Re-envisioning The Museum Experience

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Professor: Tetsu Ohara

PROJECT DESCRIPTION

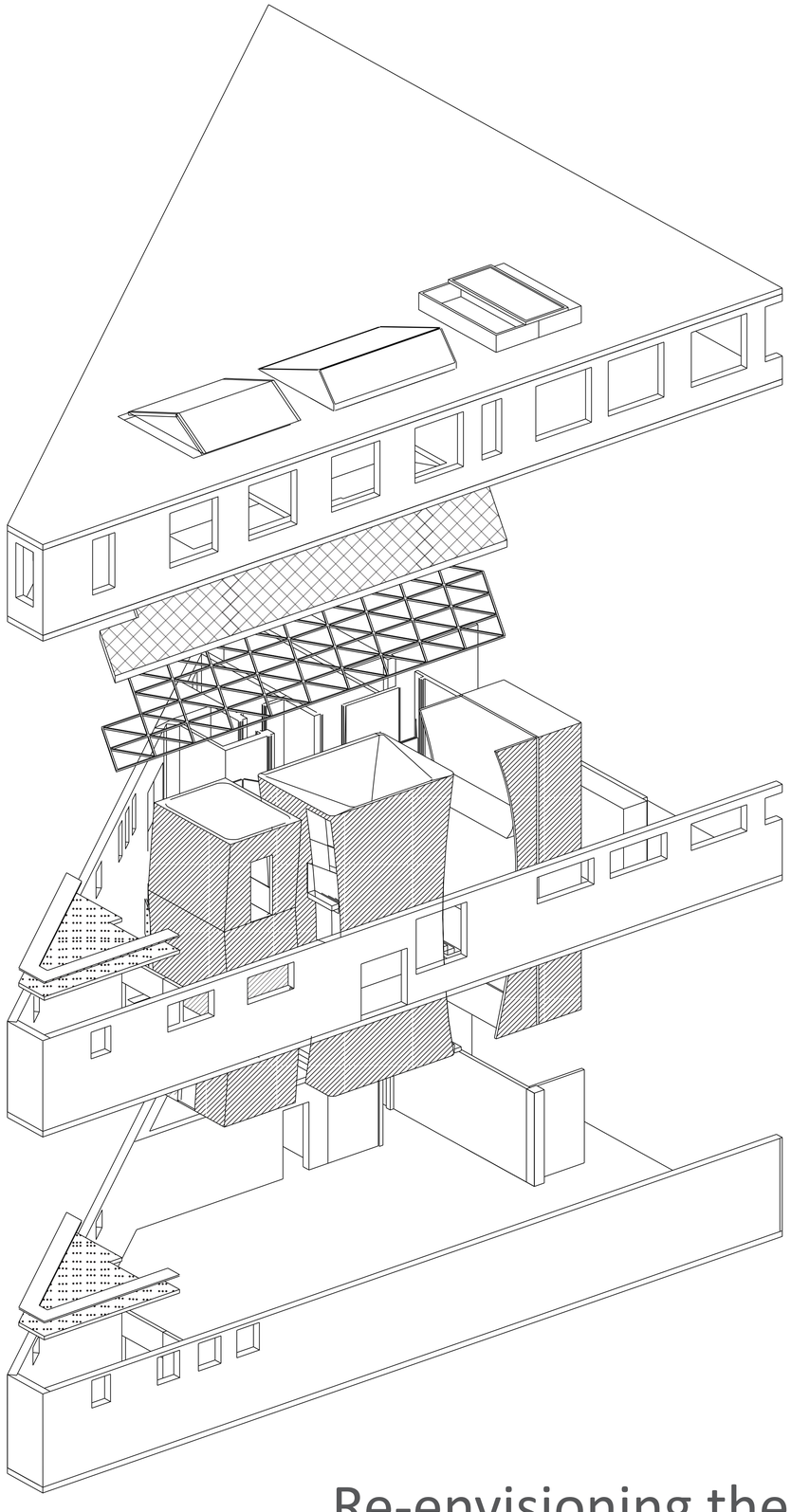
The following steps contributed to the execution of this project overall:

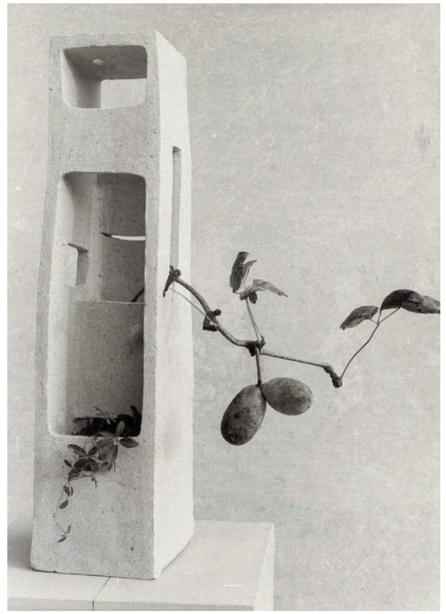
First, by analyzing various museum types in NYC (and beyond), students question the experience of moving through spaces in a Museum. Beyond the status quo of ocular centric visual experiences, how can a visitor learn about the artists' intent, methods and message through other senses? It re-examines the visit to the museum and challenges other forms of understanding about the artists or objects displayed.

Second, Research the selected creative individuals in order to begin organizing the group exhibition. This includes learning each individual's history, journey of becoming an artist, methodology and legacy left behind. The examined collaborators have either been influenced by Isamu Noguchi or vice versa in various forms of working together.

Collaborators
Isamu Noguchi, Issey Miyake, Eiko Ishioka, Ikko Tanaka, Buckminster Fuller, George Nakashima, Tange Kenzo, and Shoji Sadao.

Third, Renovate the museum and design the exhibition.





Lonely Tower
1952
Shigaraki stoneware, ash glaze

Large Square Vase
1952
Karatsu stoneware

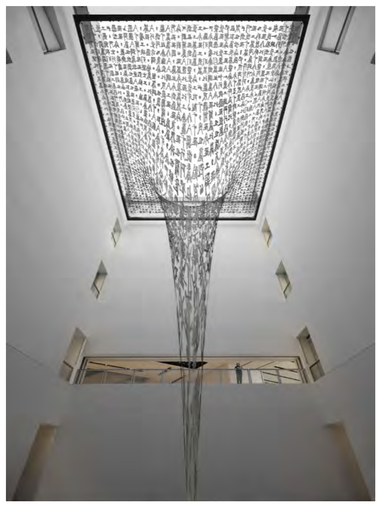
DESIGN NARRATIVE

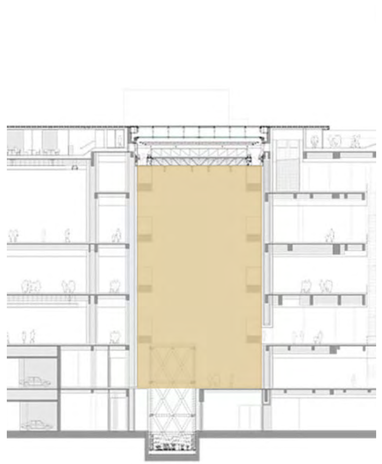
Utilizing Noguchi's sculptural piece, Ikebana, as a metaphor, this project Re-envisons the Museum Experience. The idea of Ikebana explores the relationship between the **Vase** (spatial volume), **Branches** (visual connection/daylighting) and **Flowers** (captivating experiences).

As a central design feature, three towers with carefully sculpted openings act as vertical circulation vessels with visual connections to surrounding programs. Also the towers' lightwells welcome visitors calmly to various experiences. While providing sustainable solutions, each room brings innovative sensorial experiences and a sense of inclusiveness. All the immersive and laboratory spaces are intended for visitors to get closer to Noguchi's work and aesthetics.

This project rigorously asked the question "What would Noguchi say about ___ if he were here?"

MUSEUM RESEARCH

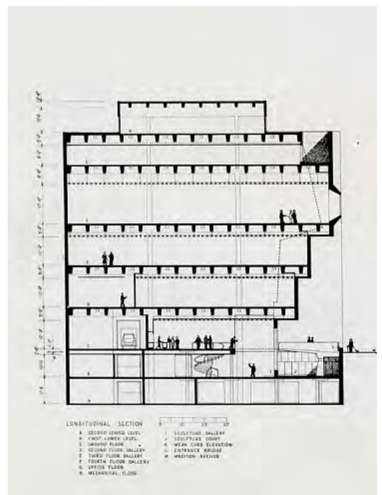




Vantage Point and Different Angles

-

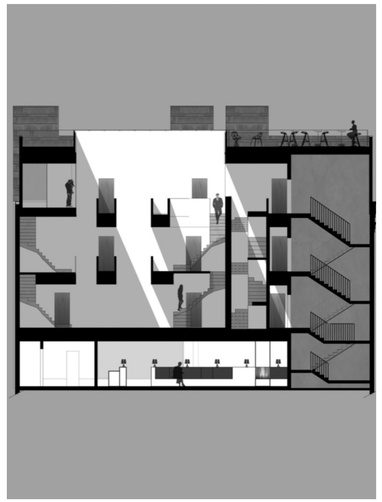
Gravitational Arena



Flexible Ceiling Grid for Partitions and Fixtures

-

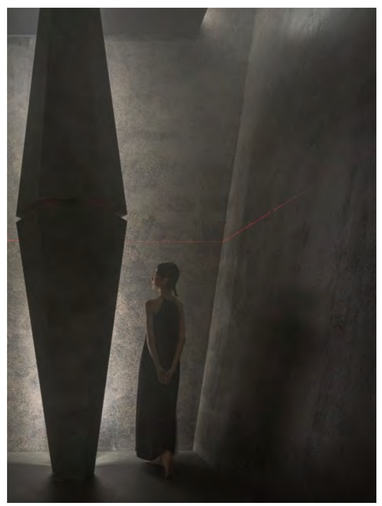
Whitney Museum

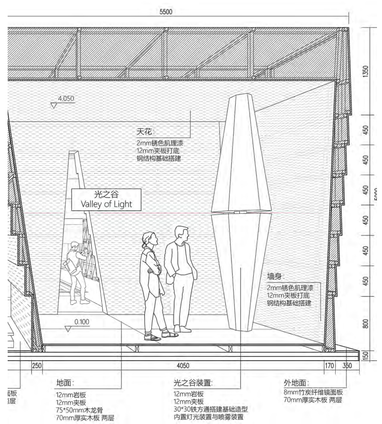


Boundary Elimination and Spatial Innovation

-

The Waterhouse at South Bund





Natural materials and multi-sensory

-

The SHEERIN Pavilion

DESCRIPTION

Many museums and installations provide design experience and inspiration:

The Gravitational Arena of the Museum of Art Pudong surrounds the vertical space and provides visitors with Vantage Point and Different Angles. It allows them to gain different and fresh experiences when traveling through spaces and floors.

