

IN MEDIAS RES



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A Statistical and Visual Analysis of Responses to a Survey About the Mitchell Museum's  
Recent Redesign, Divided into Three Demographic Groups

**Book Three of Three: The Artists**

by CHRIS WILDRICK

2009

## **THANK YOU**

Chris would like to thank all the survey participants for their time and consideration. It was a long survey and took more time than they might have thought when they originally agreed to participate! Without them, this project would have been literally impossible. He would also like to thank the Cedarhurst staff for distributing the survey and for all of their other help.

## **CONTENTS**

Introduction	7
The Original Survey	11
Charts and Analysis	23
Summary	66



## INTRODUCTION

### *Goals*

This project is intended to analyze the redesign of the Mitchell Museum based on its effects on the three demographic groups who are most closely tied to the museum: the visitors, the staff, and the artists.

### *The Process*

To this end, a survey was distributed to members of each of these groups. Approximately 400 copies of the survey were sent out and 117 were returned: 59 from visitors, 38 from staff, and 19 from artists. While these numbers are probably not high enough to be truly statistically significant, they do tend to have a number of telltale statistical structures that are signs of a complete data set, and also correlate fairly strongly at different scales, suggesting that if they are self-similar as a whole and in subgroups, they are reasonably accurate.

The results from these surveys were then turned into charts--one for each question, for each demographic group. This book collects the charts for the artist group and offers written commentary on them.

### *The Charts*

The charts have also been turned into three large-format digital prints on canvas. Each print collects the combined charts for one demographic group into a set of transparent layers, one on top of another. In other words, one print collects all the charts for the visitors, one print collects all the charts for the staff, and one print collects all the charts for the artists.

These prints act as a metaphor for the aggregated data, which in this format is just as hard to read as a group of people's ideas and feelings are hard to grasp in real life. The results have been taken out of the

data pool, but resubmerged into the aesthetics of imagery. The data is obscured, yet tantalizingly almost available in bits and pieces--suggestions of color and line and numbers. In this way they can be a sort of “hunt and find” game--use this book to help you find parts of each chart in the prints! And finally, they take part in a conversation between art, design, and the social sciences, looking something like an abstract painting, but with the color and lines being carriers of denotative meaning instead of emotion or aesthetic philosophy.

### *The Survey Questions*

The questions on the survey were not your everyday survey questions, but each question was chosen for a specific reason. They started out asking all the intricate and somewhat invasive personal questions that surveys always ask so that they can break our responses down by demographic group. Yet these questions are a bit more intrusive, a bit more irrelevant to the subject at hand, than normal. Eye color and handedness obviously ought to be irrelevant to one’s museum-design preferences. Are the traditional demographic categories of race or age or gender any less irrelevant to this or any other subject? Who knows, perhaps there *is* an unpredicted correlation between height and one’s favorite kind of museum. These random fluctuations of statistics make it clear what Benjamin Disraeli meant when he said: “there are three kinds of lies: lies, damned lies, and statistics.”

In the future, more graphs will be made that search out precisely this kind of unpredictable correlations within this data pool. They will be published at [www.chriswildrick.com](http://www.chriswildrick.com). However, the charts in this book focus more on what comes next.

After these unusual questions at the beginning pave the way so that the participants realize that this is not a normal survey, then all of a sudden the questions do become perfectly normal, appropriate questions: how long have you visited museums, what kind of art do you like, etc.--all questions that help determine a

participant's experience, taste, and judgement.

The final set of questions are also very appropriate, but exist at a more abstract, metaphoric level. They seek to determine what kind of museum the Mitchell is by asking the participant to form analogous relationships and make subtle qualitative judgements. Which one of several similar adjectives best describes the museum? Which other museum's redesign is this most like? Which historical event is most analogous to the changes the museum is going through?

These questions are really the heart of the survey. They get at the viewer's perception of the identity of the museum by compelling them to think abstractly and with non-standard, non-automatic descriptors. A normal survey asks if you like something or not, or to grade it from 1 to 5. After getting you to realize how silly that kind of question can be through the ridiculousness of the questions at the beginning of the survey, it moves along to posit another, perhaps more effective form of question. It deals with the aesthetic changes to the museum using an aesthetic level of questioning, and finally creating an aesthetic incarnation of the data through the chart format.

### *Conclusion*

An interactive project like this is inherently unpredictable. The number of participants, the number of questions they choose to fill out, the way they interpret the goals of the project and the individual questions are all complete unknowns until the results come in. The information and the aesthetics of the charts are completely contingent on the data. The data could be highly correlative and meaningful, or it could be utterly random and uninteresting.

As it turns out, the data did form some very interesting patterns, which will be explained at length in the

following pages. Hopefully they will be interesting to the average viewer both for their aesthetic form as well as the insight they provide relating to the museum's redesign. They are also intended to be of use to the museum as evidence of the impact of the redesign. In the end, this process, these charts, and these images are both information and aesthetic--they are in fact an aesthetic of information.

### *The Contents of This Book*

There were 25 questions on the survey, the first of which asked whether they were museum visitors, staff, or artists. Each of these three books takes the data from just one of these groups. The following pages re-present the survey, then break down each question in order.

Each page shows a large chart from the group being discussed, along with smaller charts from the two other groups for comparison's sake. At these sizes, of course, they can't be read in detail, but much can still be made from simply the shape of the graph.

## THE ORIGINAL SURVEY

### *In Medias Res*

*with the Mitchell Museum at the Cedarhurst Center for the Arts*

by Chris Wildrick

The following questionnaire is part of an art project by Chris Wildrick in association with the Mitchell Museum at the Cedarhurst Center for the Arts. It consists of twenty-five questions which survey your relationship with the museum and especially its ongoing redesign.

Please respond to the questions by filling in the blanks or circling the correct answer, as appropriate. Do not write your name on the form. All answers will be completely anonymous. It should take approximately five minutes to complete the form.

The questions are divided into three categories: general personal data, data on your personal relationship with museums, and opinions on the museum's changes.

Copies of this form are available at the entrance to the museum and may be filled out by any museum visitor. When completed, they may be turned in at the museum's information desk. Other copies of the form have been sent to museum staff and randomly-selected artists who have recently exhibited at the museum. Those who fit in this latter category may mail the completed form back to Chris using the accompanying stamped envelope.

After all the forms have been returned, Chris will create a series of graphs and charts that analyze the results, which will then be displayed at the museum during the *Cedarhurst Wood Project* exhibition.

## PART 1: GENERAL PERSONAL DATA

1. Which of the following best describes your relationship with the museum? (*circle one*)

Museum Staff  
Museum Visitor  
Museum Artist

2. Please list your age in years and months: \_\_\_\_\_

3. Please list your height in feet and inches: \_\_\_\_\_

4. Please circle your handedness:

Right handed  
Left handed  
Ambidextrous

5. Please circle your eye color:

Blue  
Grey  
Green  
Hazel  
Brown  
Black

Other

6. How long have you worked at your current job, in years and/or months?

\_\_\_\_\_

7. Which words best describe your artistic preferences? (*choose one from each group*)

Group 1:      Prehistoric  
                 Historic  
                 Contemporary

Group 2:      Simple  
                 Complex

Group 3:      Emotional  
                 Intellectual

Group 4:      Big  
                 Small

8. Do you tend to look forward to change, or do you tend to be apprehensive about it? (*circle one*)
9. Are you a leader or a follower? (*circle one*)

## PART 2: DATA ON YOUR RELATIONSHIP WITH MUSEUMS

10. How long have you regularly visited museums, in years and/or months?

\_\_\_\_\_

11. How long have you regularly visited the Mitchell Museum, in years and/or months?

\_\_\_\_\_

12. Which of the following kinds of museum is your favorite? (*circle one*)

Art/culture

Science

History

Other

13. Do you usually visit museums alone, or with others? (*circle one*)

14. Do you usually go to see movies alone, or with others? (*circle one*)

15. Do you tend to spend more time perusing Cedarhurst's interior art collection or the outdoor sculpture collection? (*circle one*)

PART 3: OPINIONS REGARDING THE MUSEUM'S CHANGES

16. Have you examined the plans or models for the museum's changes? (*yes or no*)

\_\_\_\_\_

17. Have you talked with the museum's staff about the museum's changes? (*yes or no*)

\_\_\_\_\_

18. Which of the following is most likely to be affected by the changes to the museum? (*circle one*)

The visitor's experience

The artist's experience

The museum worker's experience

19. Which of the following is most likely to be affected by the changes to the museum? (*circle one*)

Utility

Aesthetics

Prestige

20. Which of these words best describes the kind of changes the museum is undergoing? (*circle one*)

Adjustment

Alteration

Augmentation  
Conversion  
Expansion  
Growth  
Metamorphosis  
Refinement  
Renovation  
Revolution

21. Which of these changes in life is the most analogous to the kind of changes the museum is under going? (*circle one*)

Birth  
Making a friend  
Starting school  
First job  
Getting a room of one's own  
Marriage  
First child  
Children moving away  
Retirement  
Death

