



# Objects and Narratives

## Future Museum

# 03

This project brings together two contrasting artifacts: an Ivory model of back-to-back skull and head from the 16th century and a box of Gold Flake cigarettes from the early 20th century. Through 3D printing and augmented reality (AR), these digital models are transformed into tactile, interactive experiences.

Visitors are invited to physically touch the objects and scan them to unlock layered stories about death, desire, and everyday life. By merging historical symbolism with modern technology, the project highlights how museum objects can spark reflection on mortality and consumption in both the past and present.



## Research

During my museum visit, I noticed many visitors — especially children and older adults — spending only seconds in front of display cases. They rarely engaged deeply with the objects. This led me to ask: Are the artifacts uninteresting, or is the way we present them failing to connect? Traditional displays limit engagement and fail to meet the interactive needs of today’s diverse, multigenerational audiences.



Passive Viewing

01

Most museum objects are locked behind glass. Visitors cannot interact physically, which limits curiosity, learning, and emotional resonance.



Information Overload

02

Heavy reliance on long labels makes it hard for children, non-native speakers, or casual visitors to engage with the stories.



No Narrative or Context

03

Objects are often shown out of context, with no emotional or historical framing to provoke reflection or conversation.

## Choose of exhibition

At first glance, the Ivory model of back-to-back skull and head and the Gold Flake cigarette box seem unrelated—one is a 16th-century memento mori, the other a 20th-century consumer product. Yet both deal with the human body, mortality, and how we confront (or ignore) death.

The skull represents a direct, symbolic reminder of life’s impermanence. The cigarette box, by contrast, reflects a more modern, subtle encounter with mortality—wrapped in glamour, normalized through everyday use. I chose these two objects to create a dialogue across time; one openly warns us, the other quietly



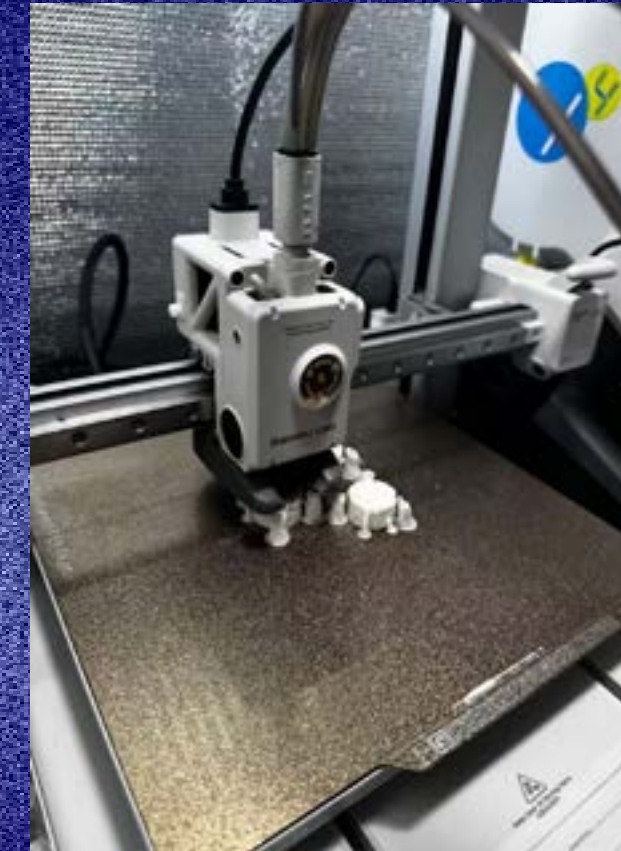
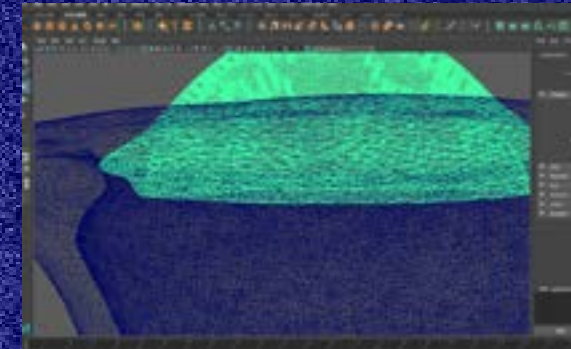
## Why 3D Printing and AR?

These two objects — symbolic yet everyday — demand both physical presence and hidden context. I chose 3D printing to restore tactile connection, letting visitors hold what museums usually protect behind glass.

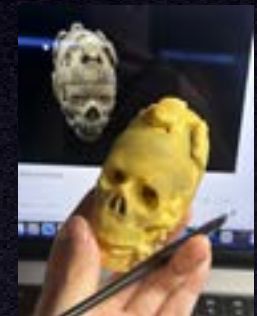
To uncover deeper narratives beneath the surface, I added AR, allowing the objects to — “speak” — through digital layers. Together, they create a hybrid experience — where past meets present, and touch meets story.

## Process

Using Rhinoceros, I edited the original models and redesigned them for interaction. The skull was split into front and back halves, while the Gold Flake box was made openable with removable cigarettes. The finalized models were then 3D printed for hands-on engagement.



