



om

The
Open
Museum

World _ Echo _ Museum _ Echo _ World

The museum and art itself are born as an echo of the world we inhabit, of circumstances, contexts and phenomena, of what society and the artist observe and project; this in order to generate various channels of reflection and communication, which foster a new echo, which returns to the world and society and completes a continuous communication circuit that has the power to generate more art, new languages, movements, etc.

This is why the figure of the museum is so important for humanity, it is the mirror in which we can see ourselves and the resonance space where we can amplify our dialogue. However, art and its explorations go beyond the obvious and colloquial language, creating difficulties in communication with the bulk of the population and therefore a distancing and stigmatization of it.

The cutting of the museum.

The quartering of the work consists of strategies that allow a careful and precise exploration of the work, generate a relationship between the viewer and the different pieces that are part of a whole, through experiences that interact with the presence, with the movement, with the environment and that generate platforms for collective experiences.

To allow the user to dissect the works and see their elements in isolation will allow a greater understanding and appreciation of the elements that make up a piece of art. Knowing these elements will help a better understanding of the whole (the work of art) and generate a common language between the work and the individual.

The project seeks to take advantage of existing technologies and affordable access such as motion sensors, multimedia elements, mapping, apps and VR, in order to generate an easily scalable proposal that can be used both in developed countries and in process of development countries and that can expose content for the different publics of the museum.

A set of strategies that turn museums into open institutions.

Open to ideas, to dialogue, to experience, to interaction, to intervention and primarily open to the public.

The museum is made up of presences.

The museum, the space and the pieces acquire meaning only through interactions and their relationship with individuals, there is no art without an audience to communicate it to.

The museum is based on the physical presence, the viewer and the piece of art.

We can realize that the individual is present when we see him, when we listen to him, when we feel him, and when he moves through space.

The museum becomes a game that evidences the presence of users and that gives meaning to art and its work through it. The proposal is based on four strategies that shape the game and allow it to develop through the user in different contexts. This set of strategies is contained in a campaign, in order to generate an interaction with greater scope and global nature.

The strategies are based on the actions:

Watch, Touch, Sound, Move.

Watch.

Space is activated through the eyes of the public, the mechanism reveals virtually fragments of the work through augmented reality, allowing the user to investigate its composition, elements and symbolic and historical characteristics, and thus have a broader knowledge of the work.



Beyond the Picture.

Use of the virtual reality viewers to activate a series of animations that complement the experience of contemplation with information on the areas of color, composition, the artistic current, the symbolisms and history. Information that can only be accessed through human sight.

The presence can be seen.

beyond the picture -

Fig. 1

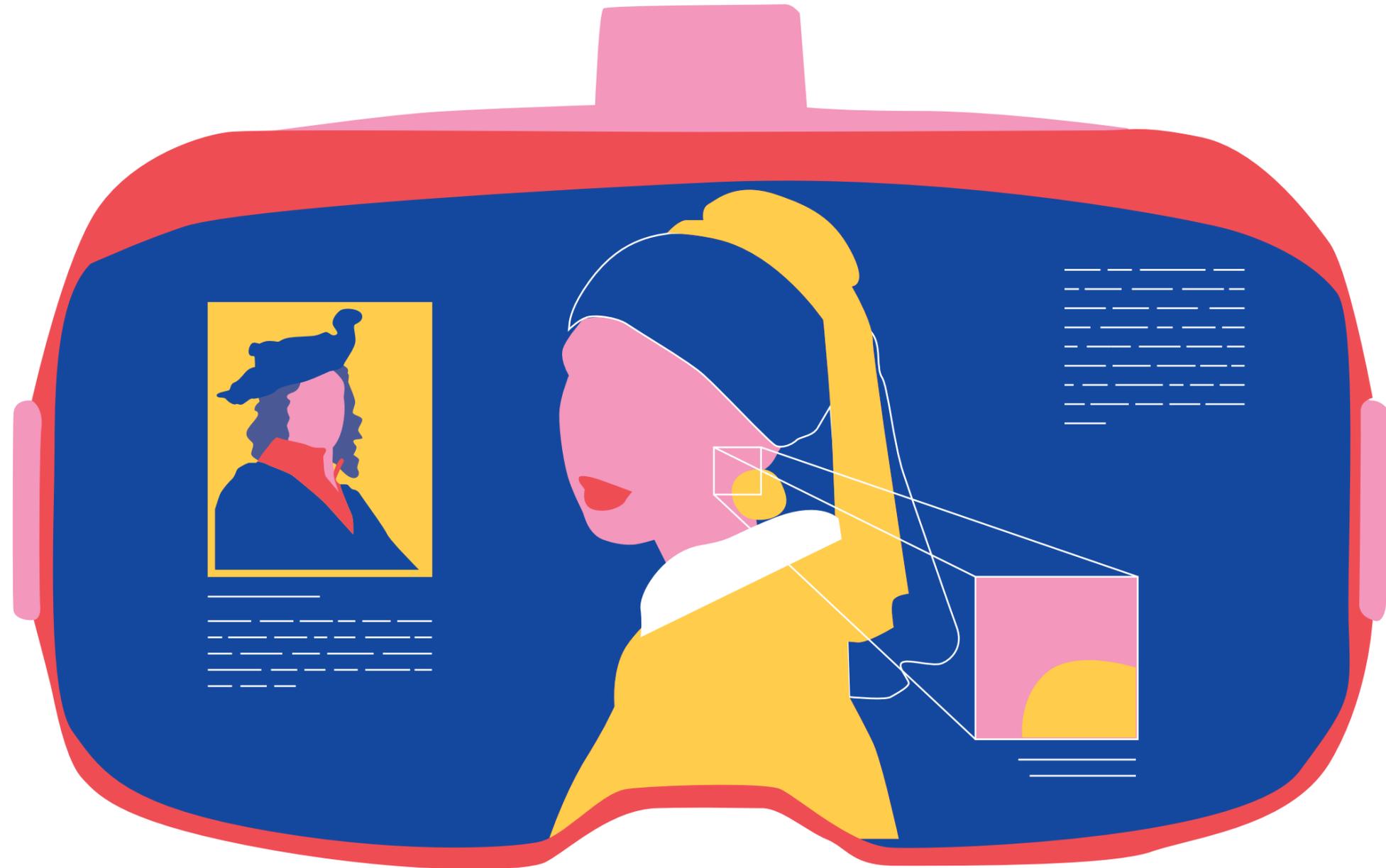
The participant uses virtual reality headset to start the game.