22. Which of these structures will the new museum be most like? (*circle one*)

Watts Towers

Grand Central Station

The Mall of America

Borges' Library of Babel

The Sydney Opera House

Snoopy's doghouse

The Pentagon

The Rock and Roll Hall of Fame

Versailles

The International Space Station

23. Which of these museums' changes is most analogous to the kind of changes the Mitchell Museum is undertaking? (*circle one*)

The Louvre Museum (1989)

Solomon R. Guggenheim Museum (1992)

Museum of Modern Art (2004)

24. Which of these changes or innovations in world history is most analogous to the kind of changes the museum is undergoing? (*circle one*)

The Industrial Revolution

The formulation of evolution

The extinction of the dinosaurs  
The development of psychoanalysis  
The building of the Berlin wall  
The fall of the Berlin wall  
The founding of Ikea  
The cultural conversion from 8-tracks to cassettes  
The cultural conversion from CDs to MP3s  
The election of James Polk  
The inception of Zurich Dada  
The establishment of Berlin Dada  
The moon landing  
The invention of the ballpoint pen  
The mass production of peanut butter  
The internet stock bubble  
The advent of the hybrid car  
The invention of air conditioning  
The invention of mirrors  
The development of Echelon  
The release of the first three *Star Wars* movies (1977-1983)  
The release of the most recent three *Star Wars* movies (1999-2005)  
The mystery of Al Capone's vault  
The Summer of Love  
The Day the Music Died  
The release of Elvis' first movie (*Love Me Tender*)  
The creation of Pac-Man

The Chicago World's Fair of 1893  
David Letterman's move from NBC to CBS  
The bifurcation of hip hop into East Coast and West Coast  
The fall of Rome  
The rise of postwar Japan  
The rise of the empire of Napoleon  
The rise of the empire of Alexander the Great  
The rise of the empire of Genghis Khan  
The rise of the American empire  
The publication of Common Sense  
Bruce Lee coming to America  
Arnold Schwarzenegger coming to America  
Chris Rock's Bring the Pain comedy special  
The invention of the ice cream cone  
The invention of the concept of zero  
The formulation of Einstein's theories of relativity  
The formation of Ringo Starr's All-Starr Band  
The discovery of Pluto  
The downgrading of Pluto to a dwarf planet  
The assassination of Archduke Ferdinand  
Hannibal crossing the Alps  
The Rumble in the Jungle  
The development of the Dewey Decimal system  
The creation of the bar code  
The discovery of fermentation

The invention of the telegraph  
The Black Death  
The Marxist diaspora  
The publication of Adam Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations*  
The founding of Marvel Comics  
The founding of Image Comics  
The development of the Department of State under Thomas Jefferson  
The development of the Department of the Treasury under Alexander Hamilton  
The founding of Skull and Bones  
The storming of the Bastille  
The development of Las Vegas  
The conceptualization of human cryogenic storage  
The widespread availability of "The Pill"  
The conception of wide-scale recycling  
The invention of external hard drives  
The career arc of Tiger Woods  
The U.S. victory in the FIFA Women's World Cup in 1999  
The transformation of New Amsterdam into New York  
The invention of rifling  
Gregor Samsa's mutation into a bug  
Ovid's influence on Western mythology  
The influence of *Trading Spaces* on cable TV programming  
The transformation of Black Sabbath's original "Changes" into the later Ozzy and Kelly Osbourne duet version  
Lyndon Johnson's transformation of U.S. Senate procedure

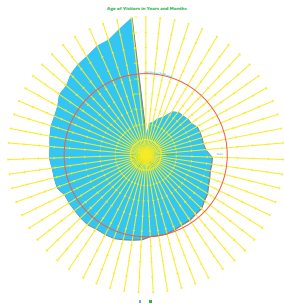
The evolution of ARPANET into the internet  
The invention of Stuffit Expander  
The invention of hot air balloons  
Lucio Costa's design of Brasilia  
The founding of Salt Lake City  
Pierre L'Enfant's design of Washington, D.C.  
Baron Hausmann's redesign of Paris  
Sir Christopher Wren's redesign of London  
The U.S. stagflation of the 1970s  
The economic growth of the Four Asian Tigers  
The conversion of independent European currencies into the Euro  
The attempted U.S. conversion from the English to the Metric system of measurement  
The creation of Ross Perot's Reform party  
The split of the Reform Party from Ross Perot  
Henry VIII's divorce  
Edward VIII's abdication  
The establishment of the Davis-Monthan Air Force Base aircraft boneyard  
The creation of Social Security  
The influence of *Paul's Boutique* on the use and legality of sampling  
The development of genetically modified food  
The conceptualization of organic food  
The design of the Chuck Taylor high top sneaker  
The founding of the Library of Congress  
The Louisiana Purchase

25. Do you like the old or new form of the museum better? (*circle one*)

*Thank you for your participation!*

*Don't forget to return your completed survey, either by handing it in to the museum information desk or by mailing it directly to Chris.*

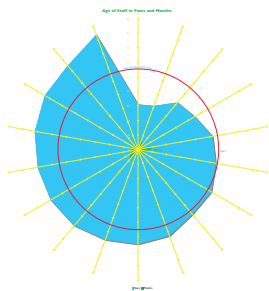
## **CHARTS AND ANALYSIS**



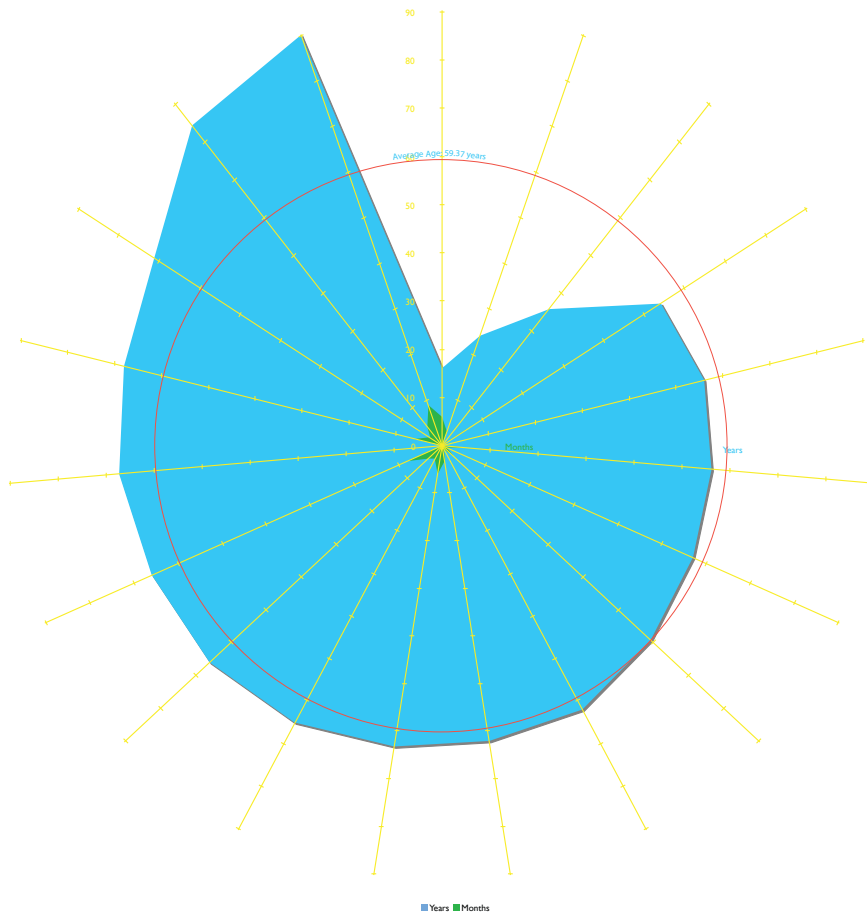
Visitors

Artists

Staff



Age of Artists in Years and Months



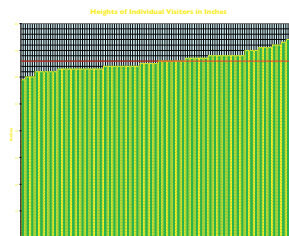
### *Age of Artists in Years and Months*

The most amazing thing about these results is that the average (mean) age of each group was so similar. The average age of the staff is 55.70 years, the average age of the visitors is 52.88 years, and the average age of the artists is 59.37. This is interesting because there is no reason whatsoever for the ages to be so similar. It would be equally conceivable for there to be a young group of artists, an older group of staff, and a middle-aged group of visitors--or any other combination of ages--as it would be for them to be so similar. The average age in the U.S. is approximately 37.

The maximum and minimum ages are also similar, with some differences. The visitors and staff go from teens to 90 (12 to 90 years and 16 to 90 years), while the artists have slightly less extreme ages on both ends (31 to 84 years)--which is interesting because the artists have the highest average age.

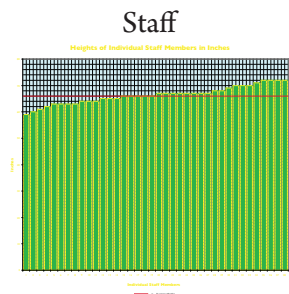
Looking at this chart, one can see that the gradient of ages rises very quickly at the youngest ages, then levels off around the average age and continues at a slower, more gradual slope after that. The other two graphs show the same rapid slope at younger ages and gradual slope at older ages; the shape of the artists' chart is approximately halfway between the other two.