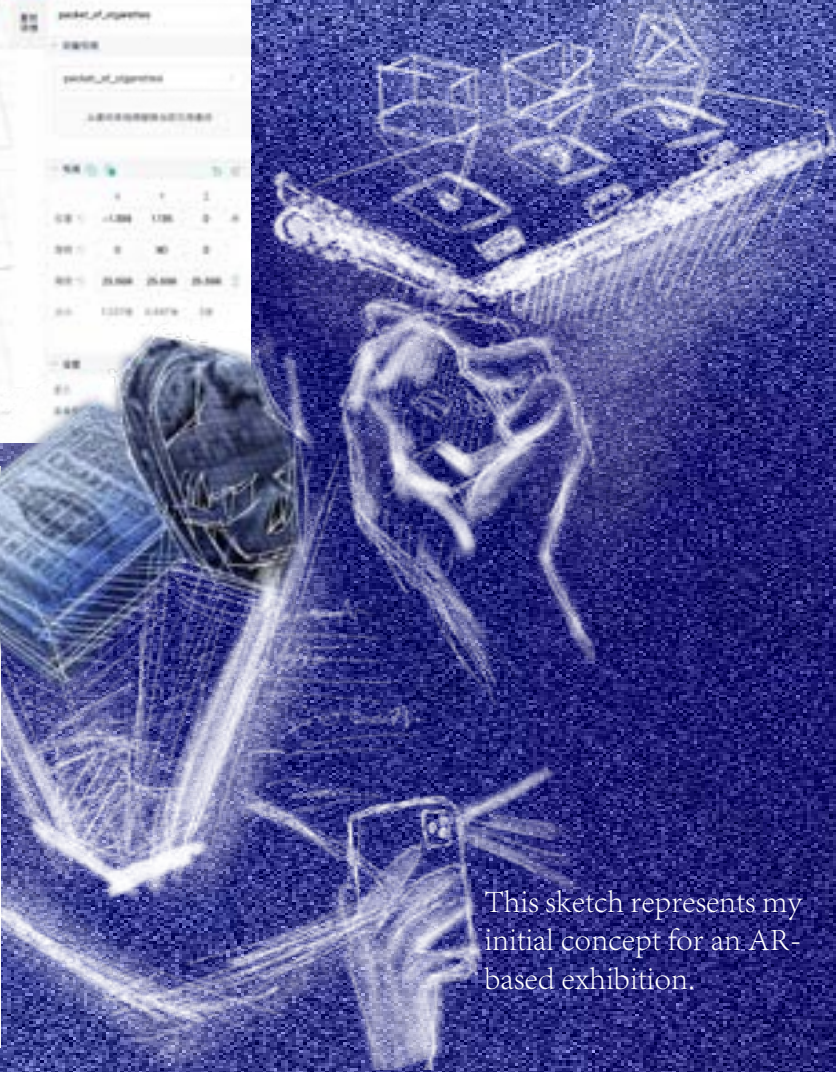
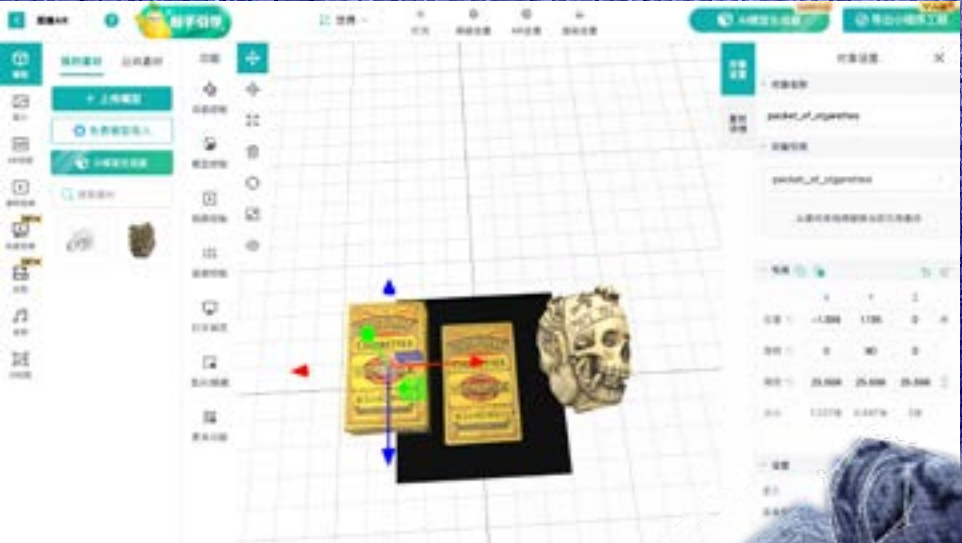
## Colouring the 3D printing model





# AR Integration

I imported the 3D models into an AR platform and set up image tracking to link each object with contextual content. When scanned, the Ivory skull and Gold Flake box trigger historical descriptions, visual annotations, and voice narration —allowing the objects to tell their own stories through an interactive lens.



This sketch represents my initial concept for an AR-based exhibition.

# Outcome



The final outcome combines augmented reality with 3D-printed artifacts to create an immersive, interactive museum experience. Visitors can scan the objects using their phones to reveal historical narratives and symbolic meanings through AR animations and text.

At the same time, the 3D-printed skull and cigarette box offer a physical, hands-on interaction —visitors can hold, open, and explore the forms in real life, reinforcing the connection between the digital story and the tangible past.

