

engaging
millennials
around the
collection of the
Fotomuseum

appendices

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engaging millennials around the collection of the Fotomuseum

master thesis

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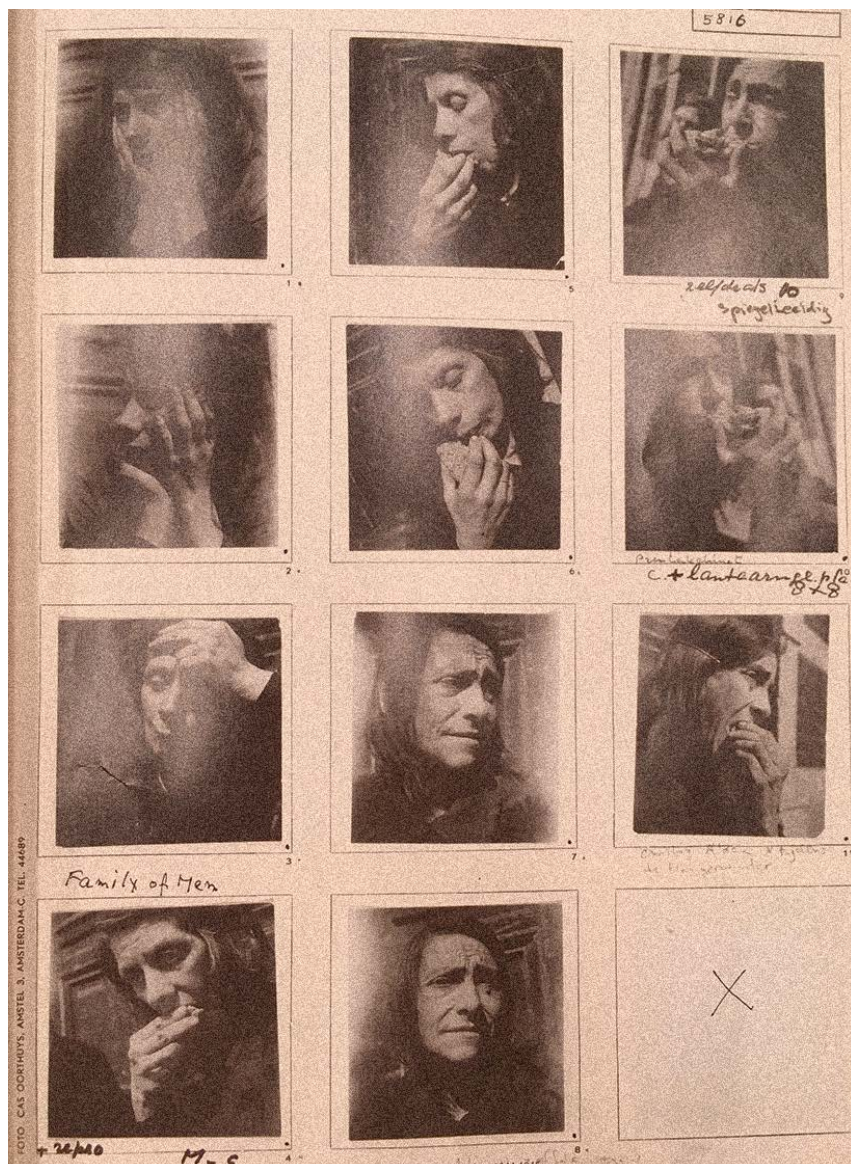
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Mentor: Dr. Ir. Maarten Wijntjes	TU Delft
Olav van den Brekel	Het Nederlands Fotomuseum

November 5, 2019



appendices

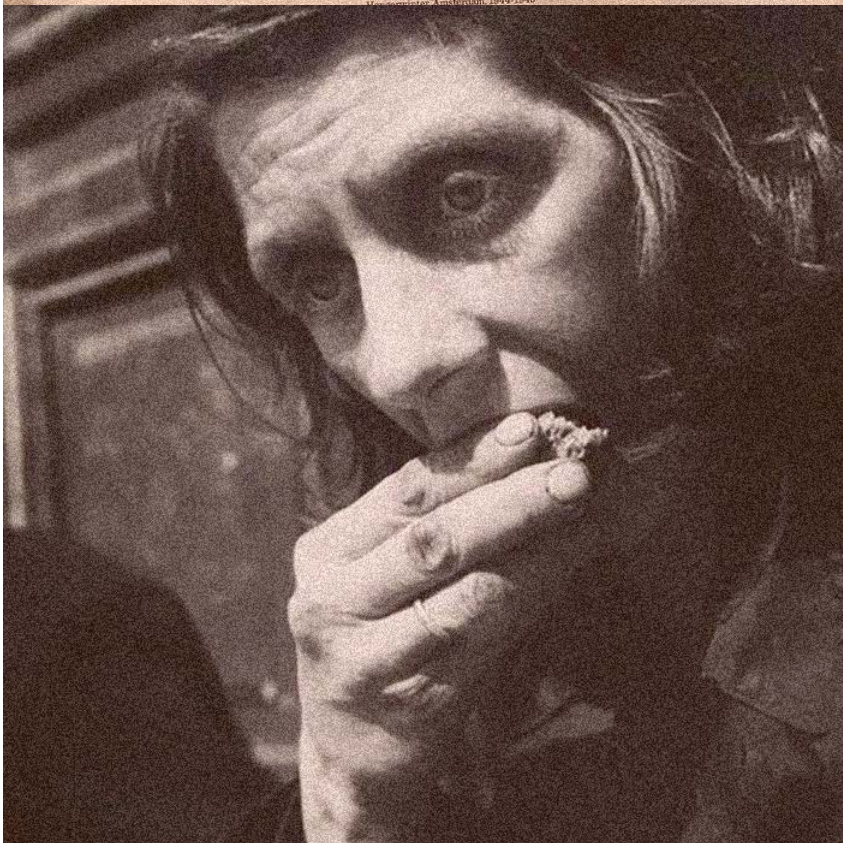
appendix A.1 | an example of a visual story

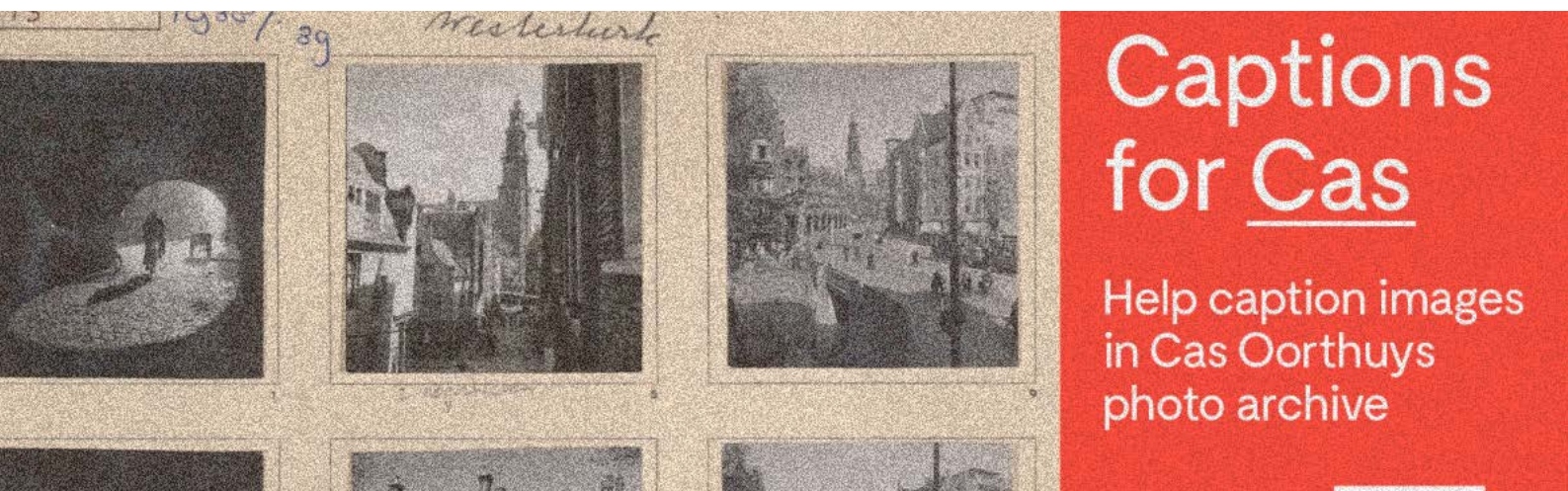


The archives contain ‘visual stories.’ These photographic collections are special; they contain personal captions of photographers. Additionally, they show the process towards (iconic) images. Such series show what choices a photographer makes.

In this visual story, Cas Oorthuys tried different compositions to capture the woman. These visual collections give an insight in how the photographer approached his target, managing different facets (coming close to the woman, playing with composition, lighting, in poor circumstances (the hunger winter after WOII)).

The Fotomuseum safeguards many of visual stories like these, some even more ‘explaining’ than this version.





The Fotomuseum involves the public. The process is visualized to illustrate the different steps needed. Through a website, www.velehanden.nl, visitors can find the contact albums to be described.

key insights

- specific target group
- small part of the audience is involved
- no connection with the visit
- high effort



Figure 1. Process of describing pictures.

appendix A.3 | digital archive for the public

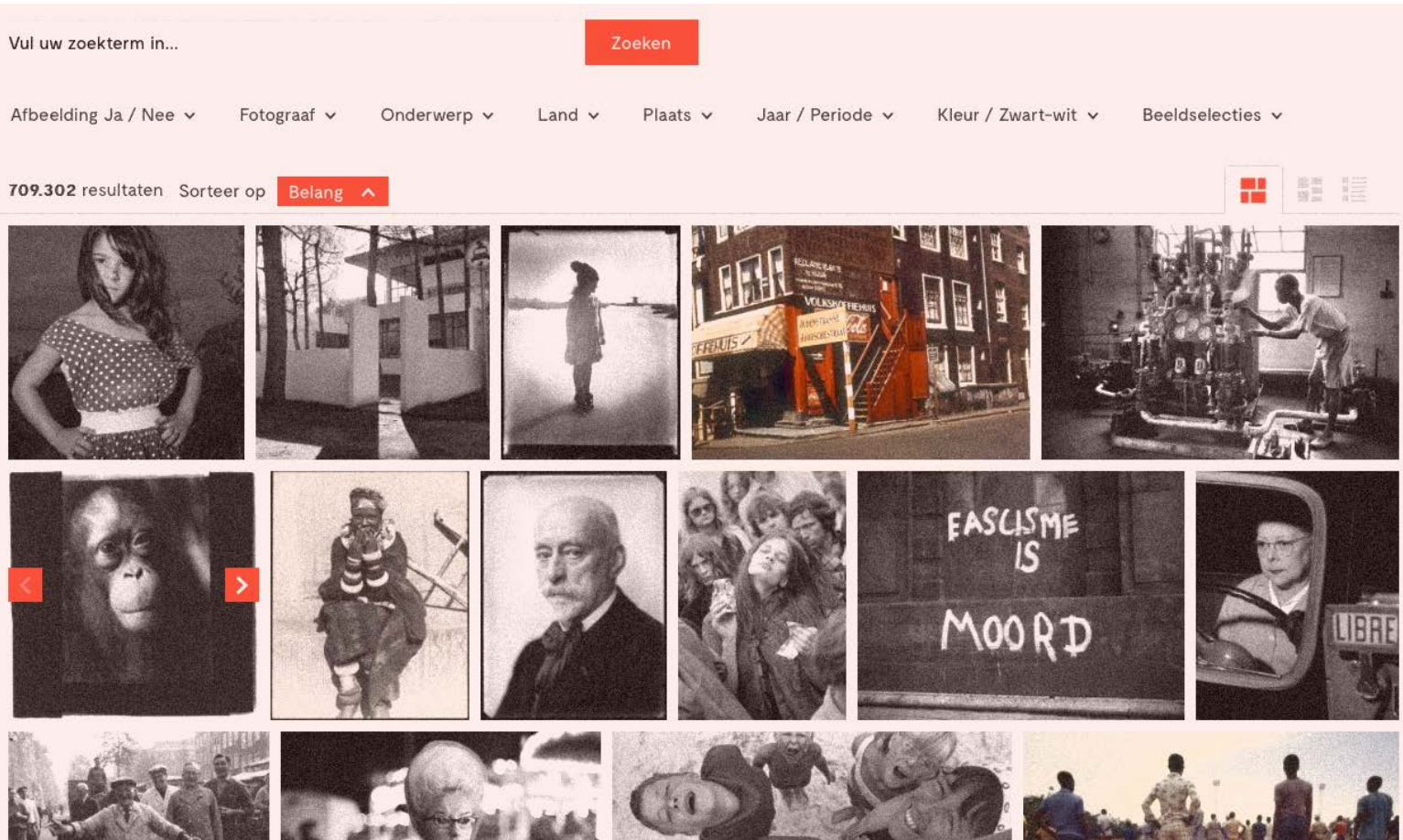


Figure 2. Screenshot of online collection Fotomuseum.

goal

Receive insights in current digital archive regarding usability and attractiveness.

method

Explore all possible functions.

key insights

- no user-friendly interface design
- no participation
- no realtion with the visit
- irrelevant or unclear meaning subjects
- no overview, too many subjects
- very goal-oriented search mechanism
- practical tags/captions
- water mark logo Fotomuseum
- low resolution photos

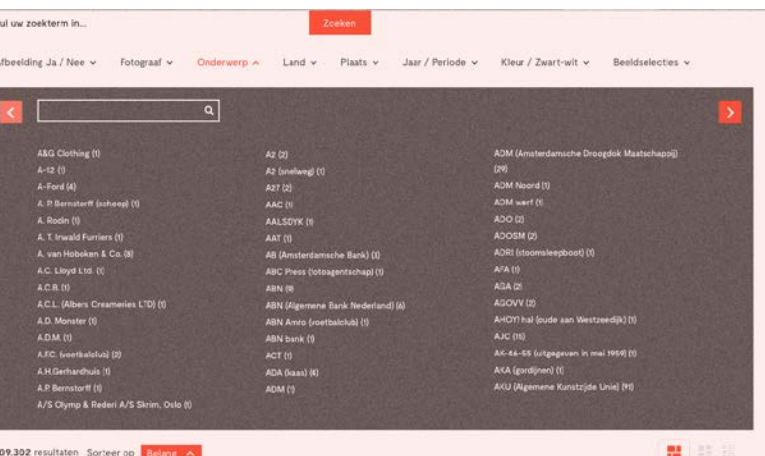


Figure 3. Screenshot of search mechanism online collection Fotomuseum.

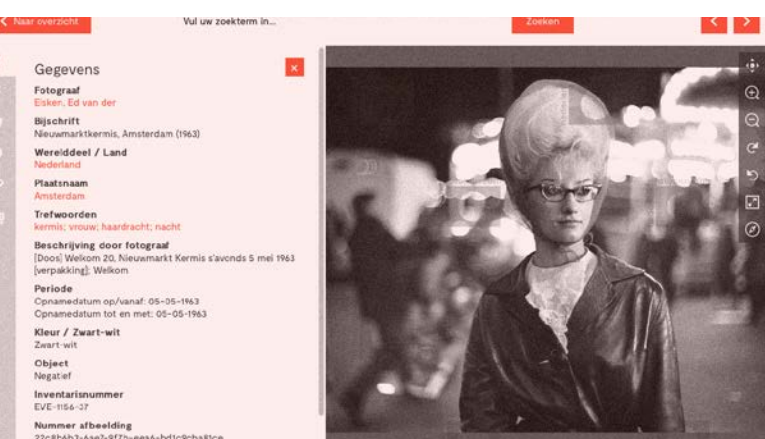


Figure 4. Screenshot of selected photo online collection Fotomuseum.

goal

Gain insight in how the Fotomuseum behaves on Social Media to reach millennials.

method

Following all channels on Social Media for the entire project (multiple Instagram accounts and Facebook). Compare with other museums.

key insights

Online involvement is target specific; people who are specifically interested in photography, e.g. professionals or amateurs. The Fotomuseum offers summer schools for people who want to improve their photography skills or hands out awards to (amateur) photographers participating to online contests set up by the museum. However, the Fotomuseum has started a project in which 'famous' Dutch millennials share their story around a certain photo, uploading a Instagram Story every week.

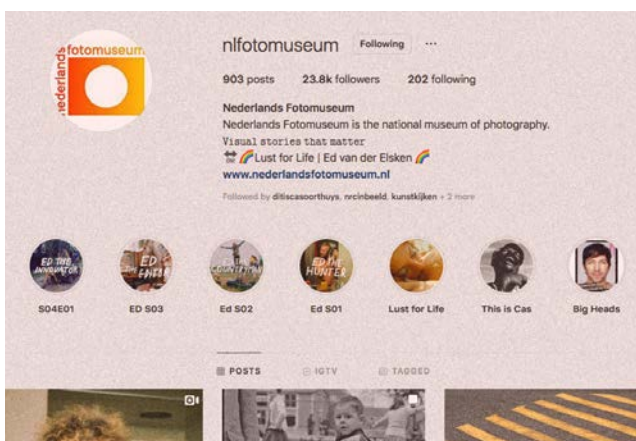


Figure 5. Nederlands Fotomuseum: 23.8k followers.

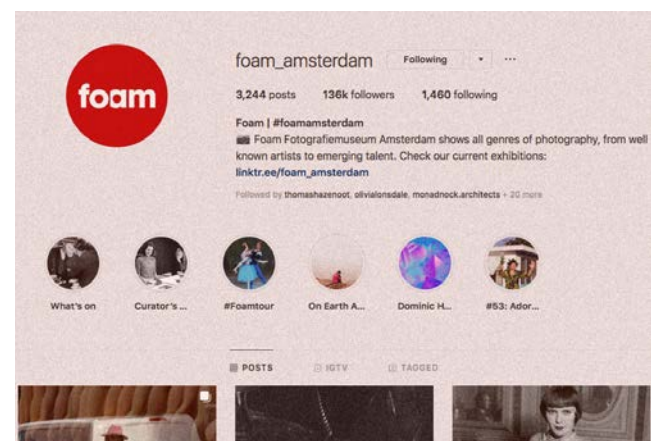


Figure 6. Foam: 136k followers.