Age is a somewhat interesting category in terms of content as well. Having similar ages among each group suggests that they would probably have similar interests and aesthetics, based on a shared generation experience.



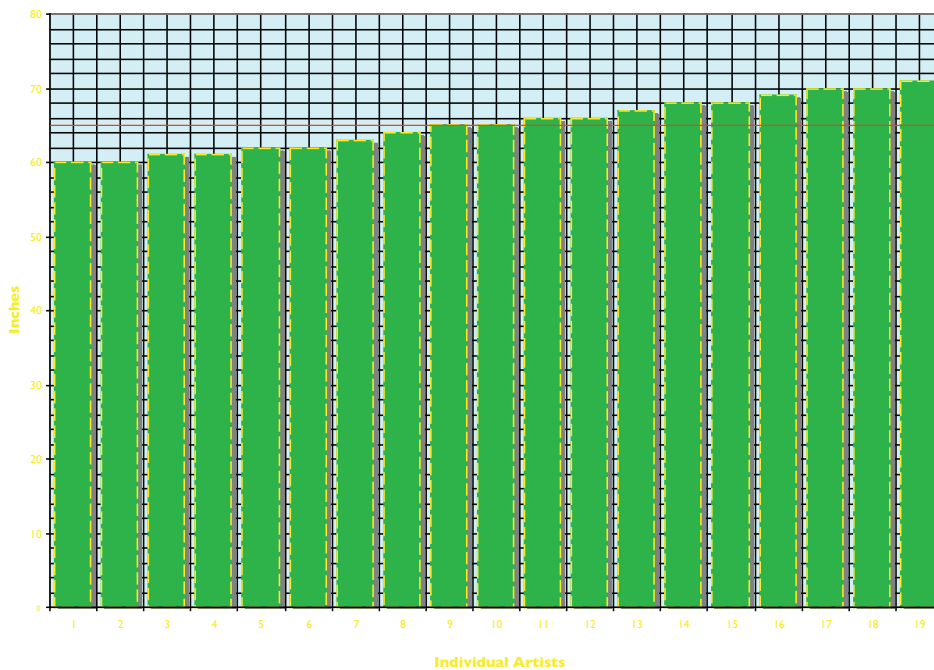
Visitors

Artists



Staff

## Heights of Individual Artists in Inches



— Average Height

### *Heights of Individual Artists in Inches*

The data from this question are equally as startling: the average height for staff is 5.53', the average height for visitors is 5.48', and the average height for artists is 5.43'. This is a remarkable statistic.

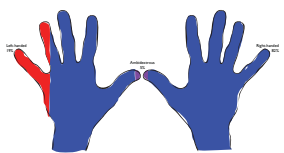
The minimum and maximum heights are 4'11" to 6'0" for staff, 4'11" to 6'2" for visitors, and 5'0" to 5'11" for artists. These values are fairly consistent, but less surprising--they run more or less the normal height range for any human. The current average height for a man in the U.S. is 5'9" and the average height for a woman is 5'4".

The artists have the most even, smooth age distribution of all the groups.

What is more amazing is what a truly regular cross-sample of heights this data provides--there is a remarkably even slope for each group, which shows off a stunningly even distribution of heights, rather than a Gaussian (or random) sampling, in which one would expect to see clusters of people at various heights.

This statistic, along with the ages, seems to show that the group of people who took the test are a very good representational sample, based on the distribution of their basic physical categories.

Distribution of Handedness Among Visitors

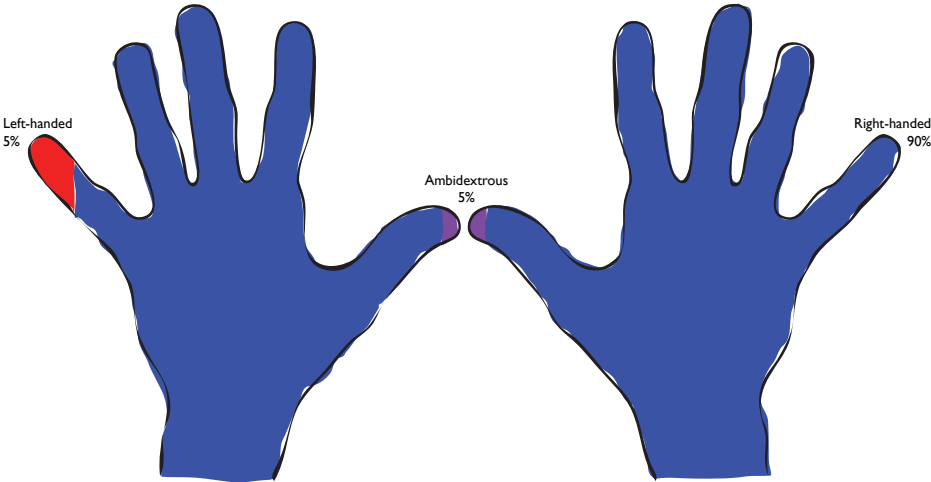


Distribution of handedness is represented by the shaded percentage of the two hands' overall width.

Visitors

# Distribution of Handedness Among Artists

Artists



Distribution of handedness is represented by the shaded percentage of the two hands' overall width.

Staff

Distribution of Handedness Among the Staff



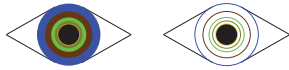
Distribution of handedness is represented by the shaded percentage of the two hands' overall width.

### *Distribution of Handedness Among Artists*

This result is approximately average for the population at large, albeit with a slightly smaller number of left-handers and a slightly large number of ambidexterity. Estimates for the distribution of handedness among the population at large vary quite a bit, but the most popular statistics have 89% as right handed, 10% left handed, and 1% (or less) ambidextrous.

Curiously, although some theorists link left-handedness and ambidexterity to creativity, it is the visitors, not the artists, who have the highest number of both.

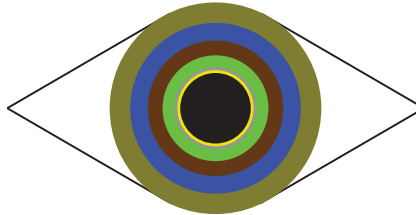
Breakdown of Eye Color Among the Visitors



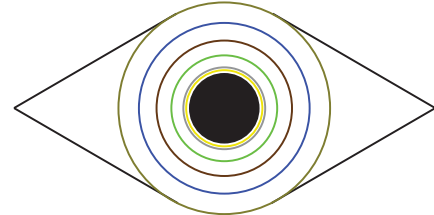
Visitors

Breakdown of Eye Color Among the Artists

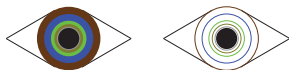
Artists



The width of each ring denotes the percentage of the artists' eyes that are that color. (Oversized the black pupil in the center)



Breakdown of Eye Color Among the Staff



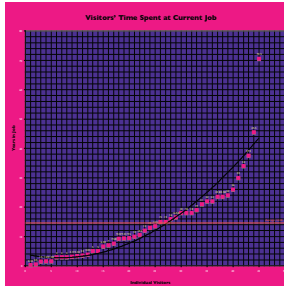
Staff

### *Breakdown of Eye Color Among the Artists*

The breakdown of eye colors was different for each group. Blue and Brown were generally the most popular, but were in a different order each time. The distribution of the popularity of the top eye colors is approximately the same in each group, but the actual colors are not.

Estimates of the distribution of eye color in the U.S. vary quite a bit, and are also understood to change significantly by generation. For instance, it is estimated that as many as 57% of the U.S. population once had blue eyes, but now only 13% of current children have blue eyes.

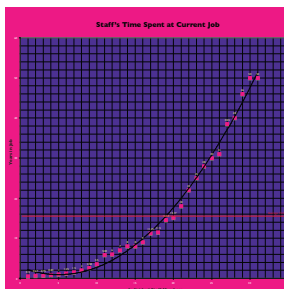
The artists' chart is interesting because Hazel is the dominant color, although Brown and Blue are still very popular.



