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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 One of Three: The Visitors

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.

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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 visitor 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. 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

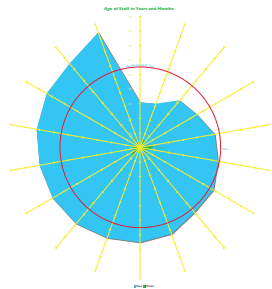
The evolution of ARPANET into the internet
The invention of Stuffit Expander
The invention of hot air balloons
Lucio Costa's design of Brasilia
The founding of Salt Lake City
Pierre L'Enfant's design of Washington, D.C.
Baron Hausmann's redesign of Paris
Sir Christopher Wren's redesign of London
The 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!

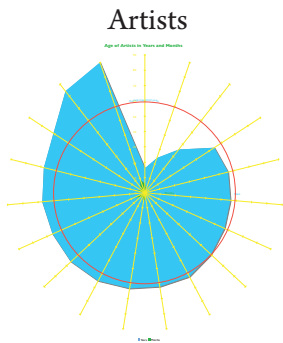
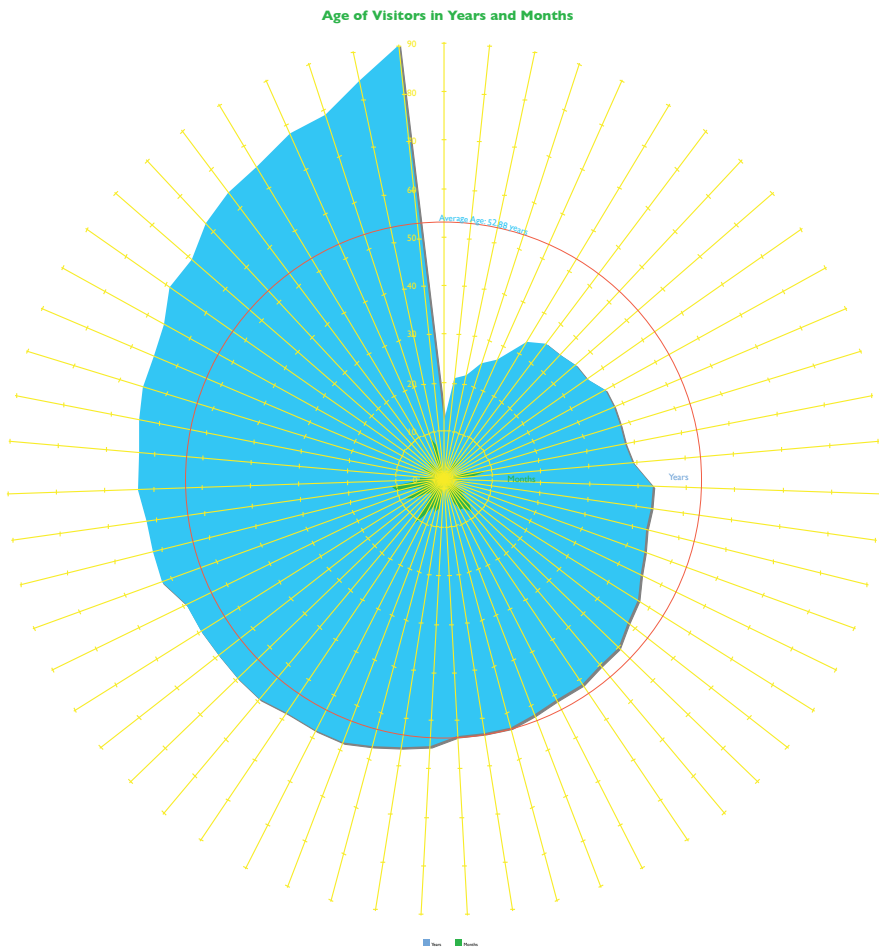
Don't forget to return your completed survey, either by handing it in to the museum information desk or by mailing it directly to Chris.

CHARTS AND ANALYSIS



Staff

Visitors



Artists

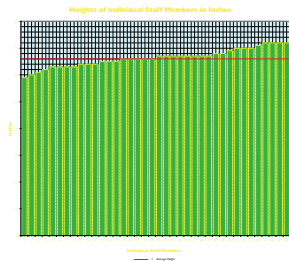
Age of Visitors in Years and Months

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.

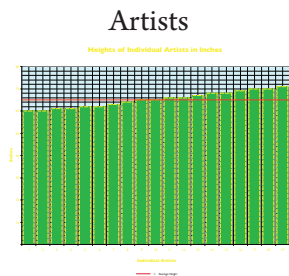
Looking at this chart, one can see that the gradient of ages rises very quickly at the youngest ages, then levels off about halfway to the average age and continues at a slower, more gradual slope after that. The other two graphs show the same rapid slope at younger ages and gradual slope at older ages, but this one takes much longer to reach the average age--halfway around as opposed to a quarter or a third of the way. It also increases its slope again somewhat at the upper ages. This basically means that this group has more young and more old people than the others, but they balance each other out to form the average.

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.