The presence can be seen. beyond the picture -

Fig. 1.1

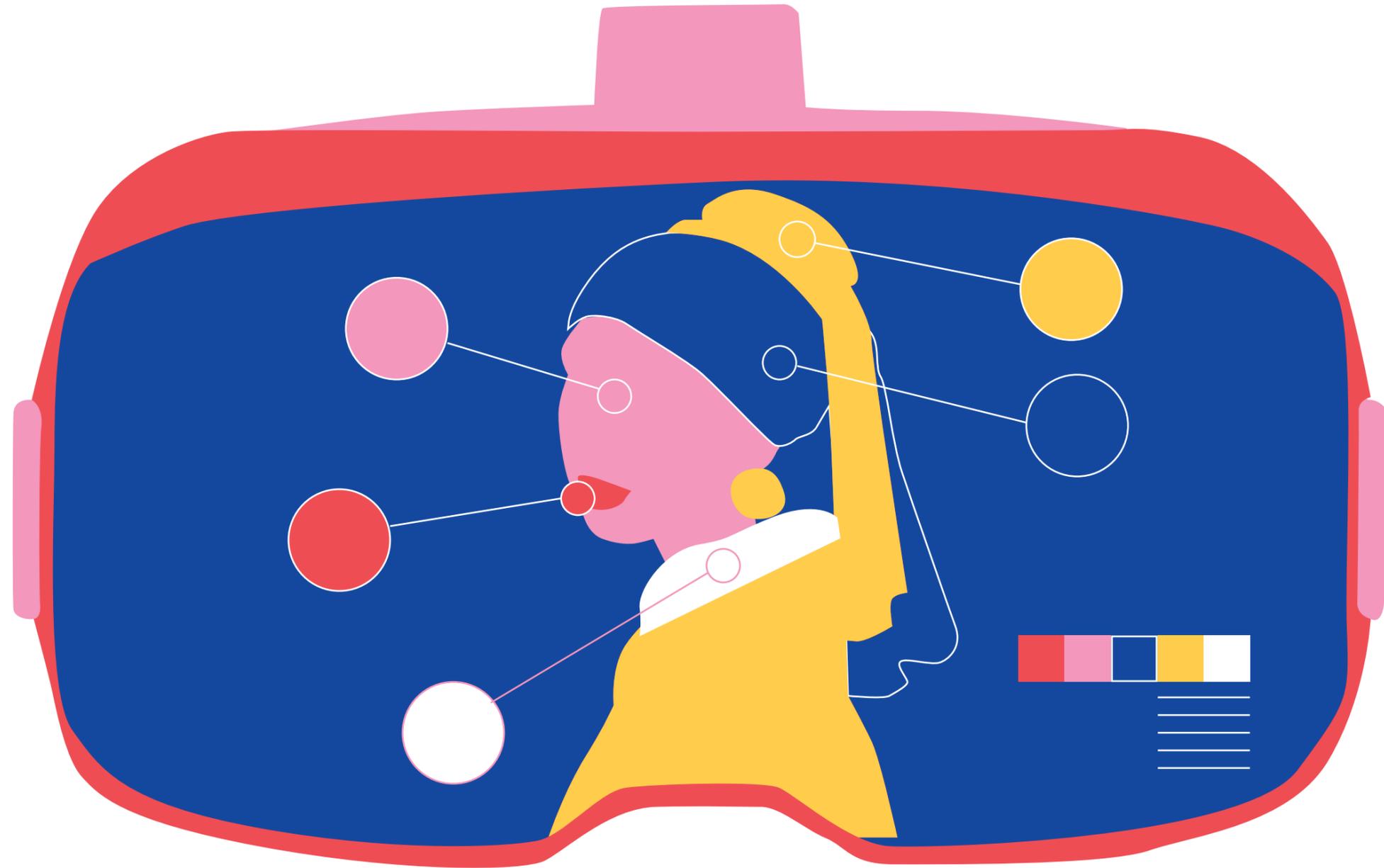
Virtual reality helps to know historical and symbolic details of the work.



The presence can be seen. beyond the picture -

Fig. 1.2

*Virtual reality helps to know
chromatic details of the work.*

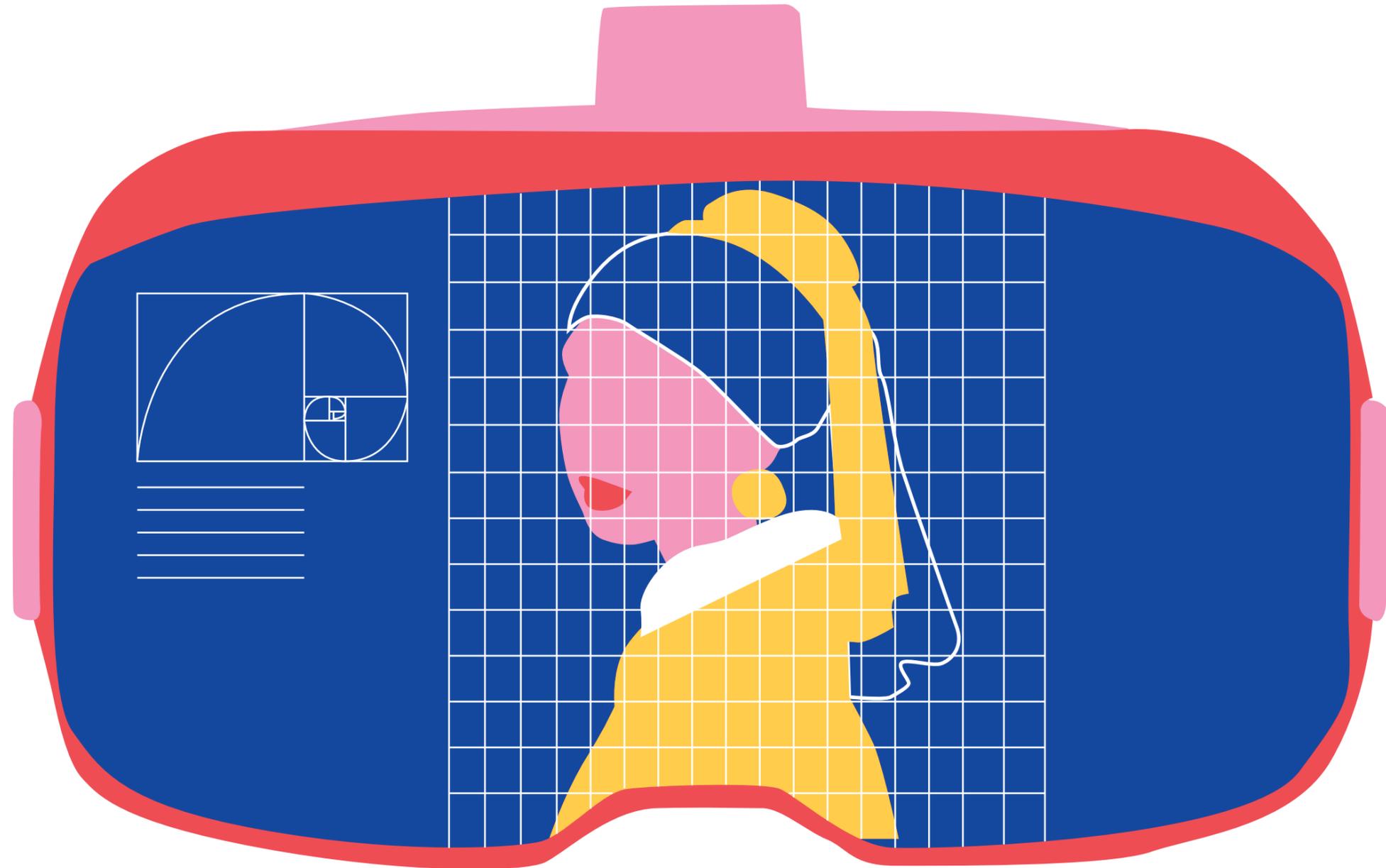


The presence can be seen.

