

ILLUSION MUSEUM- FUTURE OF MUSEUM

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ABSTRACT

The fundamental idea of an illusion is the presence of anything that doesn't exist, but seems to be right in front of our eyes. A long time back, these deception methods were invented. The museums are still evolving and changing. Latest Technology, Emerging Art Types, collections and varied crowds have given birth to modern museums and the exhibition setting. Structural and aesthetic parameters that are special to museums. Museums have been under pressure to reach greater crowds since the rise of contract society, the reduction in museum funding and the implementation of performance metrics based on consumer satisfaction management. For the most part, though, public museums have based their research activities on gathering observational studies that measure consumer profiles and include them, missing the nature of the experience itself. This research highlights, the theory of illusion will provide a lot of space for imagination and thought to achieve more lively and expressive functional spaces. It helps to make it develop with futuristic design ideas of all kinds of architectural needs. Not all the illusions that can be accomplished on paper can be accomplished in architectural form, certain illusions may be possible.

KEYWORDS: - Virtual museum (VM), illusion, museum, delusions, art, tourist.

1. INTRODUCTION

Museum is a building in which items of significance or worth are gathered, preserved, conserved, displayed, and executed. Museology is called the science of planning, arranging (curating and preparing exhibits), and directing museums. The design and features of the facilities poses various challenges. Managers, since a service is an act, a mechanism, and a standard [1]. The museum commodity is supplied, as with many facilities, in a physical Climate or site that covers the area of land or development, shape, Lights, tourist navigation strategies, crowds, waiting, crowding, and methods of curiosity activation and interaction [2]. In the case of museums, the success of the transmission of historical knowledge, the critical commodity, depends on the capacity, either by social exchange or more conventional textual and visual approaches, to create images, transfer information and communicate the visitor [3]. Pressure has risen since the late 1980s. To raise the attractiveness of museums in order to attract greater and more varied crowd. This can be seen more as a result of the culture of the contract, the decrease of museum budgets and the implementation of customer loyalty monitoring performance metrics [4]. Over the last 10–15 years, the domain of virtual museums (VMs) has seen major changes in terms of technical solutions, digital design and visualization, user mechanisms and technological pipelines [5]. However, the establishment of the exhibition and the communicative approach of the collections remain very conventional, accompanied by printed panels and small captions located beside the items. In this condition, typical tourists can only look at objects and appreciate their aesthetic quality. They can't 'experience' something about the contexts of the objects, the story's and the people behind them [6]. The large number of people are usually attracted to new technologies, particularly if they are interested in digital technology. They are young, so they can ask for their senses and excitement [7]. It is a challenge to play with them because the dynamism of multimedia is viewed as something that interrupts the quiet and repeatability of the experience of the museum tour, making it more pleasant, spontaneous, and enjoyable. This describes why more and more visitors are instantly drawn to the interactive rather than the actual material, entering a space with audio-visual / virtual installation on one side and traditional displays with real objects on the other side. This behavior has been seen and documented quite much and several surveys at museums and exhibits to assess the engagement of consumers with actual and illusion content [8,9]

An illusion is a visual perception distortion. Every human being sense illusion can deceive the senses, but the most well-known are optical illusions. Many illusions are subjective, and various persons can differently perceive an illusion. Illusions are a very nice way to show how the brain functions and the sensory system's latent shortcomings can be exposed by illusions in a manner that normal vision struggles to do so. Illusions, however, are exciting when they incorporate both the element of pleasure and the element of surprise.

OBJECTIVE

- to design an interesting interior of a museum.
- Creating an interior which is aesthetically pleasing and connects people with art and illusions.
- Creating an environment for entertainment purpose.
- Designing the interior keeping all the age group and physically challenged people in mind.
- Adequate spaces for all the functions and activities to be held inside and to achieve maximum output of this project.

2. METHODS AND METHODOLOGY

Illusions are related to abstract forms, textures, fabrics, illumination and lots of stuff.

2.1 ILLUSION

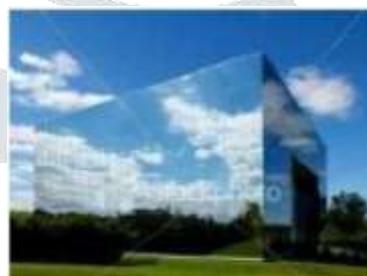
Illusion is a manipulation in the visual experience of the brain. It usually organizes and interprets sensory stimuli. Though delusions are altering truth, they're usually shared by most people [10]. Illusions can occur with more senses than vision, but the most widely recognized are visual illusions. Focus is focused on optical illusions because vision frequently dominates other senses. For eg, individuals seeing the ventriloquist will see the sound emanating from the dummy, so they will see the dummy 's mouth through the words. Any delusions are based on general conclusions made by the brain during vision. These conclusions are based on organizational concepts such as Gestalt, the capacity of a person to interpret depth and perception of motion, and perception.