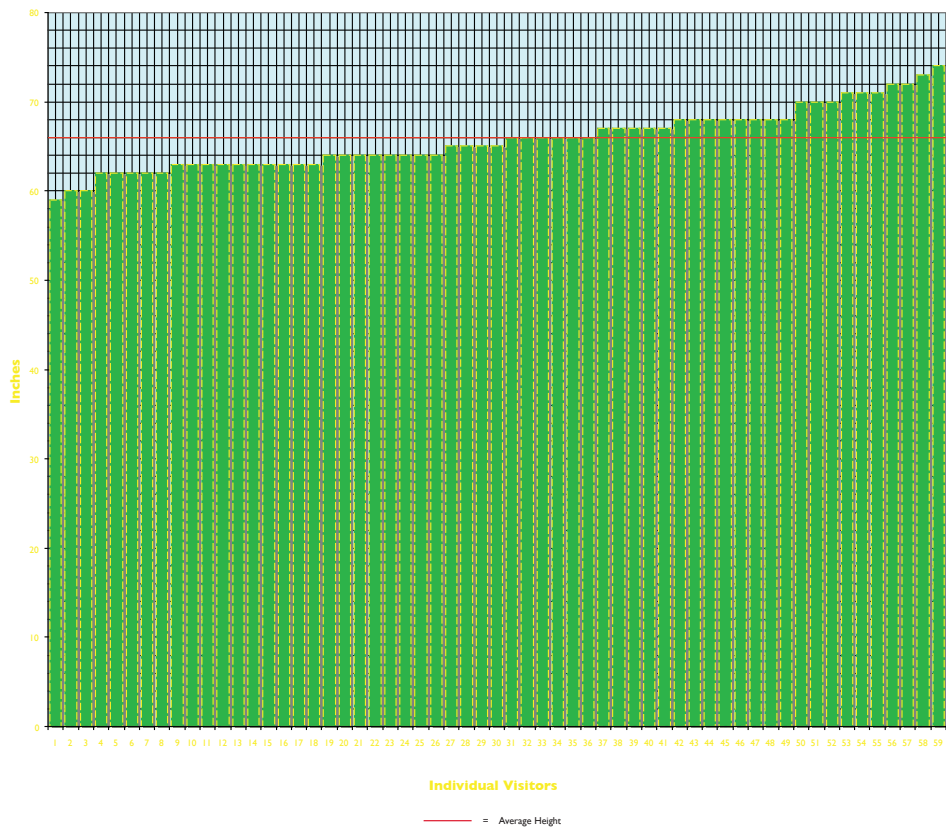
Staff

Visitors



Artists

Heights of Individual Visitors in Inches



Heights of Individual Visitors 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 visitors' graph has just a bit more of an uptick at the tallest end and a downtick at the shortest end than the others do, but again like the age, they balance each other out to create a similar average.

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 the Staff

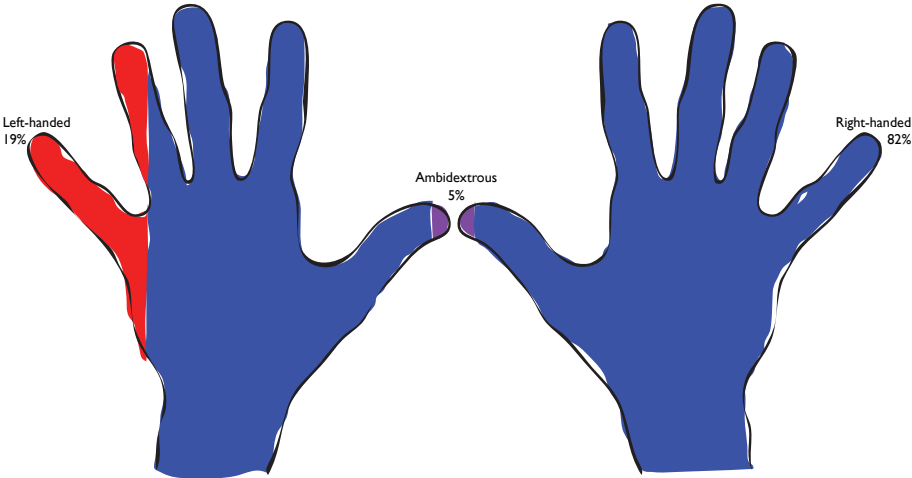


Distribution of Handedness is represented by the shaded percentage of the two hands' overall width.

Staff

Distribution of Handedness Among Visitors

Visitors



Artists

Distribution of Handedness Among Artists



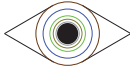
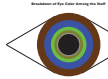
Distribution of Handedness is represented by the shaded percentage of the two hands' overall width.

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

Distribution of Handedness Among Visitors

This is a very interesting result. The visitors have an unusually large number of non-right-handed people: 19% left-handed and 5% ambidextrous. This is more than the other groups and more than the population at large. 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, so this is quite an anomaly.

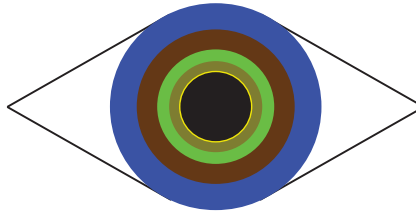
Curiously, although some theorists link left-handedness and ambidexterity to creativity, it is the visitors, not the artists, who have the highest number of both.



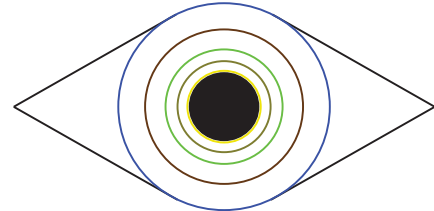
Staff

Breakdown of Eye Color Among the Visitors

Visitors



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



Artists

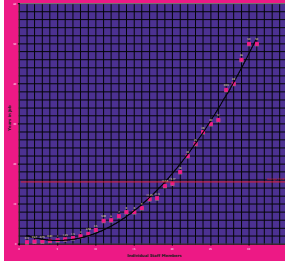


Breakdown of Eye Color Among the Visitors

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.