The Whitney Museum's Flexible Ceiling Grid allows Partitions and Fixtures to respond to the display needs of different exhibits, giving visitors a more immersive experience when visiting each exhibit.

The Waterhouse at South Bund from Shanghai, Intention to eliminate boundaries between public and private domains. Emphasis on creating meaning in the traveler's experience, breaking away from conventional daily life to generate unexpected surprises.

Sheerin Rock Slabs using Natural materials and Multi-sensory to simulating the spatial atmosphere of a natural quarry canyon after mining through man-made stone, forming an interesting contrast between the artificial and the natural.

Source:

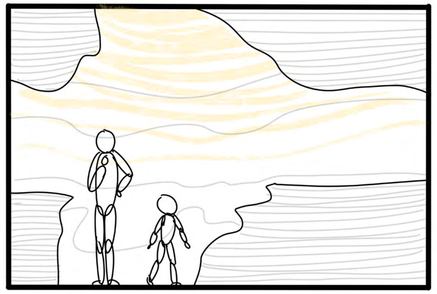
https://www.xubing.com/en/news/details/685

https://whitney.org/

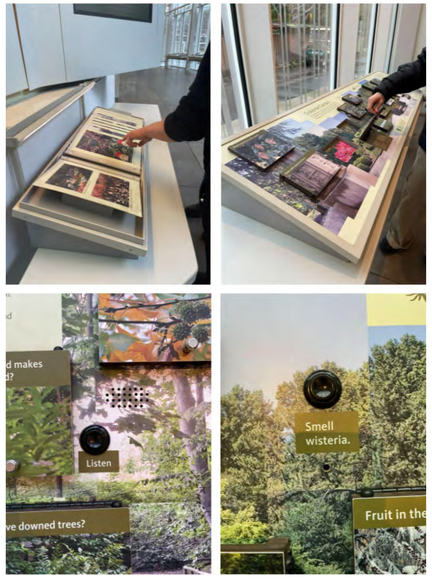
https://www.archdaily.com/263158/the-waterhouse-at-south-bund-neri-hu

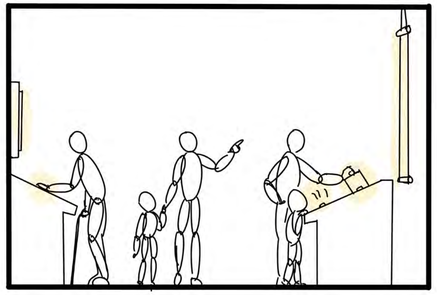
https://www.hisheji.com/project/space-type/showroom/2024/02/29/177252

MUSEUM RESEARCH

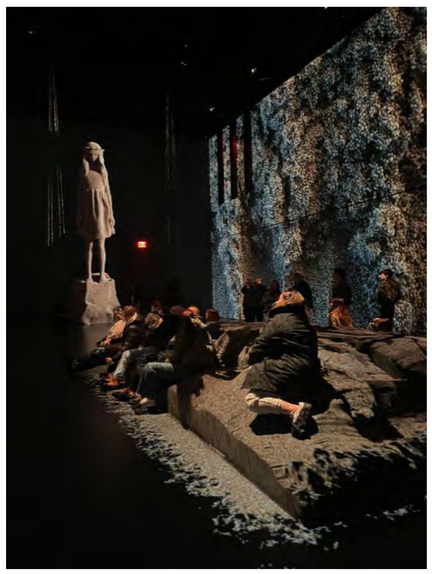


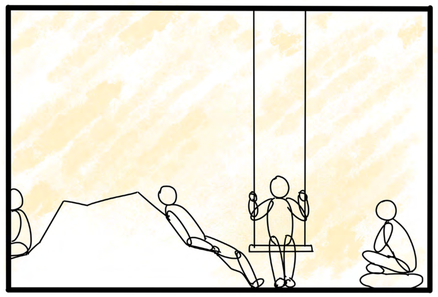
Organic Interior
-
The National Museum of Qatar



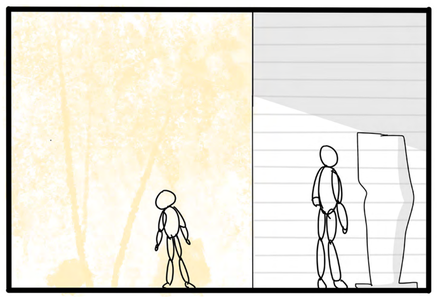


Multi-sensory and Interactive
-
Brooklyn Botanic Museum





Visual/Sound and Physical Sensations
-
Mercer Lab



light and dark
-
Noguchi Museum

DESCRIPTION

This project further learns excellent experience design from museum research cases, through online search and offline personal experience.

This project hopes that everyone who comes here can enjoy a rich and unique museum experience like these cases.

EXPERIENCES

Organic Interior

Multi-sensory and Interactive

Visual/Sound and Physical Sensations

Light and Dark

…

Source:

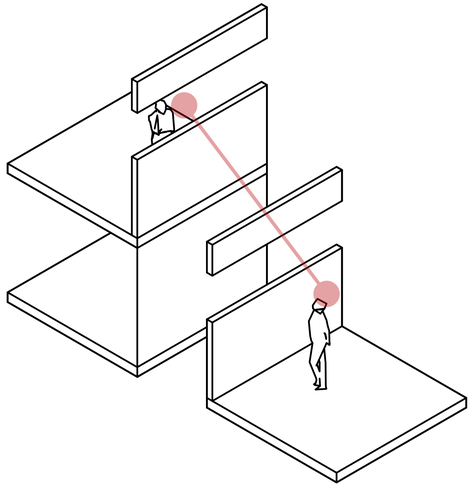
https://nmoq.org.qa/en/visit/nmoq-gift-shop/
https://architizer.com/projects/national-museum-of-qatar-shops/

https://www.bbg.org/

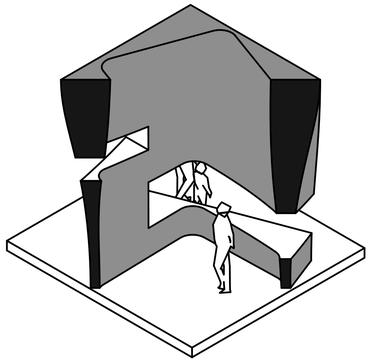
https://www.mercerlabs.com/

https://www.noguchi.org/
https://www.sageandcoombe.com/archive/noguchi-garden-museum

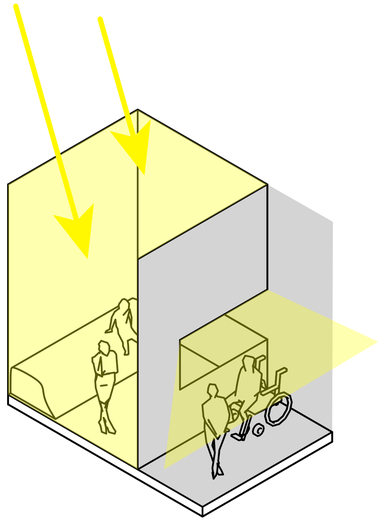
SPATIAL RELATIONSHIPS



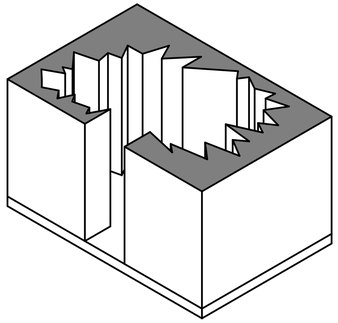
1.Visible vs Invisible



2.Fill vs Void



3.Dark vs Light



4.Thick vs Thin

1.Visible vs Invisible

Openings on the wall allow visual relationships to connect different floors vertically. While the narrow openings only let limited view go through. Therefore, visitors have a controled vision.

2.Fill vs Void

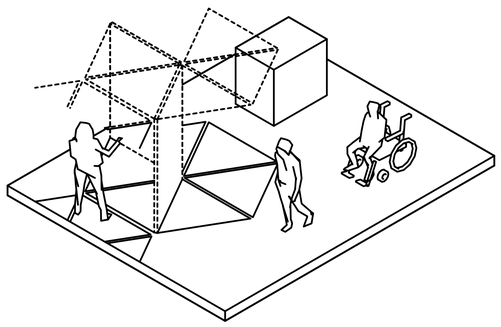
Positive and Negative space is created by the different wall thickness and the openings.

3.Dark vs Light

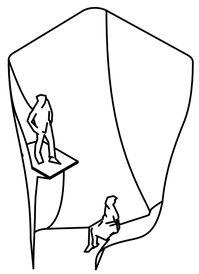
Skylight in the tower lit the space and enhance the lighting contrast between inside and outside of the tower. Light is leaking through the openings so that visitors could peak into the light well.

4.Think vs Thin

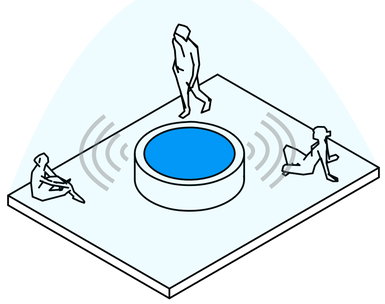
By the shift from thick and thin walls. The thick and thin relationship establishes a dynamic experience for the immersive space. This pattern can also serve for acoustic purpose.



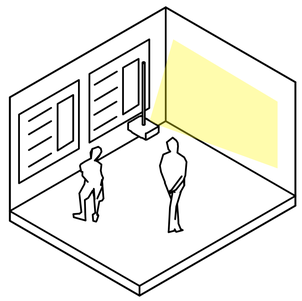
5.Temporary vs Fixed



6.Sculptural vs Occupiable



7.Movement vs Pause



8.Analog vs Digital

5.Temporary vs Fixed

Modular system made the temporary exhibition space more flexible and inclusive for different types of art pieces. The relationship between change and constancy is reflected in the different exhibition installations.