beyond the picture -

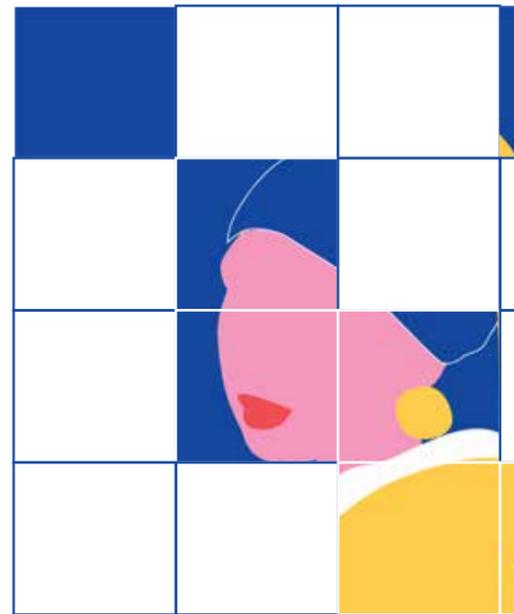
Fig. 1.3

*Virtual reality helps to know
compositional details of the
work.*



Touch.

Space is activated through touch, the mechanism reveals elements and characteristics of the work within the space.



Digital Wall.

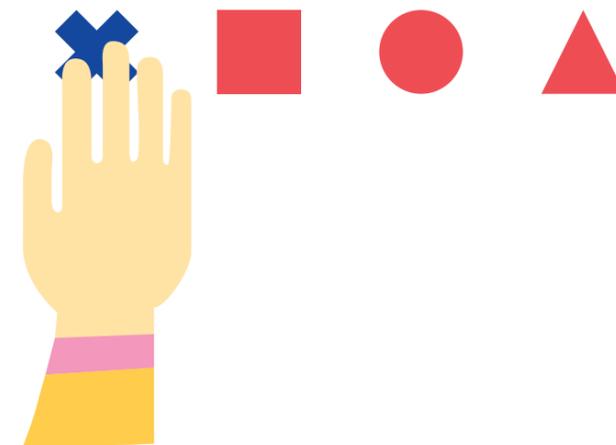
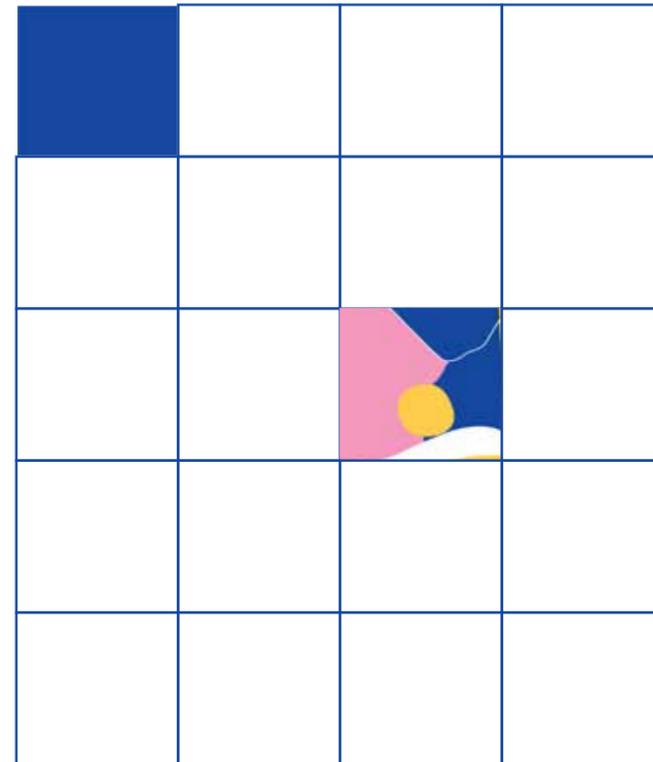
A digital tactile platform that is activated by the interaction of the viewer, revealing fragments of the work in the walls-screens, these are displayed when the user follows correctly a sequence of elements that are activated by touch, inviting the user to focus attention on the work in a more detached way and make the discovery of it in a completely different way.

The presence can be touched.

digital wall -

Fig. 2

The user starts playing with a tactile platform and try to discover the work of art.

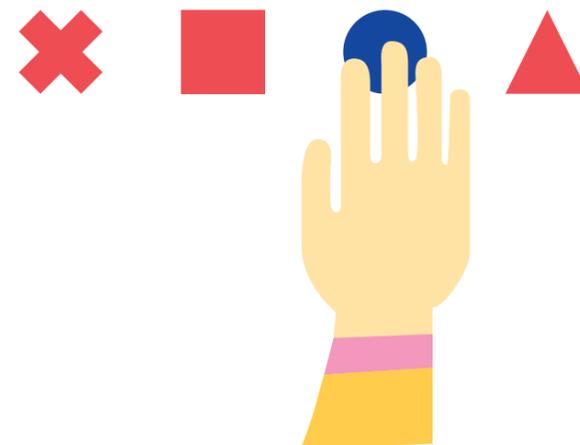
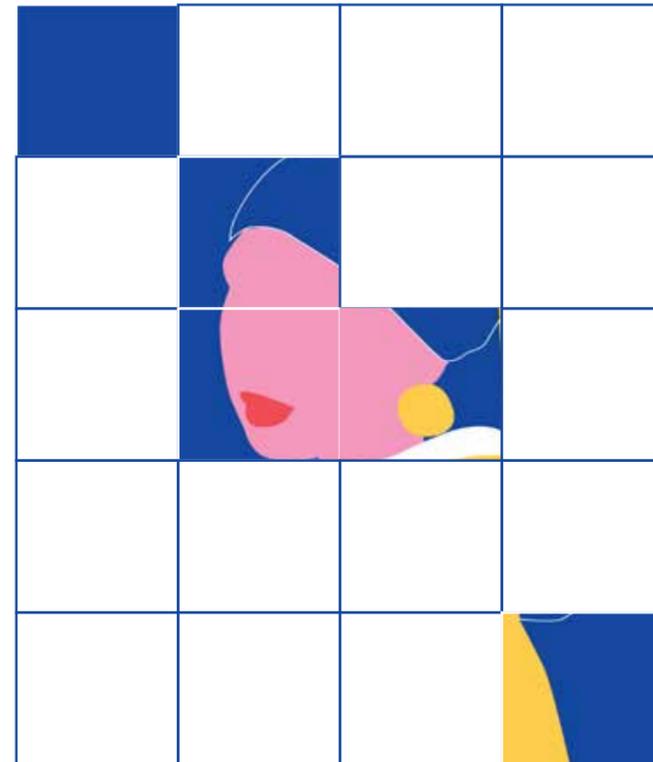


The presence can be touched.

digital wall -

Fig. 2.1

The user needs to correctly follow a programmed sequence of symbols on the touch platform to continue deciphering the work.