Staff's Time Spent at Current Job

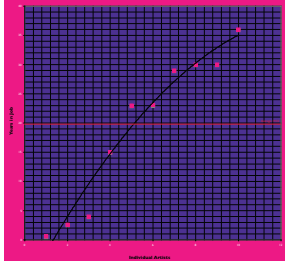


Staff

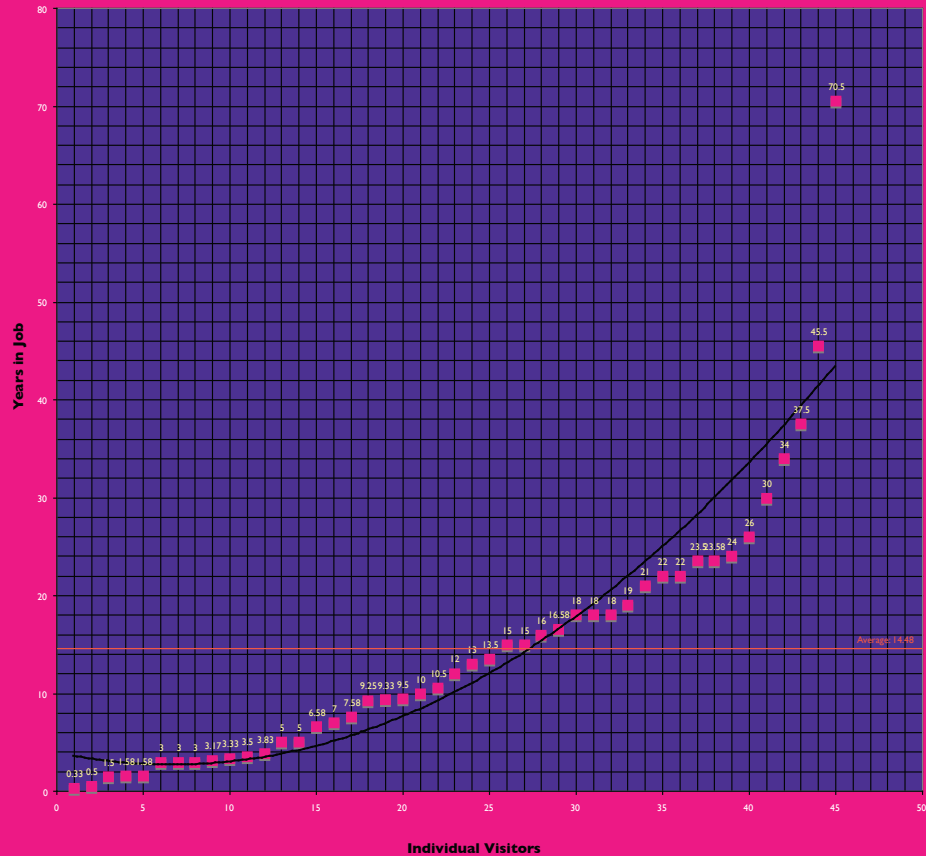
Visitors

Artists

Artists' Time Spent at Current Job



Visitors' Time Spent at Current Job

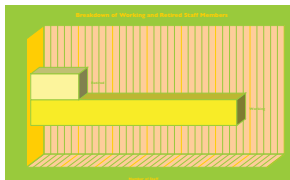


Visitors' Time Spent at Current Job

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.

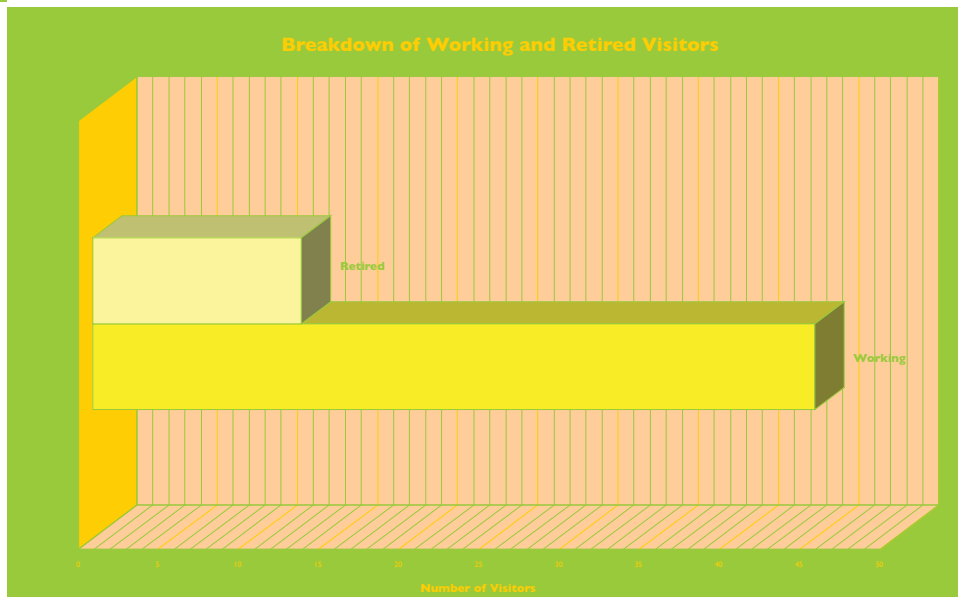
As can be seen from the shape of the charts, the shape of the staff and visitor's trendline is fairly similar--not to mention exponential, meaning that it has a slow slope at the beginning, a slope close to 45 degrees in the middle, and trails off to a very steep ascent at the end. The visitors' trendline follows this pattern slightly less than the staff's trendline does. 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.

The relatively large number of people who have worked only a few years may be a mark of the current economic problems in the country.

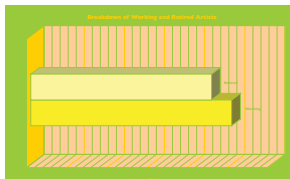


Staff

Visitors



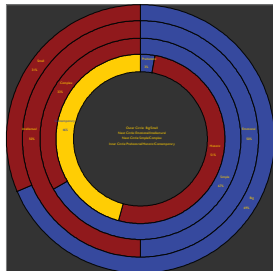
Artists



Breakdown of Working and Retired Visitors

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.