6.Sculptural vs Occupiable

The sculptural space reflects noguchi's aesthetics while offering functional possibilities.Letting people experience noguchi's organic geometry is the way to make people understand his concept better.

7.Movement vs Pause

Different functional programs are designed for the visitors to create zones of stillness and activity.

8.Analog vs Digital

Posters, projections and screens can all be part of the exhibition

Visual Connection

The opening visually connects the different heights of the space while retaining some enclosure.

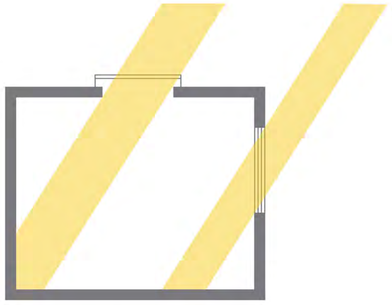
Light

Digital lighting and natural daylight act simultaneously on the interior space from different directions.

Sensory engagement

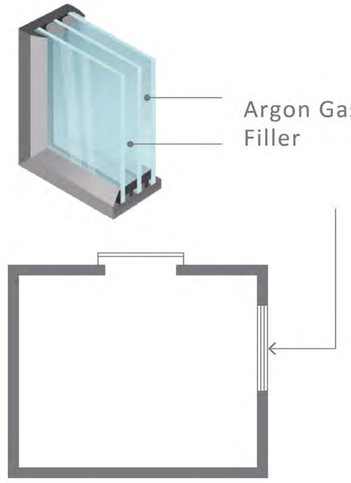
Water create sensory engagement into meditative spaces to gather and stay visitors.

DAYLIGHTING



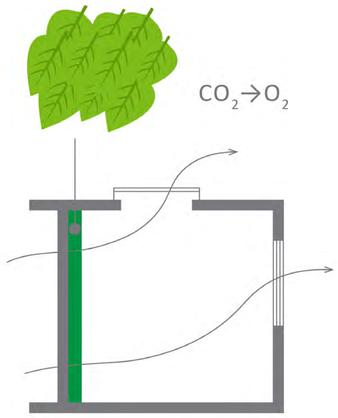
Sufficent daylight through windows and skylight to gain UV heat

ENERGY EFFICIENCY



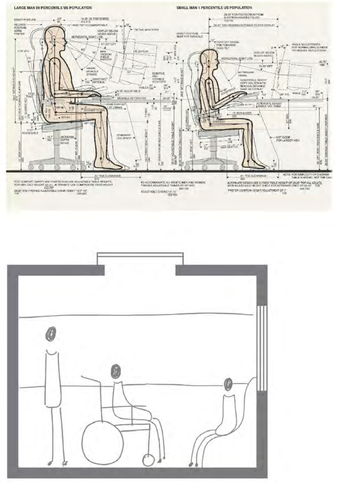
3 Pane windows to prevent heat loss

INDOOR AIR QUALITY



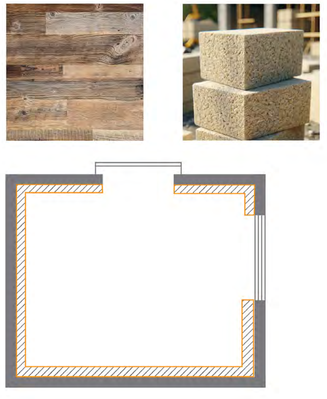
Green wall converts carbon dioxide to oxygen to improve indoor air quality

EROGONOMIC



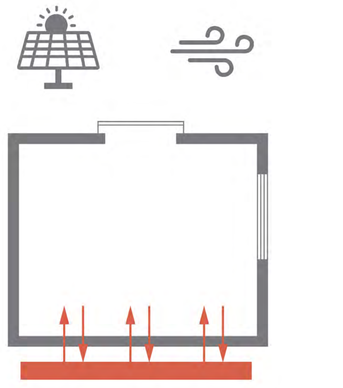
Seats are designed for body comfort and the level displayed objects are customized for people's sight

MATERIALITY



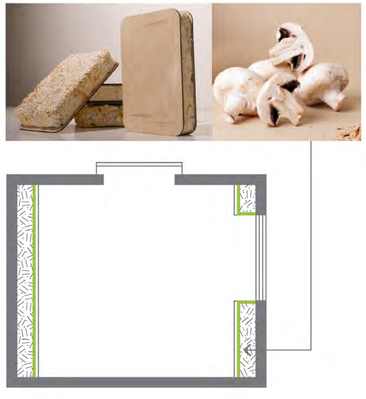
Reclaimed, recycled, local and rapidly renewable materials are used, such as local reclaimed wood and hemp crete

RENEWABLE ENERGY



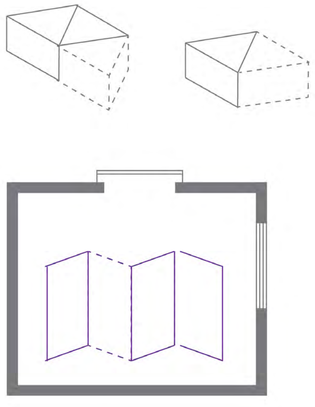
Geothermal energy, solar energy and wind energy are used

ADDITIONAL INSULATION + ACOUSTICS



3" to 6" Mycelium furred wall for additional insulation R-value and also for acoustical quality and create more immersive atmosphere

LONGEVITY & DURABILITY



Replacable and reusable modular display system

SUSTAINABILITY

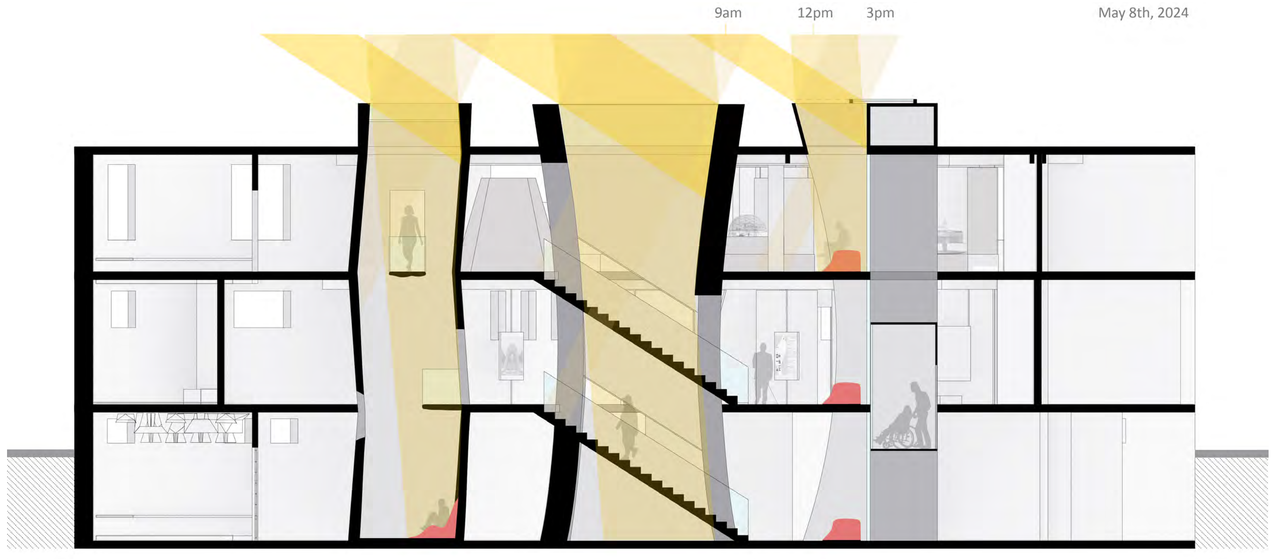
The redesign of the Noguchi Museum will incorporate sustainability within all efforts. These elements will address the elements of sound, temperature, light, and environmentally sustainable alternatives for recyclable material where applicable.

The museum intends to access sustainability from a life cycle analysis that tracts material and building practices from their conception to their disposal, ensuring that additional materials are sustainable if they ever leave The Noguchi Museum.

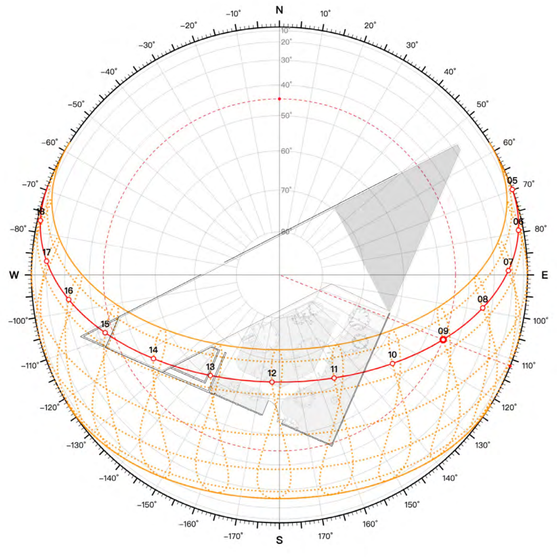
Overall, the scheme does not intend to demolish the existing and original architecture of the Noguchi Museum but, rather, to enhance indoor environmental quality and energy efficiency.

Below are the 8 main interventions:

Daylighting
Energy Efficiency
Indoor Air Quality
Ergonomic
Materiality
Renewable Energy
Additional Insulation + Acoustics
Longevity & Durability



LONGITUDINAL SECTION



DAYLIGHTING ANALYSIS

SUSTAINABILITY

LEGENDS

DAYLIGHTING

The section view shows the daylighting at 9am, 12pm and 3pm coming from the skylight.

ENERGY EFFICIENCY

Three pane windows are installed over the whole space to preserve heat to save energy.

INDOOR AIR QUALITY

Green walls on the first and second floor help improve indoor air quality.

MATERIALITY

Post construction reclaimed wood are used to make seats, tables, boards and pedestals.

ERGONOMIC

The shapes of seats are designed for body comfort. Objects are displayed at different height according to people's sight level.