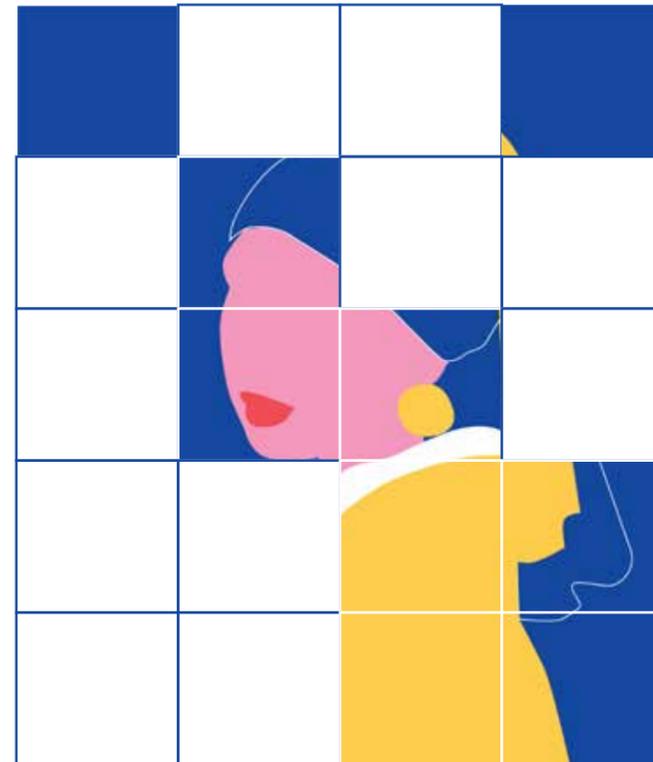


The presence can be touched.

digital wall -

Fig. 2.2

The user little by little manages to reveal the work through the game.

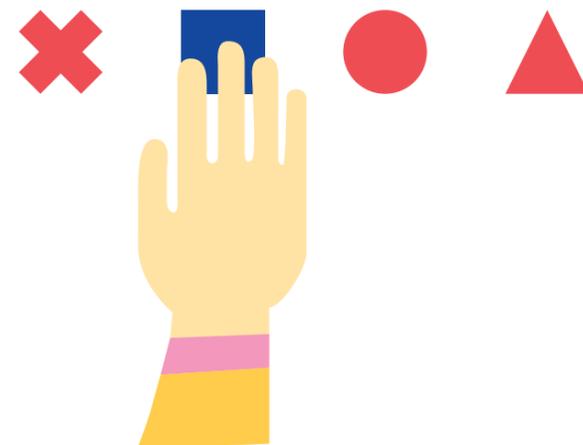
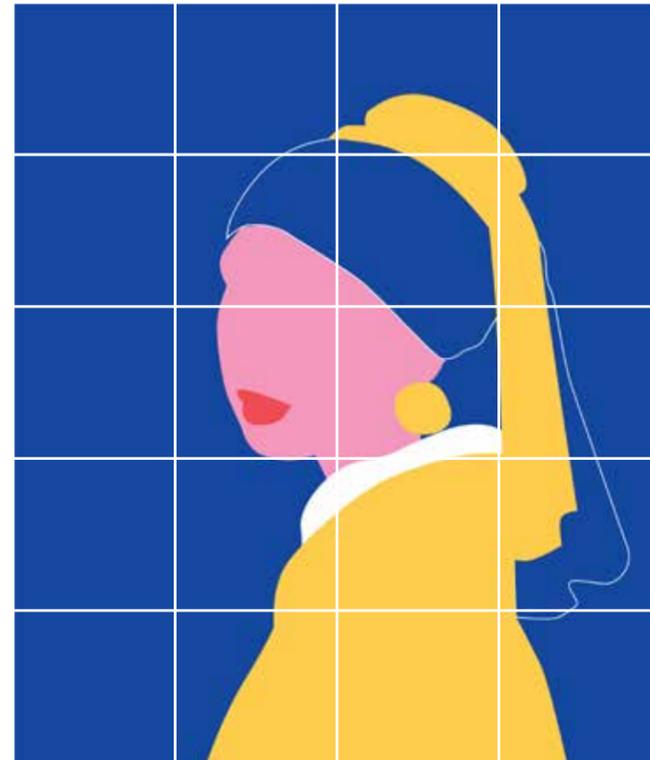


The presence can be touched.

digital wall -

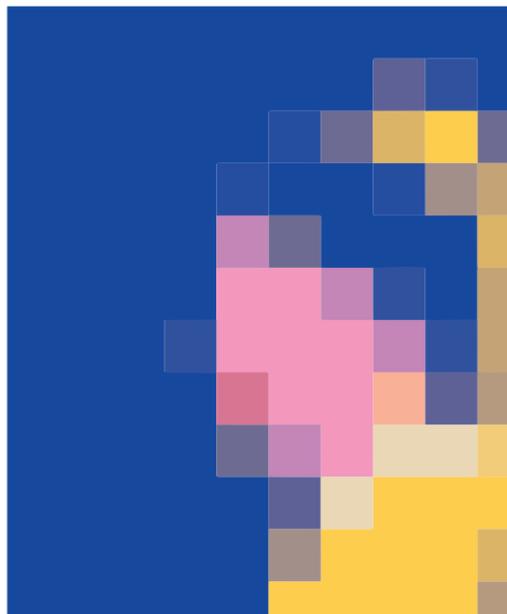
Fig. 2.3

Finally, upon completion of the programmed sequence of symbols correctly, the work of art is revealed.



Sound.

The space is activated through the sound emitted by the attendees, the mechanism unveils the work little by little, this in relation to the noise emitted by the participants. The more noise there is, the clearer the representation of the work will be.



Art Noise.