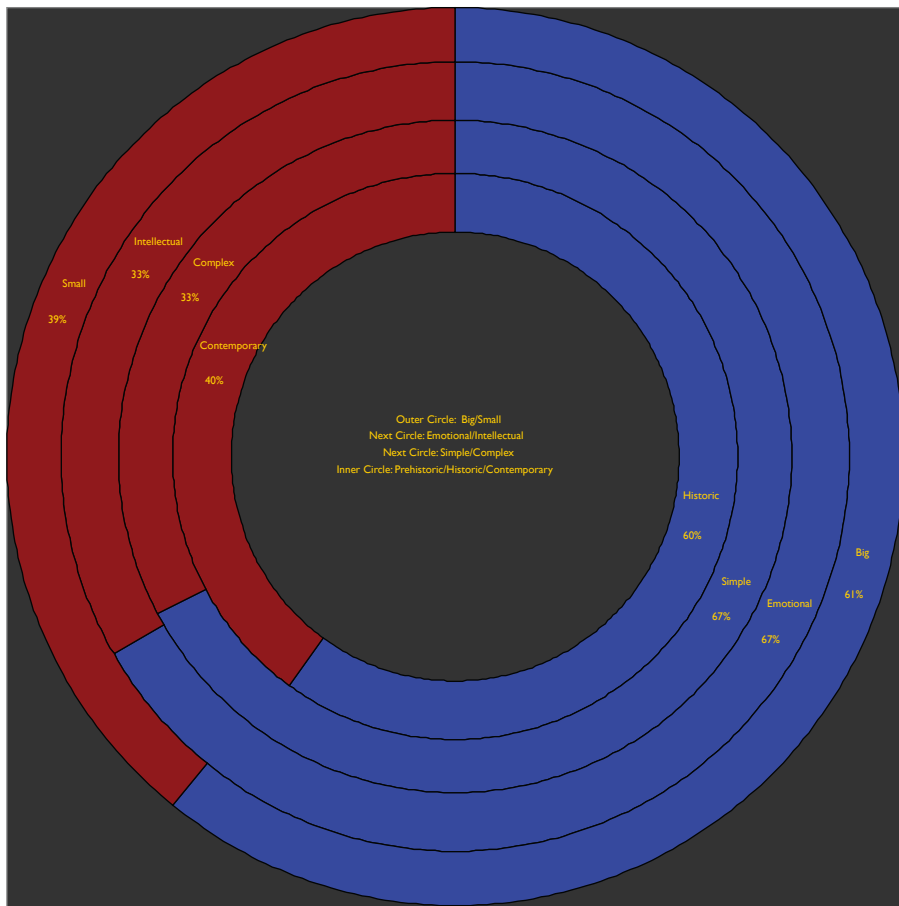
Art Preferences Among the Staff



Staff

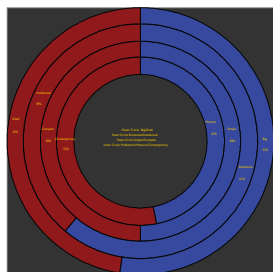
Visitors

Art Preferences Among Visitors



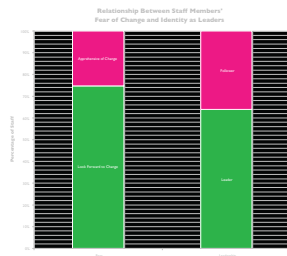
Artists

Art Preferences Among Artists



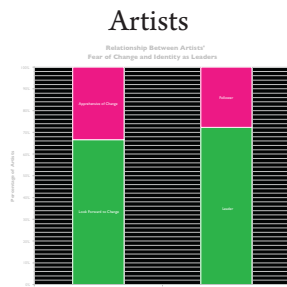
Art Preferences Among Visitors

The visitors' group is the most consistent of the three. All four of its categories are strongly tilted towards the first option. This is also generally true in the other groups, but not as much as with the visitors. The first item tends to be the more conservative choice: historic, simple, emotional, big art.



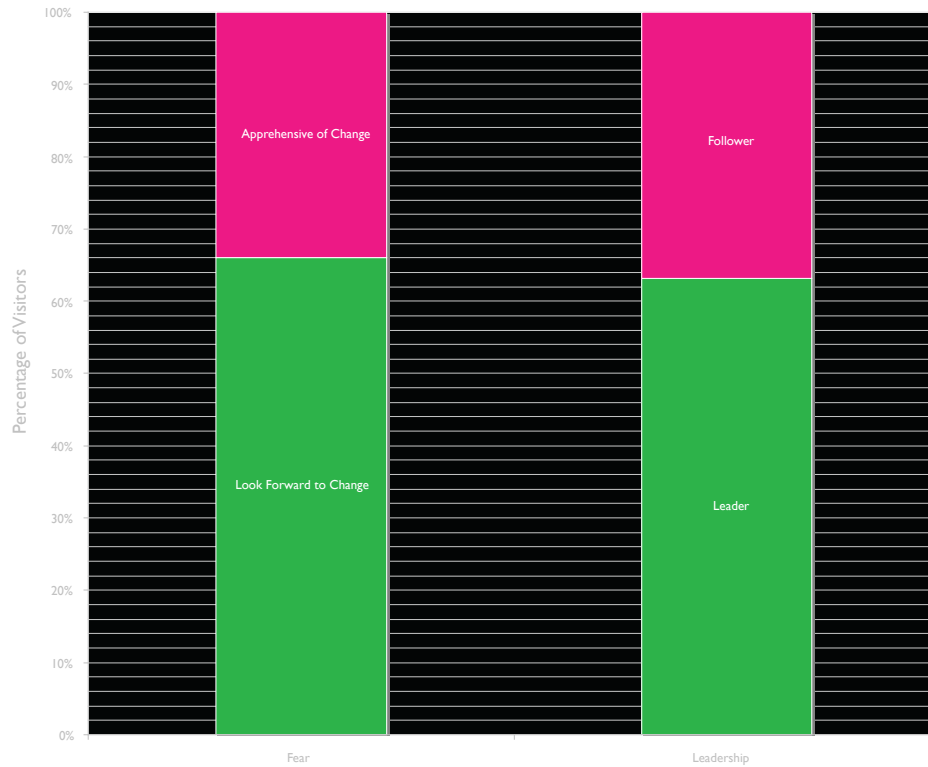
Staff

Visitors



Artists

Relationship Between Visitors' Fear of Change and Identity as Leaders

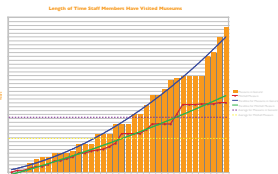


Relationship Between Visitors' Fear of Change and Identity as Leaders

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.

The visitors have the most similar ratio between the answers to the two questions.

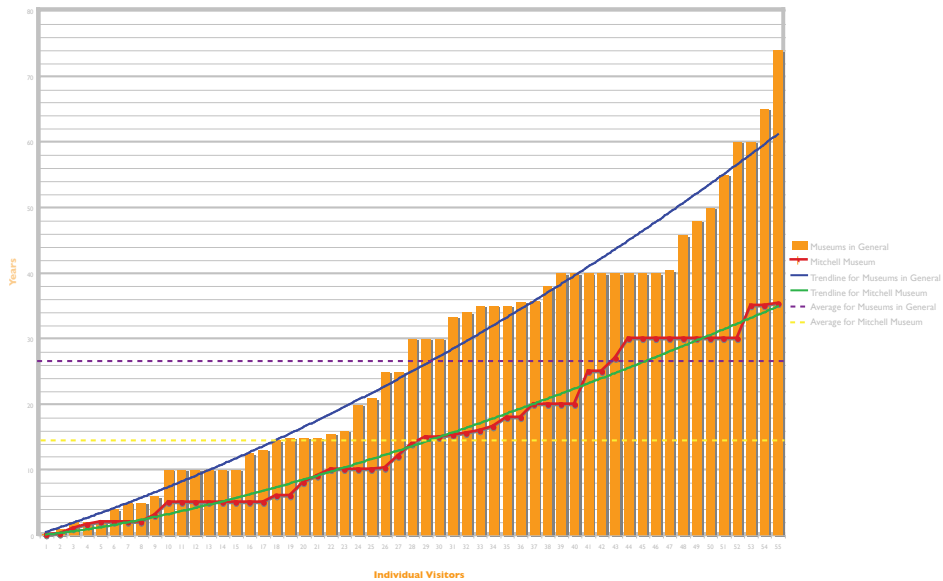
It is also amusing in general to observe that a majority of people see themselves as leaders, a characteristic that must be part of why it is so hard to organize a group!



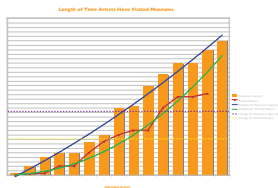
Staff

Visitors

Length of Time Visitors Have Visited Museums



Artists



Length of Time Visitors 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.