2.1.1 TYPES OF ILLUSION

OPTICAL ILLUSION: - Optical Illusion is triggered by the info received by our brains, then wrongfully interpreted by brain. It was wrongfully processed by the brain. The primary causes of illusions are physiological and cognitive.

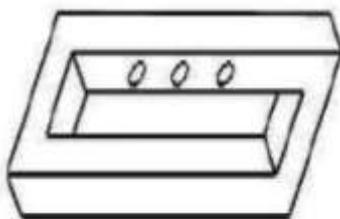


OPTICAL ILLUSION



PHYSIOLOGICAL ILLUSION

- ❖ **PHYSIOLOGICAL ILLUSION:** - These are normally triggered by unnecessary stimulation of brightness, color, contrast, motion, etc. Examples: Afterimages, such as having a "spots" having a camera flashed into your eyes.
- ❖ **COGNITIVE ILLUSION:** - Cognitive perceptions communicate with and are our natural visual beliefs are normally misunderstood. Cognitive illusions are segmented into ambiguity, distortion, and Paradoxical Delusions.
- **AMBIGIOUS ILLUSION:** - Ambiguous Delusions are images that tend to 'alter' right in front of our eyes. Perception changes back and forth as the perceptual evidence available does not confirm a single vision. Illusions that offer the appearance of motion often come under this category.
- **DISTORTION ILLUSION:** - Distorting Illusions can produce distortions of curvature, size or scale.
- **PARADOX ILLUISSION:** - Paradox delusions contain representations that may or may not be conflicting. These illusions are triggered by our brain's misunderstanding of the opposite margins should join.