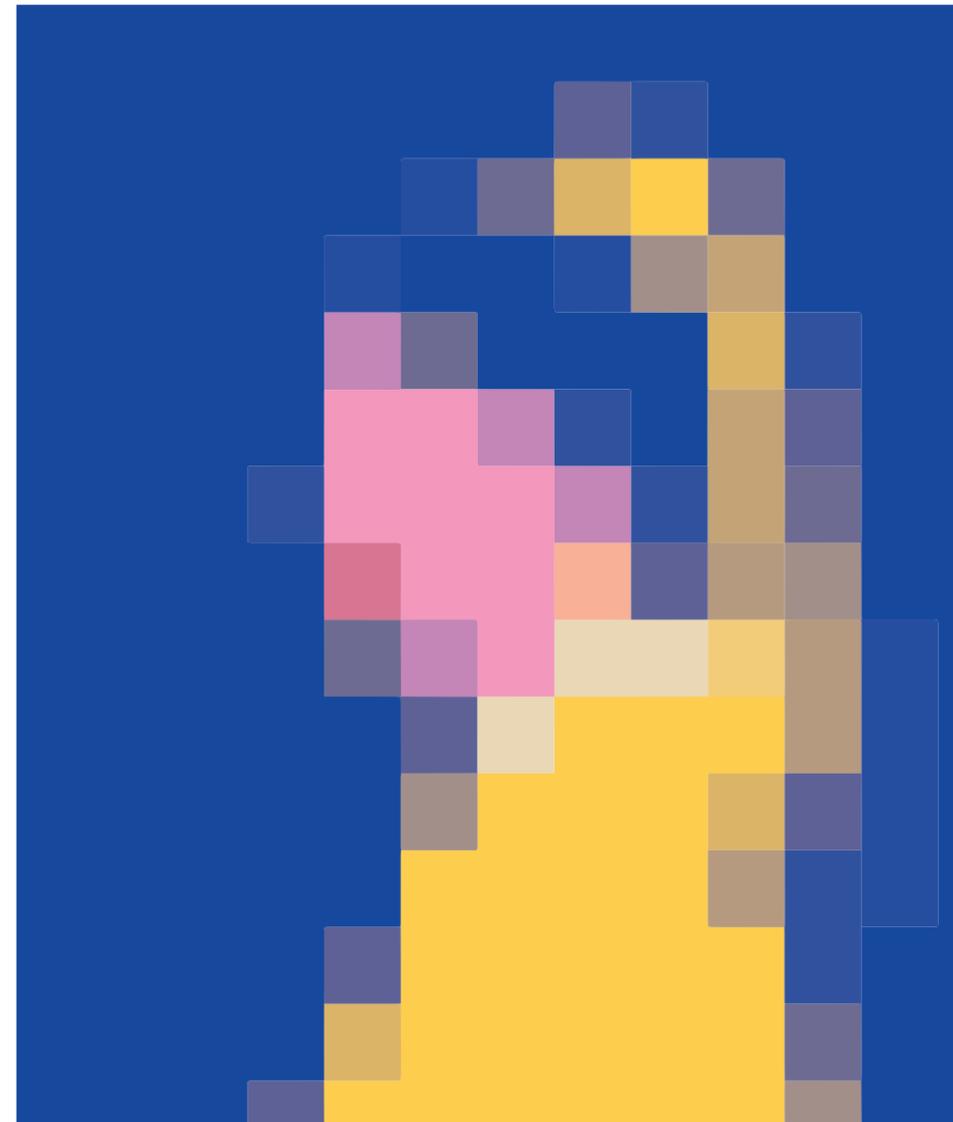
A digital platform that connects sound with works of art. The system consists of a microphone that calculates the intensity of the sound, the dynamics are based on images decomposed by means of pixels, the image will improve its resolution in relation to the intensity of the sound that the public can generate.

The presence can be heard.

art noise -

Fig. 3

The user encounters a work projected on the screen, but this is unrecognizable, you need to generate sound to reveal it.



sound o meter

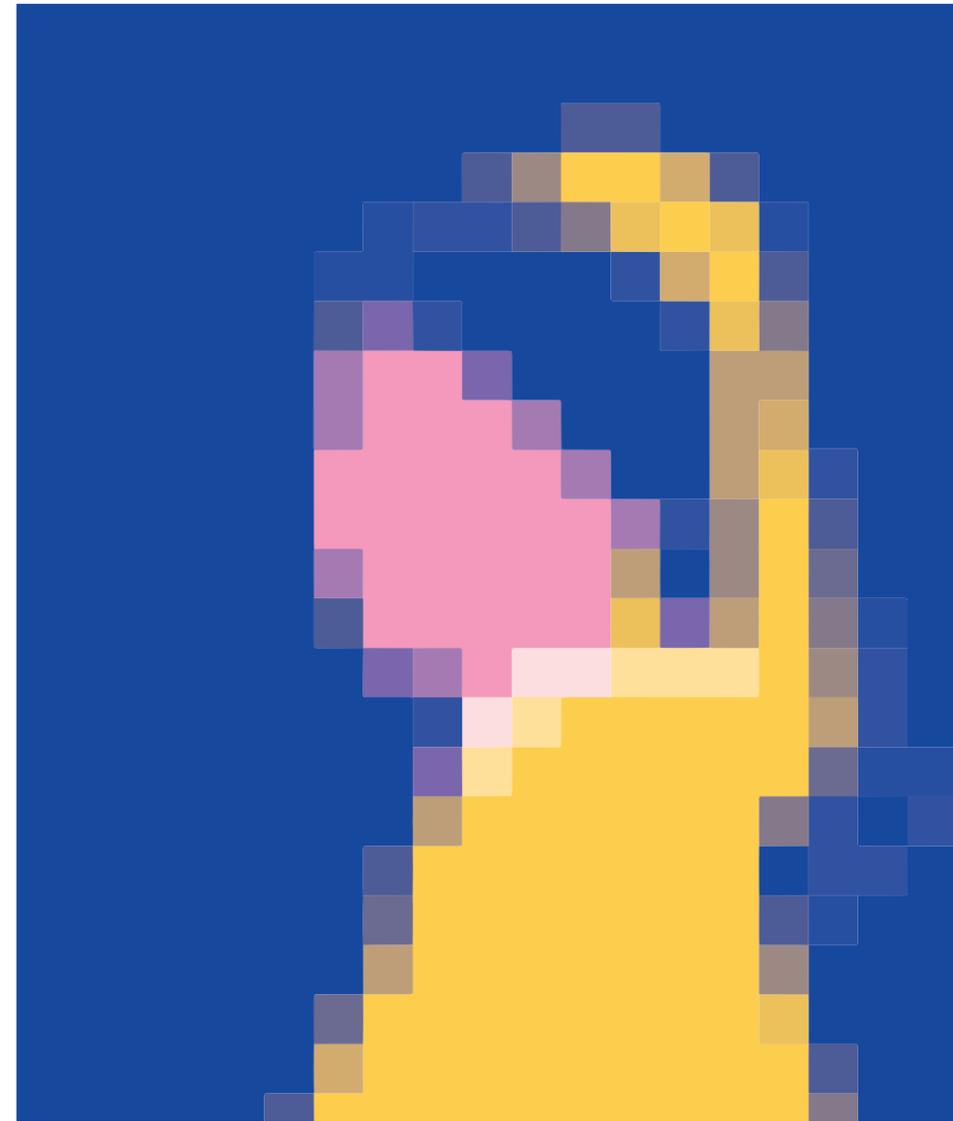


The presence can be heard.

art noise -

Fig. 3.1

As the sound increases, the painting begins to be clear.



