

What do you envision when you think of espionage? Fast cars and flashy clothes or a life spent in the shadows? The contrast between our pop culture image of espionage and its reality yields interesting comparisons between design for style and design for practicality. Around the world, masters of representation and creative design work behind the scenes to create gadgets that look ordinary but have extraordinary capabilities. From the spy aesthetic to the artistry of disguise, there are many ways to address art and design while at the International Spy Museum and back in the classroom.

## IN THE MUSEUM

Exhibit areas in bold. See map for location.

### Architecture of Espionage



From peep holes to open duct work, the Museum's designers deliberately chose a design aesthetic to evoke the topic of espionage. The **Lobby** showcases three elements of espionage: the image behind the Information Desk from the film *The Third Man* evokes the pop culture concept of espionage; the wall of facts and figures opposite the Information Desk spotlights the current events and statistics of espionage, and the hanging statue of Feliks Dzerzhinsky, father of the KGB, conveys the history of espionage.

To discuss with students:

- How would you define the spy aesthetic? How many design elements can you find in the Museum that evoke that aesthetic?
- Choose two galleries in the Museum and compare and contrast the design aesthetic each evokes.
- Compare the Spy Museum to other museums you've been to. How is the design similar? How is it different?



## The Art and Design of Disguise



Disguise for creating a cover is more than just costume. It is a design solution for adopting a whole new identity. In **Cloak**, study the tools that professional technicians use to transform an individual's appearance.

To discuss with students:

- How are these tools like everyday cosmetic or costume tools? How are they different?
- How do successful disguises make use of our cultural stereotypes and assumptions?

## Design for Concealment



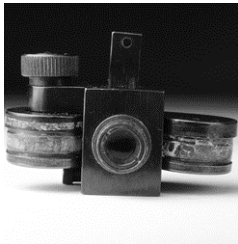
All is not as it seems. **Cloak**, **Dagger**, and **Shadow** contain many examples of concealment devices—tools spies use to hide from view their cameras and compasses, pistols and poisons. Spies may hide things in their own clothing or in the environment, or they may use objects designed with secret compartments. Look for concealment devices made from lipstick and dog doo, bolts and buttons. Downstairs in the **Red Alley** are two everyday objects used as concealments by famed Soviet spies Julius and Ethel Rosenberg and Whittaker Chambers—Jello boxes and a pumpkin.

To discuss with students:

- What design elements make a successful concealment device?
- What everyday objects do you own that could be used as a concealment for a secret message or a useful spy tool?



## Clandestine Photography

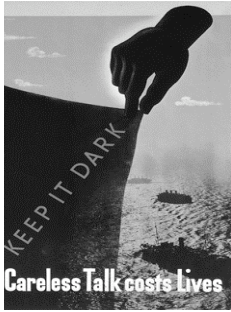


The ability to quickly and covertly record clear images of documents and situations has always been essential to good spycraft. In **Ninja** and **Cloak**, learn about Cold War innovations in microdot and concealed camera technology. Then, move back in time in **Pigeon Camera** to see the work of some of the world's earliest flying photographers. Finally, in **Silent Sentries** and the **OPS Center**, investigate some of the new developments in spy plane and satellite imaging.

To discuss with students:

- How have cameras been redesigned to meet the needs of spies?
- How do you think this affected the evolution of imaging technology?

## The Art and Design of Propaganda

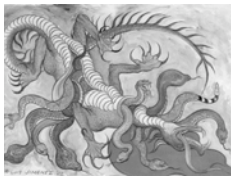


One major component of espionage is shaping the information and perceptions that people have about their world and affecting their behavior. Analyze the propaganda and media posters in the **Disinformation** hallway and on the stairs down to the first level.

To discuss with students:

- What kind of emotions and responses are these posters trying to evoke?
- How does the design and presentation of images on these posters affect their meaning and impact?

## Art as Communication



This painting in **21<sup>st</sup> Century** by artist Luis Jimenez was commissioned for the Museum. It illustrates CIA director James Woolsey's quote at the end of the Cold War.

To discuss with students:

- What aspects of the quote did the artist capture?
- How does he communicate both the words and the emotions of the quote?

## CLASSROOM CONNECTIONS

Artifacts in the International Spy Museum are a great springboard for discussion and creative work back in the classroom. Here are some ideas to get you started.

- Propose a mission that involves designing a concealment device for a top secret message you are sending to another agent. Since you do not want to make direct contact with that agent, the concealed message will be placed at a predetermined location called a “dead drop.” Use the following design performance criteria to help determine the design.
  - What are the physical limitations and advantages of your dead drop location?
  - Who is picking up the device and when?
  - How will the concealment device blend in with its surroundings and not raise suspicion?The final design should be tested and reviewed by another team or individual.
- Design a new museum for a subject matter that interests you.
  - How would you design the physical spaces to evoke that topic?
  - What other design elements would you choose based on the messages you want to send to the visitors?
  - Build or sketch a conceptual design for your museum.
- Design and create a propaganda poster addressing a current security issue such as role of intelligence in determining national policy or the necessity of metal detectors in schools. For a given topic, try to design posters for both sides of the issue.
- Read a spy novel and design a movie set to illustrate one scene.
- Think up a whole new identity for yourself and develop a disguise for cover. What design performance criteria will you use in designing your cover?

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