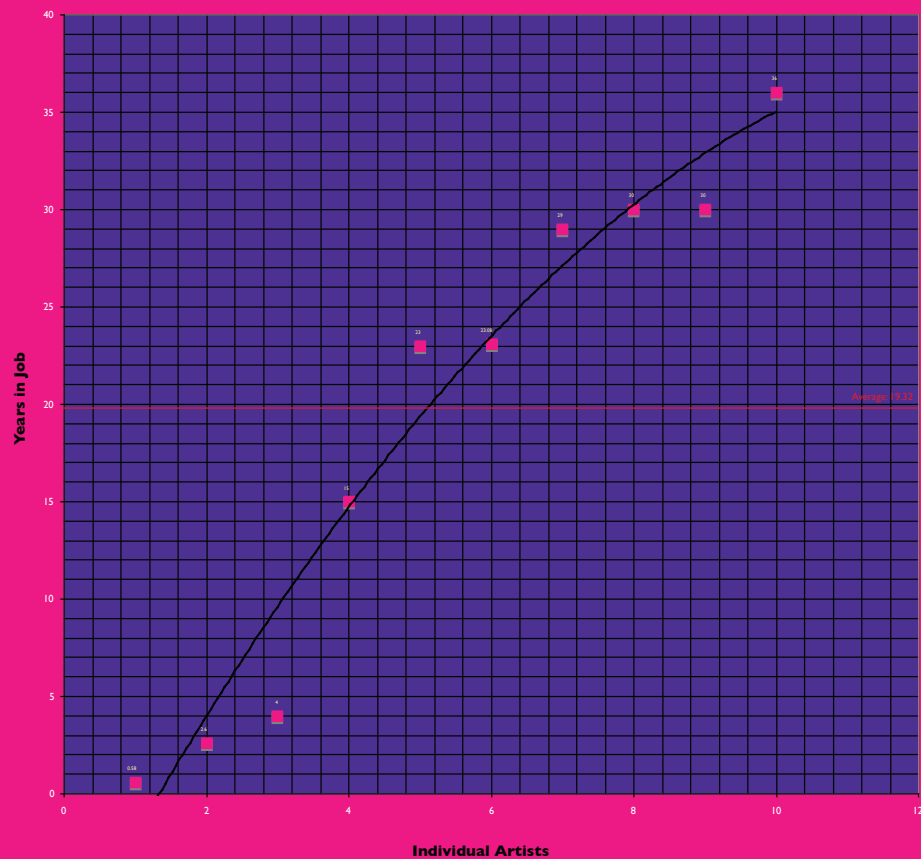
Visitors

Artists

Staff



## Artists' Time Spent at Current Job

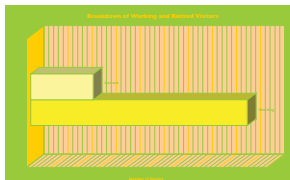


### *Artists' Time Spent at Current Job*

Once again, the average result is very similar across groups, although not quite as similar as their heights. The average amount of time a staff member has worked at their job is 16.28 years, the average for visitors is 14.48, and the average for the artists is 19.32.

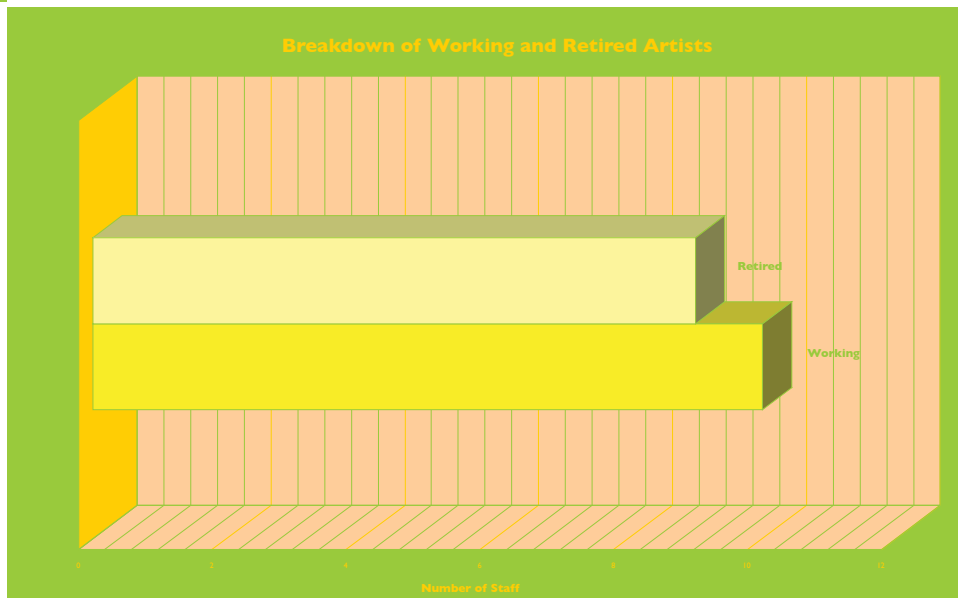
As can be seen from the shape of the charts, the shape of the staff and visitor's trendline is fairly similar--not to mention exponential, meaning that it has a slow slope at the beginning, a slope close to 45 degrees in the middle, and trails off to a very steep ascent at the end. The artists, on the other hand, have a trendline with a curve that is almost the opposite. The other remarkable thing about the data for the staff and visitors is that they are so perfectly in a line. There are no super-clusters of data points, few gaps, just one consistent line of points making a perfect slope--although both do share a tighter clustering at the lower range and a wider set of gaps at the upper range. The artists, meanwhile, show much more clustering throughout--several of the data points are in pairs or triads, which sticks out from all the other data in this survey.

The artists have far less people who have only been working for a short period of time. This is curious because artists are stereotypically underemployed.

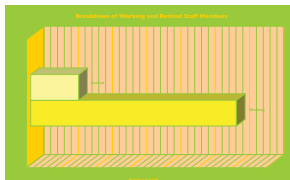


Visitors

Artists



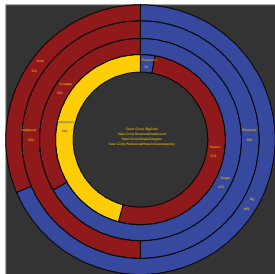
Staff



### *Breakdown of Working and Retired Artists*

Compared to the previous chart, this analysis makes it clear that the groups do differ from each other. The ratio of working to retired participants changes widely from one group to the next: the staff has the highest difference between working and retired people, then the visitors, then the artists. The artists have a much higher proportion of retirees.