sound o meter

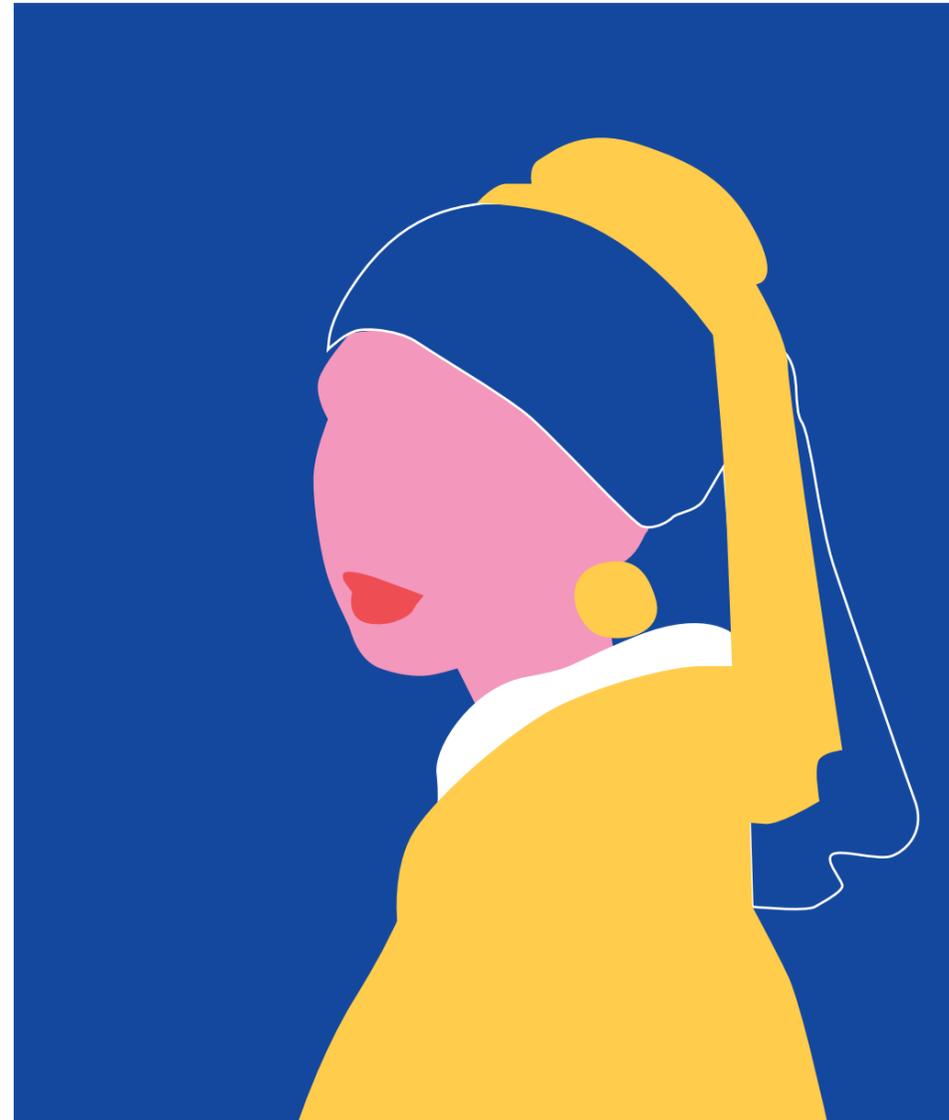


The presence can be heard.

art noise -

Fig. 3.2

In order for the work to be fully revealed, it will be necessary to work in community generating the necessary noise for it.

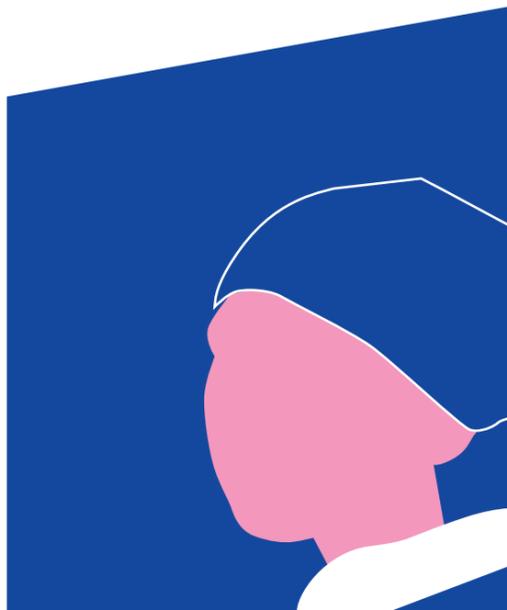


sound o meter



Move.

The space is activated through body movement, the mechanism reveals fragments of the work that speak about its composition, elements and characteristics, inviting to witness and learn more about the work of art.



Moving Crowds.

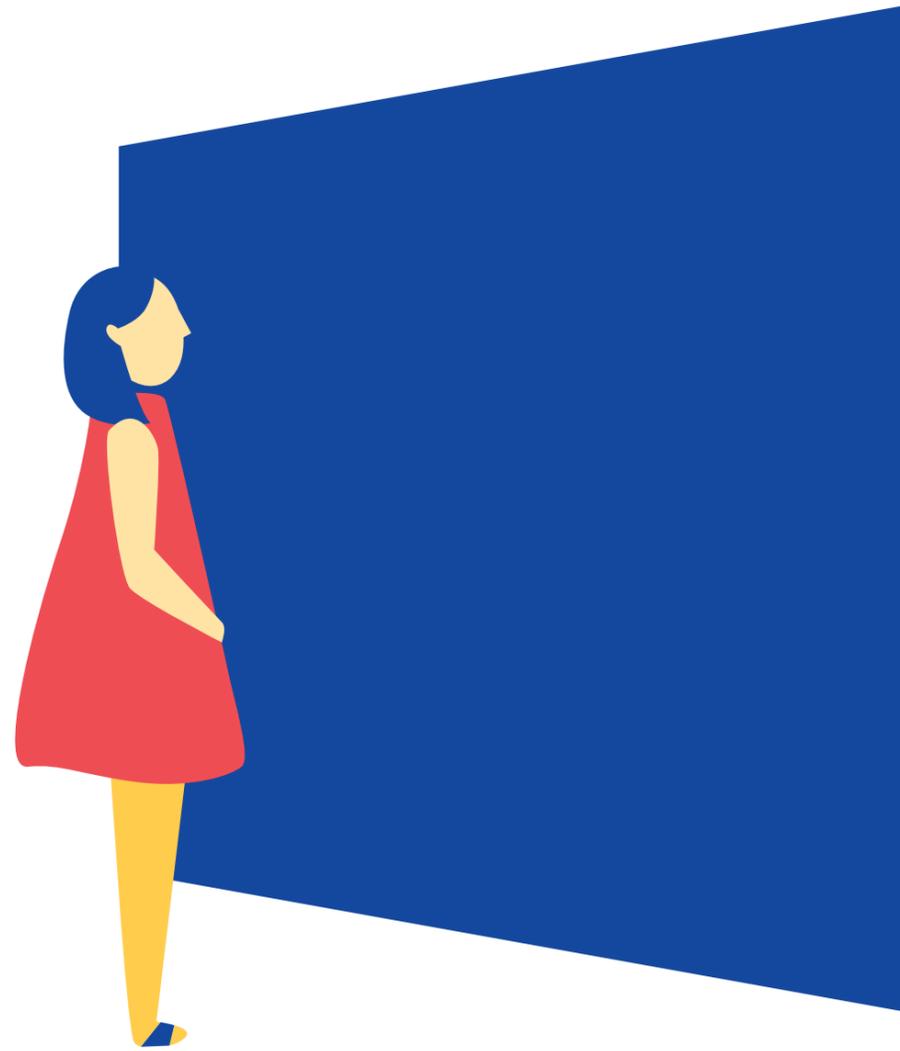
Motion sensors delimit a space, inside the museum or outside it (public space); when a person enters, a fragment of the work is unveiled on a screen, the work is completed with a crowd or number of attendees within a space.

