

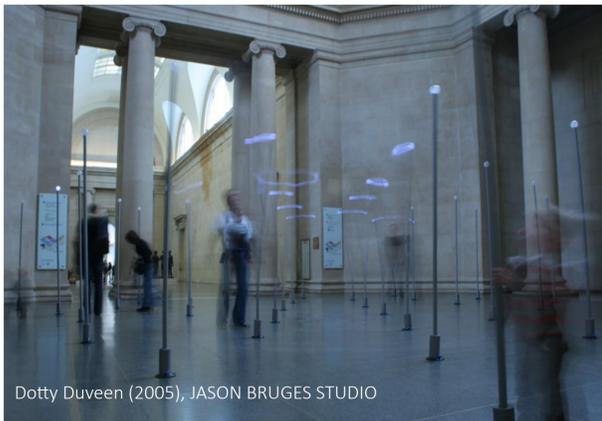
Displaying future heritage? The museum work of Jason Bruges Studio and United Visual Artists

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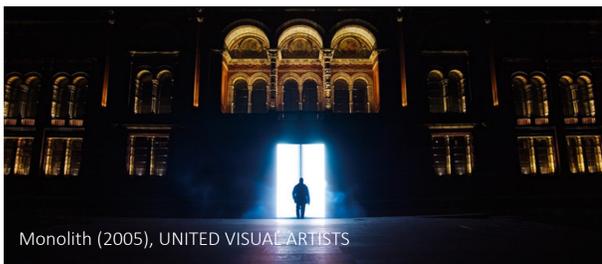
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Dotty Duveen (2005), JASON BRUGES STUDIO



Monolith (2005), UNITED VISUAL ARTISTS



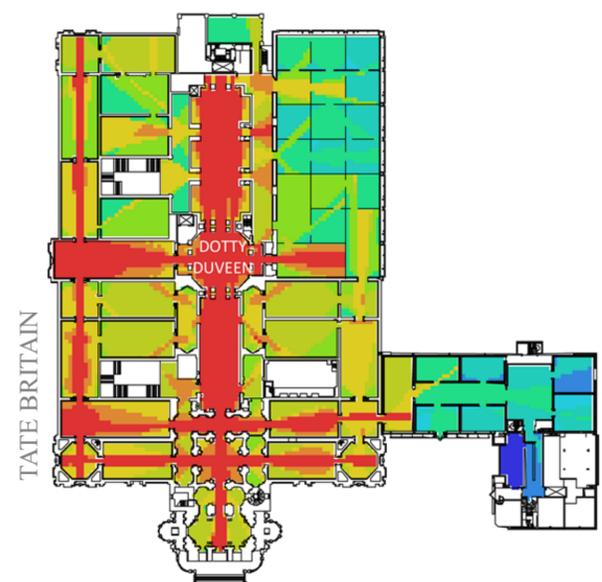
Volume (2006), UNITED VISUAL ARTISTS



Mirror Mirror (2009), JASON BRUGES STUDIO



High Arctic (2011), UNITED VISUAL ARTISTS



Playful experiences

- created in integrated & movement spaces
- to be enjoyed in themselves
- the visitor is active in creating patterns

Research question

Our research brings together the fields of museology, architecture and interaction design, and explores:

- How are sensory environments created through digital media integrated into the museum itinerary spatially and conceptually?
- In what kind of spaces are they installed?
- And how they relate to these?

Why the work of Jason Bruges Studio and United Visual Artists ?

- a rapidly developing field, though still largely underexplored from an architectural-spatial and museological point of view.
- curatorial challenges: the exhibit is multimodal and there is no established knowledge about its arrangement
- commissioned by museums as material expressions in their own right, and as key experiences in themselves for presenting or representing heritage themes and con-

Methodology

- in-situ study of examples of the museum work of the two well-established creative studios
- interviews with the designers involved in their creation
- analysis based on theoretical and analytical tools from space syntax
- through these, bringing to light a key and highly variable role of space.

Key findings

Looking at the cases chronologically, we observe a series of intriguing shifts, both in spatial-syntactic and museological - curatorial terms :

- from the playful to the informative;
- from the spatially independent digital sensory environment to one that is integrated into the museum itinerary;
- from a weak design brief (designers are given a space to create an experience) to a strong brief (describing the message to be transmitted).
- from the temporary installation to one that becomes part of a museum collection and so part of future cultural heritage.