INSULATION + ACOUSTICS

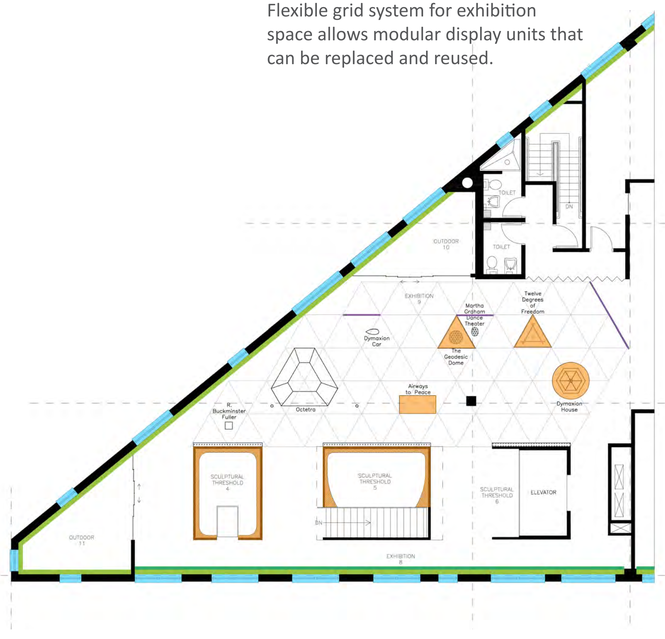
Mycelium furred walls for sound barriers to block noise and create immersive atmosphere.

LONGEVITY AND DURABILITY

Flexible grid system for exhibition space allows modular display units that can be replaced and reused.

LOWER FLOOR PLAN

FIRST FLOOR PLAN

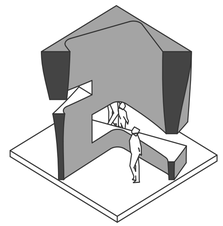


SECOND FLOOR PLAN

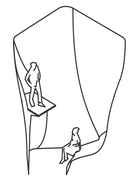
DAYLIGHTING

DESCRIPTION

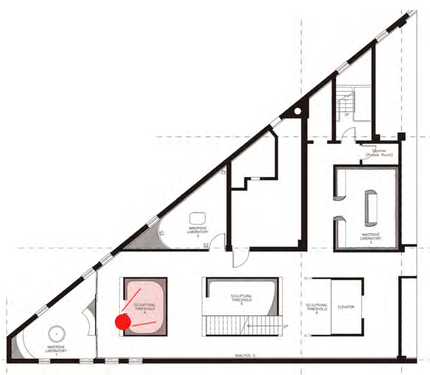
The interior space of this tower uses smooth curved surfaces as the walls, together with the slight inclination of the tower, making the space more sculptural. At the same time, when you enter the space through the terrace, you will feel like entering the interior of a noguchi sculpture, deeply feeling the artist's unique sculptural aesthetics, and you can also take a seat at the bottom of the tower, to have a deeper feeling of the contrast between this kind of asymmetry and the straightness and curvature.



FILL vs VOID



SCULPTURAL vs OCCUPIABLE



Moment of Pause Within Lightwell 1

MEANDERING SPACES W/ DEDICATED IMMERSIVE SPACES

LOWER FLOOR PLAN

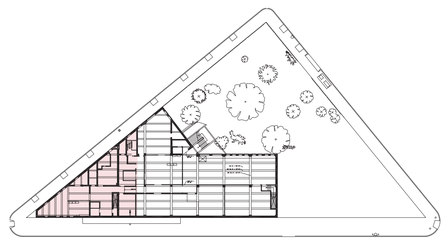
IMMERSIVE/LABORATORY 667 sq ft
SCULPTURAL/THRESHOLD 272 sq ft
ANALYSIS 273 sq ft

LEGENDS

- IMMERSIVE / LABORATORY (1.2.3)
- SCULPTURAL / THRESHOLD (4.5.6)
- ANALYSIS (0)

PROGRAM: 7900 sq ft +/-
ANALYSIS 450 sq ft
IMMERSIVE SPACE 1250 sq ft
LABORATORY 850 sq ft
EXHIBITION SPACE 3500 sq ft
VERTICAL CIRCULATION 1000 sq ft
OUTDOOR AREA 850 sq ft

HYPOTHETICAL PROJECT PROPOSAL AREA



Lower Floor Plan

FLEXIBLE EXHIBITION AREA + MEANDERING CIRCULATION CORE #1

FIRST FLOOR PLAN

IMMERSIVE/LABORATORY 161 sq ft
SCULPTURAL/THRESHOLD 272 sq ft
EXHIBITION 1302 sq ft

LEGENDS

- IMMERSIVE / LABORATORY (12)
- SCULPTURAL / THRESHOLD (4.5.6)
- EXHIBITION (7)

EXHIBITION ARTIFACTS


Bell Tower for Hiroshima
Isamu Noguchi

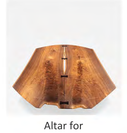

Atomic Man
Isamu Noguchi


Okame
Isamu Noguchi


Peace Bridge Photo/Drawing
Isamu Noguchi


Crane
Eiko Ishioka

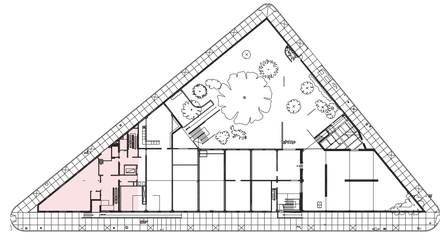
Hiroshima Appeals
Ikko Tanaka

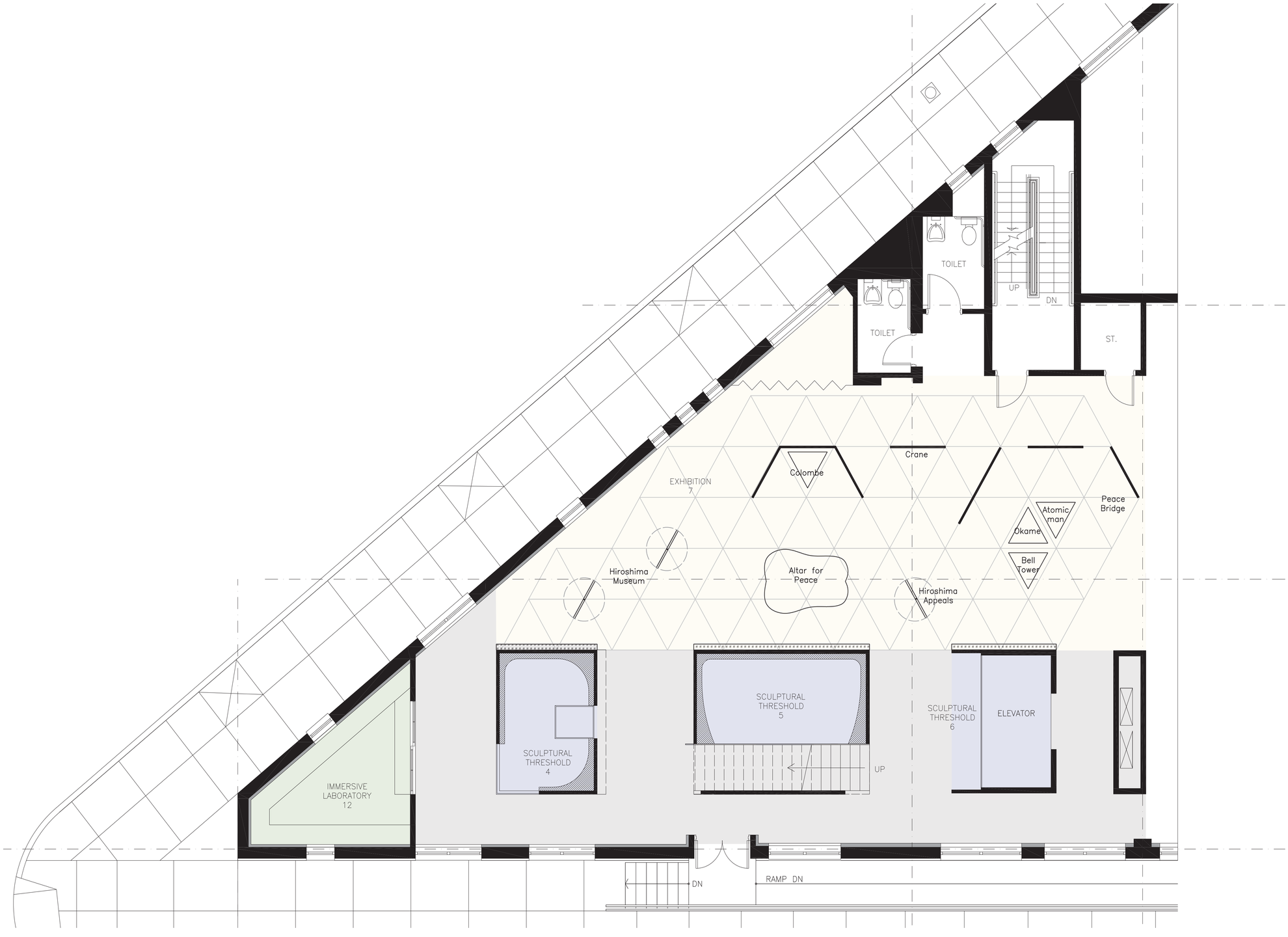

Altar for Peace
George Nakashima


Hiroshima Peace Memorial Museum
Tange Kenzo


Colombe
Issey Miyake

HYPOTHETICAL PROJECT PROPOSAL AREA





First Floor Plan

FLEXIBLE EXHIBITION AREA + MEANDERING CIRCULATION CORE # 2

SECOND FLOOR PLAN

SCULPTURAL/THRESHOLD 272 sq ft
EXHIBITION 1608 sq ft
OUTDOOR 288 sq ft

LEGENDS

- EXHIBITION (8.9)
- SCULPTURAL / THRESHOLD (4.5.6)
- OUTDOOR (11.12)