Art Preferences Among the Staff

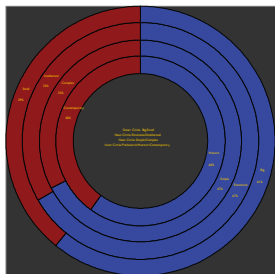


Visitors

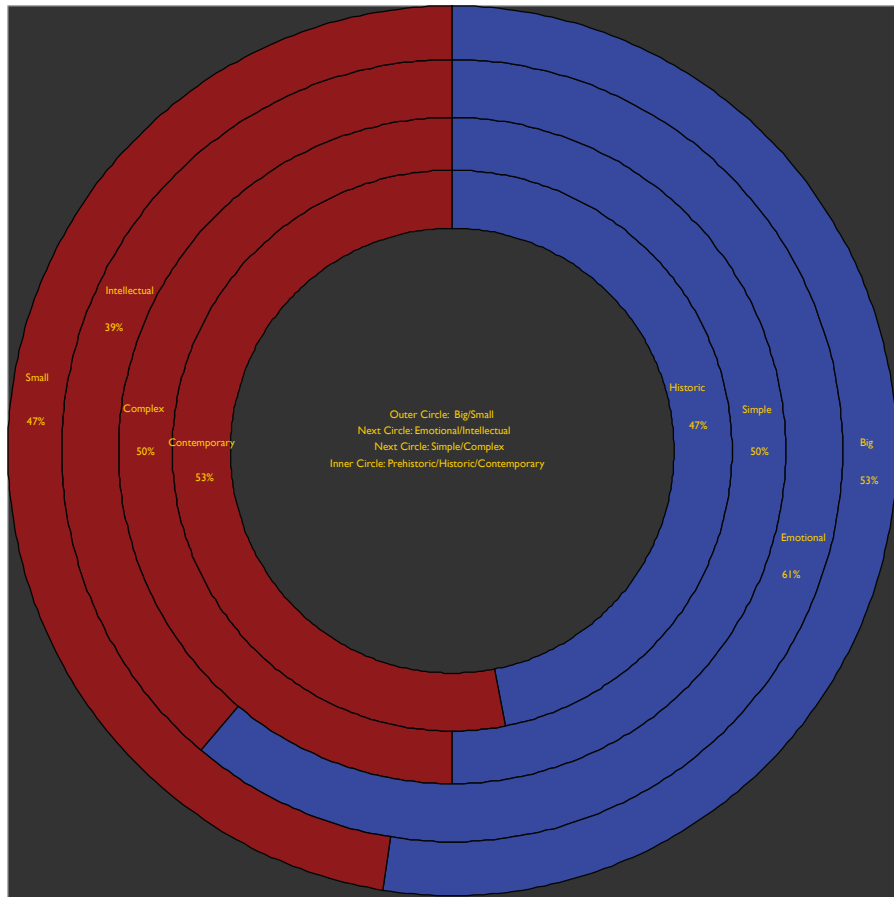
Artists

Staff

Art Preferences Among Visitors



Art Preferences Among Artists

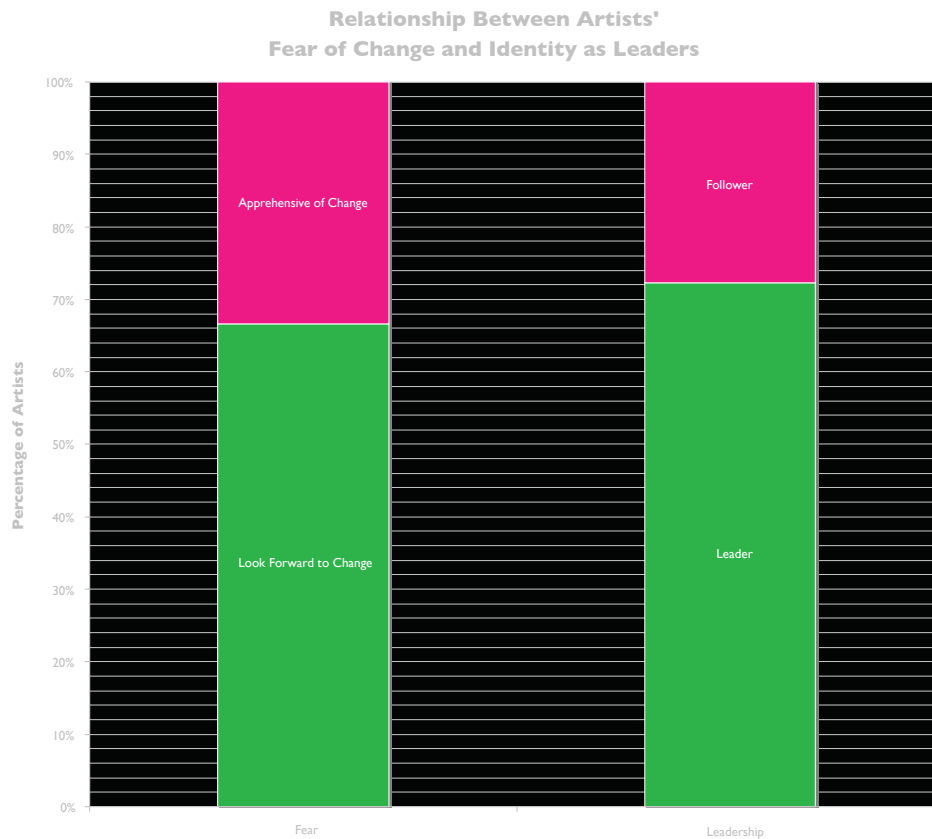
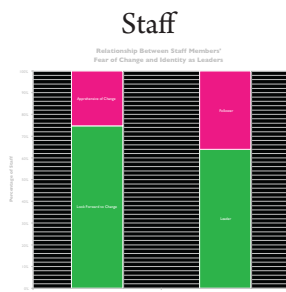


### *Art Preferences Among the Artists*

The first of the two items in any category tends to be the more conservative choice. The artists, not surprisingly, have the least conservative preferences among the groups, with a majority preferring contemporary art, although they still have a strong preference for emotional rather than intellectual art.



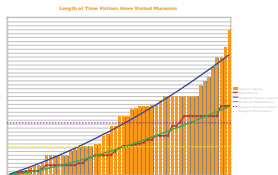
Artists



### *Relationship Between Artists' Fear of Change and Identity as Leaders*

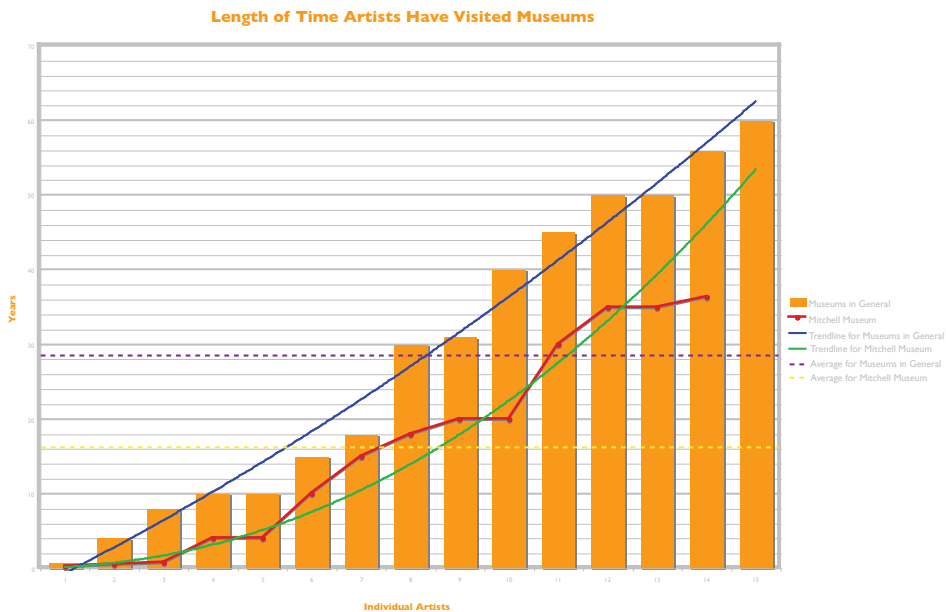
These questions were designed to see how much the participants would have an innate bias for or against change (such as the museum's redesign). Since it is somewhat hard to admit fear, even in an anonymous survey, the question about leadership was designed as a way to double-check the participant's response. It does turn out that the two questions are correlated with each other, in all the groups: people who are not afraid of change tend to see themselves as leaders, and people who tend to be afraid of change see themselves as followers. However, among the staff and visitors, there is a group of people who look forward to change but see themselves as followers; among the artists the reverse is true, and a group of people who are afraid of change see themselves as leaders.

It is also amusing in general to observe that a majority of people see themselves as leaders, a characteristic that must be part of why it is so hard to organize a group!

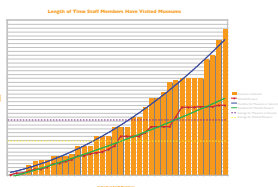


Visitors

Artists



Staff



### *Length of Time Artists Have Visited Museums*

Again, as with the height, age, and time-working charts, this chart shows a fairly impressive degree of continual distribution of data along a line. The bars show the length of time visiting museums in general and the red line with dots shows the length of time visiting the Mitchell Museum in specific. The blue curved line shows the trendline for visiting museums in general and the green line shows the trendline for visiting the Mitchell Museum. The purple dotted line is the average length of time visiting museums in general, and the dotted yellow line is the average time visiting the Mitchell Museum.

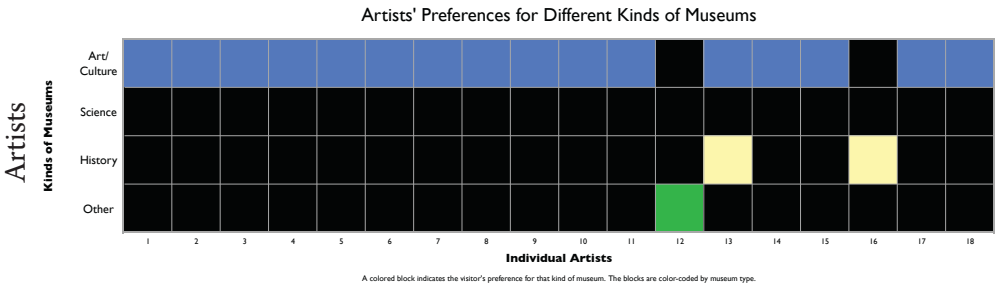
Interestingly, among both the staff and the visitors, there is a pronounced plateau at the upper range of visiting museums in general, but among staff this happens at 50 years and among visitors it happens at 40 years. This is curious because there is no particular reason for this to happen. The red line also flattens out, but this is because it eventually reaches the time when the Mitchell Museum was founded. There are a few other step-like periods along the way on this line, which are probably due to people rounding off to 5-year intervals. The artists' line for museums in general is the straightest, while its line for the Mitchell Museum is the most zig-zag.

For the staff and visitors, the trendlines tend to be closer at the shorter time periods, and move somewhat away from each other at the longer time periods. However, with the artists, the trendlines are close at both the shorter and longer time periods, and farthest away in the middle.

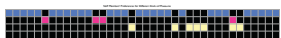
The time they have spent going to the Mitchell is still approximately half of the time they have spent going to museums in general.



Visitors

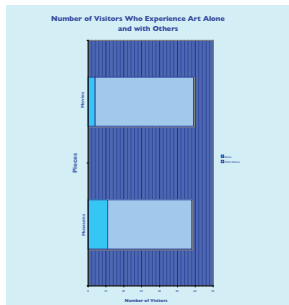


Staff



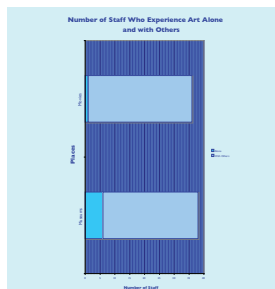
### *Artists' Preferences for Different Kinds of Museums*

The artists have the least diversified chart, with art museums almost unanimously the favorite museum. Curiously, no one selected science museums.