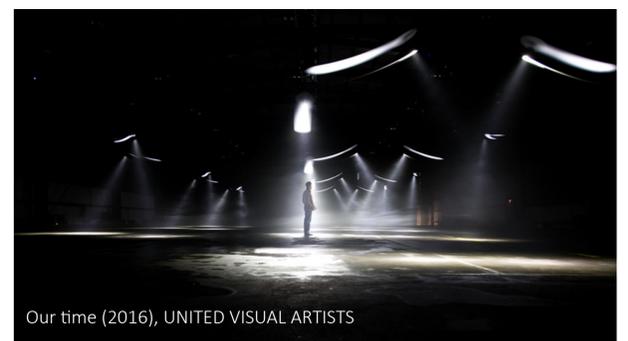
Digital sensory environments can enhance the sense of shared space and collective experience, since it is about experiencing

in individual ways

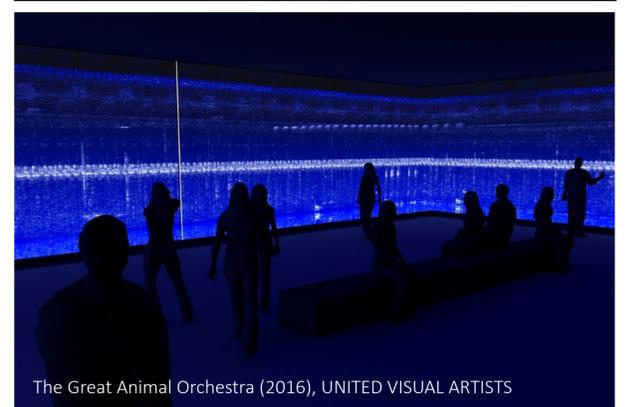
but in the company of other visitors, who become part of the experience itself.



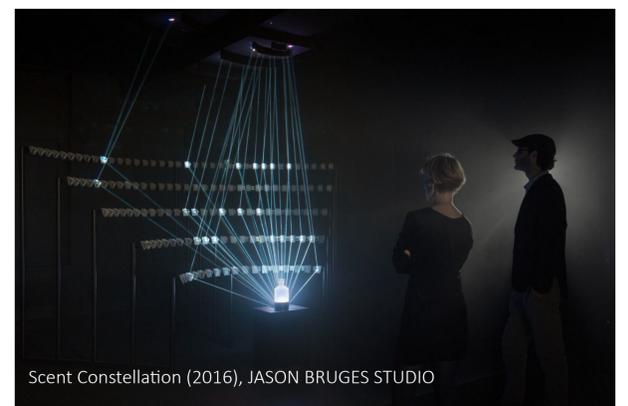
Momentum (2014), UNITED VISUAL ARTISTS



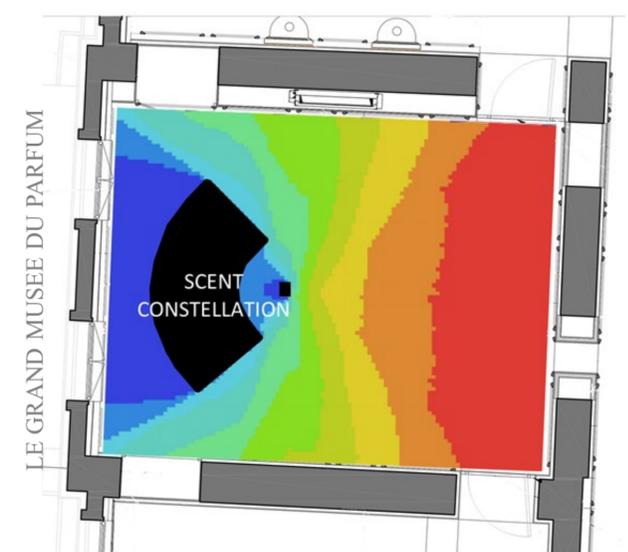
Our time (2016), UNITED VISUAL ARTISTS



The Great Animal Orchestra (2016), UNITED VISUAL ARTISTS



Scent Constellation (2016), JASON BRUGES STUDIO



Informative experiences

- created in segregated spaces
- to be enjoyed through communication offered
- the visitor is receptive