EXHIBITION ARTIFACTS


Martha Graham Dance Theater


The Geodesic Dome


Octetra


Dymaxion House


Dymaxion Car

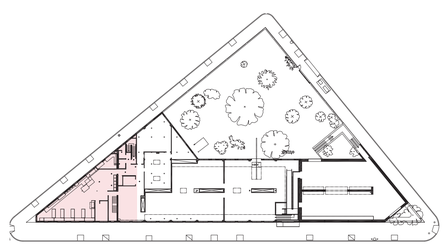

Dymaxion Map

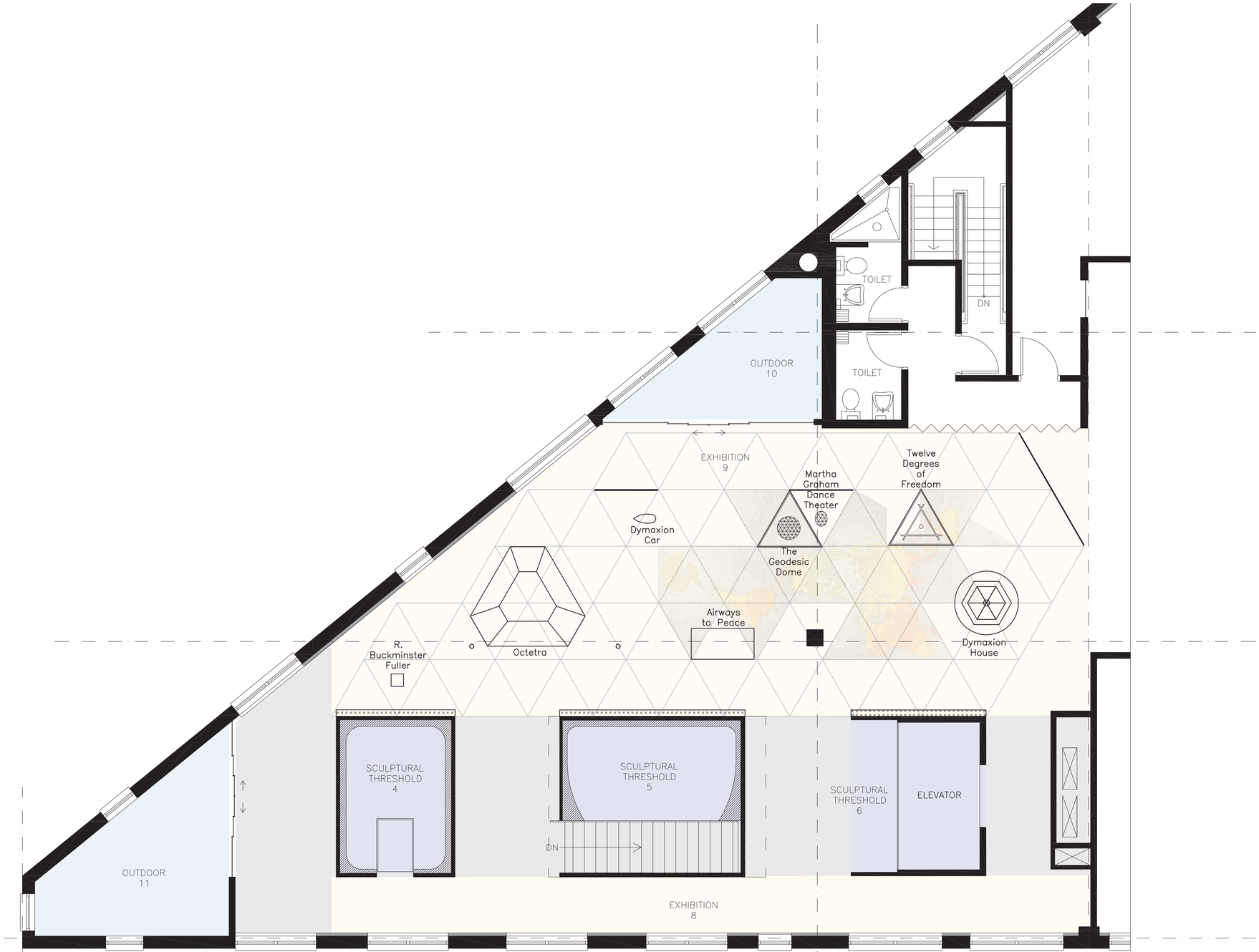

R. Buckminster Fuller


Twelve Degrees of Freedom


Airways to Peace

HYPOTHETICAL PROJECT PROPOSAL AREA



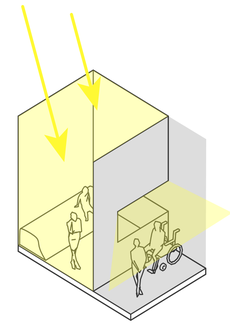


Second Floor Plan

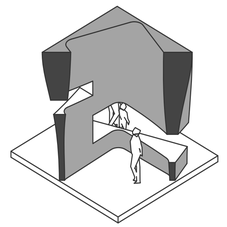
SOUTH VIEW SECTION

LONGITUDINAL SECTION

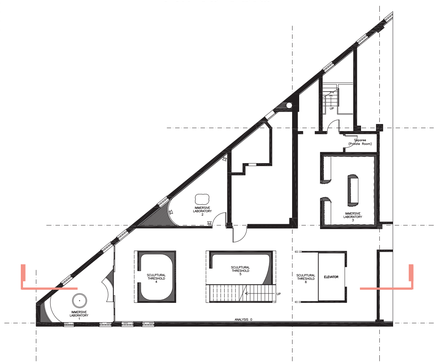
Through the longitudinal section, the relationship between the three tower structures and the overall space, as well as the similarities and differences in the immersive space across the three floors, can be understood. The section clearly shows the vertical circulation and how space permeates through the three floors, providing diverse viewing angles through the tower structures.



Dark vs Light



Fill vs Void

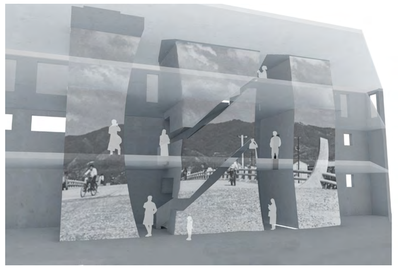


Longitudinal Section

WEST VIEW SECTION

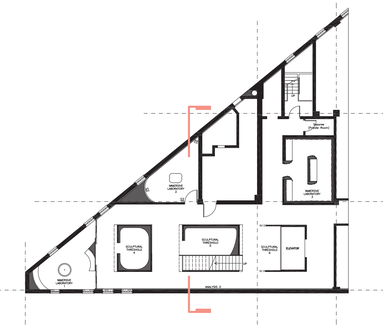
TRANSVERSE SECTION

Through the transverse section, the distribution of the three tower structures in the space as a continuous line can be observed. In the middle, from bottom to top, the immersive space of the first floor is visible. The second and third floors feature exhibition spaces with different themes, where artworks are displayed on pedestals. Modular grids and partition walls are employed to create flexible exhibition spaces.



MULTI-FLOOR DIGITAL SCREENS

VERTICAL CIRCULATION (QUIET SPACE)

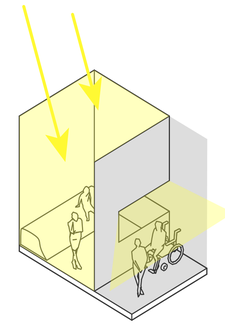


Transverse Section

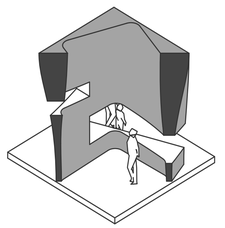
DAYLIGHTING

DESCRIPTION

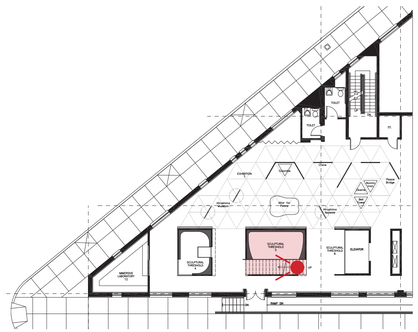
The tower's geometry refers to Noguchi's organic aesthetic with twisted and curving walls. Inside the tower, daylight from the skylight forms a sharp contrast between the inside and outside. The vertical circulation on one side of the tower and the opening on the other construct a visual connection. The visitors can catch a partial of the exhibition space through the narrow openings.



Dark vs Light



Fill vs Void

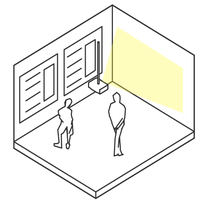


Circulation: Quiet Space

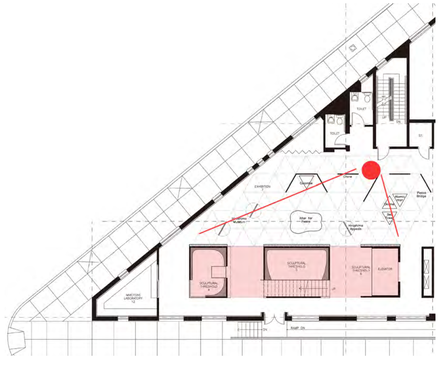
TEMPORARY EXHIBITION AREA DIGITAL SCREEN

DESCRIPTION

These three tower LED digital screens can be used to enhance the exhibition objectives, illuminate gently with white lights or completely turned off as needed.



ANALOG vs DIGITAL



Multi-Floor Digital Screens On South Side Of Three Towers

IMMERSIVE & LABORATORY SPACES

1

2

DESCRIPTION

In thinking about exploring unique museum experiences that are separate from the exhibition areas, these additional spaces provide sensorial experiences that are specific to getting to know the artist, Isamu Noguchi.

3

4

1. Tactility Chamber

2. Moment Of Reflection

3. Kinetic Ceiling

4. Interactive Live Feed (Noguchi Sites Around The World)

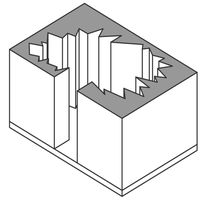
These 4 Enclosed Areas “Re-Envision The Noguchi Museum Experience”

IMMERSIVE SPACE

DESCRIPTION

An enclosed space that’s cladded in rough material of marble, granite, basalt, and galvanized steel that can be touched. As the viewer immerses with the wall, they are experiencing a hands-on understanding of the materials that Noguchi used and are transcended into the artist’s creative process.