The presence can be moved.

moving crowds -

Fig. 4

The user finds a screen wanting to project a work of art.



The presence can be moved.

moving crowds -

Fig. 4.1

The user learns that with the presence of other people, the screen begins to reveal elements of the work of art.



The presence can be moved.

moving crowds -

Fig. 4.2

More people gathered, more information given.



The presence can be moved.

moving crowds -

Fig. 4.3

Users realize how the game works and begin to make community to get information.



The presence can be moved.

moving crowds -

Fig. 4.4

In the end, after enough people converge, the painting is revealed to the public.



These strategies are adaptable to different contexts and platforms, being able to experiment in a museum room, in a public space, in digital media, in educational spaces and mapping in public spaces, among others.

Fig. 5

'Beyond the picture' on mobile media.

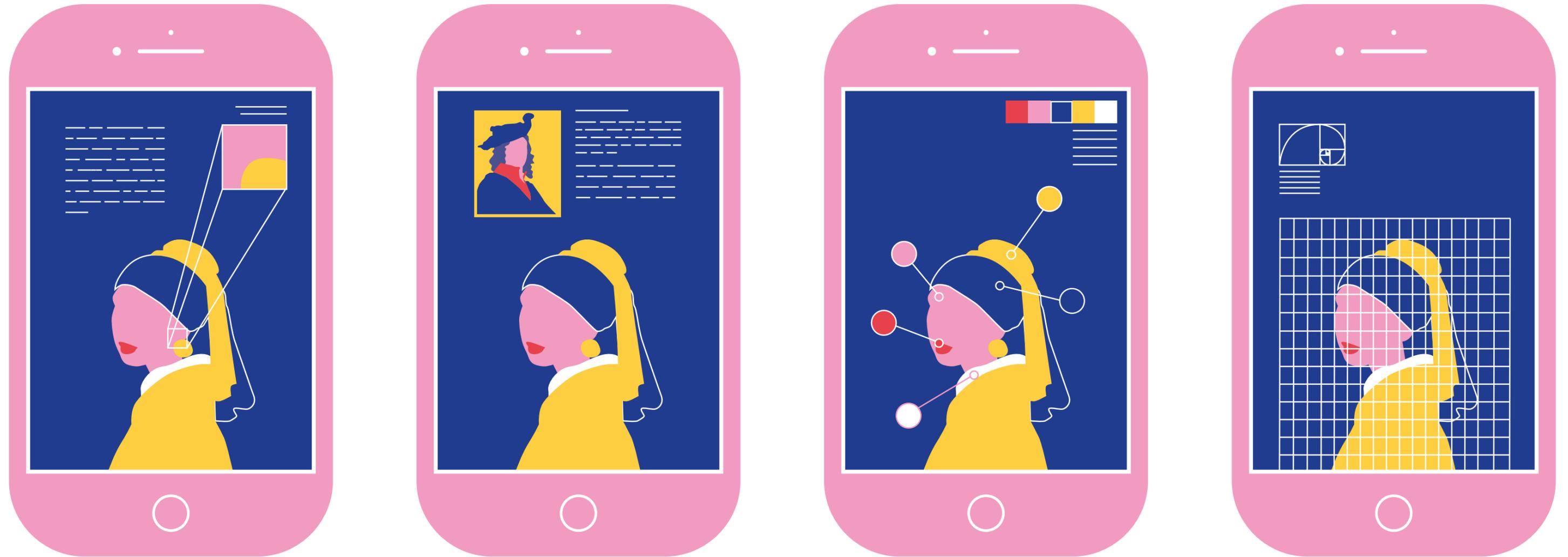


Fig. 6

'Digital Wall' on mobile media.

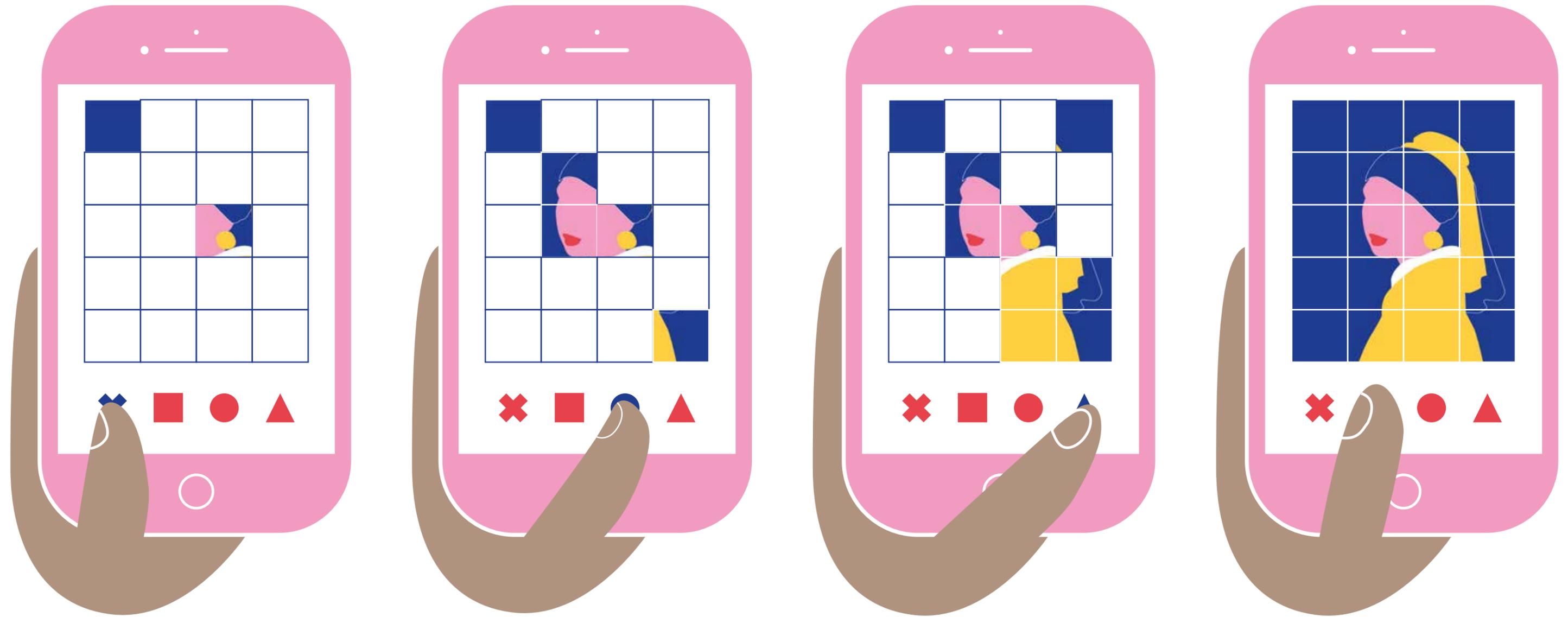


Fig. 7

'Art Noise' on mobile media.