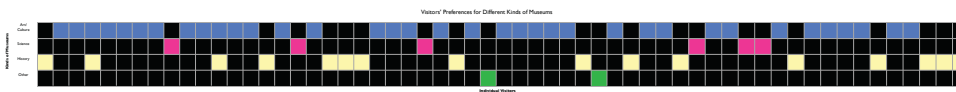
Note that the trendlines tend to be closer at the shorter time periods, and move somewhat away from each other at the longer time periods. This likely is also an effect of the fact that the Mitchell was established only 36 years ago.

When looking at the averages, it is clear that the visitors have been coming to the Mitchell Museum for about half of their museum-going lives.

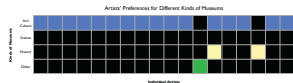


Staff

Visitors

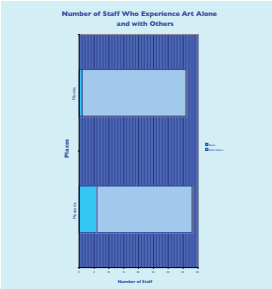


Artists



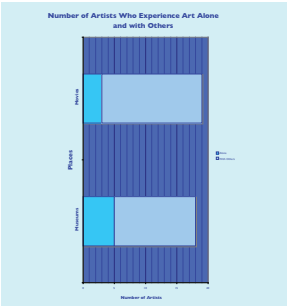
Visitors' Preferences for Different Kinds of Museums

The visitors have the most varied interest in different kinds of museums, which makes sense, since they have less inherent bias for an art-museum preference. They have more “other” kind of museum beyond the main 3 categories (art/cultural, history, and science) than the other groups. History and science make a strong showing here, but art museums are still the most prominent.

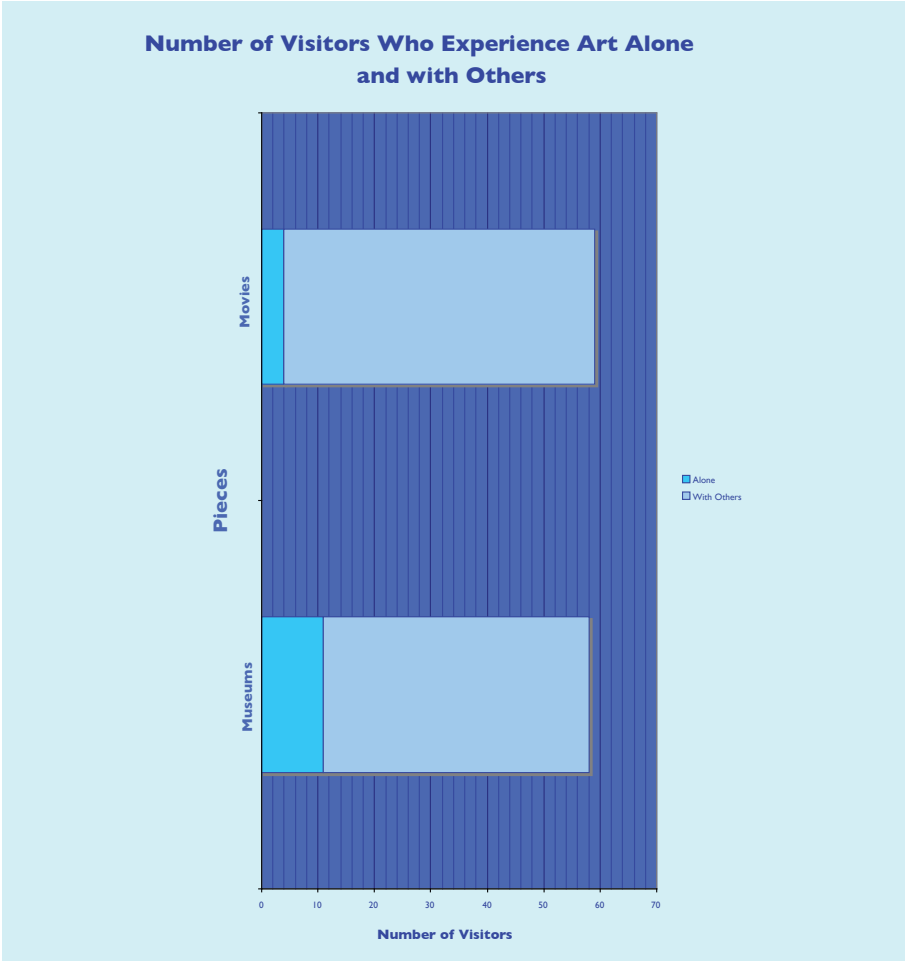


Staff

Visitors



Artists



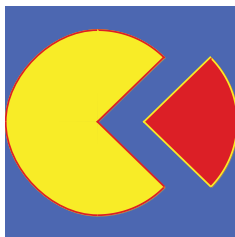
Number of Visitors Who Experience Art Alone and with Others

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. The visitors fell in the middle of the three groups in terms of how many went to see things alone.

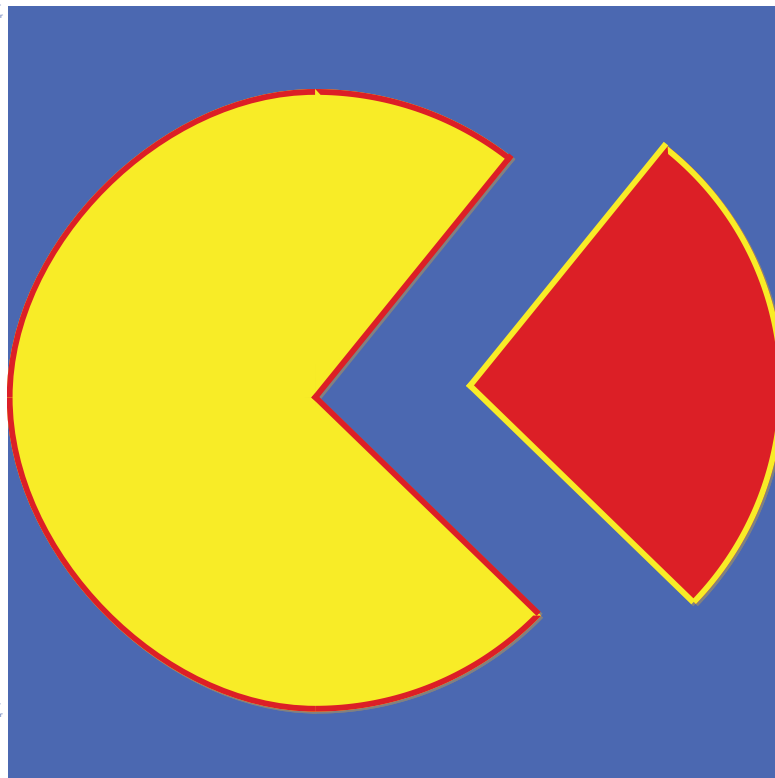
Staff Members' Preferences for the Interior Art Collection
vs. the Exterior Sculpture Garden