DARK MODE

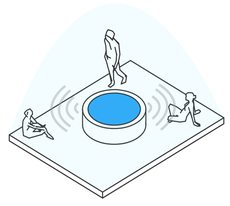


THICK vs THIN

IMMERSIVE SPACE

DESCRIPTION

This room is dedicated to the essence of Noguchi by enhancing the viewer's acoustic sense. The walls are lined with curved benches that face towards the central, circular, built-in fountain. Water drips over the edge continuously as the draining system carries it back to the surface. As the water laps continuously, the viewer is encouraged to close their eyes and be consumed by the sound, or watch the water as it flows over the fountain edge. This is a meditative space that is designed around material, sound, touch and temperature.



MOVEMENT vs PAUSE

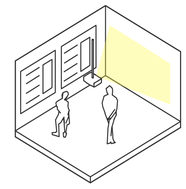
Moment Of Reflection "Nothingness"

LABORATORY SPACE

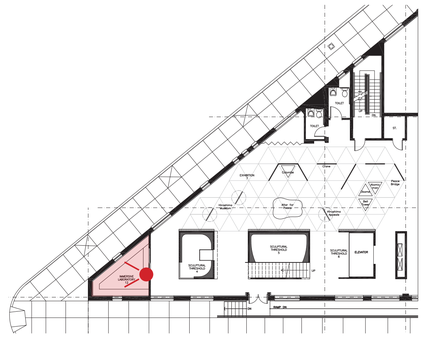
DESCRIPTION

The craftsmanship, beauty and tactility of Akari is emphasized in this shoe-off interactive space. Akari production processes and tools are shown and visitors have the opportunity to learn about the structure of Akari by collapsing and closely observing them. Above, the ceiling design reflects the translucent and collapsible nature of Akari. It folds and unfolds slowly, providing a sense of its “rhythmic breathing.”

CLOSED POSITION



ANALOG vs DIGITAL

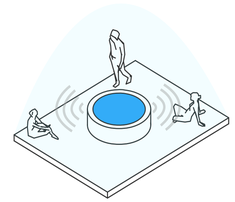


Shoes Off Area: Kinetic Ceiling “Gradual Unfolding”

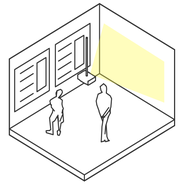
LABORATORY SPACE

DESCRIPTION

The room brings Noguchi's sculptures to life from around the world. Visitors are welcome to interact with the map which shows where Noguchi's sculptures are located, to experience the sights, sounds, and weather of different locations through live feeds that are projected onto the walls. At the center, sculpture tools are also provided for people to closely observe and touch, to make people connect with art, nature, and creativity in a truly immersive and inspiring experience.



MOVEMENT vs PAUSE

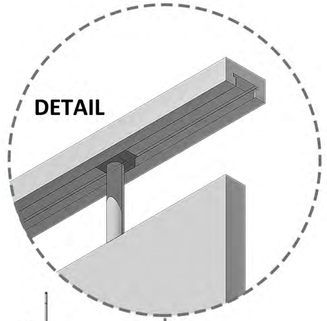


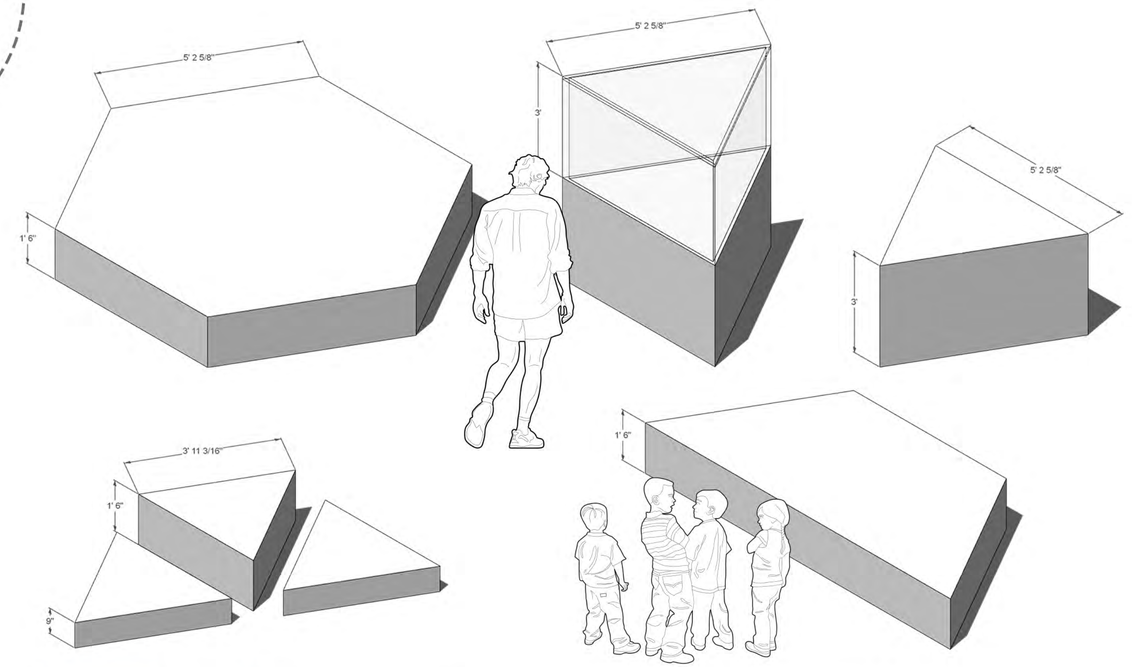
ANALOG vs DIGITAL

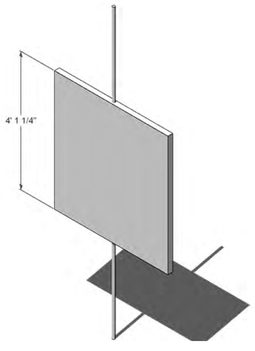
Interactive Live Feed Noguchi Sites Around The World

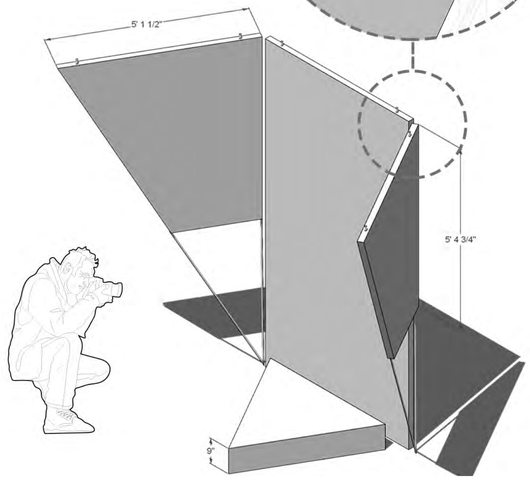
MATERIAL

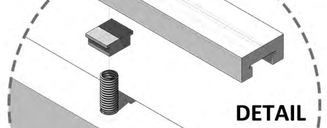
Pedestal: Recycled Paper MDF
Cover: Water Based Non VOC Paint
Partition: Recycled Polyester Fabric Panels
Track: Metal

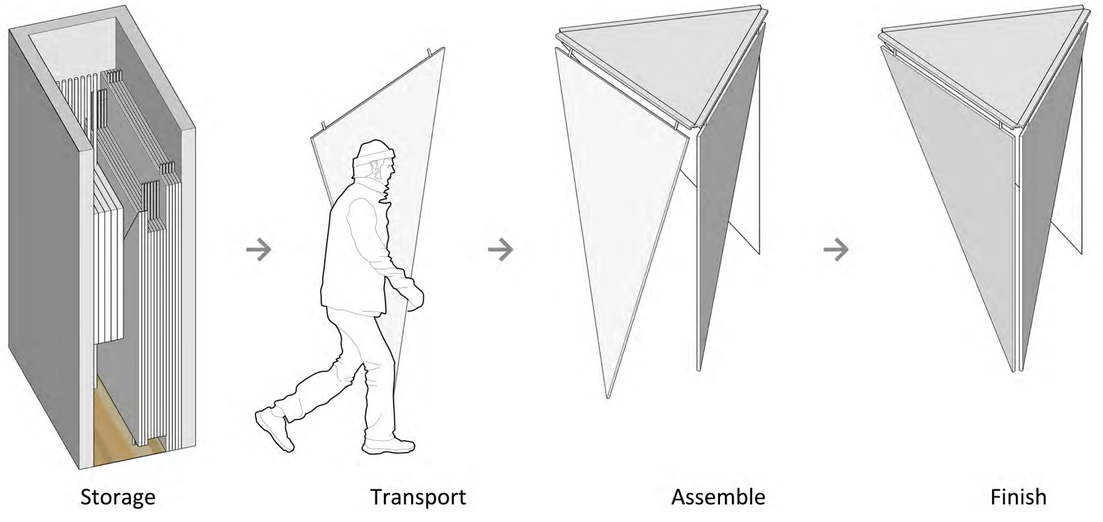








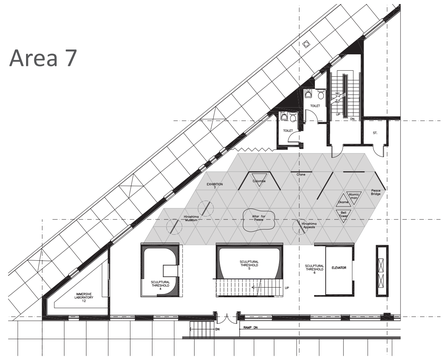




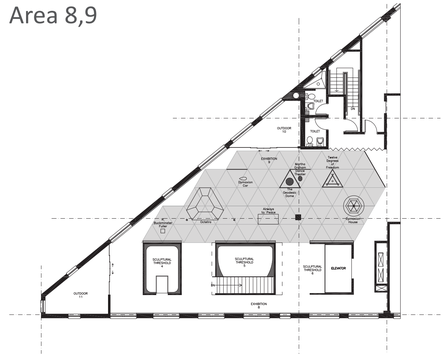
EXHIBITION SYSTEMS

Drawing from Buckminster Fuller's Dymaxion Map, the use of equilateral triangles in an exhibition area's floor plan offers efficient spatial utilization. Its modular nature allows for versatile configurations, catering to diverse exhibit layouts. This geometric system ensures structural integrity while providing visual intrigue through angular precision. Additionally, the symbolism of equilateral triangles may resonate with themes of unity and balance, enriching the exhibition's narrative. This design approach exemplifies a harmonious blend of functionality and aesthetic appeal, enhancing the overall visitor experience within the dynamic environment of the exhibition.