DISTORTING ILLUSION



AMBIGIOUS ILLUSION



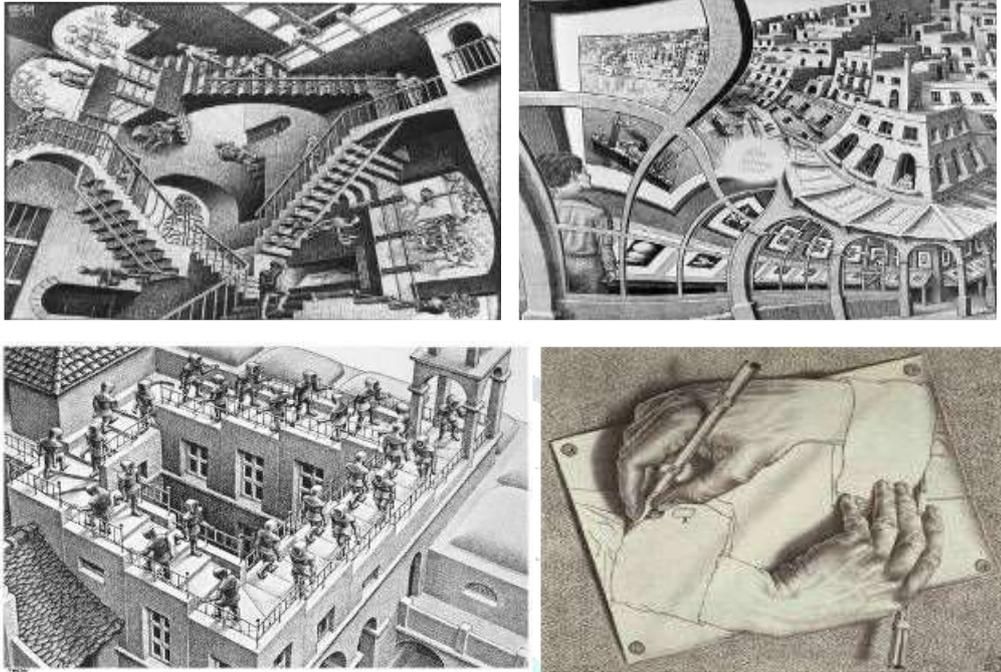
PARADOX ILLUSION

2.3 HISTORY OF ILLUSION

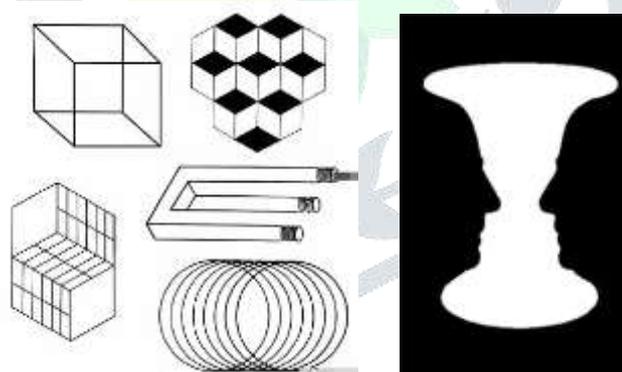
By close study of anatomy, including anatomical dissection experiments that were a way of recreating 3d human reality on 2d surfaces, the renaissance artists had evidently accomplished. In part, the secret to this accomplishment was to consider the underlying, concealed nature of the human body, which then enabled the artist to create a convincing depiction of what he saw in the case of frescoes on a flat surface of a wall or in the case of drawing on a wooden panel or page. With the assistance of mathematical perspective, Renaissance artists used tricks. In deciding the proper proportions of the figures that they drew, mathematics was equally important to the artists. Such standards were specifically followed by Leonardo da Vinci, even if its calculating the correct proportion of a human head.

Maurits Cornelis Escher

Maurits Cornelis Escher (June 17, 1898 – March 27, 1972). He was referred to as M. C. Escher, a Dutch graphic designer. He is renowned for his frequently mathematically influenced woodcuts, lithographs and mezzotints. That include unlikely constructions, explorations of infinity, art, and tessellations. Plenty of well-known museums have Escher's original works Collections, guy. Many of the leading public collections contain the following: The National Gallery of Canada (Ottawa) in Washington, D.C. The Israel Museum in Jerusalem, the Escher Museum in The Hague, The Netherlands, and the San Francisco Fine Arts Museums. Below are some of the famous works of the artist.



Illusions are a very pleasant insight into how the brain functions, since illusions can expose the secret limits of the visual system in such a way that normal vision struggles to do so. Moreover, illusions are enjoyable, since they incorporate both the element of joy and the element of surprise [11].

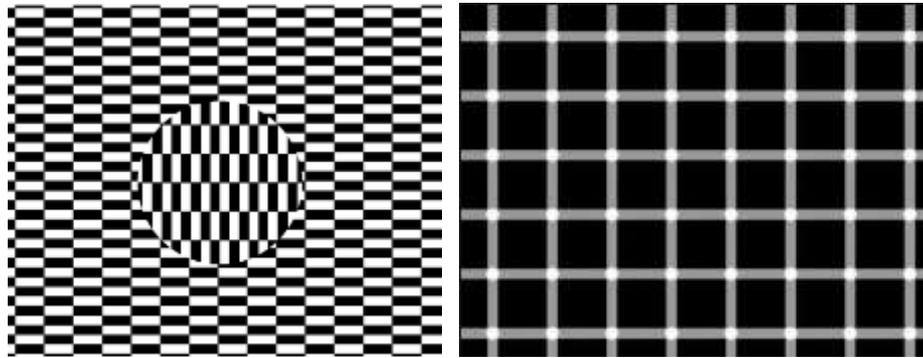


The examples of illusion above are perhaps the best known of any uncertainty in detail there are statistics, and all of them remain.

Fix on all of them, and with very little thought, you can have an insight sudden reversal in depth. In certain instances, you will see a difference in the position and the number of cubes or prongs in others can change. Note that only one interpretation is selected by your brain at a time, not some weird combination of both interpretations.

2.4 WORKING OF ILLUSIONS

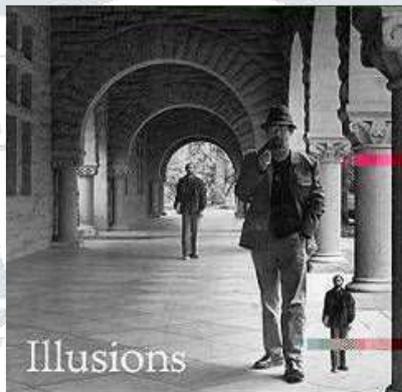
How it interprets a two-dimensional image into a three-dimensional mental representation constrains the visual system. These two-dimensional figures show a three-dimensional entity, but these illustrations often include unclear examples of the sense of depth. The two-dimensional figure is unstable since these figures could similarly occur in one of two distinct configurations in the true three-dimensional world. Where there are two limits in dispute, you get an unclear number, which is "flip-flops."