Staff

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

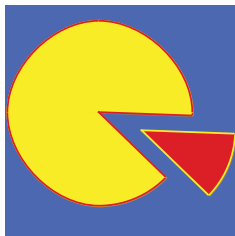
Visitors



interior
exterior

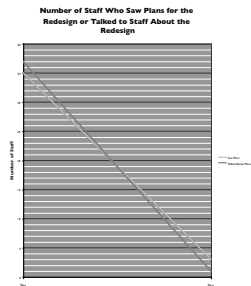
Artists

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



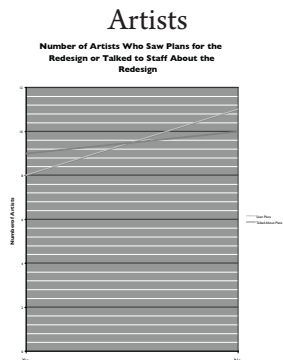
Visitors' Preferences for the Interior Art Collection vs. the Exterior Sculpture Garden

The vast majority of each group preferred the interior art collection. The visitors had the most participants who preferred the exterior sculpture collection, but it was only slightly more than the staff.



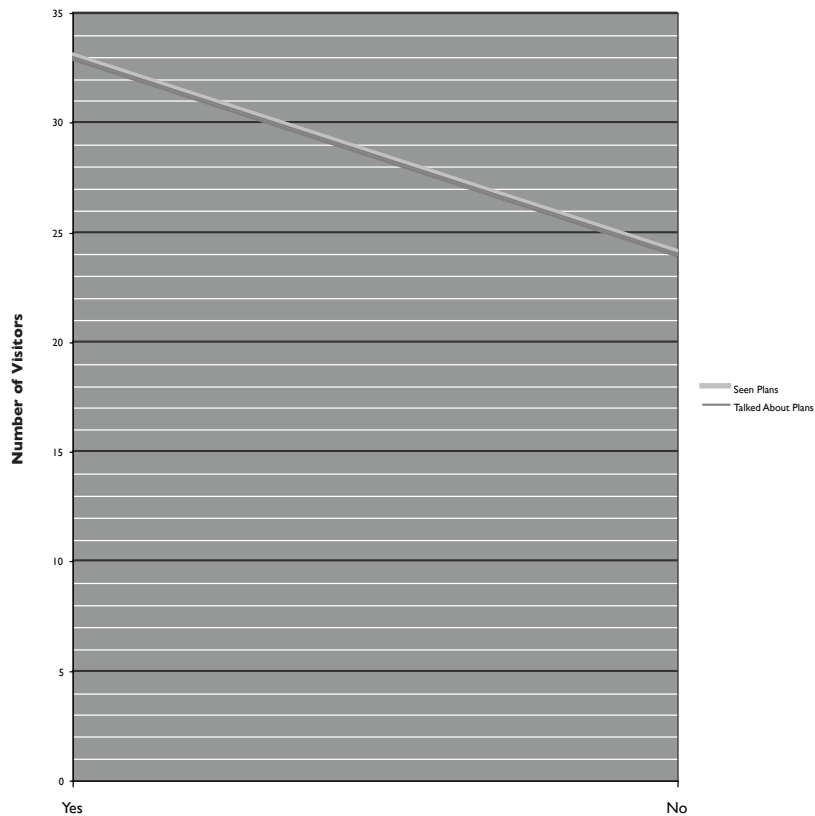
Staff

Visitors



Artists

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

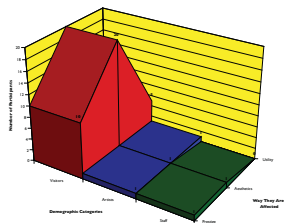


Number of Visitors Who Saw Plans for the Redesign or Talked to Staff About the Redesign

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

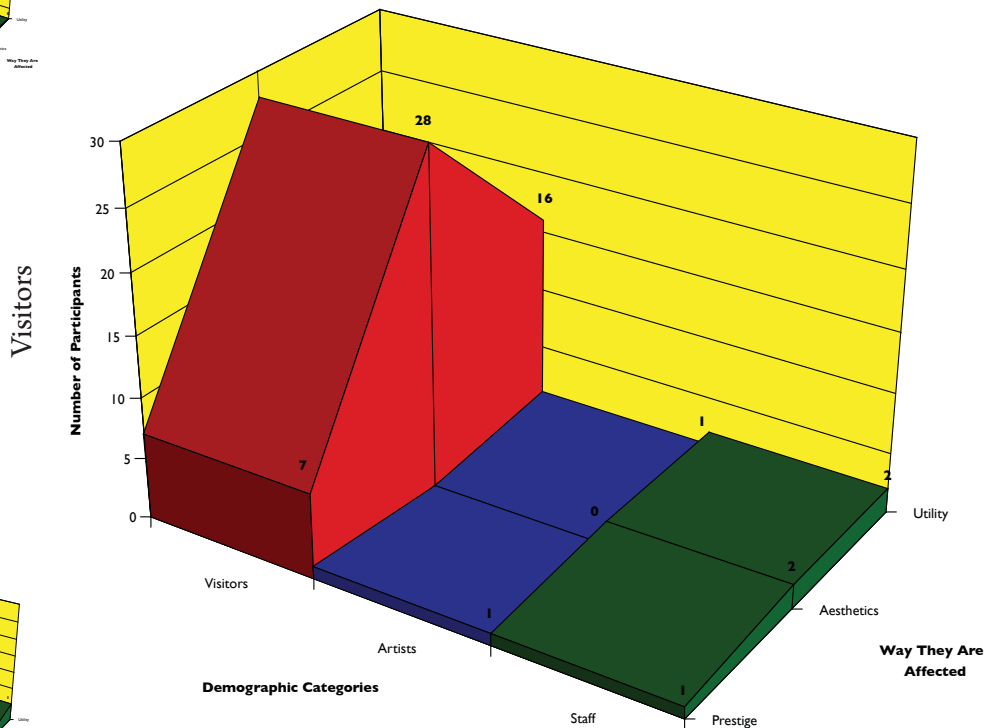
Interestingly, the portion of visitors who talked about the plans with the staff is the exact same percentage that looked at the plans or models, which shows a reasonably high degree of interest and attention to the matter. However, the overall percentage is less than that of the staff, but more than that of the artists.