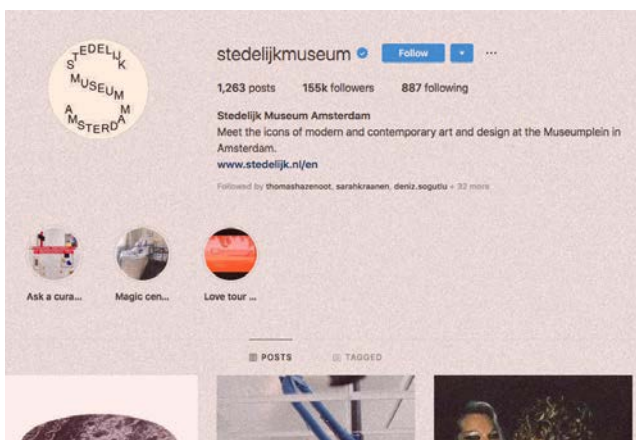


Figure 7. Stedelijk Museum: 155k followers.

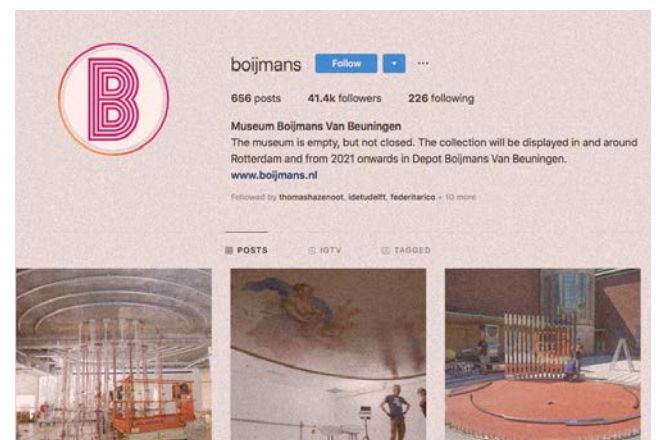


Figure 8. Boijmans van Beuningen: 41.4k followers.

appendix A.5 | current activities targeted at millennials

goal

Gain insight in which activities the Fotomuseum uses to engage millennials around exhibition 'Lust for Life.'

results

The Fotomuseum has made partnerships with artists and influencers to announce the project and reach millennials. There is a 3-month live documentary about the life of Ed van der Elsken on Instagram (Insta Novels, figure X), the Ed app (figure X, next page) and a national outdoor campaign.

The exhibition itself (pictures below) is inspired by the experiment the museum executed at De Parade in the summer of 2016. They created a multi-media setting with music, interior, video, visuals and the voice of Ed van der Elsken which was successful. The campaign aims to get as 'many young people as possible to visit the exhibition.'

DOOR helps art and culture organizations to become future-oriented with new forms of presentation, digital storytelling and experience design. DOOR creates digital interactive applications to experience art before and after the museum visit. They use videos, live streams and other ways to reach audience online. Bureau DOOR aims to create an experience that meets the needs and expectations of younger audiences. With the use of digital devices, they want to give the audience a contemporary, cultural experience.

key insights

Where bureau DOOR has focused on a digital platform to create an online, interactive experience, I will focus more on engaging millennials inside the museum through more tangible interactions. Although the application has facets to engage millennials around content, young adults want a spatial, sensational, tangible and active experience too, where they can interact and socialize with each other around content.

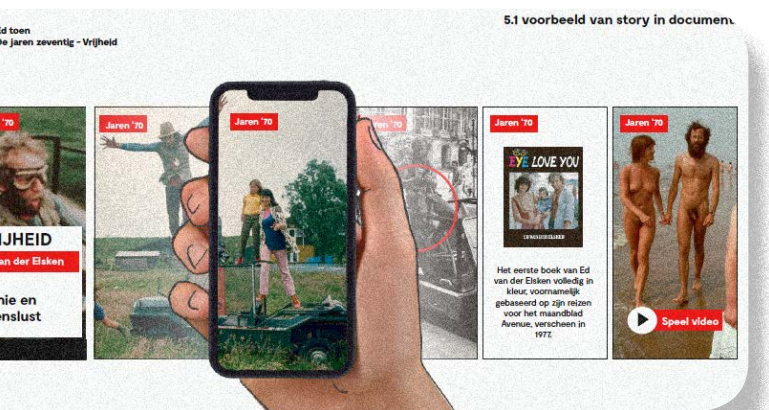


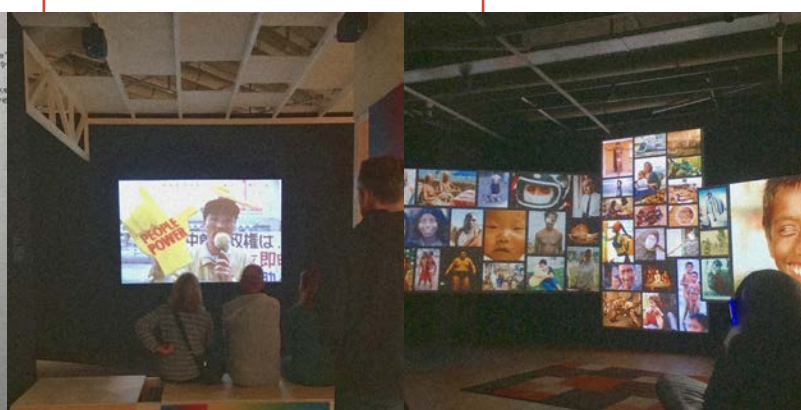
Figure 9. Insta Novels uploaded every week on Instagram.

instagrammable booth

some interaction with small-sized photos

three opportunities to watch slide shows with music

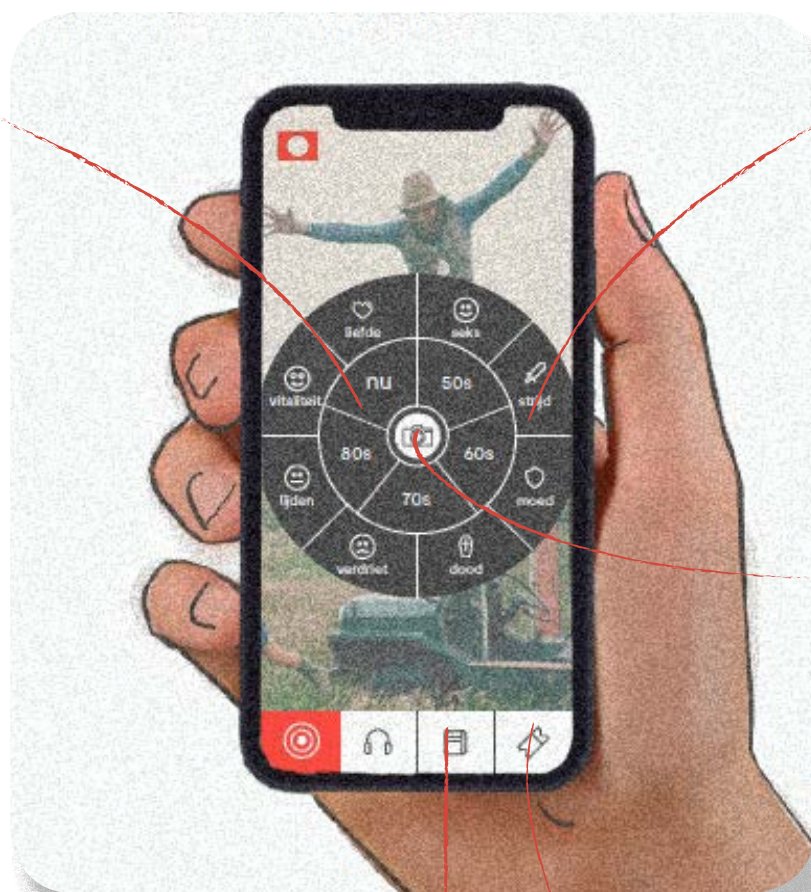
multi-media show with headsets





inner ring

‘zoom in on a specific period of Ed’s life and related work’



outer ring

using the emotions Ed used in his book Eye Love You to filter the images

Camera

look at photos using the augmented reality lens or make pictures yourself

Figure 10. Proposal Ed App.

favorite photos or self-made pictures

notifications

‘stay in touch with the Ed alerts or take a look at the program’

appendix A.6 | Lust for Life observation

goal

Gain insight in visitor behaviour and confirm previous findings*.

*This exhibition opened at the end of May, when the explorational and research phase (analysis) of this project was coming to an end.

method

- Walking through the exhibition as visitor
- Shadowing with a millennial visitor along

the entire visitor

- Visitor observations
- Participating the pilot test of the Ed App
- A one-hour interview with a millennial visitor

Summarized results from observations are presented on the following pages.

Key insights are shown in the figure below.

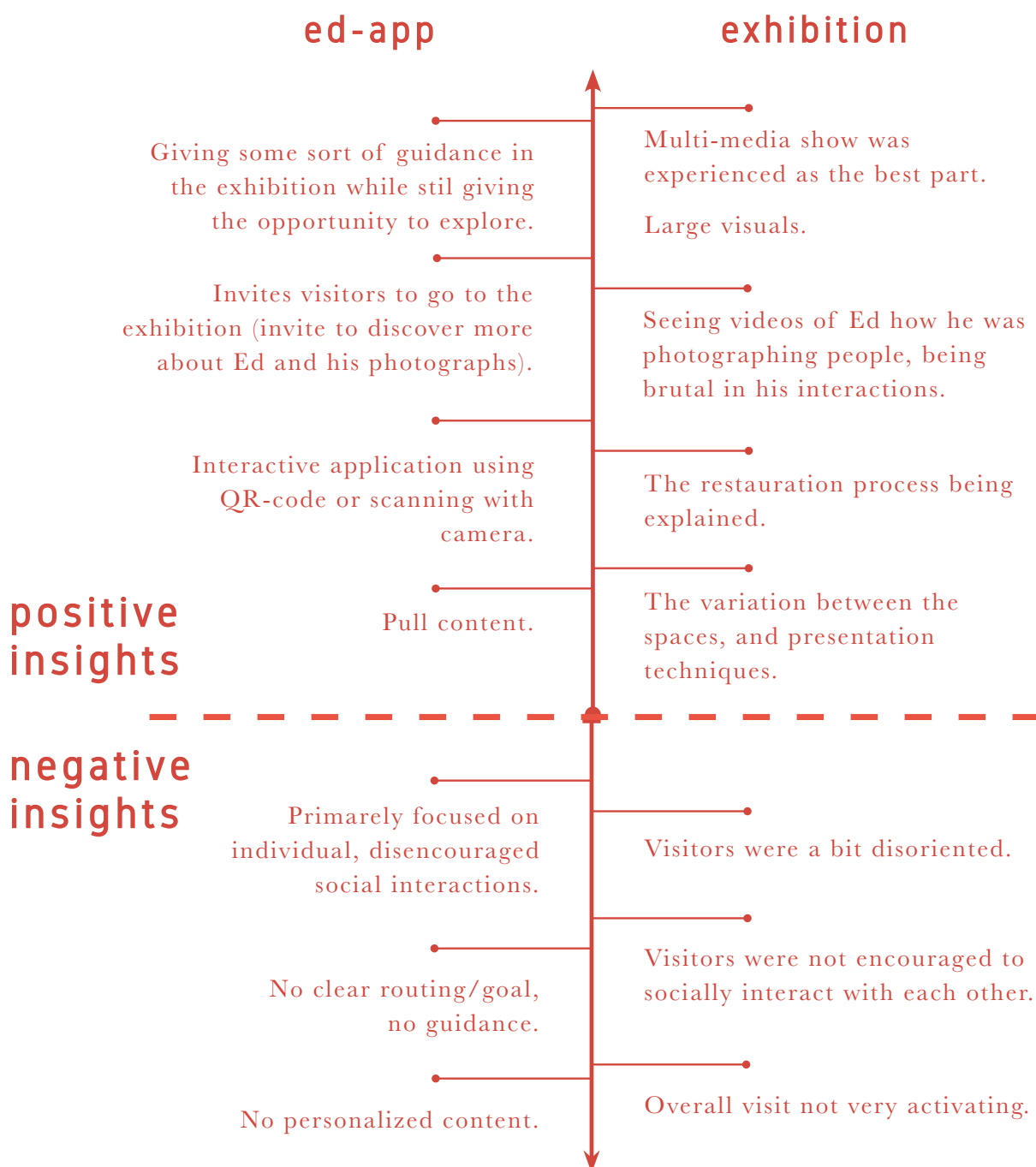


Figure 11. Summarized insights Lust for Life and Ed app.



the interaction between two (or more) visitors was sometimes discouraged

Many times I saw people keeping an eye on each other trying to stay together or trying to have conversations. For instance the two girls on the right were interacting quite a lot with each other; from what I could observe was that they were paying attention to stay together, looking around to find each other again. Obviously they wanted to have a museum visit together, communicating while looking at photos.



phrases started conversations

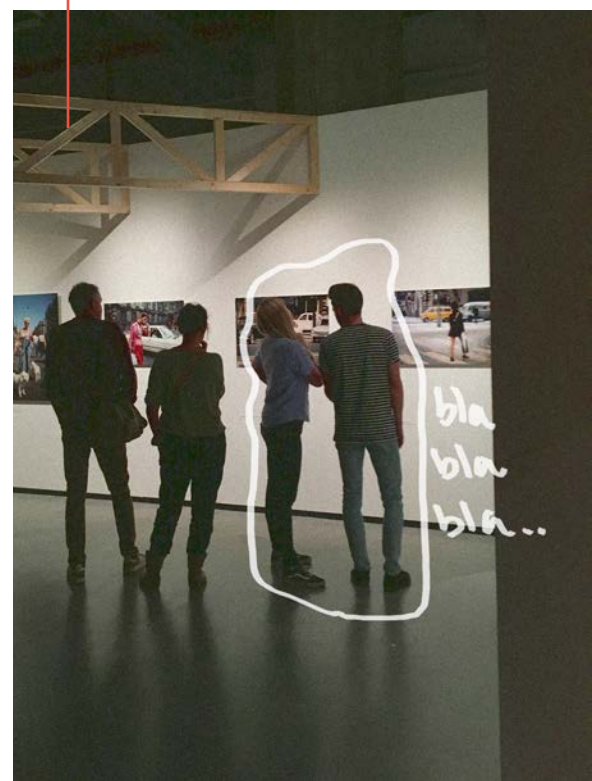
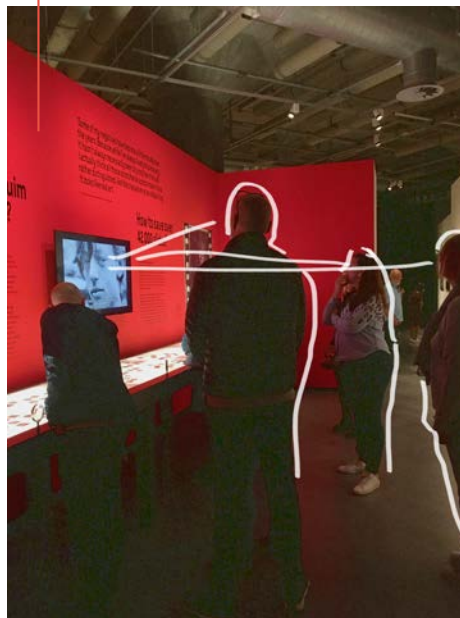


some visitors seem to rush through the exhibition

conversations between visitors, walking the entire exhibition together

people can stay in their own bubble while all watching the same thing

the restauration video was getting a lot of viewers



appendix B.1 | interviews

goal

Gain insight in how millennials experience the Fotomuseum, what problems they encounter and what their needs are during their visit.

method

6 participants (23 - 29 years old, three men and three women) were each around 30 minutes questioned. For this study, the interviewees had been visiting the museum in the previous two to eight months. Each interview was audio-taped and transcribed. From these transcriptions, quotes were interpreted. These interpretations were used in a two-day 'analysis-on-the-wall' session.

The initial method was to interview participants within the Fotomuseum, however the exhibition on show was not attracting visitors in the age range of millennials. Additionally, the museum was closed for three weeks to build the new exhibition Lust for Life, during analysis phase.

interview questions

- Did you visit the Fotomuseum before?
- How often do you visit museums?
- What motivates you to visit a museum?
- What motivated you to visit the Fotomuseum?
- What did you expect from your visit?
- What do you think of the Fotomuseum now?
- Did it succeed your expectations?
- What do you think of the photos and the content?
- Did you understand it?
- What did you think of the subject? Why?
- Do you feel the content relates to you?
- Can you explain what you liked about the museum?
- Can you explain what you disliked about the museum?
- What would make your visit better?

results

Some interpretations and quotes (NL):

A museum should provide new, interactive experiences

'ik ga naar museums omdat ik het leuk vind om iets nieuws te beleven, een nieuwe experience, maar ik vind veel musea niet zo interessant. Ik vind het vooral leuk als er iets interactiefs te doen is'

Enable millennials to discover things themselves, through tangible interactions

'misschien is dat kinderachtig, maar dat vind ik dus super vet, als je zelf dingen kan doen, en een beetje leren door zo'n topic te exploreren'

The museum is not satisfying for inexperienced visitors

'zou ik dat wel een beetje weggegooid geld vinden, ... ik denk dat je daar dan meer heen gaat als fotograaf, en dat je het misschien tof vindt om te weten waarom iemand zoiets onderneemt zeg maar'

Conversations are discouraged

'ik weet nog wel dat ik dat een beetje onhandig vond, dat ons gesprek de hele tijd werd

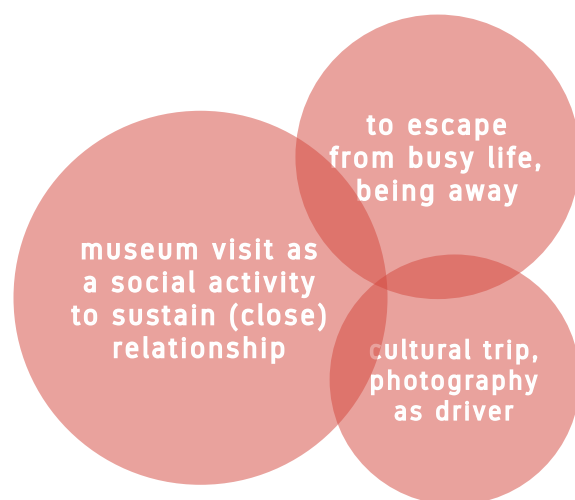


Figure 12. Motivations for millennials to visit a museum (the bigger, the more prominent).

underbroken’

key insights regarding the Fotomuseum

Pain points:

- photos are too small
- interpersonal dialogue is discouraged along the visit
- expecting impactful photographs like World Press Photo and figure out this is (totally) different
- content sometimes perceived as old and not interesting
- got bored after a while
- exhibitions present very specific content not relating to millennials
- there is no diversity in the presented photographs
- the museum visit is experienced as short

Positive points:

- the entrance, the atmosphere
- the building, the spatial experience
- stories behind the exhibitions
- there is a general interest in photography
- photographers such as Ed van der Elsen and Cas Oorthuys inspire millennials

Although the museum aims to bring its photography to the actuality, this is not always experienced.