Switch through the picture with your eyes. While doing this middle circular segment does it seem to be isolated from the rest of the figure? Will it seem like it is at a certain depth and also moves? Whereas, in the other picture, you can see several black dots appearing in the middle of the white dots but when you try to focus on one of the white spaces can you actually see the black dot there? Are they actually there or your mind is playing some kind of trick on you?

This example shows two figures on a flat surface at varying lengths. Although smaller, the guy in the back looks perfectly natural while matched with the man in the foreground.

In line with this, the guy in the picture seems to be even more Away from you than in the foreground, the guy. What's not coherent, the background figure in the foreground, however, is not proportionally smaller than its equivalent counterpart.



For e.g., when the figure normally recedes into the distance, it gets smaller i.e., its visual angle gets smaller. The backdrop figure here is still the same scale as the figure in the foreground. Your visual system concludes that the one in the background would be bigger, because all figures have the same visual angle but are at different distances. This indicates that you don't actually interpret what you see. if you shift the background figure to the same height or the scale as the foreground figure, illusion disappears, because not only does their visual angle get smaller on a level surface, when objects recede into the space, but they also increase in comparison to the horizon in the visual field [12].

You can note in the lower right that the man in the background has been lifted to the same elevation as the man in the foreground. You've got that misconception of height now. The reverse of the previous Shepard illustration is this illustration [13].

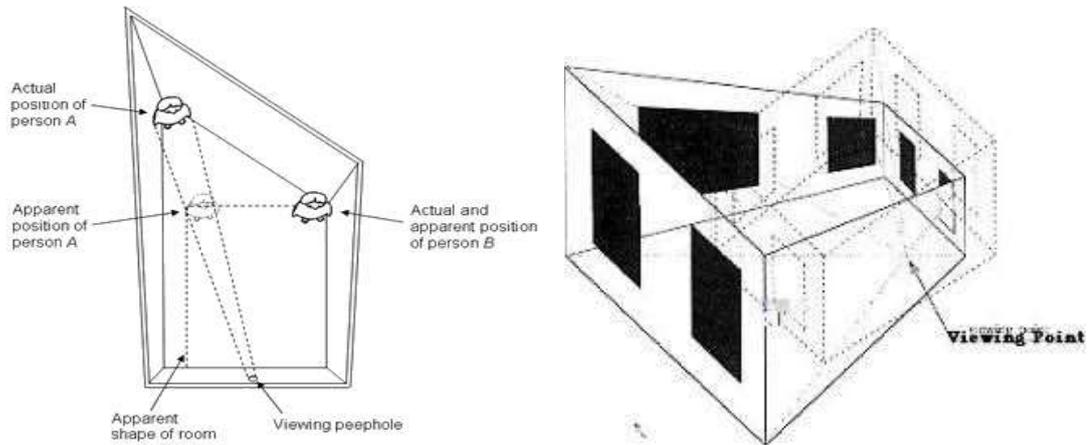
The foreground figure in the Shepard example (normally with a larger figure Visual angle) would be located in the background. This leads the figure in the background to appear bigger in contrast with the foreground figure, it appears larger [13]. In this case, the background figure (usually with a wider viewing angle) is shifted to the Foreground. Front.



The Ames Room is synonymous with two different views. The room first as seen monocularly from a special vantage point (the true form of the space is trapezoidal), it looks cubic. Secondly, persons or people in the Ames Space when shifting from one corner to the other, objects can tend to expand or shrink [14].