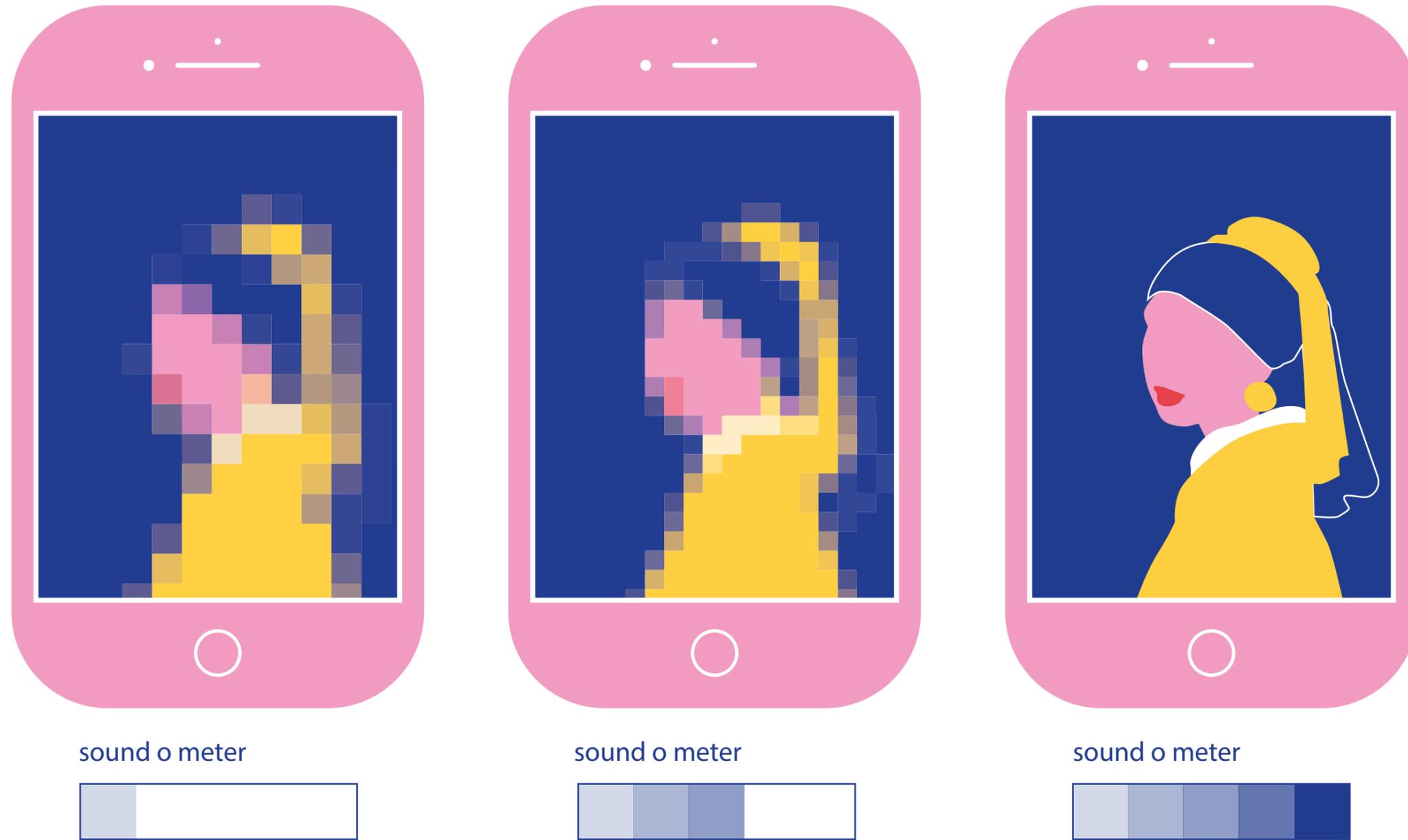
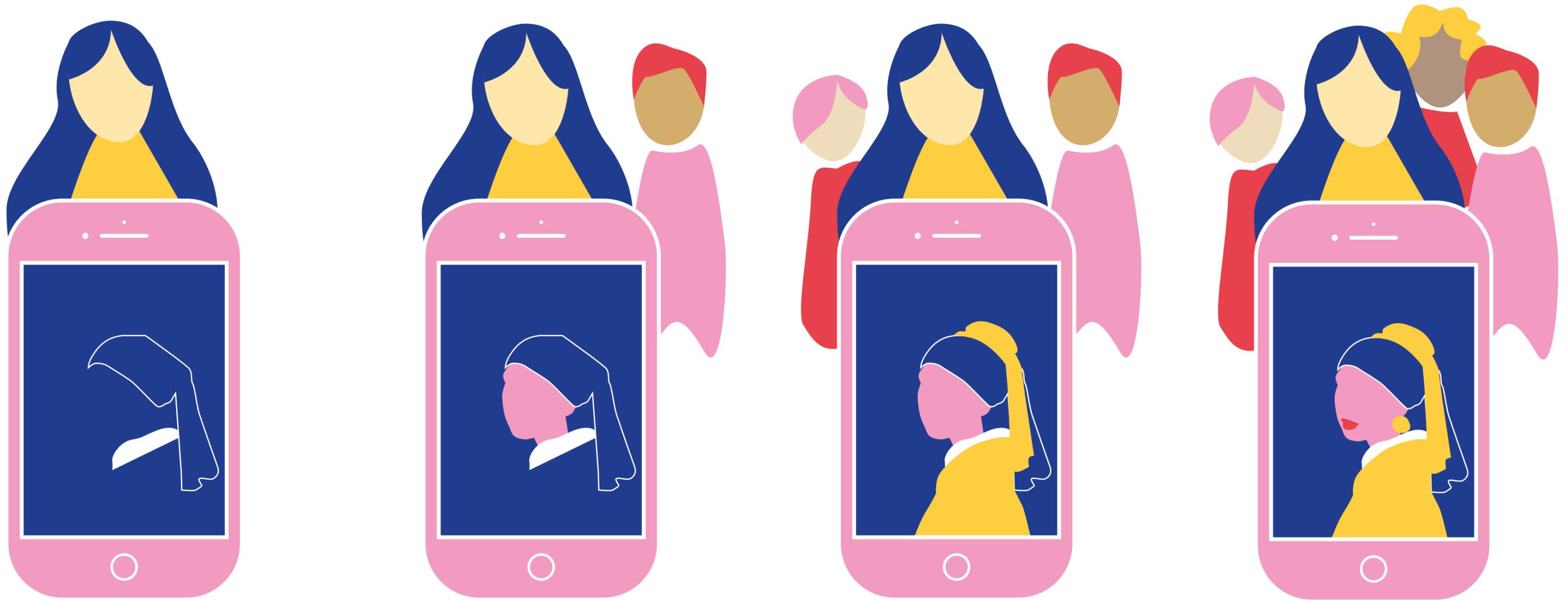


Fig. 8

'Moving Crowds' on mobile media.



The project "**The Open Museum**" is easy to run in any museum regardless of its scale or relevance, the most important objective is to attract an audience that for some reason is not frequently attending museums or has never been in one and that those who do participate can do it in a more substantial and profound way with the works on display.

It is expected that with the playful characteristics of the project, a genuine interest will be awakened in the participants in knowing more about art, becoming more involved in it, that visiting museums becomes a recurring activity in their lives and that the process is evolutionary and hereditary to new generations.

OP
EN *To everyone*