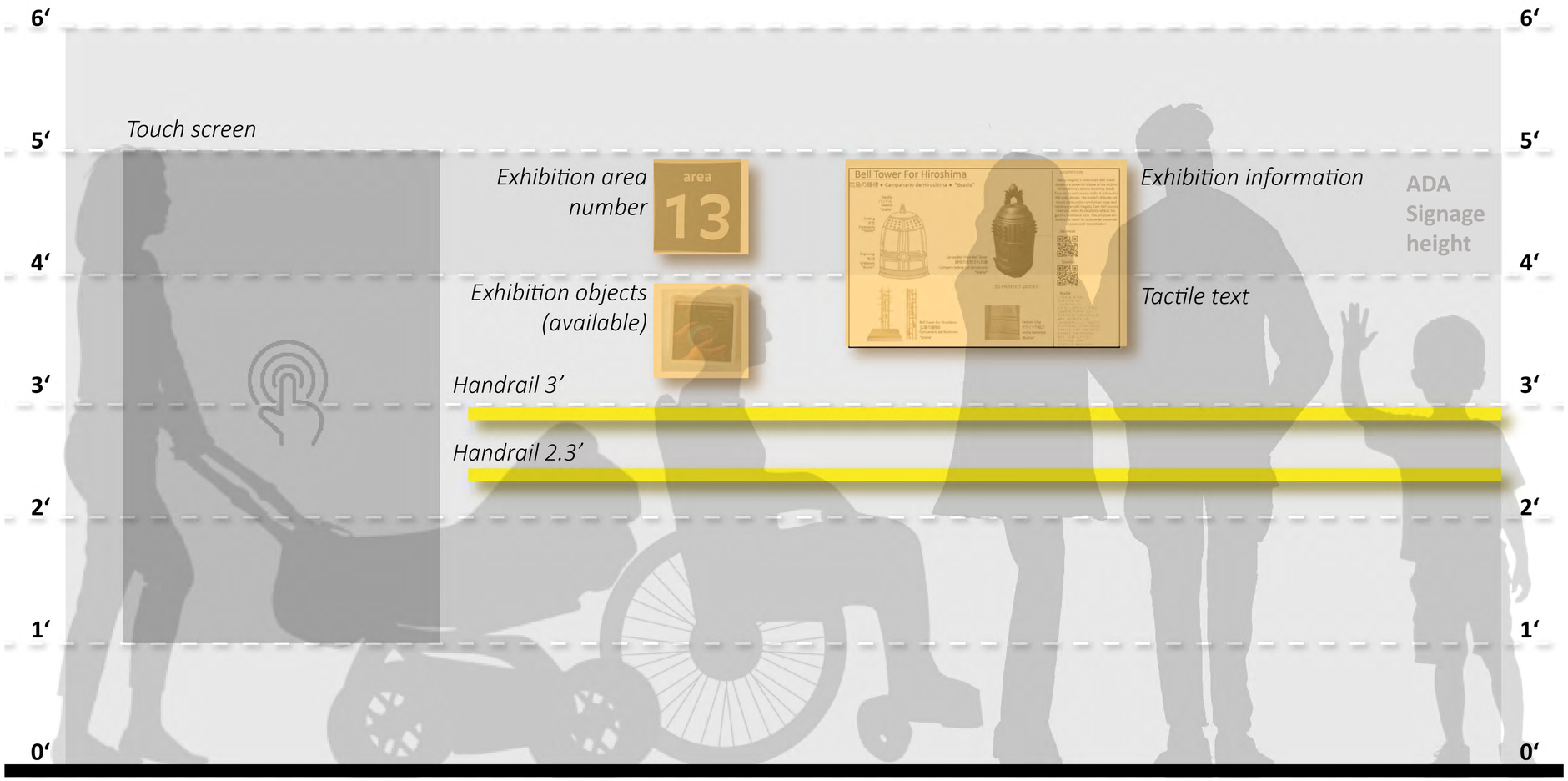
Area 7



Area 8,9



DATUM LINE PLACEMENT



DESCRIPTION

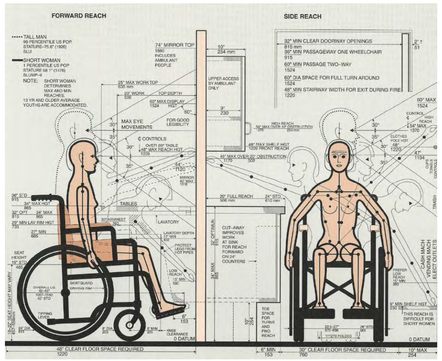
In order to guide visitors to explore the exhibition hall more easily and independently, various Signage/Wayfinding situations are displayed here.

ADA code heights:
Signage mounted a minimum of 48” above the ground surface and a maximum of 60”

Braille should be positioned underneath the text.

SIGNAGE

Exhibition area number
Exhibition information
Exhibition objects
Tactile text
Handrail high (3’)
Handrail low (2.3’)
Touch screen



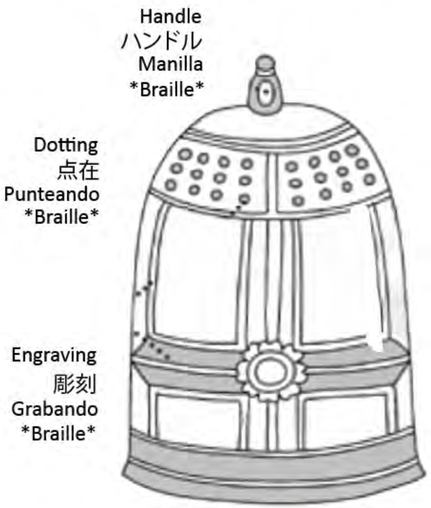
Source:

Alvin R. Tilley ; Henry Dreyfuss Associates ; with an introduction by Stephen B. Wilcox. The Measure of Man and Woman : Human Factors in Design. New York :Wiley, 2002.

https://arc104201516.wordpress.com/wp-content/uploads/2016/02/the-measure-of-man-and-woman-human-factors-in-design-alvin-r-tilley-henry-dreyfuss.pdf

Bell Tower For Hiroshima

広島の鐘楼 ● Campanario de Hiroshima ● *Braille*



Carved Bell From Bell Tower
鐘楼の彫刻された鐘
Campana tallada del campanario
Braille

3D PRINTED MODEL

Bell Tower For Hiroshima
広島の鐘楼⊠
Campanario de Hiroshima
Braille

Ceramic Clay
セラミック粘土
Arcilla Cerámica
Braille

DESCRIPTION

Isamu Noguchi's small-scale Bell Tower model is a powerful tribute to the victims of Hiroshima's atomic bombing. Made from sticks and ceramic bells, it echoes his full-scale design. The model's delicate yet sturdy construction symbolizes hope and resilience amidst tragedy. Each bell honors lives lost, while its simplicity reflects Noguchi's minimalist style. This proposal embodies his vision for a universal memorial of peace and reconciliation.

Japanese

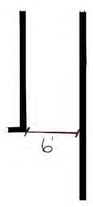
Spanish

Braille

SAMPLE INCLUSIVITY INFORMATION PLAQUE

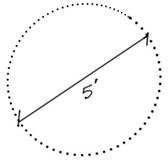
Template to be interpreted for each artwork exhibited

CIRCULATION ACCESSIBILITY

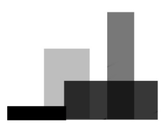


BRAILLE

ADA COMPLIANCE



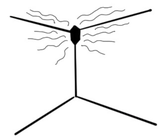
VISUAL ACCESSIBILITY



TACTILITY

MULTI-LINGUAL

SOUND



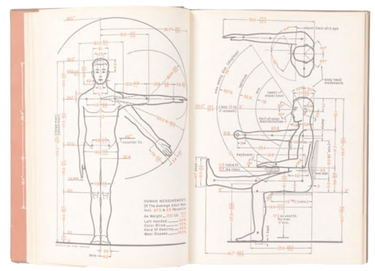
Exhibition Area: Inclusive Design

INFO PLAQUE TEMPLATE

Our approach towards understanding inclusivity in the museum references Henry Dreyfuss. He completed research that decided “average human body guidelines” and these are in conversation with “differences to handicapped guidelines.” In understanding these differences, we can tailor the interior for a range of accessibility statuses. In addition, museums are beginning to understand the history of exclusivity that is evident within standard, or historic, museum spaces. Through analyzing how museums have been in the past, we can consider a more inclusive way forward.

Like many aspects of our society, museums have a history of being designed and tailored towards the able-bodied population. In rethinking the museum, inclusivity has been a priority in the redesign. The following techniques were used to improve accessibility within the Noguchi Museum Proposal:

- Incorporation of Braille
- Blind & Wheelchair assistants and accessibility
- Varied display heights for more equivalent vantage points
- Tactile component to exhibition information plate
- Multi-lingual exhibition description
- Sound incorporated into experience



TEMPORARY EXHIBITION

“PEACE: TOGETHER”

Focusing on Peace on earth as a theme, Noguchi’s collaborators and their artifacts exhibit messages for planetary health and a world without wars.

The curated individuals have lived through/experienced World War II and consequences of such. The selected artwork, design, and architecture also hint against military solutions to solve global human problems.