Visitors have different expectations from the collection. To alter expectations, the design should convey a clear message before the visit (e.g. on social media).

Millennials want to experience photography in different ways. From consuming different types of photographs with different subjects, different photographers, different styles and periods and to experiencing different aspects of photography as a profession. Present photography from different perspectives.

Please refer to Appendix B.2 to see the summarized results on the visitor experience of the Fotomuseum.

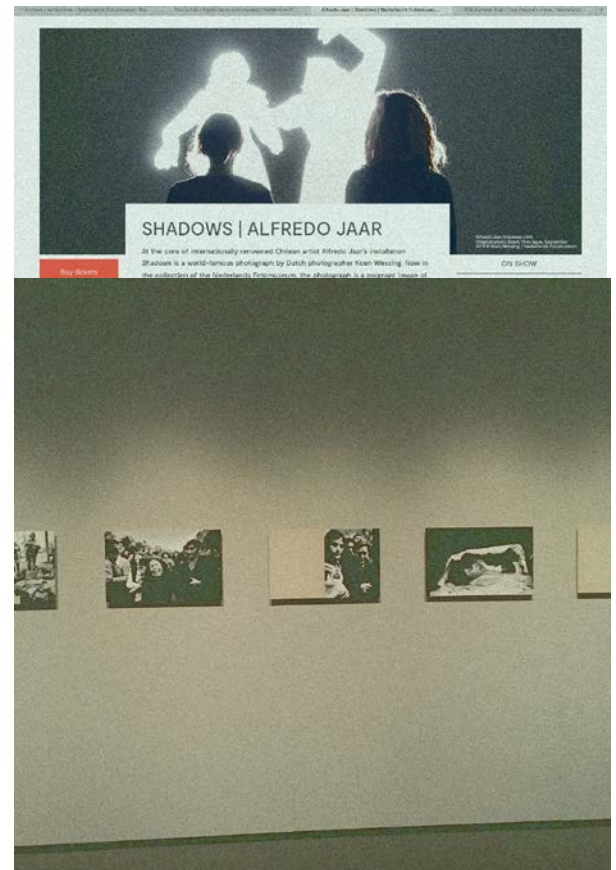


Figure 13. Exhibition of Koen Wessing and Alfredo Jaar that was visited by the participants.

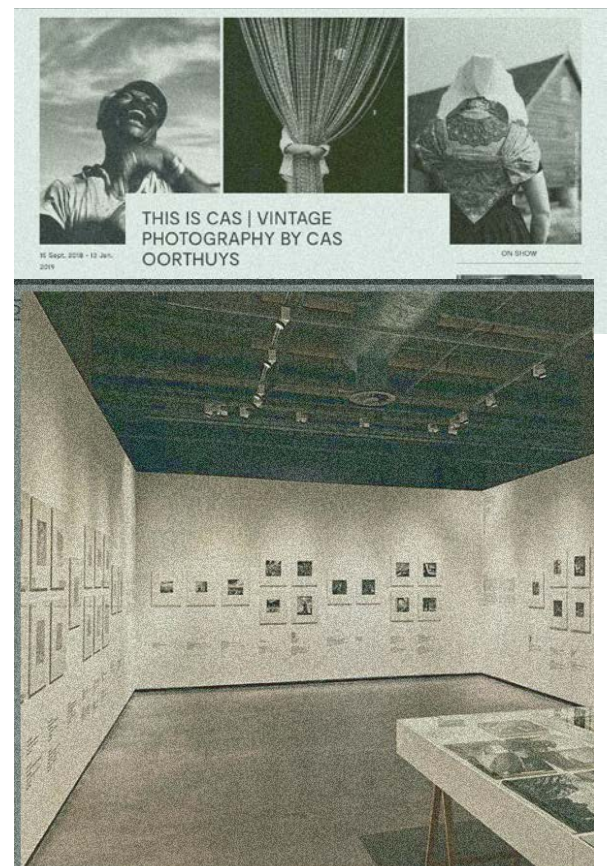


Figure 14. Exhibition 'Dit is Cas' that was visited by the participants

appendix B.2 | Fotomuseum visitor experience

The Fotomuseum visitor experience based on four different exhibitions* is presented in this Appendix. Overall, there was a (slight) disappointment from all visitors. Millennial visitors expect the Fotomuseum presents impactful photography similar to World Press Photo, however during their visit they figure

out this is not made true.

*The Fotomuseum has a dynamic exhibition policy. Along the project these two exhibitions were replaced by one large and very different exhibition (Lust for Life). Lust for Life has been evaluated separately (Appendix A.6).

overview positive and negative factors influencing Fotomuseum experience

setup	story	diversity variation	photography/ subjects	surprising/ newness
the photos need to be big, have space around them and spot-lights	communicate a story that is relating to millennial	the content should be diverse in multiple ways; subject, style, etc.	provide more main stream content, photos with more impact	provide moments in where visitor is being surprised
information of photographers is nice	the funeral train story was creating interest	Cas Oorthuys his collection was diverse	special lighting effects of Alfredo Jaar	weird lighting effects of Alfredo Jaar
it is nice if you can take a step back and see it from a distance	the story is not always communicated well	the museum felt as very small	the content is too specific	it was a bit the same along the museum visit
the photos are too small and too close to each other	it does not relate to millennial, they do not recognize	the museumvisit is too short	there should be more all-time favorite photos	there are few moments in where visitor is surprised
the presentation is too monotonous		there should be more diversity in type of subject and style	too many portrets, a lot of the same style	it could be a little bolder
		there is no diversity in exhibition areas		
‘the photos were so small’	‘the Kennedy train story was nice, but the photos were just not special..’	‘I could not see the diversity the museum claims to have’	‘I expected to see more artistic and special composition images’	‘I want to experience something complete new’

method

The visitor experience was created by transcribing the interviews, interpreting quotes and eventually grouping and clustering these interpretations. These group resulted in ten different experience-aspects, presented in their positive factors (green area) and negative factors (red area).

how to read this

Quotes, presented on the bottom, are used to illustrate how visitors think about their museum. Below experience-aspects (second line from above), insights are described. The green area refers to all factors leading to a positive experience and the red are refers to all factors leading to a negative experience.

(inter)activity	sensations	overview / spatial experience	social interaction	escape/ immersion
activate visitor by making it interactive and make visitor experience by doing something active	provide multi-sensory moments	provide a spatial, visual and overwhelming experience	social interaction should be stimulated to reflect on the content together	create immersive 'new worlds' to 'escape' from busy life
		spatial experience of Alfredo Jaar was special		
	listening and watching videos is nice	the cafe and entrance is comfortable	people visit the museum to connect with their friend	a museum visit is to 'escape' from daily life
only looking and reading it not engaging	headsets are not triggering	everything was crammed into the space	the audio tour is isolating people	it is not immersive, it is difficult to focus
without interactivity there is no connection with the museum	only looking at photos is tiring	there was no overview, too many objects in a space	it is difficult to have conversations	it does not trigger to get to know more
it is monotonous, it is not creating interest	it is not engaging	the flow can be confusing and not logical	the visit feels as if it is on their own	still with their head in the outside world
			the museum discourages social interaction	
'I just want to touch things, it doesn't even have to be effective'	'it would be nice if the senses get stimulated in a different way'	'I want to keep overview during a museum visit'	'our conversations were constantly interrupted'	'I want to enter a complete new world'

appendix B.3 | generative sessions

goal

To get an understanding of the deeper needs of millennials regarding museums and their leisure time. These needs that were found have resulted in further literature research in the visitor experience, to develop the framework for the design. Additionally, the personal creations of participants and their explanation functioned as inspiration for individual creative sessions in the conceptualization phase.

method

Two sessions were organized with each four participants. The first group of participants (four women) consisted of three MSc students and one just graduated in search for a job. The second group consisted of one MSc student (male) doing his thesis and three architects (all female). All participants live in Rotterdam, except for one architect who lives in Amsterdam.

path of expression

For this generative session, the path of expression (Figure X, next page) was used as a reference to build the structure (figure X, next page). The path of expression is used to find deeper thoughts and feelings regarding a topic, which are normally not easily expressed. The scope of the path of expression is 'leisure time activities' and the focus is 'current museum experiences' (figure X next page) to finally go to 'my future museum experience' (figure X next page) focusing on museum in general as well as photography museums.

The order of questions (group discussion) and activities (individual) is:

1 | group discussion leisure time activities

- What do you find important in your leisure time?
- What makes a leisure activity fun / good / special?
- When and with whom do you do these activities?
- What motivations do you have for such an

activity? For what reasons do you set out?

2 | groups discussion experiences museum visits

- Do you see a museum as a leisure activity?
- Do you often go to museums? How often?
- When do you visit a museum?
- What are the motivations / reasons for visiting a museum?
- What do you think of museums in general?
- How was your last museum visit? Was this predominantly positive or predominantly negative? Why?

3 | participants do first activity 'my last museum visit experience'

- Participants individually present their creation

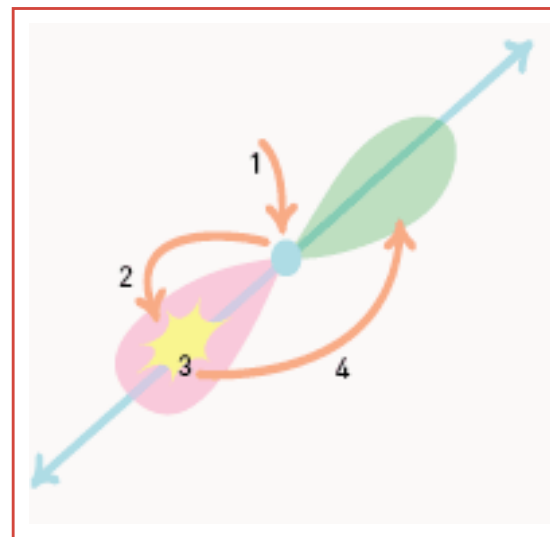


Figure 16. Path of expression (Sanders & Stappers, 2012)



Figure 15. Activity 1: 'last museum experience' on a timeline.



Figure 17. Activity 2: my ideal museum experience on a timeline.

4 | group discussion experiences Fotomuseum

- Have you ever been to the Fotomuseum? How was that? How did you experience this?
- What motivations did you use to go there?
- What was good about it, what was not good about it?
- Why did you go to a photo museum, despite the fact that many photos / images can also be seen on the internet?

5 | participants do second activity 'my future (photo) museum experience'

Each participant explains own creation

- Can you explain why you made this? Why? Why? Why?
- What makes this museum experience better than a "normal" museum experience?

6 | final group discussion

- What is the biggest loss in a normal photography museum?
- When do you feel connected to a certain photo or exhibition?
- How can a photo in a museum get more value?
- Continue asking...

materials per session

- Path of expression, planning session (Figure X)
- Prepared generative tools, for each participant 4 sheets (see figure X)
- Sheets for activity one (figure X)
- Sheets for activity two (figure X)
- Color markers
- Stickers (multiple sheets)
- Glue (4x)
- Scissors (4x)
- iPhone for audio recordings for complete session
- Thank you gifts

Materials used and creations made by participants are shown on the following pages.

path of expression: understanding the context, values and needs thoughts and feelings for future (Foto)museum experience

sensitize	generative session			
description 'The activity I prefer to do in my leisure time is...' 'My last leisure time activity was...' 'My last museum visit was...'	Leisure time activities what, who, where, when, why	Museum experience motivations who, where, when, why	My future Photomuseum experience feelings and thoughts	Present collages Group discussion
time Three days before session	5 min	12 min	18 min	30 min
actions • Send whatsapp message with one question a day.	• Introduction (expert) • Group discussion • How do you want to feel in your leisure time activity?	• Group discussion • 'Visiting a museum' drawing • Past photomuseum experiences	• Introduction tools • Collaging	• Individuals present collages • Final questions, final discussion • Closing comments

Figure 19. Sensitize and generative session set-up following the path of expression (original size A3).

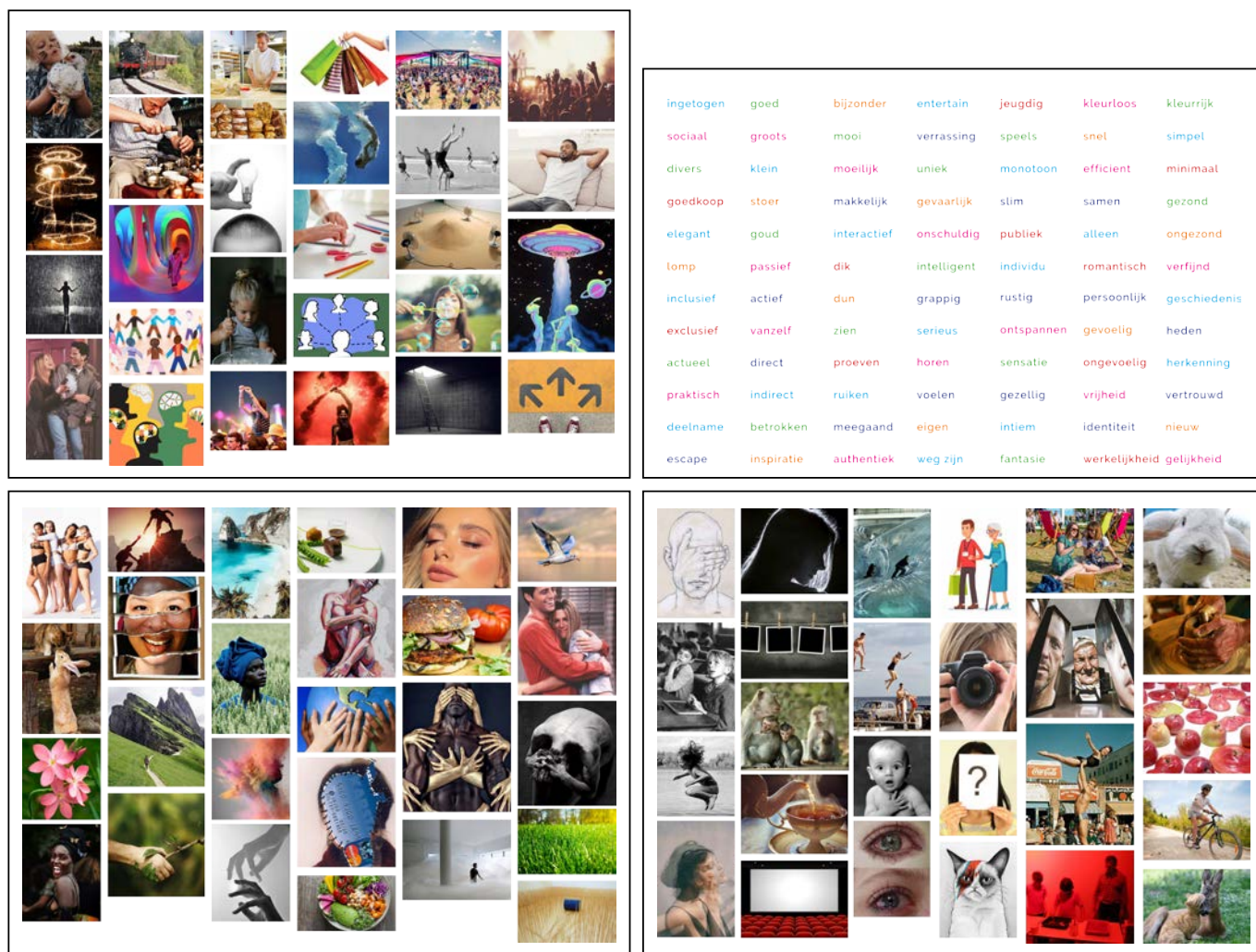


Figure 18. Generative tools (real size = A3 format) for activity 2.

visiting a museum		
before	during	after
actions		
pros/cons		
thoughts		

Figure 20. Sheet activity 1. (real size = A3 format).

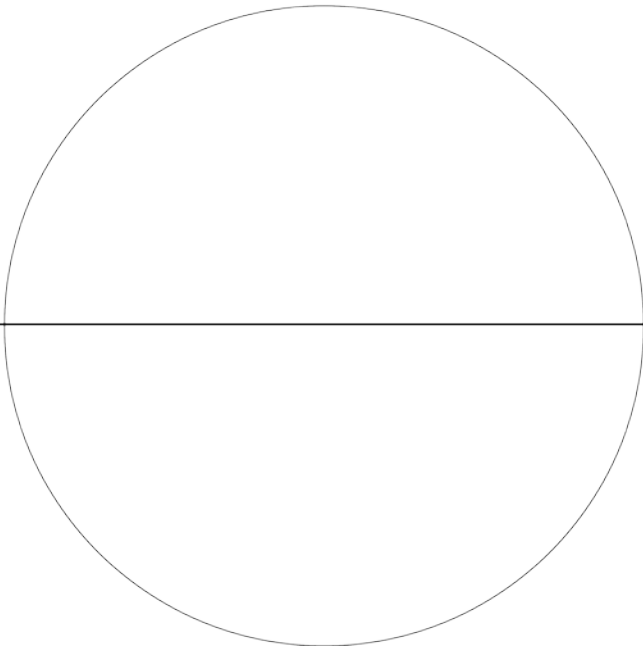
<i>my future (photo)museum experience</i>


Figure 21. Sheet activity 2 (real size = A3 format).

appendix B.4 | analysis-on-the-wall session

goal

Transforming the gathered information into knowledge, to be used as a base for further developing the design framework and further explorations and literature studies.

method

After the interviews and generative sessions, transcriptions were translated into more than 150 interpretations. An example of one of the interpretation cards is shown in figure x (translated from Dutch). These interpretations and their corresponding quotes were analysed and grouped in a first session (complete day). The second session, the groups and clustered were analysed, re-grouped and shifted to further cluster the different groups.

Figure X illustrates how data (transcriptions),

becomes information (interpretations) and transforms into knowledge (the four core elements) when bridging properly. When bridged to knowledge, the ‘big picture’ comes through. From this solid knowledge, big ideas can develop, as they fulfil the complete image of the context and address deeper needs of users.

The result is summarized in the report in section 2.1.2, explaining four core elements referring to the needs of millennials; socialization, meaning-making, escapism and interaction. The clusters and groups are interconnected; social interactions, for example, are a form of meaning-making since thinking processes are stimulated by interpersonal communication. One can feel immersed (interaction) and escape into a new world (escapism).

it can be disappointing when visitors come together to a museum but go their own way during the visit

V: ‘what I had before, sometimes I just want to socialize, and the other person is just taking his own route, and I am doing that too, and then I am like, well, nice... together in a museum...’