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



Staff

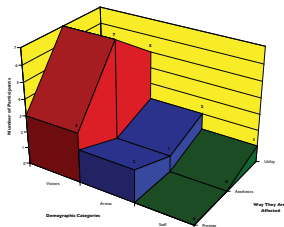
**The Visitors' Choices for the Demographic Categories
Most Likely to Be Affected by the Redesign,
and the Way Those Categories Will Be Affected**



Visitors

Artists

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



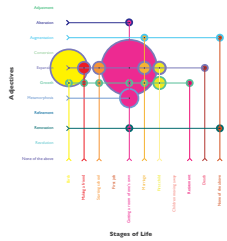
The Visitors' Choices for the Demographic Categories Most Likely to Be Affected by the Redesign, and the Way Those Categories Will Be Affected

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?

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 represents 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.

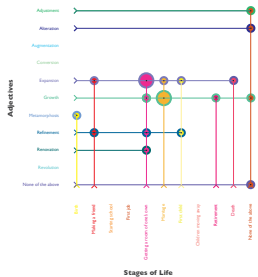


Staff

Visitors

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

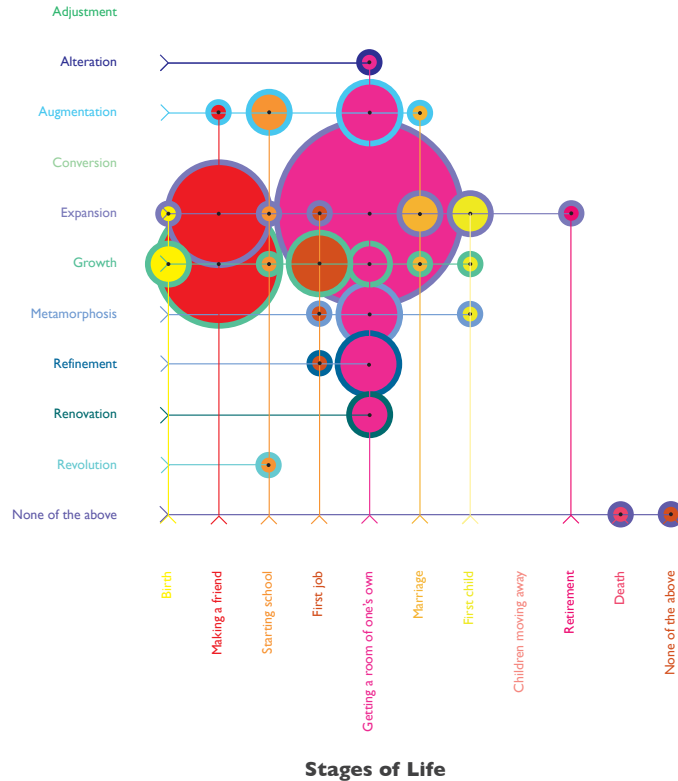
The size of the bubbles represents the number of people who made each choice. The Adjectives are designated by the Cool colors outlining the circles, and the Life Stages by the Warm colors inside the circles.



Relationship Between 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.

Adjectives



Stages of Life

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

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 visitors overwhelmingly chose 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 and Making a Friend as close seconds. 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. There were also a fair number of participants who chose Augmentation, which has different implications of strengthening while growing, along several axes.

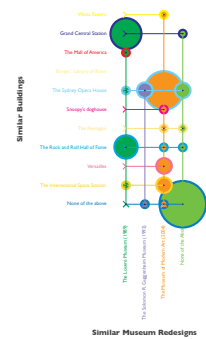
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Interestingly, one person paired expansion with retirement and another chose death with none of the above, the first of which seems contradictory, and both of which seem negative.

In comparison, the staff felt similarly strongly about Growth and Expansion, but was less diversified among the field in general, while the artists had an even more evenly-distributed field of replies.

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

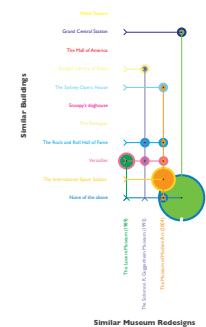
Staff

Visitors

Artists

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.

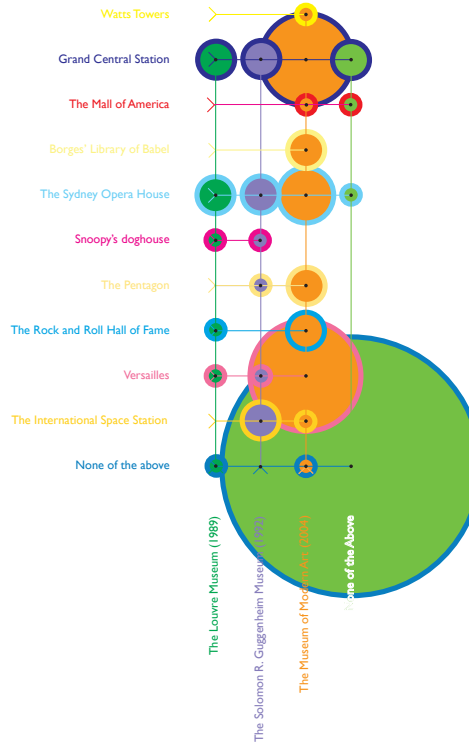


Similar Museum Redesigns

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 Buildings



Similar Museum Redesigns

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

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.

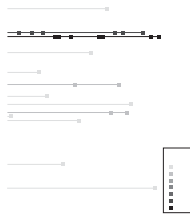
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The visitors' choices for these options were fairly widely distributed, but almost all the strong numbers came from matching the Museum of Modern Art with, respectively, Grand Central Station, the Sydney Opera House, and Versailles. Those who did not answer either question were especially strong here, and there are probably two main reasons why this is so. 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. The buildings that were chosen heavily, as mentioned above, are probably the most widely-known ones on the list.

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. The artists focused on MOMA and Versailles.

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.