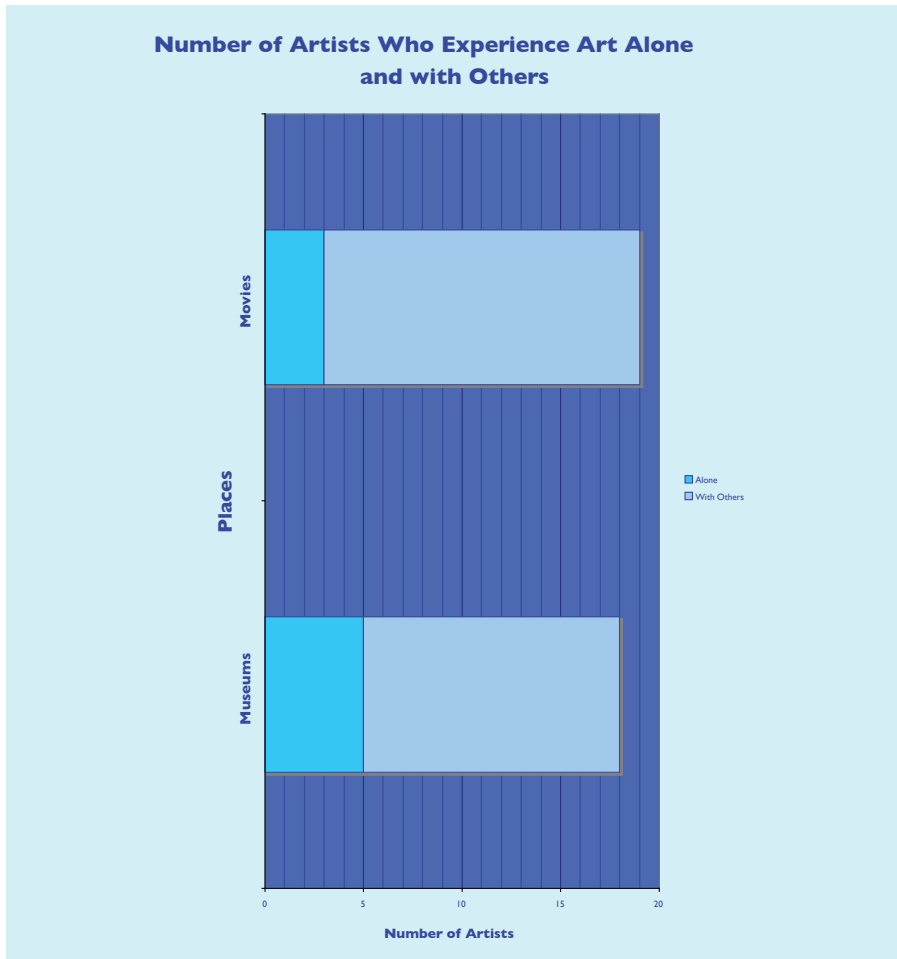


Visitors

Artists



Staff



### *Number of Artists Who Experience Art Alone and with Others*

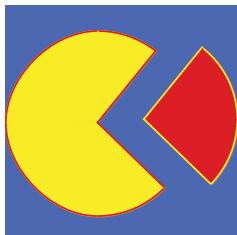
This question is stimulating because of how it investigates the way one is used to experiencing an art situation. Some people might like art experiences to be designed with groups and public conversation in mind, others might prefer the space to help reinforce their privacy.

The point of the second question is to find out if one's preference for seeing art alone or with others is mirrored in how one prefers to see movies. Both are art experiences, and in a sense a museum offers more social contact, since a movie occurs in the dark, without personal movement, and in silence. However, there tends to be somewhat of a social compunction in our society to see movies with other people, thereby driving up the numbers..

Overall, the results showed that the vast majority of people went to see both art and movies in groups, and, intriguingly, a higher percentage went to see movies alone than art museums.

Artists were the most likely to visit a museum or movie alone.

Visitors' Preferences for the Interior Art Collection  
vs. the Exterior Sculpture Garden



Visitors

## Artists' Preferences for the Interior Art Collection vs. the Exterior Sculpture Garden

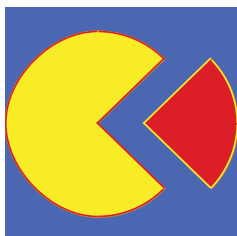
Artists



interior  
exterior

Staff

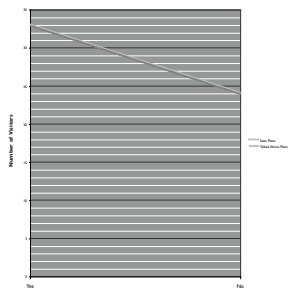
Staff Members' Preferences for the Interior Art Collection  
vs. the Exterior Sculpture Garden



*Artists' Preferences for the Interior Art Collection vs. the Exterior Sculpture Garden*

The vast majority of each group preferred the interior art collection. The visitors and staff had approximately the same number of participants who preferred the exterior sculpture collection. The artists had the least number who were interested in the outdoor collection.

Number of Visitors Who Saw Plans for the  
Redesign or Talked to Staff About the  
Redesign

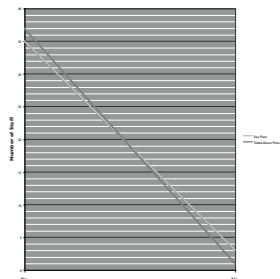


Visitors

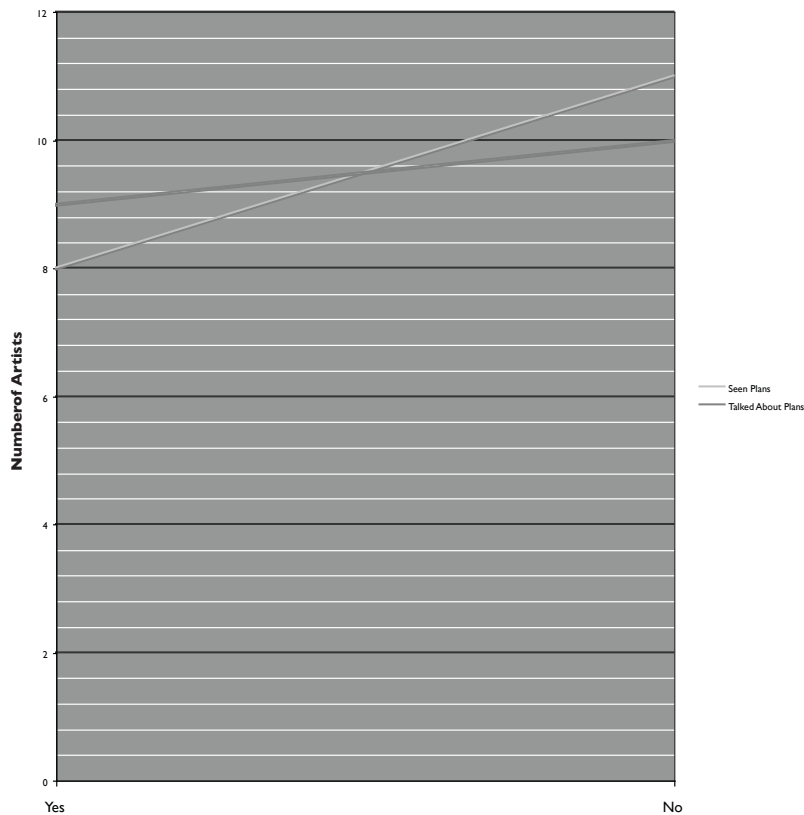
Artists

Staff

Number of Staff Who Saw Plans for the  
Redesign or Talked to Staff About the  
Redesign



Number of Artists Who Saw Plans for the  
Redesign or Talked to Staff About the  
Redesign

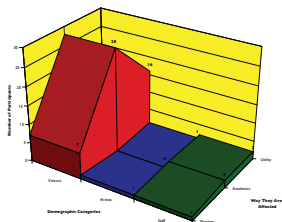


*Number of Artists Who Saw Plans for the Redesign or Talked to Staff About the Redesign*

This question seeks to discover the degree to which the participants are aware of the details of the redesign.

The artists were the least likely to have talked about or looked at the design plans, with a majority having not done so. This gives them somewhat less credibility on the following sections.