E: ‘yeah, I experience the same’

F: ‘yes, because you also want to reflect a little bit’

Figure 27. One of the 171 interpretation cards.

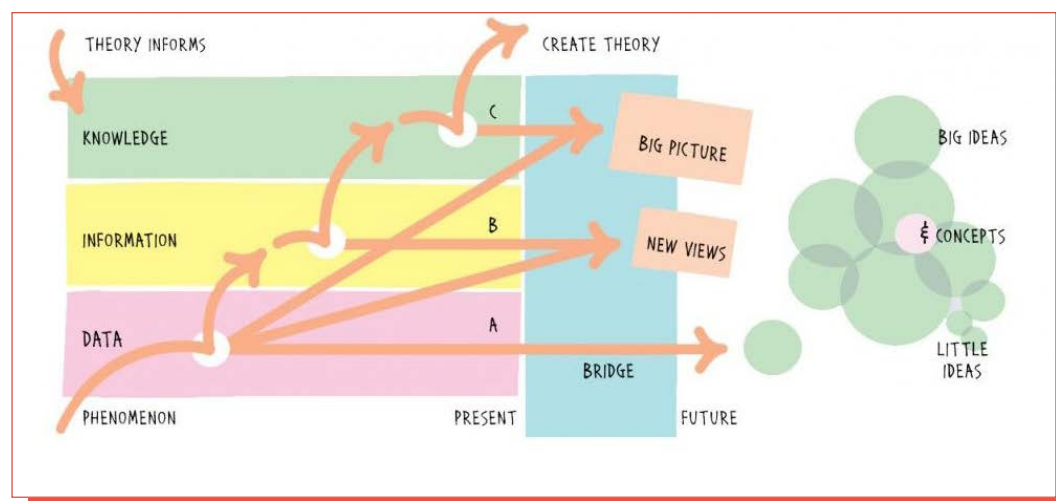


Figure 26. Data, information, knowledge wisdom (Sanders & Stappers, 2012).

appendix C.1 | archive studies

goal

Find archive characteristics and qualities to be used in the spatial design.

method

Compare and analyse different types of archives, find similarities and characters

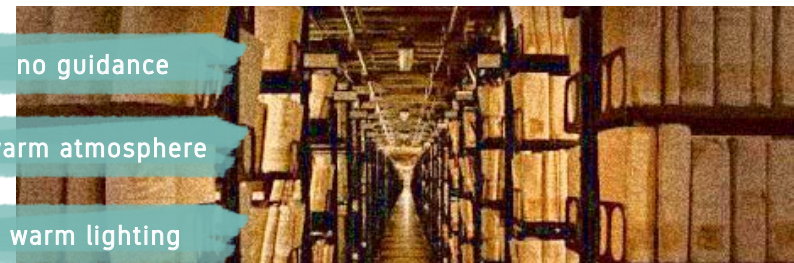
Results and insights are presented on this and the following page.



warm colors

classical style

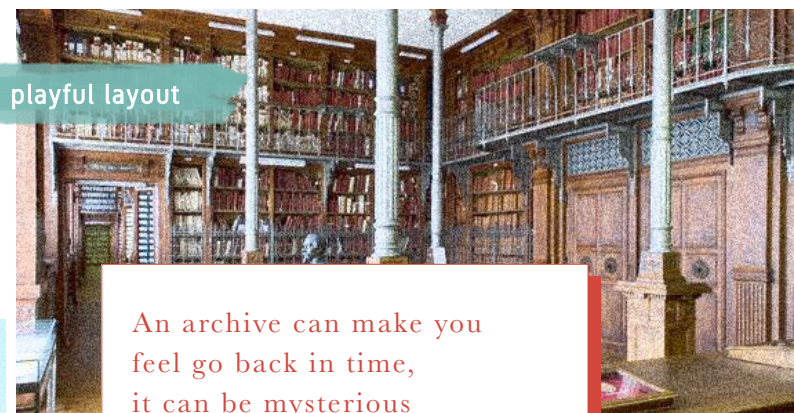
wooden cabinets



no guidance

warm atmosphere

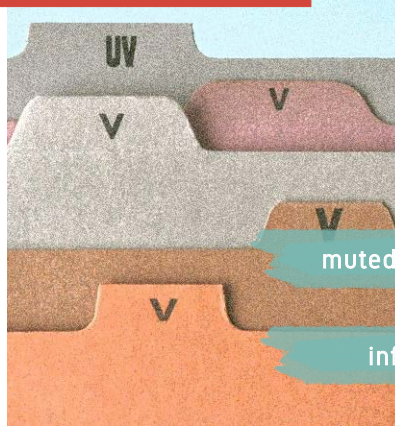
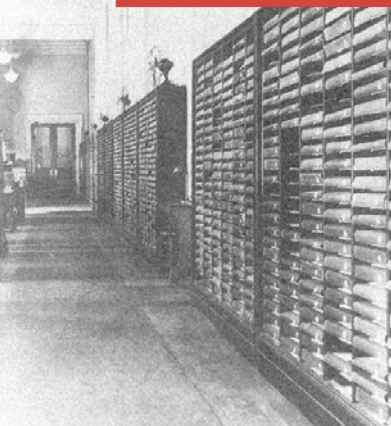
warm lighting



playful layout

An archive can be overwhelming, it can be boring and dusty, it can be bleak.

An archive can make you feel go back in time, it can be mysterious it can be adventurous.



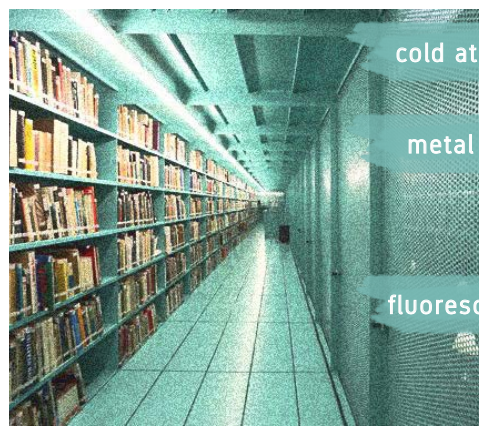
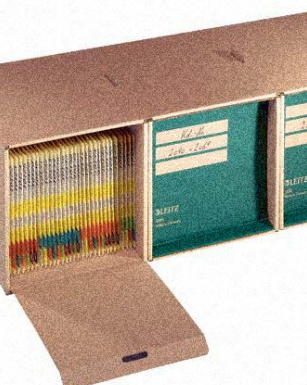
muted colors

infinite



paperwork

no guidance



cold atmosphere

metal cabinets

fluorescent lighting

atrium

central space

overview

side-rooms

playful lighting

doors/entries

hidden spots

An archive can have aesthetical structure,
an archive can rule the space,
being able to walk inside the archive.

An archive can be one spatial room,
where multiple side-rooms can be
discovered.

order

holistic

coherent

structure

architecture

spacious

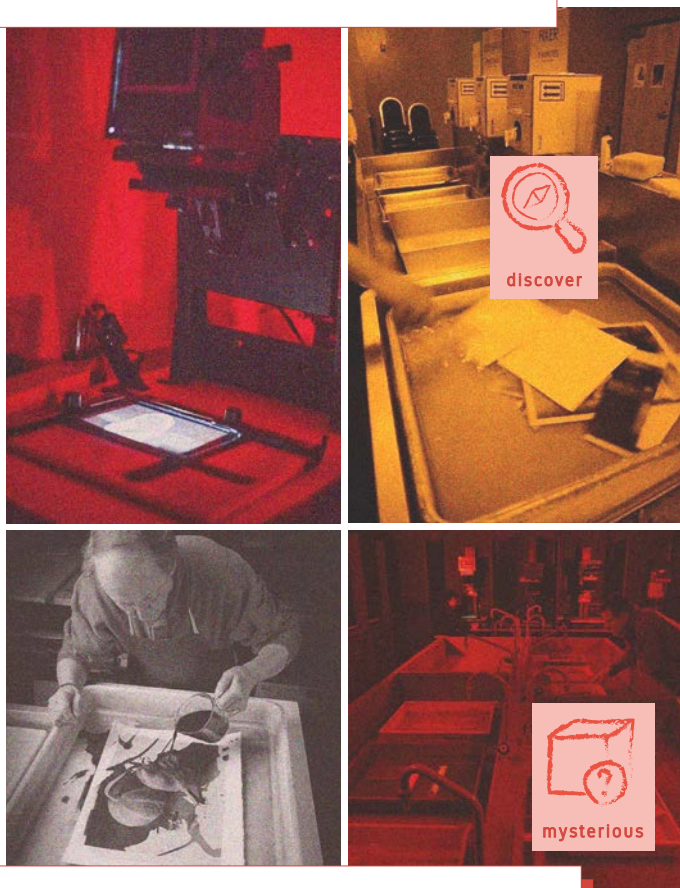
spot lights

industrial

appendix C.2 | moodboard darkroom

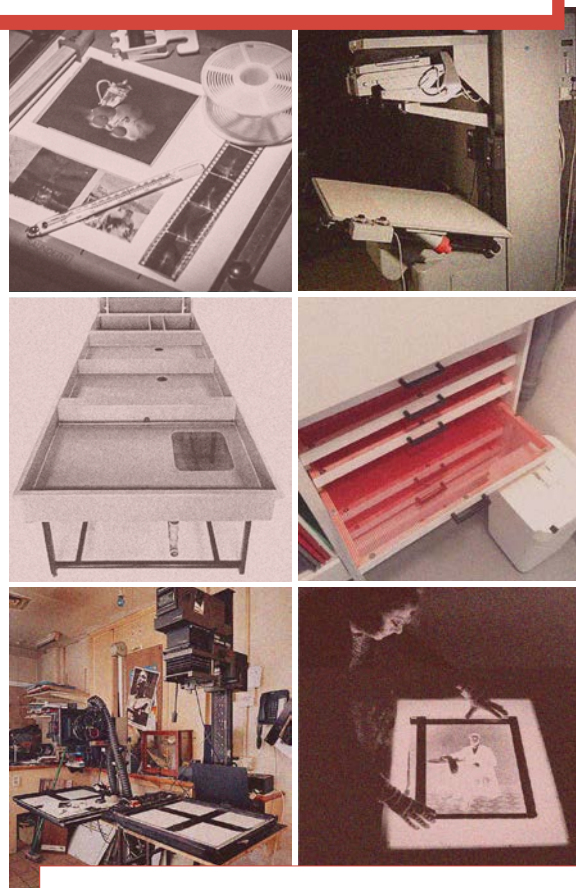


exposure and develop



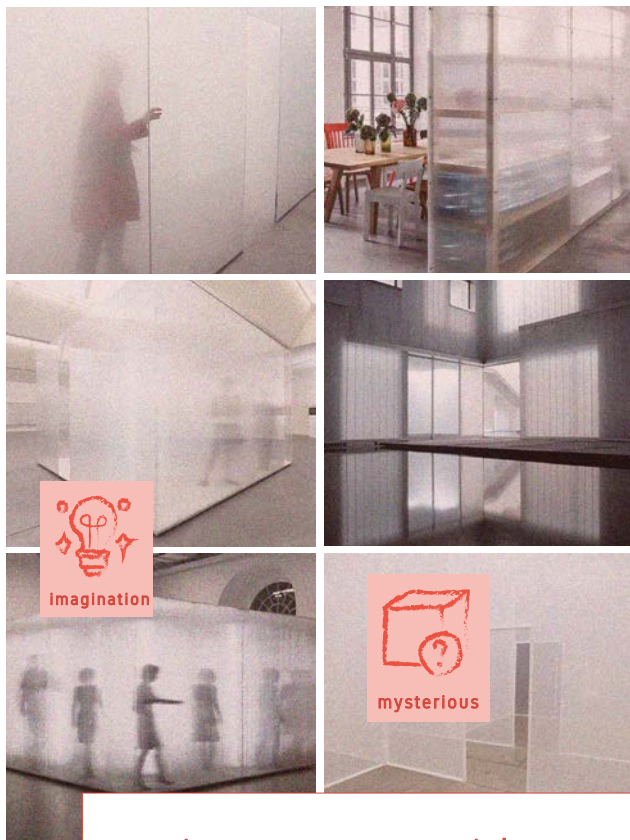
red or yellow lighting

light-tables



tools and equipment

appendix C.3 | moodboard atelier



semi-permanent materials



plastic curtains, see-through



industrial materials, plastic, metal

appendix D.1 | photographers' skills

goal

Find the skills and qualities of professional photographers, comparing normal photo taking with photo 'making'.

method

Analysing different photographers through documentaries and online research.

artistic skills



creativity
imagination
composition
eye for detail
storytelling

technical skills



coordination
tools/equipment
camera settings
dark room
techniques

social skills



empathy
people person
courage
patience
flexibility

A good photographer must ensure all elements within the photo (the lighting, the composition, the subject, and everything else in between) work together harmoniously to convey the right vision or message.

Professional equipment is not only expensive, it needs a lot of practice as well. Many photographers have their own 'signature' using a specific camera that they know from the inside out. Platon (2017) for example only uses an old, almost outdated camera for his portraits.

What a lot of people forget about photographers is that they can make someone feel comfortable very quickly. Photographers have in that sense a sixth sense; their empathy is needed to be able to connect with anyone. It does not directly mean they are socially very strong, but they can make someone at ease with the most simple gestures.

personality



Besides having skills to take good quality pictures, the personal life and background of a photographer is highly linked with the outcome of an image or a visual story. For instance Robin de Puy takes mostly pictures of people who

are left out, because she feels left out as well. Ed van der Elksen was brutal in taking pictures of strangers, because he believed that's when people behave most honest.

appendix D.2 | steps towards making a photograph

goal

Creating an image of how photographers work towards a certain photograph and how they behave around people and the camera.

method

A simplified timeline illustrating what photographers do in order to prepare a photograph, based on documentaries and conversations with Fotomuseum staff.

before photo

A life event has caused a trigger process

Person develops meaning around life event

Person plans to capture something related to life event

Person prepares photography shoot, planning trip, organizing materials, etc.

Person travels to destination and captures different photos

Person captures a second or third round

after photo

Person evaluates photos

Person select photos

Person edits photos, changing effects, brightness, contrast, etc.

Person chooses photos to publish, show to the world.

Only few photos are shown.

appendix D.3 | darkroom techniques

goal

Find the different techniques used in the darkroom to apply on the interactive exhibits.

method

Analysing different darkroom videos and summarizing the main techniques used.

main take aways

- Exposure and contrast seen as most important in darkroom
- Lowering or raising the head = picture size
- In black&white, contrast is very important
- Tools to adjust the contrast, magneta value = regulator (decrease = lower contrast, increase = higher contrast)
- Developer, stop-bad, fixer are used to develop an image.
- Dodging: reduce the amount of light (reduce exposure in that area, to make it whiter)
- Burning: add lighting on specific place (becomes darker) (intuitively, by feel)
- Levels adjustment (grade-aided burn, bringing it down and back)
- ‘Photography is a process. Art is a language, as well as photography.’
- Experimenting is what photographers do.
- ‘The darkroom is the setting in which the photograph finally comes to life.’

dodging



burning



appendix D.4 | framing images

goal

Get an insights in what techniques photographers use to guide the eye of the viewer.

method

Analysing the collection of the Fotomuseum and summarize the findings with examples.

what does a photographer do to frame a picture?

closure (3000 or 6 people?)



lighting, leading the eye



text



point of view vs. lines leading eye



romantisized



using symbols



stereotyped



dramatized



staged, point of view



staged



extreme figures in 'normal' context



appendix D.5 | aesthetic experience

An aesthetic experience (figure X) can be satisfying as it lets the viewer discover new themes and create a new understanding of what he sees. The aesthetic experience is satisfying from the fourth phase, interpretation.

The structure of the ‘aesthetic experience’ is found to be an intense involvement of attention in response to a visual stimulus. Thus, to sustain the interaction between the photo and the viewer to discover new understandings in the photo, at least the **first four phases** of aesthetic development should be reached. The aesthetic content requires two sets of preconditions that make the experience possible: the **challenges** contained in the object and the **motivation** of the viewer.

past actions and events that transpire right before stimulation have a strong degree of influence on how sensory stimuli are processed and perceived

Some millennials are almost ‘running’ through the exhibition space, having very short focus to observe photos. For many of the photos they see elements on the photograph are recognized, however they do not develop new understandings (figure X).

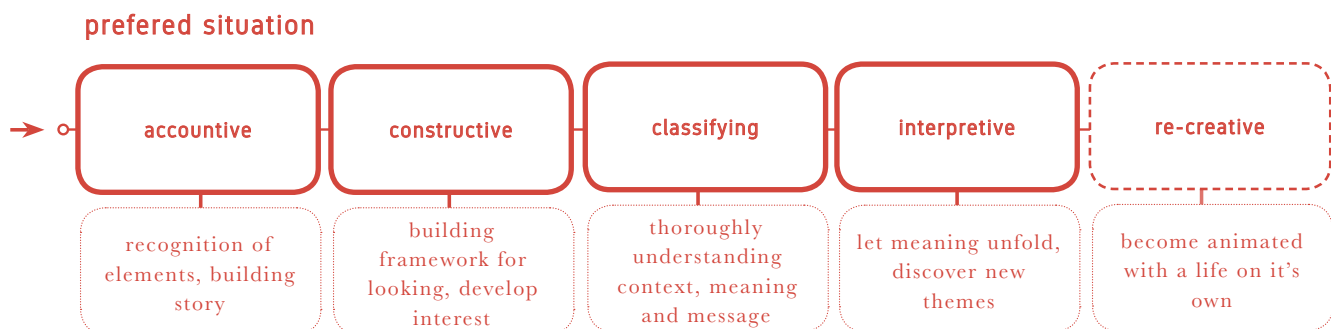


Figure 28. Aesthetic development (Csikszentmihalyi & Robinson, 1991)

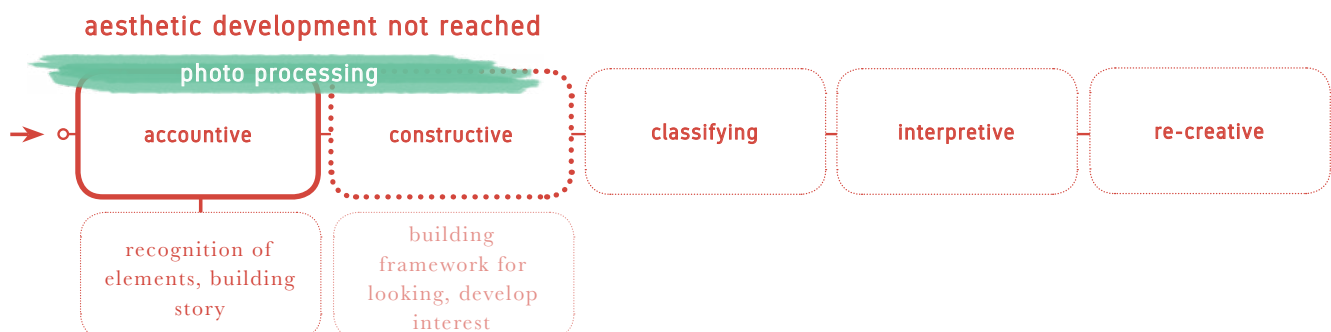


Figure 29. Aesthetic development (Csikszentmihalyi & Robinson, 1991)

appendix D.6 | critical looking

goal

Creating a simplified critical thinking model to apply on the design framework, with the aim to make visitors look more deeply in photographs and discover new meanings.

method

Analysing three different critical thinking theories to visualize in a simplified model for each theory. Then, the three theories are

combined to one critical thinking model. This model is again simplified.

result

The simplified model consists of two phases in which visitors shift between ‘learn-by-doing’ and ‘reflection’ along the journey. This, to first make visitors actively experiencing the content and then reflect upon this experience/activity.