Staff Members' Choices for the Historical Event Most Similar to the Redesign



Staff Artists' Choices for the Historical Event Most Similar to the Redesign



Visitors

Visitors' Choices for the Historical Event Most Similar to the Redesign



Visitors' 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 cluster 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 Industrial Revolution impacted our social, economic, and political lives; the formulation of evolution, which is a sign of change both in the way the theory itself revolutionarily changed our view of the world, but also in terms of how evolution itself is about change; the moon landing, which was psychologically but not necessarily scientifically momentous; the ballpoint pen was a revolution in writing instruments, which are physically small but have a huge role in society; peanut butter was a huge way to distribute protein, make money, and changed school lunches forever; mirrors let us see and thus conceive of ourselves; air conditioning, which was not only a comfort but also allowed the building of enclosed skyscrapers; the Summer of Love, which signifies a shattering of cultural mores; Elvis' first movie, which could be seen either as the beginning of his crossover into super-celebritydom or as the beginning of the decline of the quality of his work; the 1893 Chicago World Fair, which debuted many new items and built respect for our nation, got the second largest number of votes; Letterman's network

switch, which was a change of channels but also of time slots; hip hop's division into East Coast and West Coast, which inspired new musical modes but also contributed to serious problems with violence; the Dewey Decimal system became a universal way of controlling reading material; the telegraph was revolutionary in the way it opened up communication; Thomas Jefferson's role in running the State Department was almost revolutionarily inept; the renaming of New Amsterdam as New York symbolized the new empire that was taking control of the Northeast in colonial days; Gregor Samsa's metamorphosis into a bug signifies existential change without any seeming impetus; Costa and Hausmann extensively redesigned Brasilia and Paris, respectively; the establishment of a desert boneyard enabled the military to deal much more effectively with its off-duty planes; the Chuck Taylor high top was a revolution in basketball footwear that derived from a grassroots level sales operation; and the Louisiana Purchase was a change in scale, but just as importantly it signalled a change in goals, as it made manifest destiny possible.

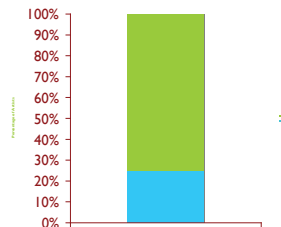
Preference for the New or Old Design Among Staff Members



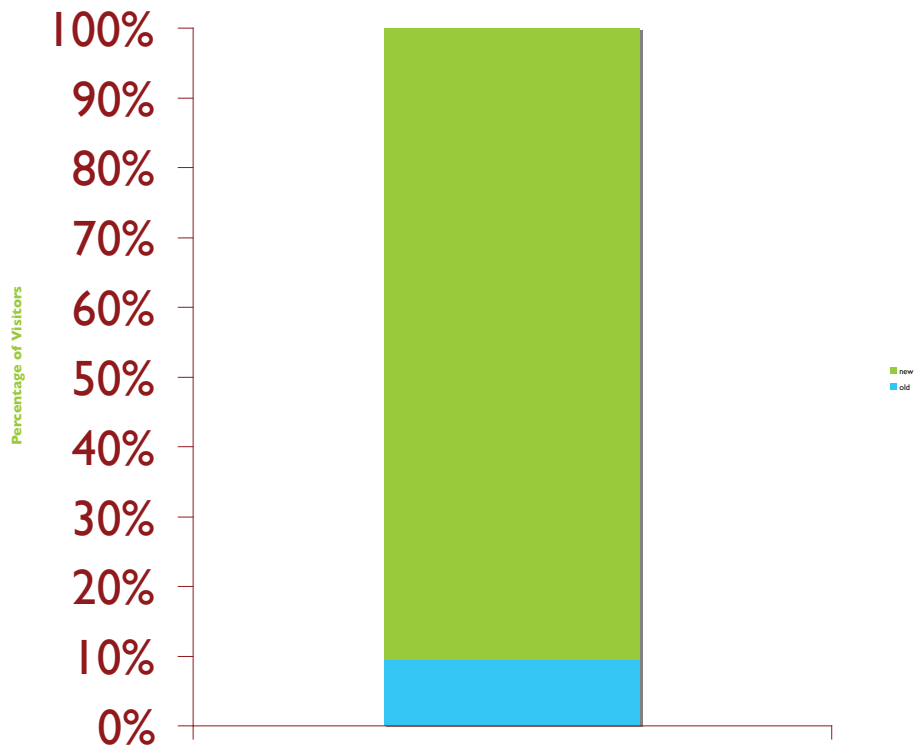
Visitors

Artists

Preference for the New or Old Design Among Artists



Preference for the New or Old Design Among Visitors



Preference for the New or Old Design Among Visitors

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.

The staff and artists also overwhelmingly prefer the new design, with the artists being the least in favor of it.

SUMMARY

The visitors had the largest number of responses. Their average age was the youngest of the three groups and their height was in the middle, although the numbers were very close for both. They were the most non-right-handed. Their eyes were mostly blue and brown. They worked the least amount of time at their jobs, and have a middle number of retirees. They have generally the same art preferences as the rest of the groups, with all solid first choices. They have visited museums in general for a shorter time than the other groups, and have visited the Mitchell Museum less as well. They have the most widely distributed interests in different kinds of museums and were the most likely to like the outside sculpture garden. They are in the middle when it comes to going to museums or movies alone and talking about or inspecting the plans for the redesign. They essentially mirrored the staff's beliefs about who would be most affected by the redesign (the visitors by an overwhelming margin over the staff and artists, who were basically tied), while the artists had a somewhat higher belief that they would be affected. In terms of the way they would be affected, they tied the staff's number-one choice, aesthetics, but basically reversed the staff's percentages for utility and prestige (once again the artists were the "odd man out" on this question). They overwhelmingly voted for the adjectives Expansion and Growth, which were the top adjectives for the other groups as well, but the staff was far less diverse in voting for adjectives. Getting a Room of One's Own was their favorite stage of life. Grand Central Station was the dominant choice for a similar building, with the Sydney Opera House and Versailles tied after that. They voted most heavily for MOMA although "none of the above" got more votes than any of the other museums' redesigns. They had the highest percentage of people vote for either of the music technology options under the historic analog question. They were in the middle, but toward the upper end, when it came to not answering the last questions. They overwhelmingly but not unanimously prefer the new museum design to the old one.

Overall, their numbers enabled them to show more variety in their choices. They tended to be somewhat

more conservative in some ways (general art preferences), but creative in others (a very wide variety of answers to the last question.). They were more similar to the staff than the artists. They tended to spreading their votes throughout the whole range of options.

Their general sense of the redesign is positive and expansive; they tend to see it as a new beginning and one that they can walk with over time, one that they very much appreciate for its beauty and effects.