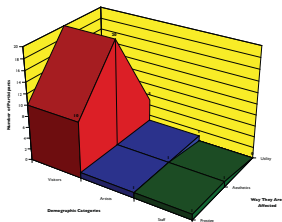
**The Visitors' Choices for the Demographic Categories  
Most Likely to Be Affected by the Redesign,  
and the Way Those Categories Will Be Affected**



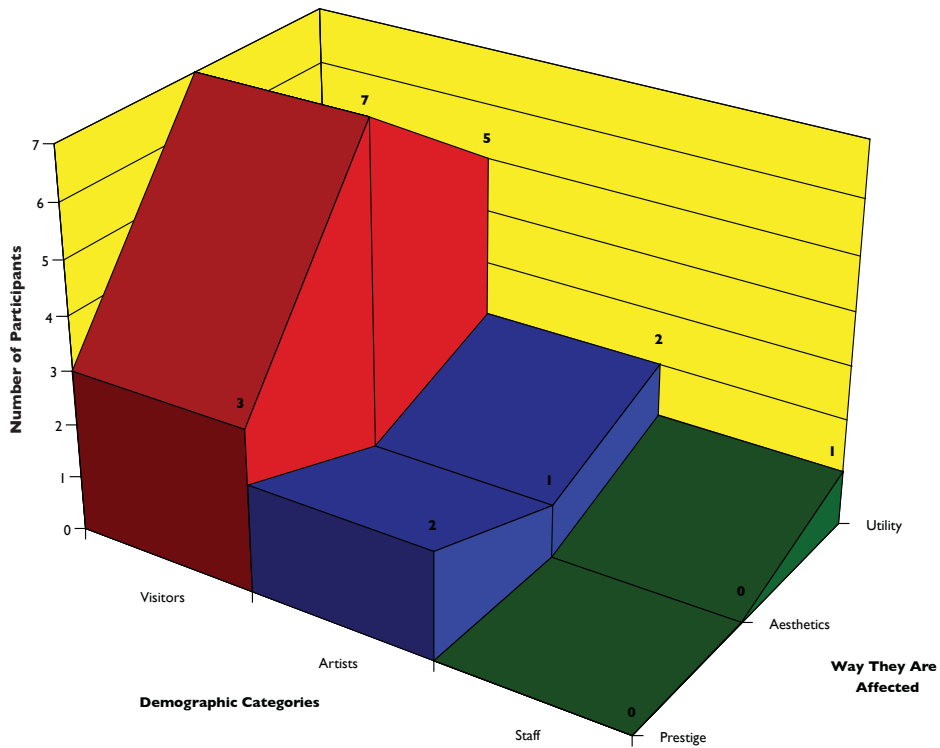
Visitors

Staff

**The Staff's Choices for the Demographic Categories  
Most Likely to Be Affected by the Redesign,  
and the Way Those Categories Will Be Affected**



## The Artists' Choices for the Demographic Categories Most Likely to Be Affected by the Redesign, and the Way Those Categories Will Be Affected



*The Artists' Choices for the Demographic Categories Most Likely to Be Affected by the Redesign, and the Way Those Categories Will Be Affected*

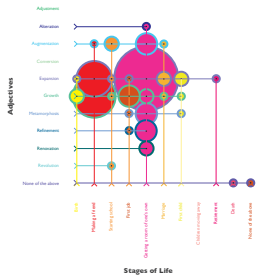
This is one of the key questions: what is this re-design really for? Who is really served by a museum? How does the museum's design affect the museum's stakeholders?

Each group overwhelmingly felt that visitors would be the most affected group, and that the most powerful form of that effect would be aesthetic. This brings up many questions about what the use of design is--are the aesthetics and prestige of a museum really a part of its utilitarian nature, for instance?

The artists were the only ones to think that the artists might be significantly affected by the redesign, although they still prioritized the visitors. They were also much more evenly split over the effect of the design, with many more votes for utility and prestige, especially for the artists.

### Relationship Between Visitors' Choices for the Adjective That Best Describes the Redesign and Their Choices for the Stage of Life Most Similar to the Redesign

The size of the bubbles represent the number of people who made each choice. The Adjectives are designated by the Cool colors outlining the circles, and the Life Stages by the Warm colors inside the circles.



Visitors

Artists

Staff

### Relationship Between Staff Members' Choices for the Adjective That Best Describes the Redesign and Their Choices for the Stage of Life Most Similar to the Redesign

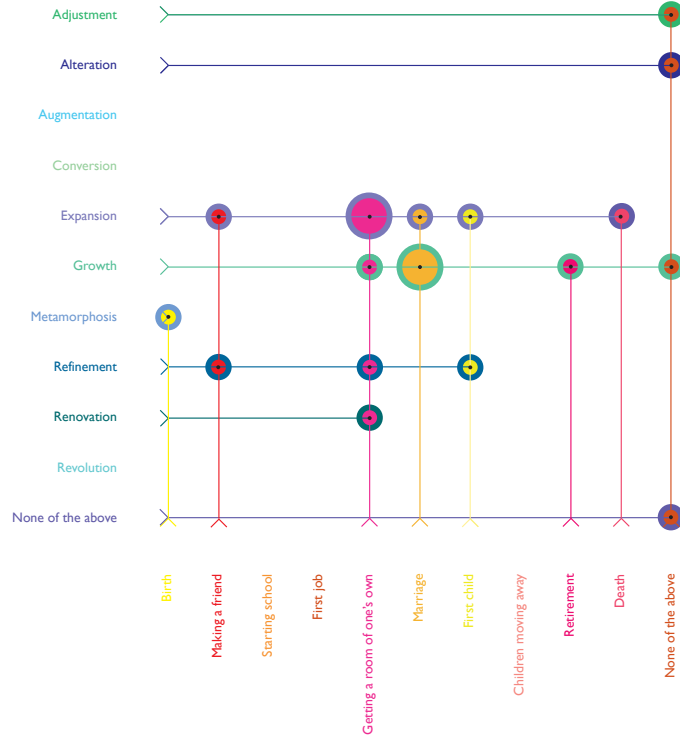
The size of the bubbles represent the number of people who made each choice. The Adjectives are designated by the Cool colors outlining the circles, and the Life Stages by the Warm colors inside the circles.



## Relationship Between Artists' Choices for the Adjective That Best Describes the Redesign and Their Choices for the Stage of Life Most Similar to the Redesign

The size of the bubbles represent the number of people who made each choice. The Adjectives are designated by the Cool colors outlining the circles, and the Life Stages by the Warm colors inside the circles.

Adjectives



Stages of Life

*Relationship Between Artists' Choices for the Adjective That Best Describes the Redesign and Their Choices for the Stage of Life Most Similar to the Redesign*

These charts show the correlation between the participants' answers to these two questions. The bigger the bubble, the more people chose that particular combination of answers.

The important thing here is the exact shade of meaning of each term. Adjustment and Alteration imply a small change; Refinement and Renovation improve something at different scales of change; Conversion and Metamorphosis a change from one thing to another; Augmentation, Expansion, and Growth are ways to increase something's size but to keep it the same kind of thing; and Revolution is to wholly replace something.

Birth implies an beginning from scratch; Making a Friend and Marriage are new starts with a fellow traveller; Starting School and a First Job are both exciting and scary; Getting a Room of One's Own is a new start and obviously has spatial connotations; a First Child carries the same excitement and fear of as going to school or a starting a job, combined with the added social dimension of a friendship or marriage; Children Moving Away and Retirement create feelings of freedom but also can leave one feeling bereft; Death is the absolute ending.

The artists followed a much different pattern than the others. Instead of having a few spots that everyone voted for, their votes are spread out all over in small groups. They still did have a small preference for expansion as the primary adjective to describe the redesign, and getting a room of one's own as the appropriate stage of life, with growth coming in second. Note that while expansion simply connotes a change in size, growth also implies a change from one stage of maturity to another. These are positive feelings and imply upward development.



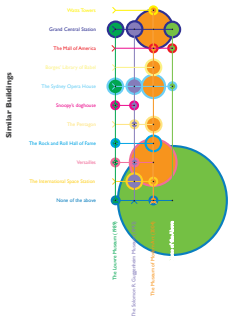
*(continued)*

Interestingly, two people chose expansion or growth, but paired them with retirement or death, which seems contradictory, not to mention negative.

In comparison, the other groups felt even more strongly about Expansion, Growth, and a Room of One's Own, and tended to focus in on a few groups more than the artists.

Relationship Between Visitors' Choices for the Building Most Similar to the Mitchell's Redesign and Their Choices for Another Museum's Redesign Most Similar to the Mitchell's Redesign

The size of the bubbles represent the number of people who made each choice. The Buildings are designated by the Primary colors outlining the circles, and the other Museum Redesigns by the Secondary colors inside the circles.



Similar Museum Redesigns

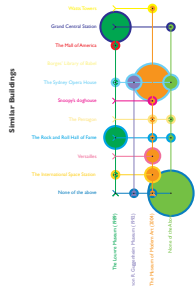
Visitors

Artists

Staff

Relationship Between Staff Members' Choices for the Building Most Similar to the Mitchell's Redesign and Their Choices for Another Museum's Redesign Most Similar to the Mitchell's Redesign

The size of the bubbles represent the number of people who made each choice. The Buildings are designated by the Primary colors outlining the circles, and the other Museum Redesigns by the Secondary colors inside the circles.

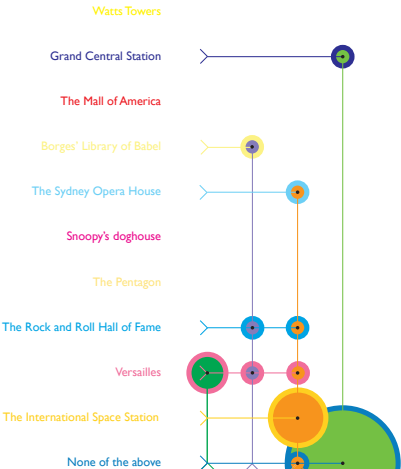


Similar Museum Redesigns

Relationship Between Artists' Choices for the Building Most Similar to the Mitchell's Redesign and Their Choices for Another Museum's Redesign Most Similar to the Mitchell's Redesign

The size of the bubbles represent the number of people who made each choice. The Buildings are designated by the Primary colors outlining the circles, and the other Museum Redesigns by the Secondary colors inside the circles.