Critical thinking is that mode of thinking in which the thinker makes discovers new understandings around a certain topic/image and makes **sense of the world** around him.

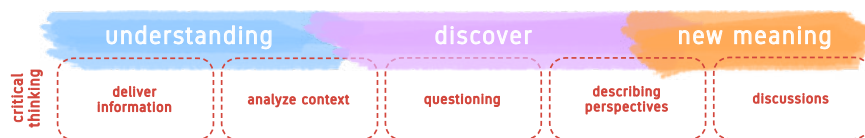


Figure 30. Application principle (Tirunch et al., 2017).



Figure 31. Critical thinking cognitive skills (Facione, 1990).

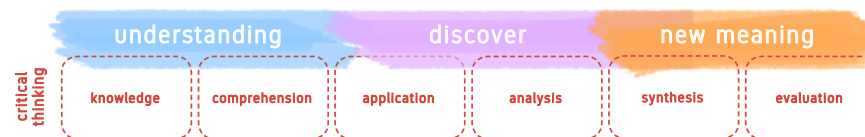


Figure 32. Bloom's taxonomy (Anderson & Krathwohl, 2001).

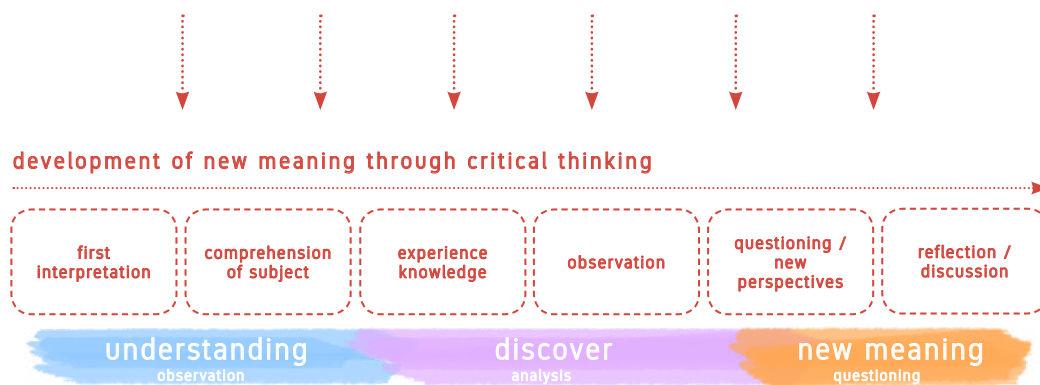


Figure 33. Combination of critical thinking theories.

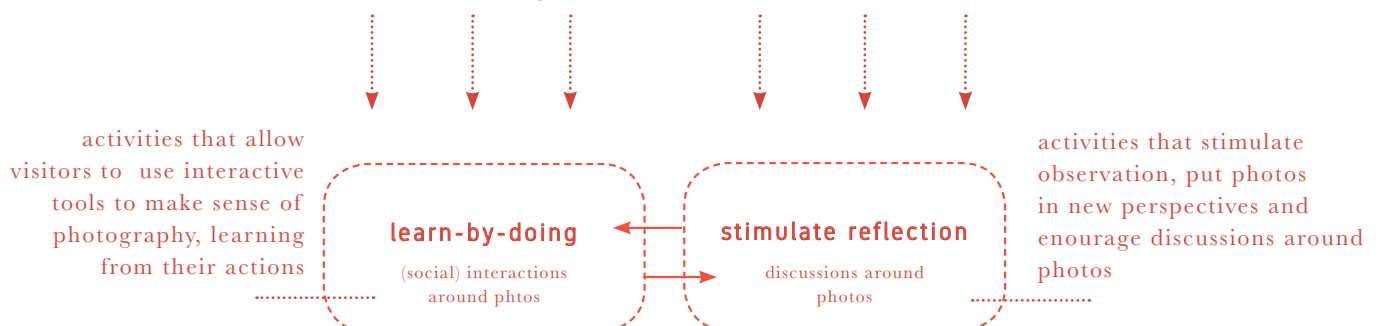


Figure 34. Simplified model for generation new perspectives around photos.

appendix E.1 | qualities experience vision

discover, adventure, creating curiosity



going on a mission together



helping each other out in difficult times



playful and immersing in an activity



detecting, analysing using materials/tools



zooming-in on a particular part, constructing the whole

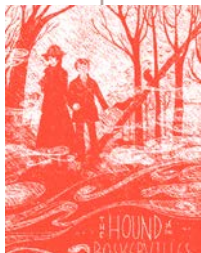


diving into archives for new information, exploring possibilities

reflection, discussions



reflecting on it together, trying to solve the mystery



guiding each other in the process



creative thinking, imagining through placing oneself in the case



using tools to start the creative process

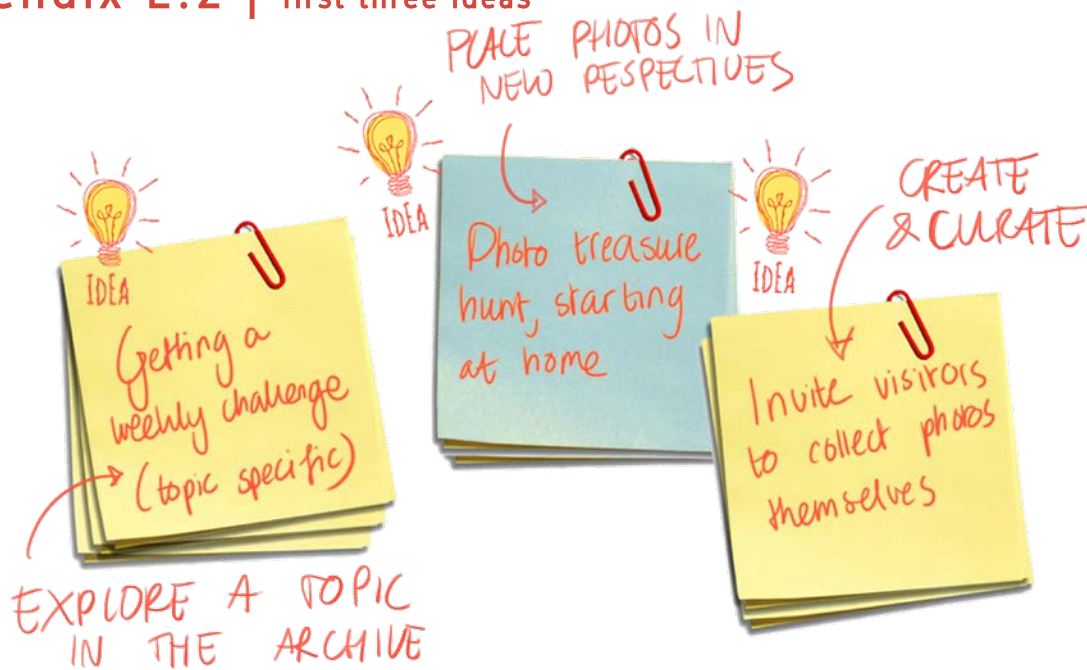


imagining a story around it, putting it in a context



finding patterns, creating a whole

appendix E.2 | first three ideas



goal

finding an overarching activity for the museum experience.

method

Different starting points were addressed for the ideation. An individual brainstorm session resulted in many small ideas. Then, after an evaluative session 15, more solid ideas were created. After clustering and grouping, 3 ideas for an overarching activity were the outcome.

Questions that were answered during the brainstorm session:

- How to make visitors participate?
- How to make visitors use their own beliefs?
- How to relate visitors?
- How to make the activity playful?

In a following session, not-so-original ideas were removed and/or replaced by new ones. Ideas were evaluated based on their newness, on their playfulness and their openness (activating participation).

result: three ideas for an overarching activity

getting a weekly challenge

trigger: museum comes with a topic specific challenge every week that trigger specific groups, winners are shown in museum and platform

engage: in the challenge visitors are asked to create a visual story that represent the challenge/ topic using the archive.

relate: the museum/other visitors vote for the best visual story every week

photo treasure hunt

trigger: visitors are asked to take a photo from something that represents the photo the museum shares on Social Media, seeing it in a new perspective.

engage: in the museum all photos contain user information with self-made photos (referring to the topic/content of photos)

relate: visitors can see/review what other visitors have made.

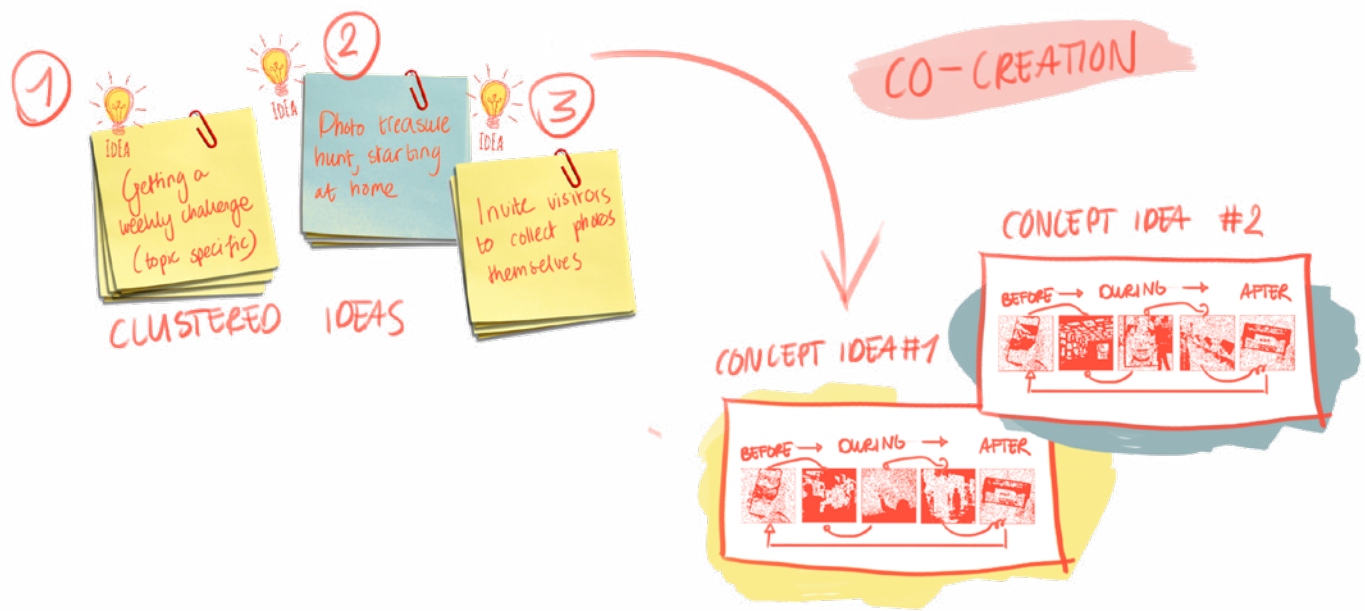
invite visitors to collect photos themselves

trigger: visitors can make their own collection using the archive.

engage: in the archive visitors select photos to make their own visual story. Then, the collection can be saved with a personal code. This personal code can be shared with anyone; other visitors can see what you have made.

relate: a personal collection that can be seen by all other visitors.

appendix E.3 | first evaluative session



goal

Further develop the existing ideas through inspirational and evaluative sessions.

method

First, the three ideas were discussed. Then, a discussion led by the design goal to ‘design a social activity’ continued the session in where ideas/comments were written down on a paper. Conversations were audio taped to listen back to for further inspiration and gain relevant insights.

main take-aways

participant #1 (28 years old, working)

- Make something in which you can bring home after visit to show/do with your friends.
- Allow visitors to make something inside the museum, something which is created by the visitors them self.
- Something which makes conversations come easier, question starts for relation/ social bonding.
- Idea: a card game which will be made inside the museum and can be used after the visit.

participant #2 (24 years old, MSc student)

- Question starters are very ‘heavy’, it should be relaxing and fun.

abe (22 years old, BSc student)

- It would be nice if you can curate your own photo exhibition and show this to your friends.

conclusion

- Design something to take home which you can be used with friends in leisure time
- Enable visitors to make something themselves during the visit
- Invite visitors to make their own exhibition to show to friends

new questions for further individual ideation/development

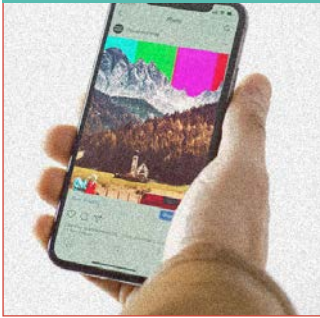
- How do people come to know about it?
- Why do people continue doing/using it?
- How to increase their curiosity?
- How to keep them involved with the museum?

The outcome of these three short ideation sessions is presented on the following page.

appendix E.4 | two concept ideas

storyboards concept idea one | creating your own VR experience

before



friend shares his VR-experience on instagram



a link in the post opens the 360 view experience



user downloads app to be able to see more 360 experiences + corresponding pictures

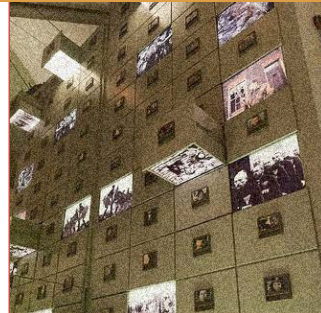


user can share 360 views for instance to invite someone to go to museum to make VR experience themselves

during



introduced to archive



searching in archive for VR-experience

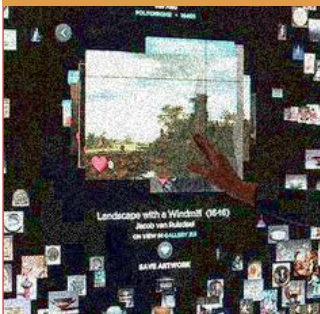


selecting photographs to use for VR-experience



visitor has created a visual story

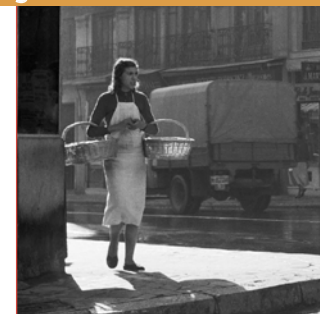
during



create background / environment



play with lighting / blur / effects / colors

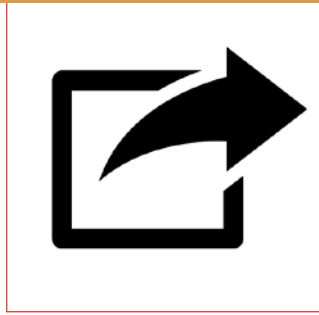


choose and select details / objects to be used in experience



visitor has created features for personal VR photo-experience

during



visitors can view their own created VR photoexperience

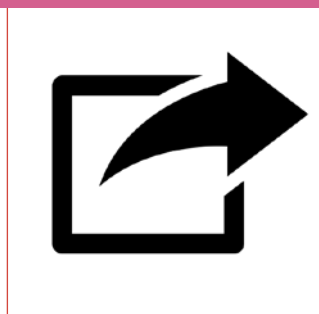
share VR photo-experience on platform / instagram

visitors can 'pull' content by using the application to see more visual stories related to the specific photograph

visitor can view photos and the created VR-experiences around these photos



after



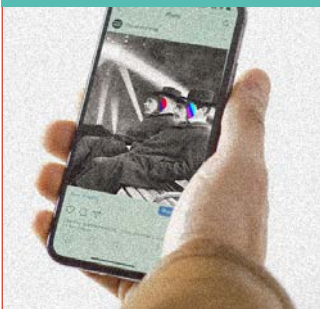
review your own created photo- experience

share with others to collect votes for personal photo-experience

use platform to check ratings and to respond to other's photo-experiences

storyboard concept idea two | creating your own memes in a set of playing cards

before



friend shares a meme/ collage on instagram

a link in the post leads to the Fotomuseum platform where you can pick memes or create them yourself. the platform shows personal boards where people have created their own memes.

selecting a meme will show some original photographs used for a certain meme/ collage. the app invites users to go to the museum to make their own card game set.

user can share memes/ collages for instance to invite someone to go to museum.

during



introduced to archive and how to create the card game set

exploring archive (based on topics/interests)

selecting photographs to use for personal card game set

visitor has created a visual board. Based on this board the user is guided through the museum having a personal visitor flow

during



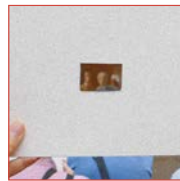
the visitors are stimulated to think and look deeply seeing photos in new perspectives

several collaborative challenges need to be finished in order to 'earn' a card

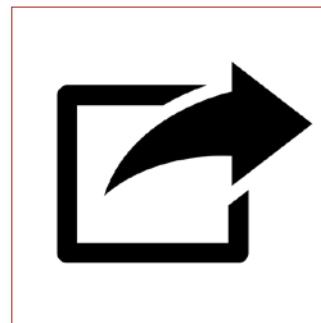
interactions that make visitors look more deeply in photographs

the challenges trigger conversations and discussions around photos

this is part of the visitor flow, it should stimulate visitors in continuing the exposition



during



visitors can 'pull' content by using the application to see more photographs (digital archive) and visual stories related to the specific photograph

visitor has created personal card game set

visitor can share this game set with friends or on the platform



after



the card game can be played with friends any time

> used as conversations starters
> being reminded to Fotomuseum
> recollection/reflection in a playful way

appendix E.5 | second evaluative session

goal

to find out what to further develop to evaluate and choose a concept

method

presenting the two storyboards and discuss them

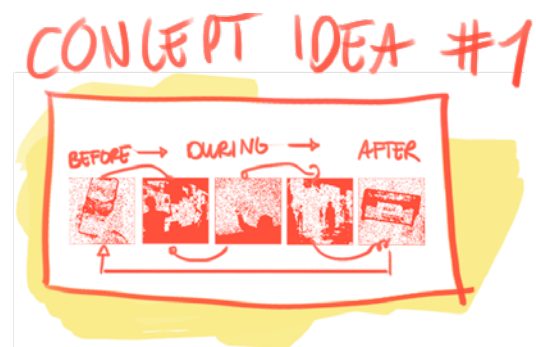
key insights

- The VR-experience is nice.
- Relate: send notifications to people when someone has made VR experience with the same photographs. Trigger curiosity to come back to museum.
- Meme/collage, how do they become a collage? Which group makes them? This idea is more a promotion, can become

boring soon.