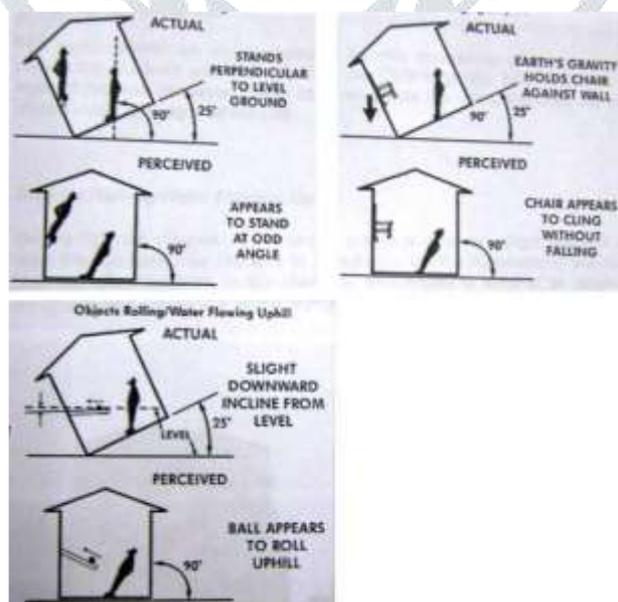
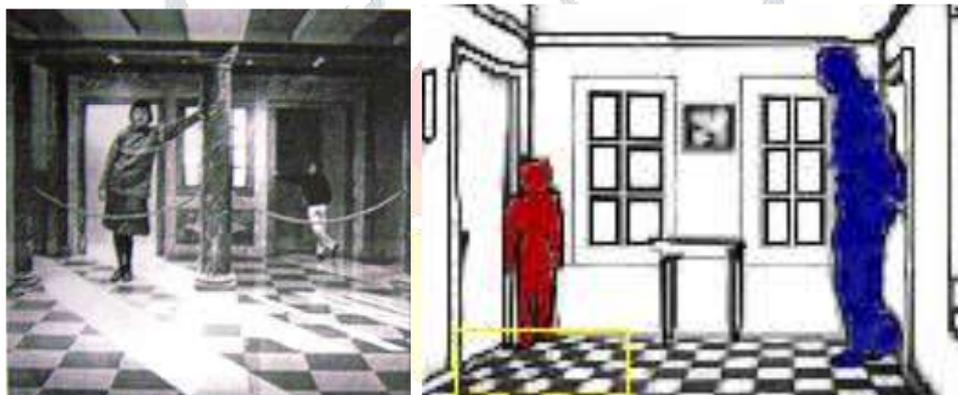
When you look (through a peephole) to delete any signs from the Stereopsis), the space appears natural and cubic in an Ames space, but it is real. The form is ingeniously twisted. Currently, the floor, roof, certain partitions, and the distant

windows are trapezoidal surfaces. It is essentially at an incline, while the floor seems flat (the far-left corner is much lower than the close right corner). Although they are simply slanted outwards, the walls look perpendicular to the surface [15].



This diagram illustrates how the Ames Room shapes the same representation of a regular cubic space on the retina. If a straight line (representing a ray of light) is drawn to your eye from one corner of an imaginary cubic space, at any stage along its length, the corner will meet this ray and still remain cubic. Since the peephole's two visible corners of space have the same optical angle to the eye, the two corners appear to be of the same size and with same distance apart. However, in real, the left corner is twice as far away compared to the right corner. The true form of the room is exposed when the vision sees the room from another perspective.

The retinal image created by the warped space is the same as (and identical to) it is therefore indistinguishable from that of a regular cubic room. In truth, there are an endless number of possibilities that this same retinal image can give rise to. How does the sensory system discard and agree on one particular interpretation of this infinity of potential Ames Rooms?



The Leaning Off Walls Effect

On the left-top diagram, you see the true tilt of the house to the real tilt. Both entities are perpendicular to the horizontal reality. You see the condition on the left-bottom as it is viewed by the individuals inside the room.

They have little access to the real horizontal, and a horizontal that is generated by the room judges their world. It allows us to have an inner Modification of reference points, which lets persons look like they are in reality, leaning off the walls [16].

RESULTS AND DISCUSSIONS

So, from the above given facts about Illusion, we can see how it can become a part of people's amusement and even if people are aware of it, it can be a big success in attracting people in their free time including tourists visiting the place. This museum can also become a part of city development as the site I have selected for my museum i.e. in Mysuru which is also a heritage city, has some major upcoming plans and construction for their city development and clearly, this type of museum is a big scale project and needs a larger space for its construction.

CONCLUSION

Some people find museums are dull, cost too much, or only remain open throughout the day. Perhaps they believe that only for families are museums with playful immersive exhibitions. These myths have to be shattered with the theory of Museum of illusions.

There are illusion rooms, optical illusions and playroom of didactic games and puzzles throughout the museum which can make a very fun environment for each and every age group. Tourists might get attracted to this fun place and can jump, scream, hit objects, and take as many pictures as they want, unlike most museums. The idea is to teach sight, vision, and the human brain to travelers. In essence, our eyes often see things our minds don't see.

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