Participating artists, designers, and architects:

- Isamu Noguchi (1904 – 1988)
- Buckminster Fuller (1895 – 1983)
- Issey Miyake (1932 - 2022)
- Shoji Sadao (1927 - 2019)
- Elko Ishioka (1938 - 2012)
- George Nakashma (1905 - 1990)
- Ikko Tanaka (1930 - 2002)
- Tange Kenzo (1913 - 2005)

Colombe

Issey Miyake

Crane

Eiko Ishioka

Okame

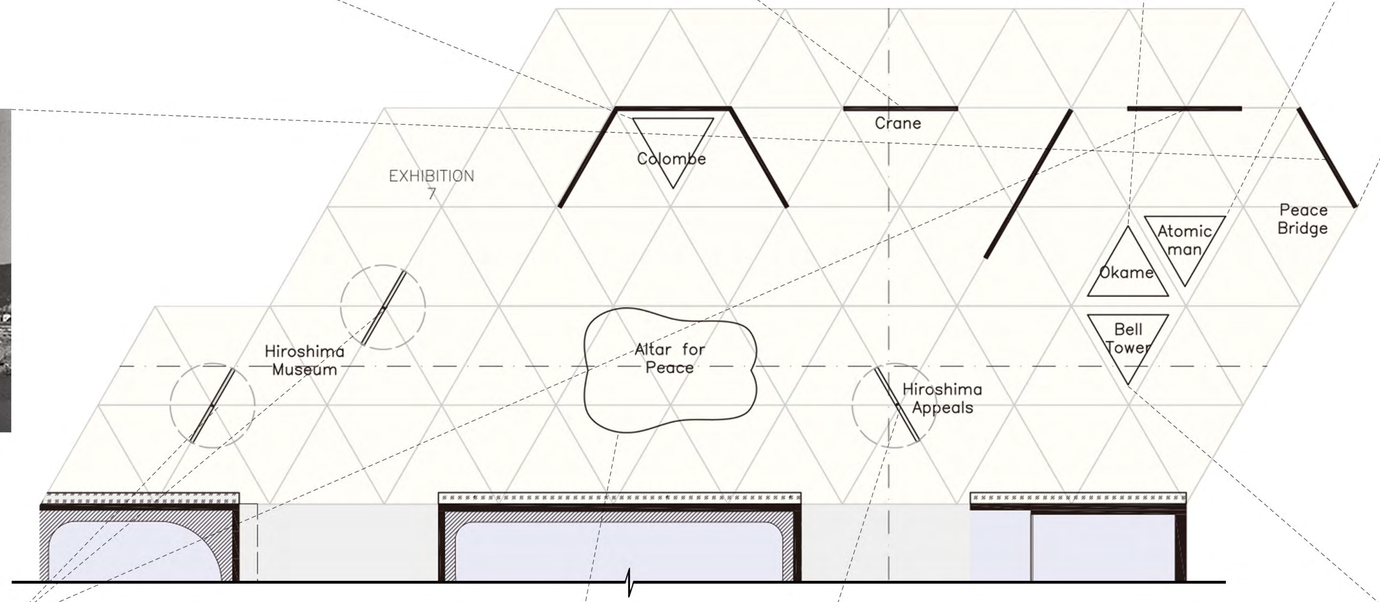
Isamu Noguchi

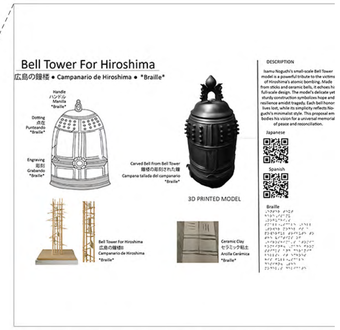
Atomic Man

Isamu Noguchi

Peace Bridge
Photo/Drawing

Isamu Noguchi





Inclusivity Information
Plaques

Hiroshima Peace
Memorial Museum

Tange Kenzo

Altar for
Peace

George Nakashima

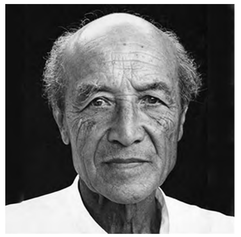
Hiroshima
Appeals

Ikko Tanaka

Bell Tower
for Hiroshima

Isamu Noguchi

“PEACE: TOGETHER”



ISAMU NOGUCHI
1904-1988

GEORGE NAKASHIMA
1905-1990

TANGE KENZO
1915-2005

IKKO TANAKA
1930-2002

ISSEY MIYAKE
1938-2022

EIKO ISHIOKA
1938-2012

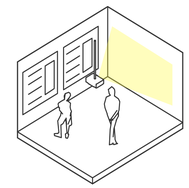
Collaborators and Curated Objects - 1F Exhibition Space

“PEACE: TOGETHER”

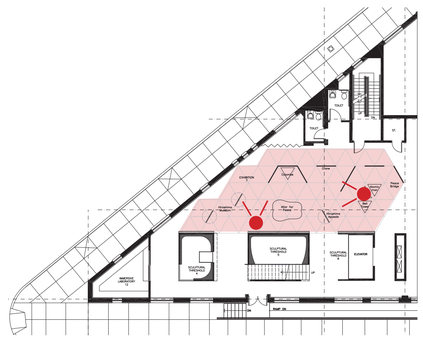
DESCRIPTION

The theme of this exhibition calls for world peace. The three exhibits in the center of the screen are by the hand of Noguchi, created after he traveled through the site of Hiroshima. The map on the background wall is an interactive projection showing the time and location of nuclear activities around the world, and touching the corresponding area with your finger will provide you with relevant historical information.

CRANES WALL



ANALOG vs DIGITAL



1F-Exhibition

Octetra

Buckminster Fuller

The Geodesic Dome

Buckminster Fuller

Martha Graham Dance Theater

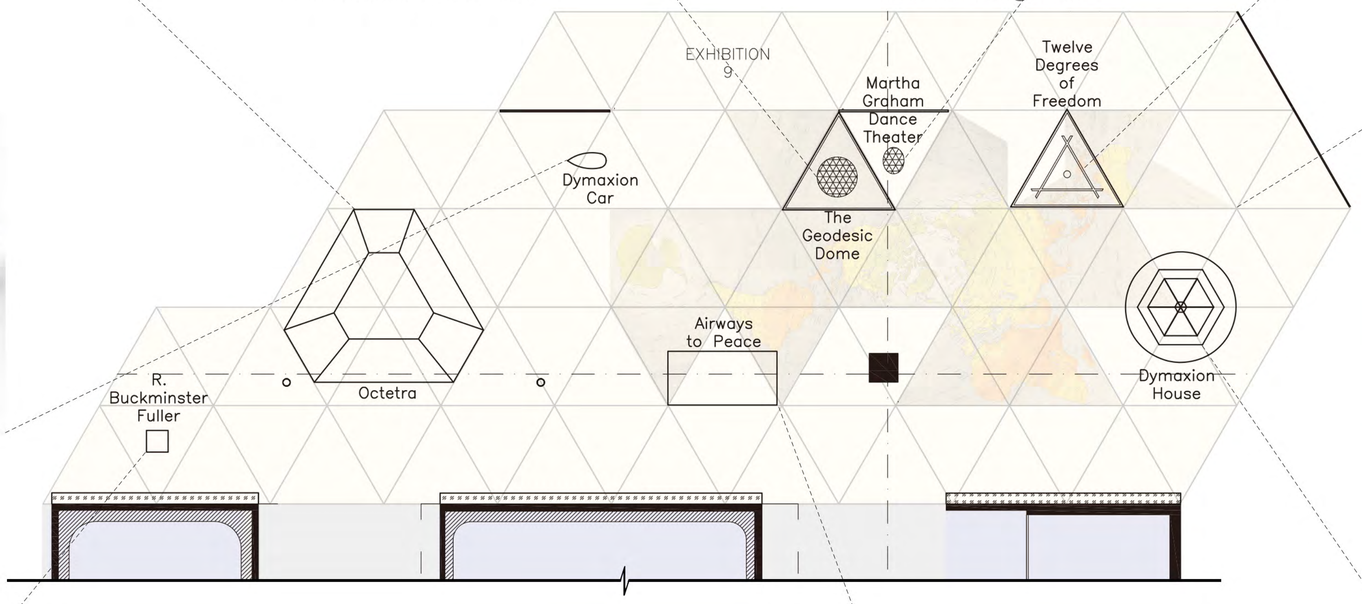
Isamu Noguchi

Twelve Degrees of Freedom

Buckminster Fuller

Dymaxion Car

Buckminster Fuller

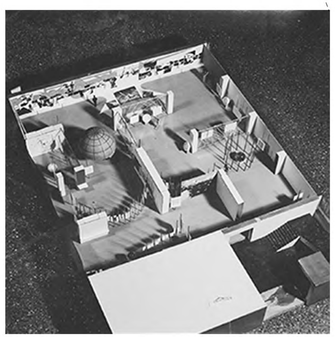


Dymaxion Map

Buckminster Fuller

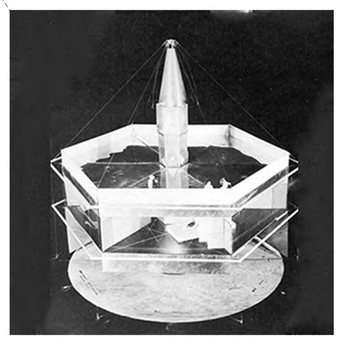
R. Buckminster Fuller

Isamu Noguchi



Airways to Peace

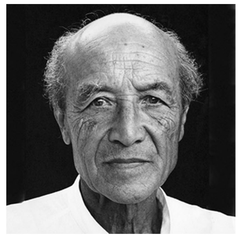
Buckminster Fuller



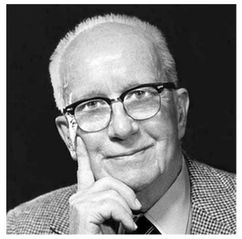
Dymaxion House

Buckminster Fuller

“PEACE: TOGETHER”



ISAMU NOGUCHI
1904-1988



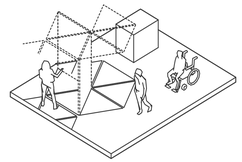
BUCKMINSTER FULLER
1895-1983

SHOJI SADAO
1927-2019

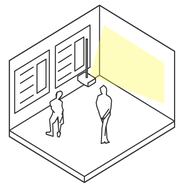
“PEACE: TOGETHER”

DESCRIPTION

And in many of their collaborations, Shoji Sadao worked besides and for both Noguchi and Fuller. Noguchi and Buckminster Fuller enjoyed this friendship throughout their lives and produced aesthetic and practical achievements that left their mark. Areas 8 and 9 display their collaborative works. Whether it is hands-on practice or ideological collision, these artworks demonstrate the vital friendship and cooperation between them. Their combined talents and perspectives enabled them to push boundaries, challenge conventions, and pioneer new possibilities in their respective fields.



TEMPORARY vs FIXED



ANALOG vs DIGITAL

2F-Exhibition