- Why are these ideas special for the Fotomuseum? Link the storyboards to the Fotomuseum, to the visual stories/collection.
- Show the test groups in creative sessions the content of the Fotomuseum (what re visual stories?).

Based on this evaluative session the first concept idea was chosen for further development.



appendix E.6 | inspirational session

goal

Evaluate the concept and gain inspiration to further develop the concept.

method

Show storyboard of concept idea one and explain each step, discuss. Prepare a brainstorm sheet to write down new ideas, for each participant.

main take aways

participant #1 (26 jaar, MSc student)

- The ability to invite your friends for your own exposition is perceived as very rewarding.
- In this concept it is nice that everyone is seen as expert, that everyone can make art.
- Really nice to show your friends and to see what they have made.

for further development

- It should not feel as a standardized experience, it should feel personal and unique.
- It should be aesthetically beautiful (how are less creative persons able to make this?)
- The 'creation' phase should be fun.
- The ability to move and change 'objects' also when you are experiencing your own creation (life adjustments).
- The VR-experience is not so social, and it is not tangible.

participant #2 (22 years, BSc student)

- The idea is perceived as really nice as it gives visitors the ability to take something home with them and literally show to others what they have experienced before.
- This concept fulfills the need that visitors can show their friends/family what they have seen in the museum, it supports them in telling stories.

for further development

- Make it tangible, also to give people something to take home with them for a

very small price

- Enable visitors to play with photos, for instance by coloring pictures
- 8 photos are too much, maybe 4 are better

participant #3 (28 years, working)

- Give the end product a name so that people can more easily remember and/or understand it.
- Explain it to the outside world as If you can make your own 'memorable experience' to show to your friends.
- Visual context of photos is perceived as nice and rewarding.
- Idea: allow people to put focus on a certain detail in a picture.

conclusion

- The end product should be more social (virtual reality is not so social).
- It should feel as a personal creation.
- It should feel as a unique creation.
- Allow live adjustments in the final experience, and to play with the photos.
- Decrease the selection number.
- Give the experience/concept a name.

appendix E.7 | design iteration one

Based on the evaluative sessions, the design was developed with the following aspects:

- The end-experience is now a 'walk-in' experience as it is more social and more tangible, people really walk in the presented art;
- The platform creates a relation with people by sending notifications when other visitors have created their experience with some of the same photos;
- Fewer photos to be chosen;
- Visitors receive high quality pictures when uploading own experience on social media;
- Visitors can review the experience and see the original photos they have used in the application;
- Visitors can further explore what the visual context is around these photos;

CONCEPT DIRECTION



The creation phase was further developed:

- visitors choose background from existing photos
- visitors cut-out details from photos to be used
- visitors choose details to move in experience

'create your own walk-in 360 degree photo experience'



Figure 36. Some examples of 'walk-in' experiences, retrieved from Pinterest.

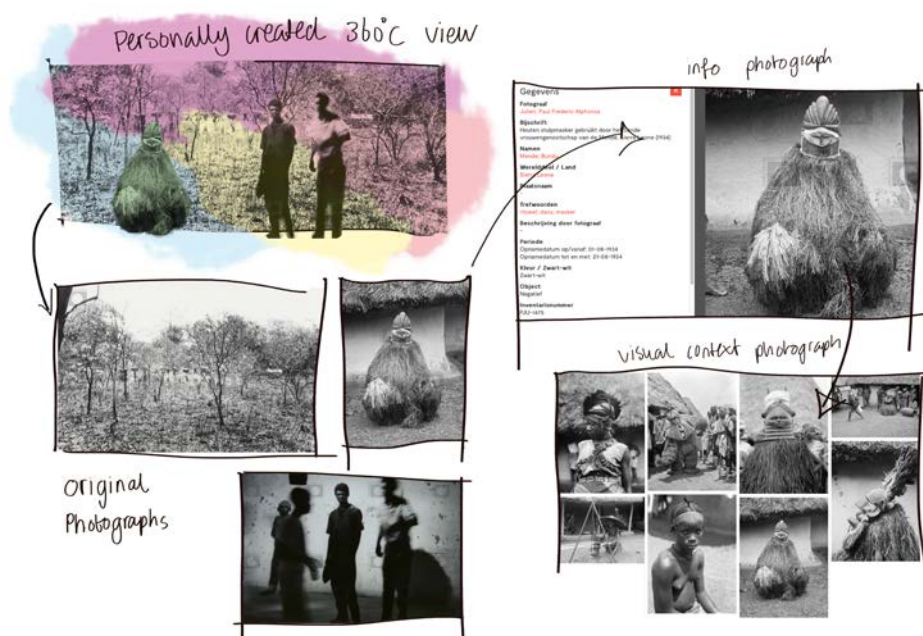


Figure 35. Example of a personally created 360 view that can be seen in the application after creation.

appendix E.8 | evaluative sessions client and supervisor

goal

Gain insight about what to further develop and evaluate design direction.

method

show storyboard concept idea one together with results of design iteration one, discuss.

feedback/comments client

- It is like autobiography; a reflection of yourself. You step into someone's world. It is as if you are stepping into that person's world, a way to get to know yourself but also to be able to express yourself, and to show yourself with the help of the collection.
- Think in themes, people should be able to easily pick photos
- Think in profiles, what is the guidance in this process?

new questions

- How does it become coherent?
- How do you ensure structure in choosing and creating those photos?
- How does it become readable?

feedback/comments supervisor

- The quality of photographs is not the same, how to deal with that? It should look like a photograph.
- Add lights, colors, other surrounding-elements for interior – give visitor a certain amount of freedom

new questions

- What can be added more to make the experience more personal (lighting, color, sounds, music, etc.)
- What will be seen after the experience on your phone? It should be a good resolution, sometimes the photos from projections are bad quality.
- Do people really like to cut out the details? What are the benefits?
- What if people only go the museum for their own experience and make/create everything from home?

conclusion

With these final two questions a user test was set up to find out what people prefer in sense of:

- user control - surprising effect
- starting at home – doing everything in the museum
- original photos - abstract outcome

appendix E.9 | design iteration two

goal

Two concept directions were tested to evaluate the concept and to set the concept base

method

In 9 evaluative sessions the main concept idea was described (with the storyboard of concept idea 1) following with two possible directions (see figure below). Each session ended with a question: 'which concept do you like best and why?' Followed by three questions:

- What do you think of seeing photos digitally?
- What do you think of being able to select photos from home, would you do it?
- What do you think about photos being adjusted/edited?

Finally, the overall concept idea was discussed.

Each session was audiotaped and listened back to for better understanding the participants and gaining more insights. 9 participants (4 female and 5 male, 22 – 28 years) evaluated the concept directions.

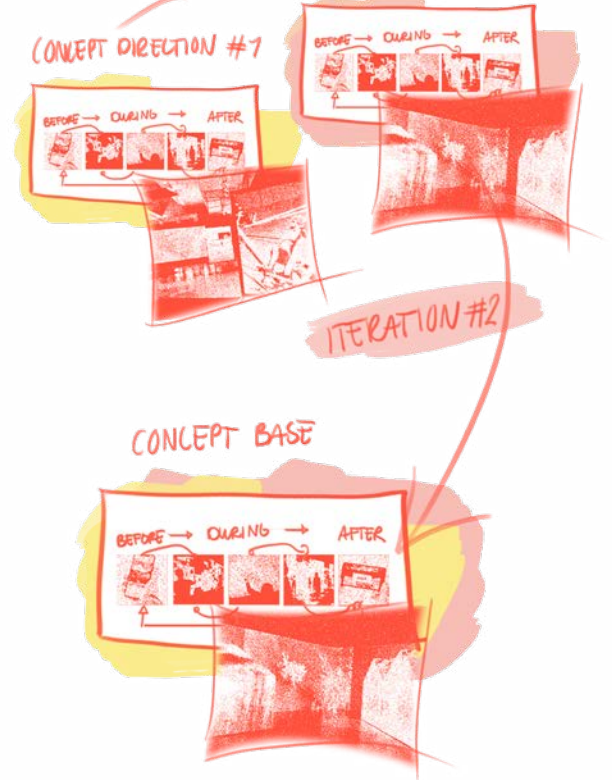
take aways

There is a balance in people liking concept two more and people liking concept one more. The main insight is that visitors get enthusiastic

about the fact they can create their own photo-experience. Participants say they:

- like the fact you have your 'own' photo moment
- like the fact there is freedom in changing photos, having input themselves
- like to see photographs in a new perspectives being able to adjust it
- want to be able to control their own experience and still have a surprising element

The conclusion for each phase of the activity is presented on the following page.



original state photos



little to no adjustments to photos

photos presented in original form

- go to museum only for experience
- select and create from home

new/edited state photos



photos have been edited and adjusted

more abstract form of presentation

- complete experience in museum
- surprise in how the result will be

Figure 37. Two concept directions for creating 'your own walk-in experience'.

conclusion



- Provide a personal selection process.
- Pre-generated packages in categories or selections.
- Provide recommendations.
- People do not want to do anything from home to prepare, selection and creation in museum.
- Free level of creative input, being able to choose level of abstraction in photos.
- Design a surprising effect in the final walk-in experience.
- Show original form of photographs too.
- People should recognize the pictures.
- It should feel as a personal creation, not from the museum.
- The result should be a holistic experience.

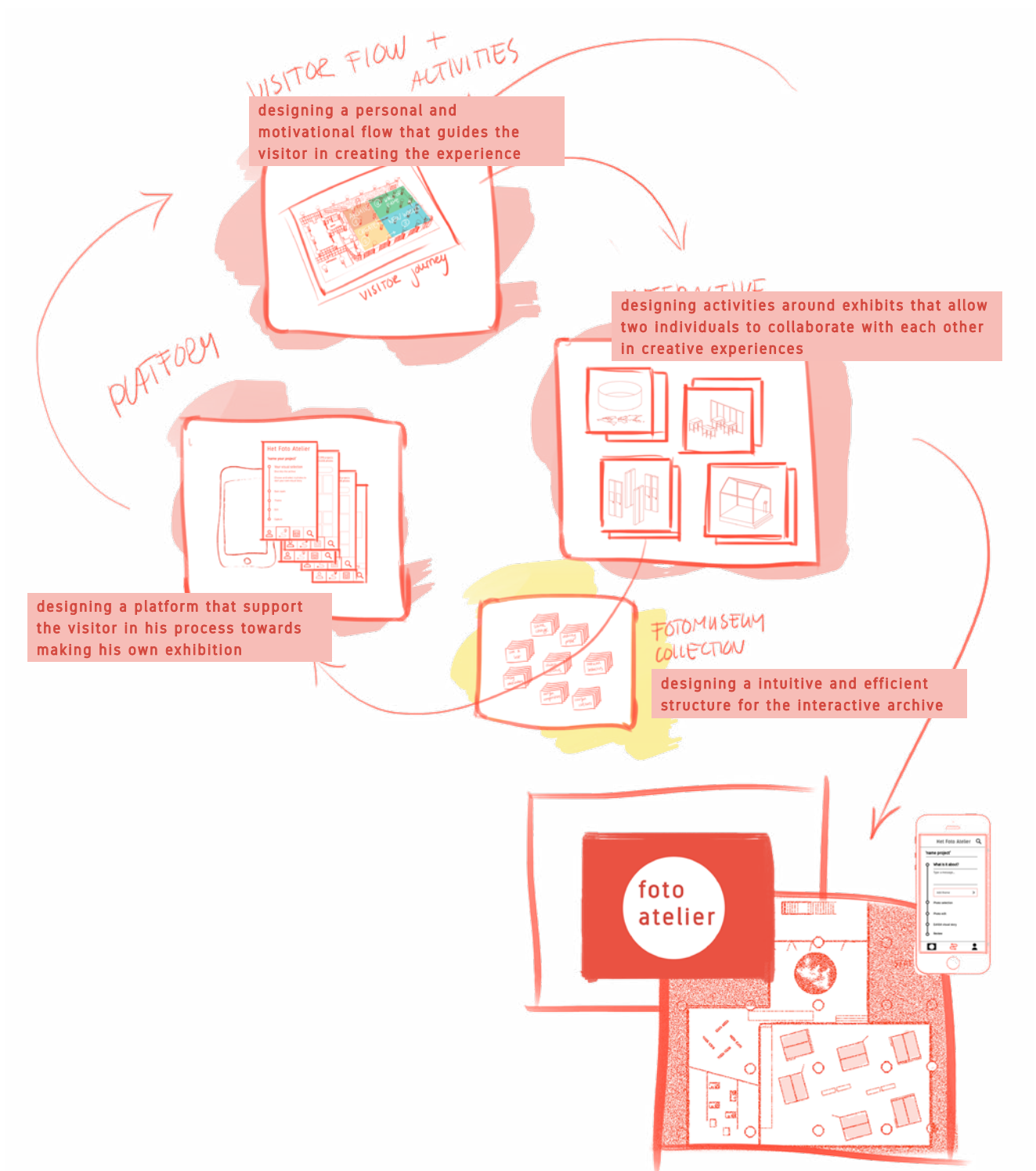
questions for further development

- How to design the journey inside the museum to make visitors create their own walk in experience from existing photos?
- How to design interactive exhibits that support social interactions around the collection, during each phase?
- How to design a personal and intuitive selection process that motivates visitors to create their own photo experience?

appendix E.10 | individual concept development

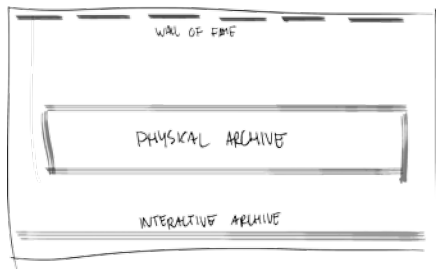
After design iteration two, the overarching activity needed to be divided into sub-activities. From these sub-activities, narrative spaces were designed. The individual concept development was a continues iterative process between narrative spaces, activities, interactive exhibits and the platform, illustrated on this page. Questions that were addressed in the individual concept development phase were:

- How to make all types of visitors participate in creative activities?
- How to divide the collection and enable visitors to explore photos intuitively?
- How to make someone look differently at photos using interactive tools?
- How to make someone personalize his own photo-exhibition?



designing a personal and motivational flow that guides the visitor in creating the experience

1 'archive dive'



main goal: creating a personal photo selection (a visual story board)

exploration and discover

interactive exhibits

- explores museum's content
- interacts with digital archive wall to make the selection

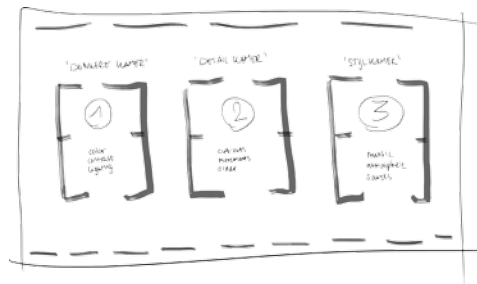
platform/app

- use app to collect 4 -8 photos
- creating a personal 'visual board' including title and personal message

social interaction

- being able to see what others make
- being able to follow friend(s) on app
- being able to make an experience together

2 'styling rooms'



main goal: creating the style around the photographs

playful and intuitive

interactive exhibits

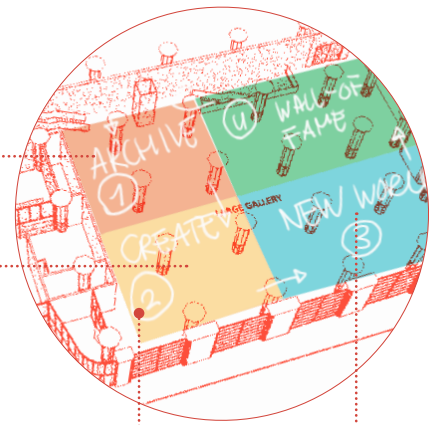
- selects colors and lighting/contrast
- cuts details to set the focus (framing)

platform/app

- uses app to see progress
- app 'scans' every step in process
- enables visitors to be inspired by others

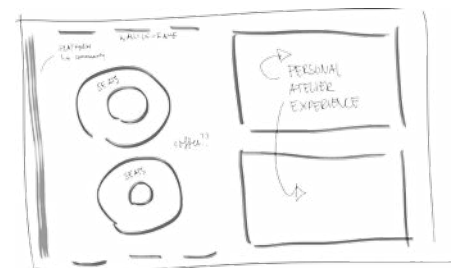
social interaction

- interactive exhibits are available for two users as well as for individuals
- collaboration



The initial allocated exhibition space was the ground floor, however half-way the designing phase this shifted to the basement of the Fotomuseum.

