the idea is the strong and sudden impact that the physical object or space can bring to the people who view it.

Artists are often imaginative and curious about the world, indeed their experience is more like adventures, thus embracing obstacles. Their emotions are more spontaneous and flexible, like tides that come and go easily but same time unstable when experience changes. They enjoy lives and like to share opinions with others, and they are empathetic so that they easily detect others' feelings as well as their own. Artists can sometimes be irritable, but mostly they are even-tempered and stay calm.

In the short term, artists very easily reach the peak of what the designers want to create. If the impact is strong enough, then this can be breathtaking and can be memorized by them as life-lasting. However, for longer terms, this feeling will last longer, since it is most shocking at the first glance but gets fainter as time goes on.



Emotional Experience Design

(Evoking | Experiencing | Managing)

Evoking Design: The stunning emotion can be evoked at first, but maybe not as well as later on because the quick impact may just give the impulse for a short period, and it may be hard to arouse again since the space and emotion are too difficult to critically reappear once more.

Experiencing Design: This guideline is based on the curatorial acceptance that may be used to create stunning emotions for visitors. Online experience and other themes can also adapt the main idea, but needs to be modified to fit certain needs. Using ideas like raising head effect, using brighter light when lightening objects, etc.

Managing Design: In the short term, brand-new stuff will always bring people joy and happiness. With the man-made size, color, shape, environment, etc., people can easily get the impact of different senses and dimensions. This may or may not be consistent in long term though because the loss of freshness and the existent conscience may stop people from getting the same feeling over time.

Appendix

For more information about the architecture and spacial interventions in emotional or behavioral studies, please refer to *The effectiveness of nudging: A meta-analysis of choice architecture interventions across behavioral domains* by Stephanie Mertens, Mario Herberz, Ulf J. J. Hahnel and Tobias Brosch.

Sources

- https://www.walksofitaly.com/blog/art-culture/pantheon-facts
- https://www.youtube.com/watch?v=-aDhzQMIGCY
- https://www.walksofitaly.com/blog/art-culture/pantheon-facts
- https://www.european-traveler.com/travel-tips-for-visiting-the-mezquita-mosque-catedral-in-cordoba-andalusia/
- https://www.ipsos.com/sites/default/files/2019-01/human_curation_in_an_ai_world.pdf
- https://www.pnas.org/doi/10.1073/pnas.2107346118
- https://www.researchgate.net/publication/274345673_A_Research_of_Exhibition_Narrative_Oriented_Space_Analysis_of_Science_Museum_-_Based_on_Exhibition_Space_of_Gwachun_National_Science_Museum