Similar Buildings



The Louvre Museum (1989)

The Solomon R. Guggenheim Museum (1992)

The Museum of Modern Art (2004)

None of the above

Similar Museum Redesigns

*Relationship Between Artists' Choices for the Building Most Similar to the Mitchell's Redesign and Their Choices for Another Museum's Redesign Most Similar to the Mitchell's Redesign*

As with the previous graph, this is a correlation between two questions. The answers once again show a fine range of subtleties in meaning: the Watts Towers are a well-known example of intricate “outsider” architecture; Grand Central Station is known for its scale and old-style opulence; the Mall of America is similarly known for scale but also for crassness; Borges’ Library of Babel is a fictional library of infinite spatial regularity that is a source of knowledge and confusion for its inhabitants; the Sydney Opera House is an art-themed example of idiosyncratic but minimal modern architecture; Snoopy’s doghouse is utterly average on the outside yet rumored to house unseen artistic (and other) wonders on the inside; the Pentagon is a highly geometric building used by the military but was originally built as a library with highly reinforced floors to hold up the books; the Rock and Roll Hall of Fame was designed by master architect I.M. Pei but houses pop cultural exhibits of varying quality and tackiness; Versailles is a pre-modern extravagance; and the International Space Station is a housing structure of an entirely different sort, entirely utilitarian and made of disparate component parts.

The three museums’ redesigns have all been praised but have different features. The Louvre built its I.M. Pei pyramid, the Guggenheim built the tower onto the spiral, and the Museum of Modern Art almost entirely deconstructed its space. The Pei Louvre redesign focused mainly on creating a new entrance, which is a utilitarian function, but the specific solution clearly created an edifice of enormous beauty and prestige. (Later construction added new gallery space to the museum.) The Guggenheim addition was also utilitarian in its impetus, adding gallery and office space, while also restoring the interior of the spiral. (The exterior has just recently been refinished.) Yoshio Taniguchi radically redesigned MOMA, altering the facade, changing the layout of the gallery space, and adding new gallery, auxiliary, and office space.



*(continued)*

The artists' choices for these options were a little less distributed than in the previous chart, with Versailles and the International Space Station being the bigger winners. They selected the museums more or less equally. There were also several who did not answer either question. There are probably two main reasons why several people did not answer these questions. A few specifically wrote on the survey around this point that they thought the questions were ridiculous, which is interesting, because the earlier questions, which they answered, certainly are ridiculous (hopefully in an entertaining, not insulting way), whereas these questions really ask thoughtful questions about architecture. The second reason is that the selected buildings and museum redesigns in these questions depend on specialized knowledge, and without that knowledge these questions would be difficult to answer.

Among the visitors, who would have less knowledge of other museums' redesigns, even more left these questions blank; they voted more heavily for MOMA, along with the Sydney Opera House, Grand Central Station, and Versailles. The staff split their votes between the Louvre and MOMA, while also choosing Grand Central Station and the Sydney Opera House often, along with the Rock and Roll Hall of Fame.

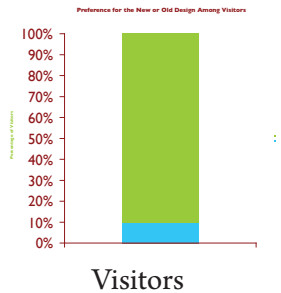
Generally speaking these fit in with the results about how the redesign would affect the museum's stakeholders: aesthetics and the visitors more than anything else; yet in these examples the redesigns have always had a pragmatic core that just happened to pack an aesthetic punch.



### *Artists' Choices for the Historical Event Most Similar to the Redesign*

This question was the most daunting and, like the previous two, was left blank by many participants, probably for the same reasons. Its possible answers were chosen for the wide range of ways in which they encapsulate different ideas of change throughout history. This analysis will only focus on the selections that were chosen by the participants. The greatest number of votes were for the two options relating to changes in music technology: the change from 8-tracks to cassettes and from CDs to MP3s. This makes sense for several reasons. First, they are the first two options on the list that are about being new. So it stands to reason that people started to scan the list, saw them quickly, circled them, and moved on, rather than working their way through all 100 options. However, while the MP3 answer makes sense, the first is a little odd--8 tracks and cassettes are decidedly outdated, and so it hardly seems appropriate as a comment on the museum's redesign.

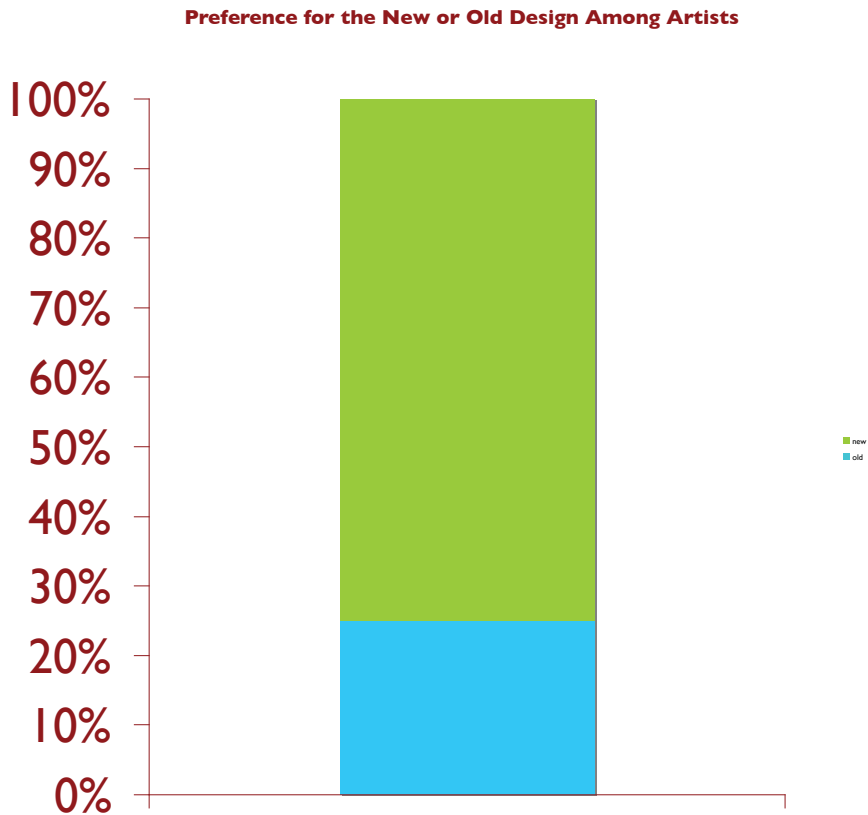
Among the others: the original three *Star Wars* movies, which rebooted sci-fi movies and were the progenitor of contemporary special effects; the Summer of Love, which signifies a shattering of cultural mores; the 1893 Chicago World Fair, which debuted many new items and built respect for our nation; the rise of postwar Japan had economic implications for many countries, but also signalled the contemporary importance of Asia in a positive way; the formation of the Ringo Starr All-Starr Band was yet another nail in the Beatles' coffin as well as a new beginning for the most-overlooked Beatle; and *Trading Spaces* inspired a host of non-insulting reality shows, not to mention home-improvement shows, which flourished under, and possibly contributed to, the housing bubble.



Artists



Percentage of Artists



### *Preference for the New or Old Design Among Artists*

The results of this question, which finally gets directly to the point of the survey, are very strongly in favor of the new design across groups.

All the groups overwhelmingly prefer the new design, but the artists are the least in favor of it.

## SUMMARY

The staff had the smallest number of responses and so their data is somewhat less reliable than that of the other groups. Their average age was the oldest of the three groups and their height was the shortest, although the numbers were very close for both. They had the most normal distribution of handedness. Their eyes were unusual in that hazel was the most popular color. They have been working at their jobs longer than the other groups, and have the highest percentage of retirees. They prefer contemporary art and have the highest degree of appreciation for complex art. They conceive of themselves as leaders more than the other groups. They have visited both the Mitchell Museum and museums in general just slightly less than the staff. They have the most focused preference for art museums, the least interest in the sculpture garden, and the most interest in seeing movies and museums alone. They were far less likely to have talked about or inspected the plans for the redesign. They believed that visitors would be the most affected group, and that aesthetics would be the strongest for of that effect, but they also voted much more saliently for artists to be affected by the design, and for the design to influence the museum's prestige and utility. They overwhelmingly voted for the adjectives Expansion and Growth, which were the top adjectives for the other groups as well. Getting a Room of One's Own and Marriage were their favorite stages of life. Versailles and the International Space Station were their dominant choices for a similar building. They voted most heavily for MOMA, but spread their votes out. They had the highest percentage of people vote for either of the music technology options under the historic analog question. They were less likely to completely fill out answers to these past five questions than the other groups. They prefer the new museum design to the old one, but less than the other groups.

Overall, they tended to fit in at the extremes, and to be markedly different from the other two groups. Because of their lesser number of votes, it is harder to describe their voting distribution as easily. They tended to vote for unusual or less standard options.

Their general sense of the redesign is positive and expansive; they tend to see it as a new beginning with an idiosyncratic identity, one that they very much appreciate and see ways in which it can affect themselves.