3 'atelier Fotomuseum'



main goal: experiencing the personally created result

immersive and surprising

interactive exhibits

- creates mood for exhibition
- walk-in experience to see final result

platform/app

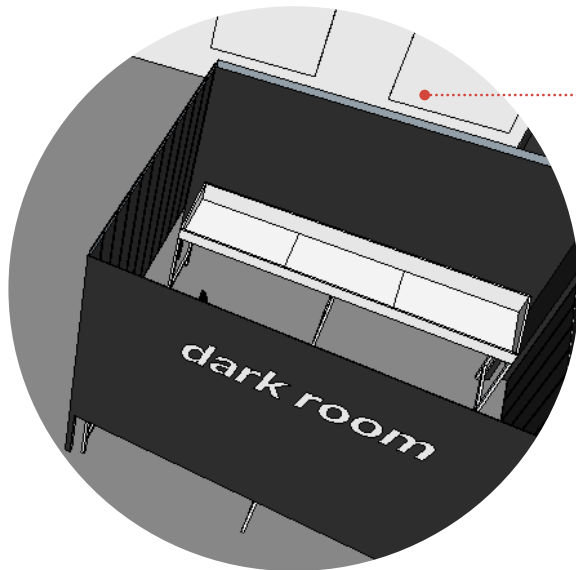
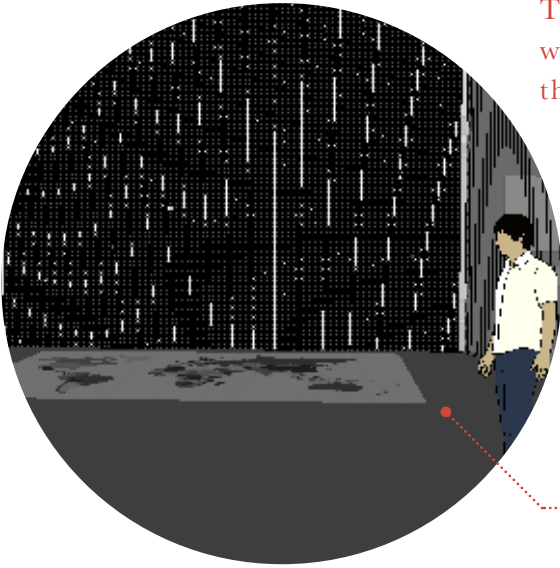
- upload result to platform
- receive images when share on insta
- scan QR-code to start experience

social interaction

- discussing and reflecting on each other's personal creation
- being part of community
- sharing on social media

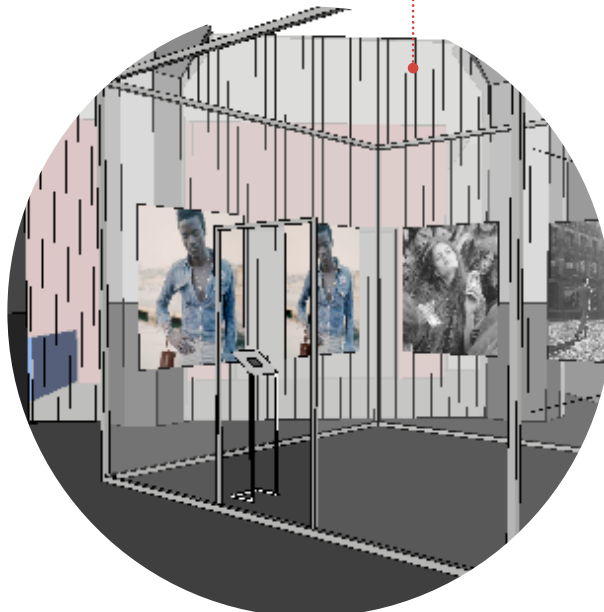
designing activities around exhibits that allow two individuals to collaborate with each other in creative experiences

The idea that visitors interact with a world map to emphasize the idea of world travelers.

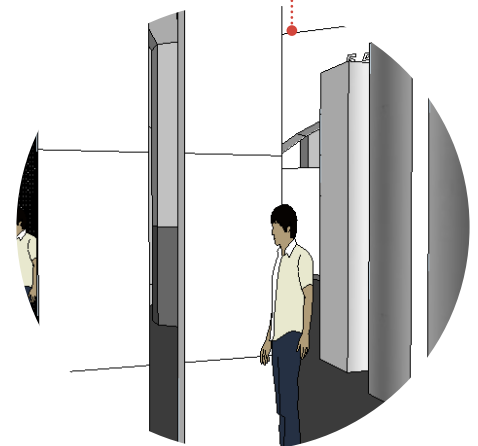


The idea that a visitor can learn from darkroom techniques and look more deeply in photos.

The idea of letting visitors stand inside their own exhibit space, using gestures to interact with the screen.



The idea visitors can individually explore the collection and simultaneously discuss the content with someone else.



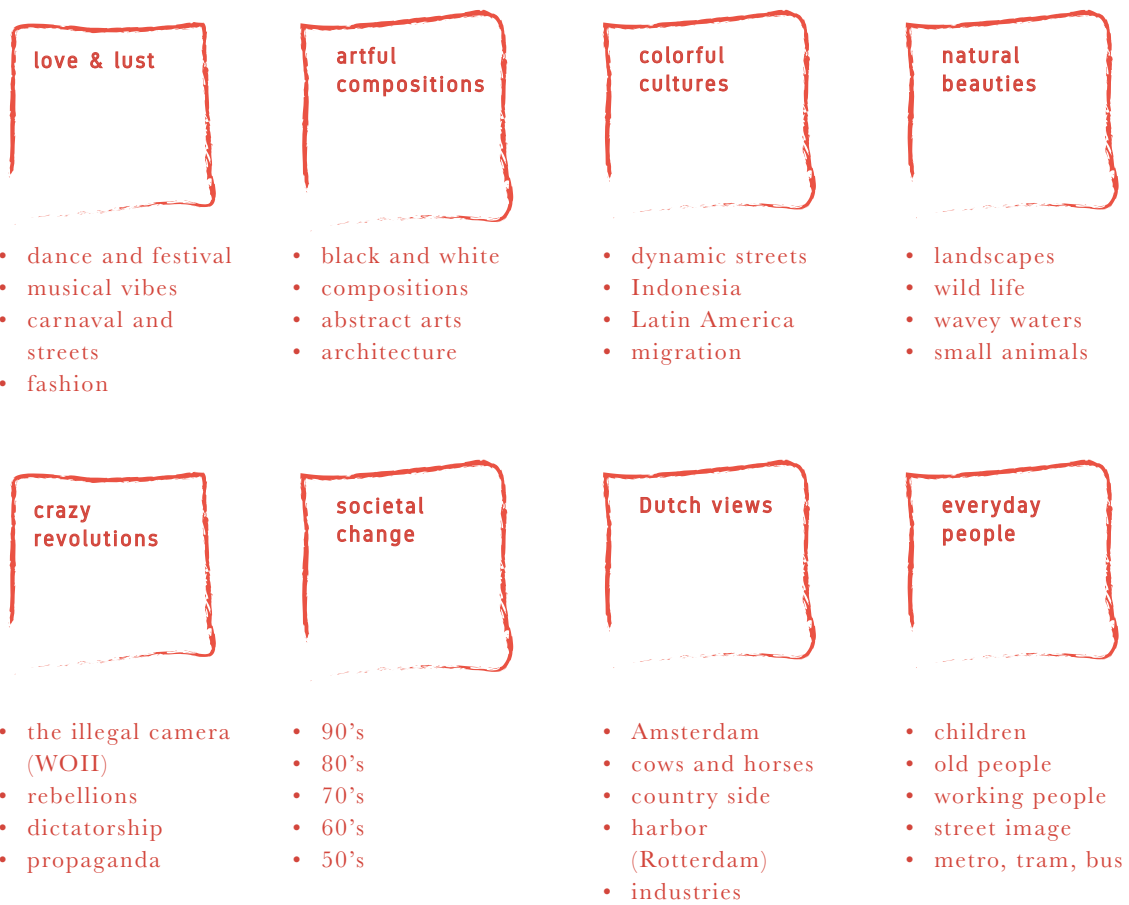


A simple but valuable test was done inside the museum Voorlinden, to explore different types of walk-in exhibit spaces. The sizes were measured and used as a reference for designing the interactive exhibits spaces.

a new way of searching photos in the archive

Eight themes have been developed that are interpretive but give an immediate idea what it could be. Although the photos stay the same, exploring the archive is easier without having a specific goal. It activates visitors rather than it overwhelms them.

These themes are the result of the analysis of millennials and their interests, what the Fotomuseum has to offer and what the overall social museum activity is about. Each theme has sub-themes to take a deeper dive in the archive.



appendix E.11 | inspirational and evaluative user test

goal

Gain insight in how individuals interact with each other around photos if they have to select photos individually and then construct a visual story collaboratively.

method

Four millennials (two pairs of two) participated in the test. The main focus of this inspirational test was the selection process and how participants responded on the choosing a theme beforehand. Two qualitative tests were conducted (both ca. 45 min) to observe how participants communicated with each other and how they used the photos as a reference for conversation. Additionally, the

entire experience was evaluated going through a SketchUp model and carefully briefly each activity inside the museum.

Participants were asked:

- to choose a theme together (they both received a sticker with the same subject);
- to select photographs from a pre-generated selection (consisting photographs from their theme);
- to create one visual selection of their own personal selections.

1 themes



2 pre-generates collection



key insights

- The theme supported the conversation and search process. Theme does help for discussion around photographs.
- It should be clear to visitors that in the end they will create something (together).
- It should be clear from the beginning that you will create your own exhibition, since that influences the photo selection process.

appendix E.12 | design iteration three

goal

Develop the narrative language inside the museum journey.

method

Asking advice from an architect from De Zwarte Hond in Rotterdam, by showing the SketchUp model and presenting each phase. The main question that was addressed was:

How to use design elements that emphasize the the four qualities (discover, adventurous, mysterious and imagination) in narrative spaces?

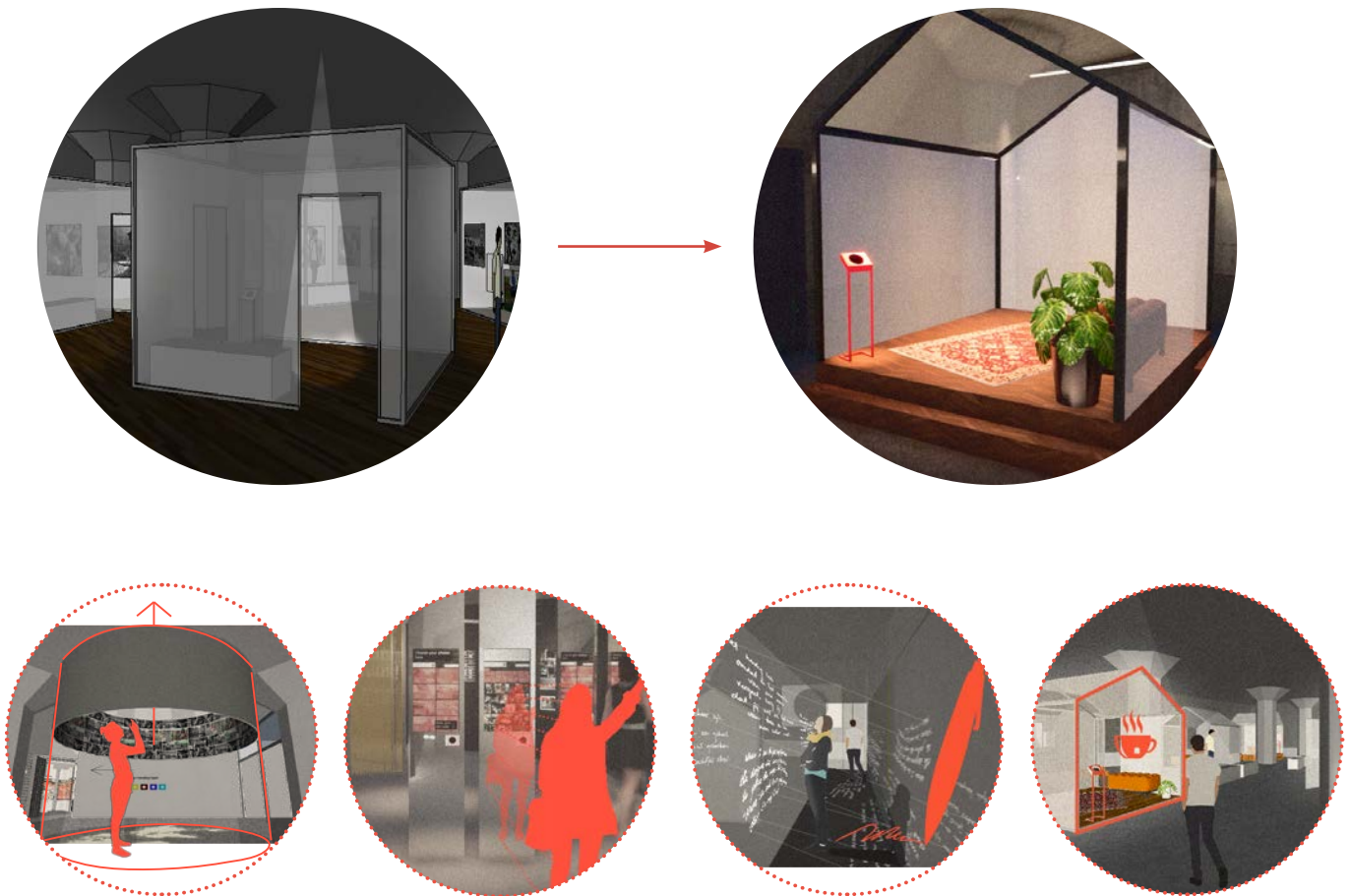
Additionally, for the interactive exhibit space

the question was addressed in how to design a warm and welcome place for personal expression.

insights

- Work with metaphors, thus for the exhibit space you could use the metafor of a warm living room.
- Make sure you translate the story of a Photo Studio, that they can make mistakes, that it does not need to be perfect.
- Steps and stairs can stimulate visitors to walk in certain directions and it invited visitors to go on short 'adventures'.

outcome

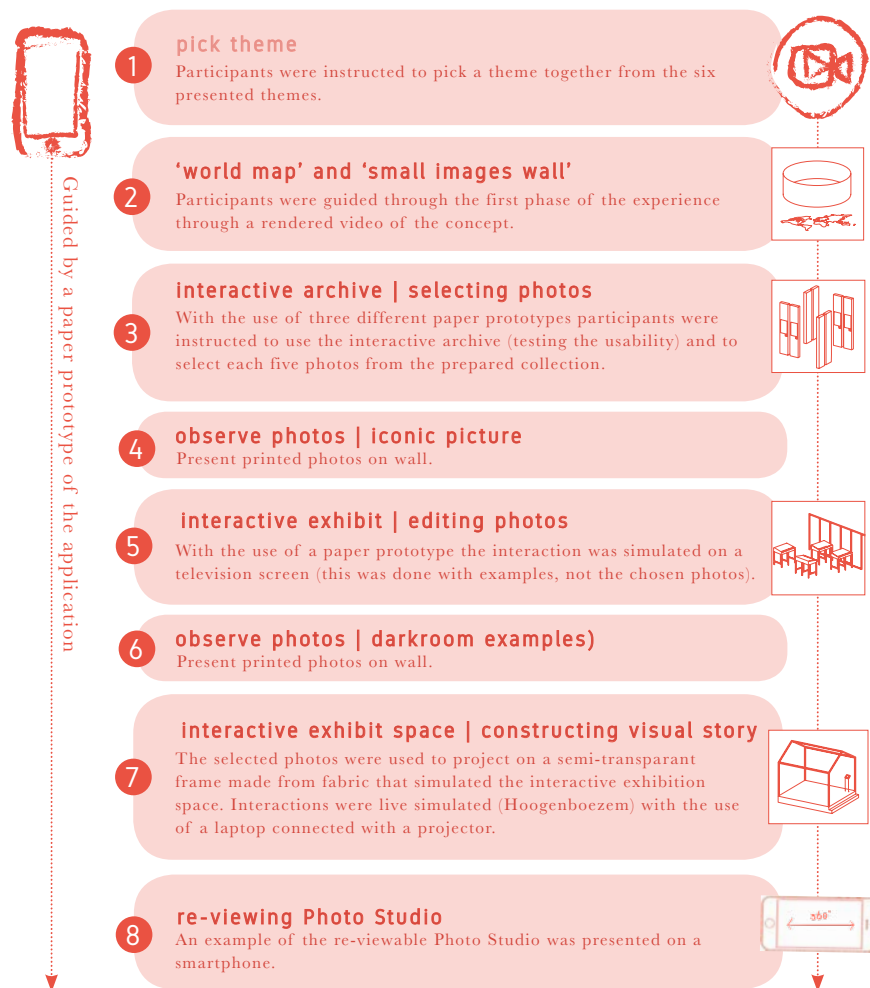


Four new metaphors added to the design: from looking through a lens of a photographer, to seeing the reflection of oneself, to being inspired by personal writings from a photographer to being invited to your 'living room'.

appendix F.1 | validation materials

The materials for the validation are presented in the following order:

- Introduction materials
- Observation materials
- Cheat sheet and detailed set-up
- Prototyping materials for application
- Prototyping materials for phase one
- Prototyping materials for phase three
- Materials for phase four
- Prototyping materials for phase five
- Prototyping materials for phase six
- Simulation set-up for phase seven
- Video material for phase eight
- Video material for narrative journey



Naam:
Leeftijd:
Studie/werk:

1. Hoe vaak bezoek je gemiddeld een museum per jaar?

2. Waarom bezoek je over het algemeen een museum? (Meerdere antwoorden mogelijk)

- Voor wat er te zien is
- Een leuke activiteit met vrienden
- Om te relaxen
- Omdat iemand me heeft gevraagd om mee te gaan
-

3. Tijdens mijn museumbezoek ben ik voornamelijk:

- Alleen
- Samen met degene(n) wie ik ben

4. Geef aan op de onderstaande lijn wat voor museumbezoeker je jezelf vindt:

Onervaren _____ ervaren

5. Zo denk ik over musea:

Figure 39. Questionnaire participants.

Het Foto Atelier

Het Foto Atelier is een plek waar bezoekers hun eigen mini-expositie kunnen maken met behulp van de collectie van het Fotomuseum. Je hoeft niet creatief te zijn, je hoeft niet alles te weten over fotografie. Wat je nodig hebt is je eigen visie. In het Foto Atelier kun je je eigen foto's kiezen en vervolgens stijlen in de donkere kamer. Customize en beëindig samen je mini-expositie en ervaar tijdelijk je eigen visuele verhaal. Laat je inspireren en begin je eigen Foto Atelier.

Figure 38. Introduction concept (smaller in size to fit on page, originally A3).

observation materials

platform UI		do they understand the purpose of the application?			group:
		yes	no	in between	person using:
deel 1	comments:	<input type="text"/>	<input type="text"/>	<input type="text"/>	
comments:					
deel 2	screen 1	type message	yes	no	in between
	screen 2	themes	<input type="text"/>	<input type="text"/>	<input type="text"/>
	screen 3	select			
	screen 4	qr-code			
	screen 5	edit	yes	no	in between
	screen 6	qr-code	<input type="text"/>	<input type="text"/>	<input type="text"/>
	screen 7	construct			
	screen 8	qr-code			
	screen 9	see again	yes	no	in between
	screen 10	floormap	<input type="text"/>	<input type="text"/>	<input type="text"/>
overall	comments:	<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>			

interactive archive UI		group:
		person doing interactions:
deel 1	scanning qr-code	errors: <input type="text"/>
	wat zie je?	<input type="text"/>
	wat zou je als eerste aanklikken?	<input type="text"/>
deel 2	<u>exploration</u>	errors: <input type="text"/>
	<u>choose sub-theme</u>	errors: <input type="text"/>
	wat zou je nu als thema aanklikken?	<input type="text"/>
deel 3	<u>select photo</u>	errors: <input type="text"/>
	<u>add photo</u>	<input type="text"/>
	<u>drag photo</u>	<input type="text"/>
deel 4	<u>surprise me</u>	<input type="text"/>
	wat zie je en wat zou je doen?	<input type="text"/>
	what do you prefer?	<input type="text"/>
	do they choose easily?	yes <input type="text"/> no, not really <input type="text"/>
	which themes would they choose?	<input type="text"/>
	is het fijn om een voorkeur te krijgen?	yes <input type="text"/> no, not really <input type="text"/>
	zou je dit gebruiken?	<input type="text"/>

compare dark room photos

group:

person doing interactions:

do they start conversing?

yes

no

do they open the doors?

yes

no

do they understand what it is about?

yes

no

edit

do they uderstand the user interface?

yes

no

do they use the qr-code?

yes

no

what do they think of editing photos?

construct

do they uderstand the user interface?

yes

no

comments:

do they collaborate?

yes

no

platform

group:

person doing interactions:

show platform idea

search per theme

competition

share with friends

zou je het nog een keer bekijken thuis?

zou je het aan anderen laten zien?

interactive archive select photos

group:

person doing interactions:

what do they say?

do they collaborate?

yes

no, not really

comments

How much time does it take?

Do they have difficulties?

capture - kus

do they start conversing?

yes

no

Introduction (5 min)

- Welcome
- Every answer is right, no wrong answer possible
- Audio + video + photos
- Questionnaire

Testing (40 min)

- 1. Introduction – 1,5 min**
 - a. Read introduction Foto Atelier
- 2. Choose theme – 2 min**
 - a. Receive sticker
- 3. Introduction app – 3 min**
 - a. Paper prototype Iphone
 - b. Sheet A: 1 – 5
- 4. World map – 3 min**
 - a. Video
 - b. Simulation
- 5. Dia's – 0,5 min**
 - a. Video
- 6. Application step 1 'waar gaat het over?' – 2 min**
 - a. Paper prototype Iphone
 - b. Sheet B: 1 - 2
- 7. Sub-themes – 1,5 min**
 - a. Stickers
- 8. Application step 2 'selecteer foto's' – 2 min**
 - a. Paper prototype Iphone
 - b. Sheet B: 1, 3, 4
- 9. Interactive archive – 10 min**
 - a. Video
 - b. Show real size example (poster)
 - c. Paper prototype #1 (interactions, use paper prototype to scan)
 - i. Exploration through archive
 - ii. Select and add photos
 - iii. 'Surprise me'
 - d. Paper prototype #2
 - i. Select photos
- 10. Capture 'Kus' – 2 min**
 - a. Video
 - b. Paper prototype #3
- 11. Compare photos – 3 min**
 - a. Video
 - b. Paper prototype #4
- 12. Edit photos – 1 min**
 - a. Video
- 13. Application step 3 'bewerk foto's' – 2 min**
 - a. Paper prototype Iphone
 - b. Sheet B: 5 - 6

purple = (paper) prototype
green = paper prototype application
red = not tested
blue = show video on projected wall

14. Edit photos – 5 min
 - a. Simulation, prototype #5
15. 'Walk' to step 5 – 1 min
 - a. Video
16. Application step 4 'maak je visuele verhaal' - 2 min
 - a. Paper prototype Iphone
 - b. Sheet B: 7 – 8
17. Construct own 'visual story' – 8 min
 - a. Demo
 - i. How screen would react to gestures in perfect situation
 - b. Simulation, prototype #6
 - i. Real time simulation of interactions with screen
18. Application step 5 'bekijk je visuele verhaal' – 2 min
 - a. Paper prototype Iphone
 - b. Sheet B: 9
 - c. Show rendered 360 view on iPhone

Evaluation (15 min)

- Research questions

Discuss per exhibit/step:

- Themes, sub-themes
- Interactive archive setting/capture
- Darkroom/edit photos
- Construct own visual story
 - o Gestures
 - o Stimulation discuss
 - o Does it feel personal?
- Platform/app
 - o Would you share it online?
 - o Would you come back, would you go here?
 - o Competition platform
 - o Gallery

Figure 42. Cheat sheet activities during validation.

materials application



1

Het Foto Atelier

Wat breng jij in beeld?

1 **Waar gaat het over?** skip

Type een bericht...

#

Thema toevoegen >

Selecteer foto's

Bewerk foto's

Maak je visuele verhaal

Bekijk opnieuw

Plattegrond ^

gallerij route profiel

2

Het Foto Atelier

>

liefde

schoonheid

cultuur

klimaat

samenleven

autoriteit

gallery route profile

9

Het Foto Atelier

'name project'

Waar gaat het over? ✓

Selecteer foto's ✓

Bewerk foto's ✓

Maak je visuele verhaal ✓

5 Bekijk opnieuw >

gallery route profiel

10

Het Foto Atelier

✓

gallery route profiel

3



4



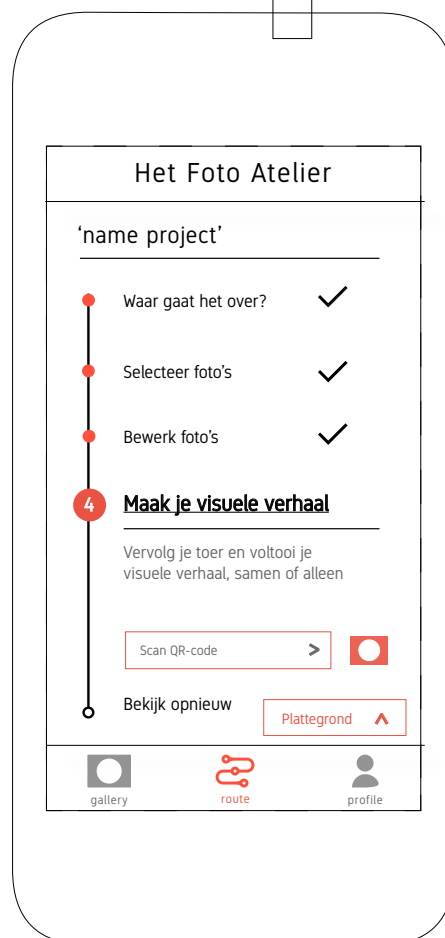
5



6



7



8

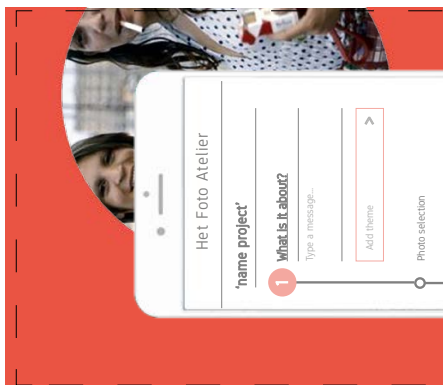


1

Visuele verhalen die
er toe doen



2



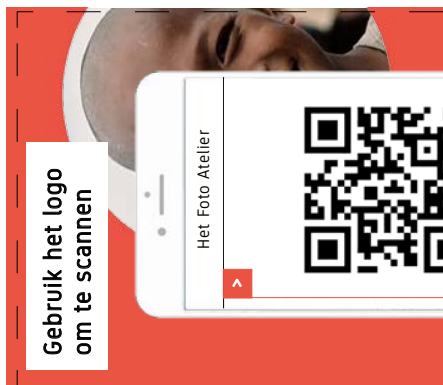
Routing

De applicatie begeleidt je naar je
eigen expositie



VOLGENDE

3



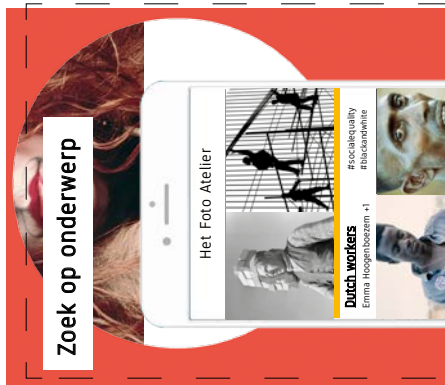
Scan je QR-code

Je persoonlijke QR-code is nodig
om je stappen vast te leggen



VOLGENDE

4



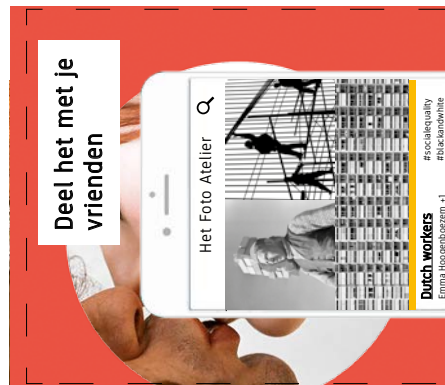
Gallerij

Bekijk de visuele verhalen van
anderen



VOLGENDE

5



Mee naar huis

En bekijk je eigen visuele verhaal
wanneer je weer thuis bent



VOLGENDE

- 1
- pick theme

Participants were instructed to pick a theme together (from the six presented themes).

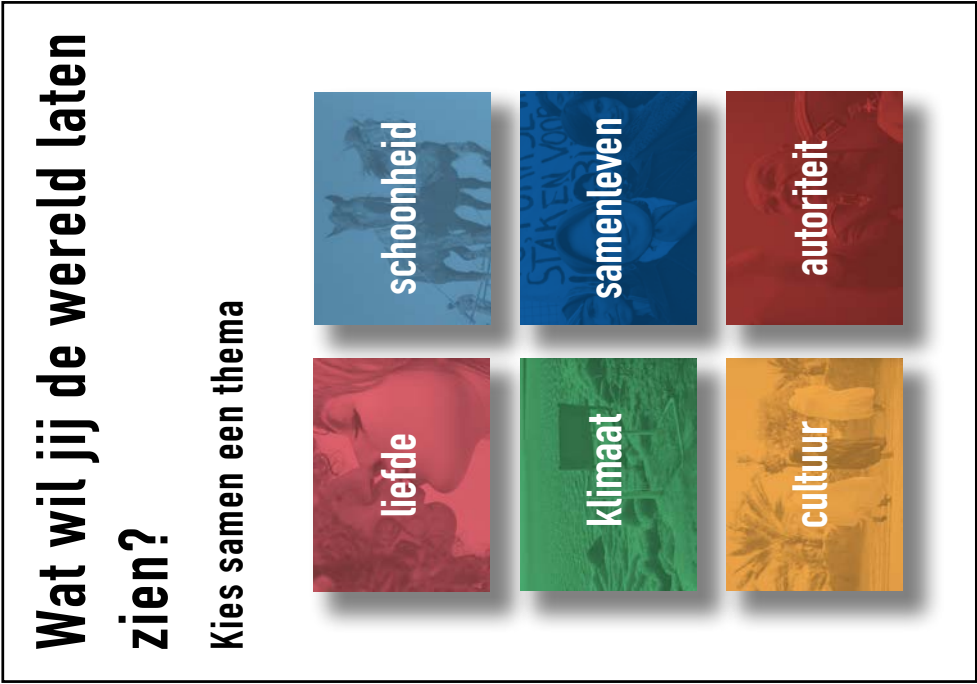


Figure 44. Poster to let visitors choose a theme (original size A3).



Figure 43. Stickers. Each printed 12 times.

materials prototype phase three

selecting photos

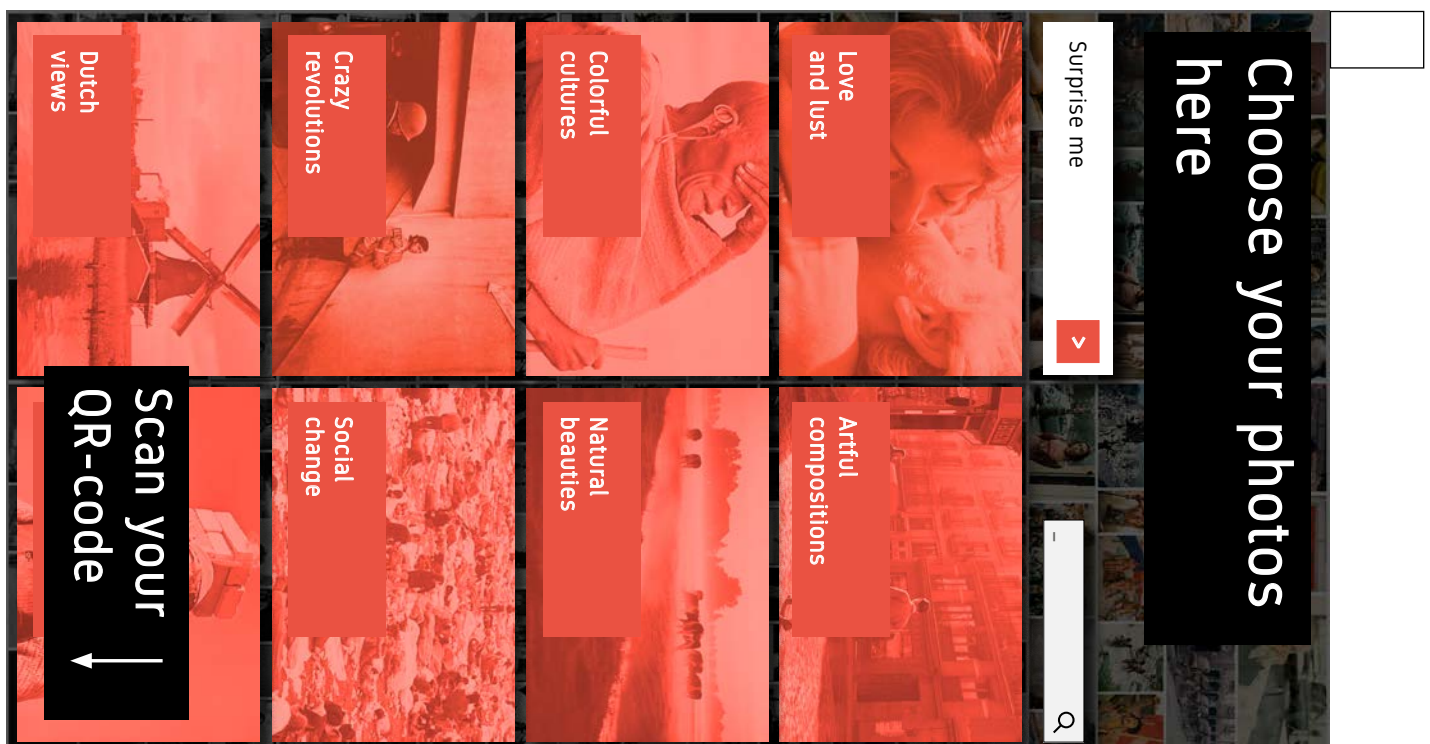
3

With the use of three different paper prototypes participants were instructed to use the interactive archive (testing the usability) and to select each five photos from the prepared collection.

1. paper prototype to test the workflow (50% of initial size)
2. paper prototypes for each theme to test photo selection procedure
3. a real size poster and scanning 'device'



paper prototye #1 - sheets for interactive archive (reduced in size)





Hi there!

Start exploring the archive

Surprise me



_



drag your photos here



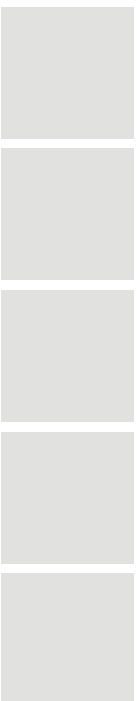
Surprise me



_



drag your photos here



Surprise me



_



Love
and lust

Artful
compositions

Colorful
cultures

Natural
beauties

Crazy
revolutions

Social
change

Dutch
views

Ordinary
people

Love
and lust

Artful
compositions

Colorful
cultures

Natural
Beauties

Crazy
revolutions

Social
change

Dutch
views

Ordinary
people

Festival
and Dance

Jazzy
vibes

Happy
people

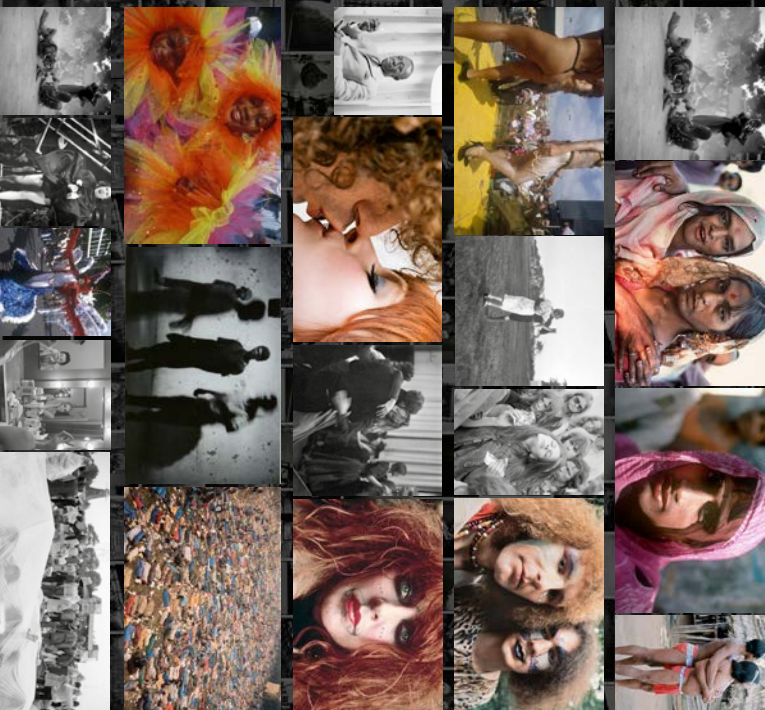
Fashionable
streets

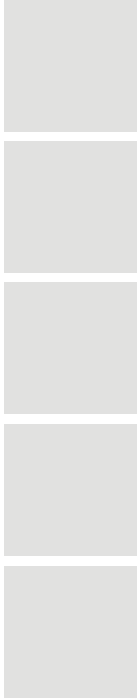
Festival
and Dance

Jazzy
vibes

Happy
people

Fashion
streets



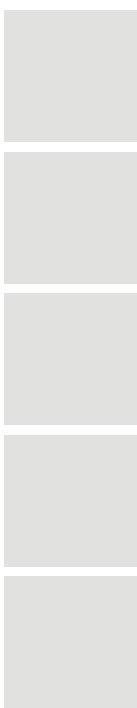
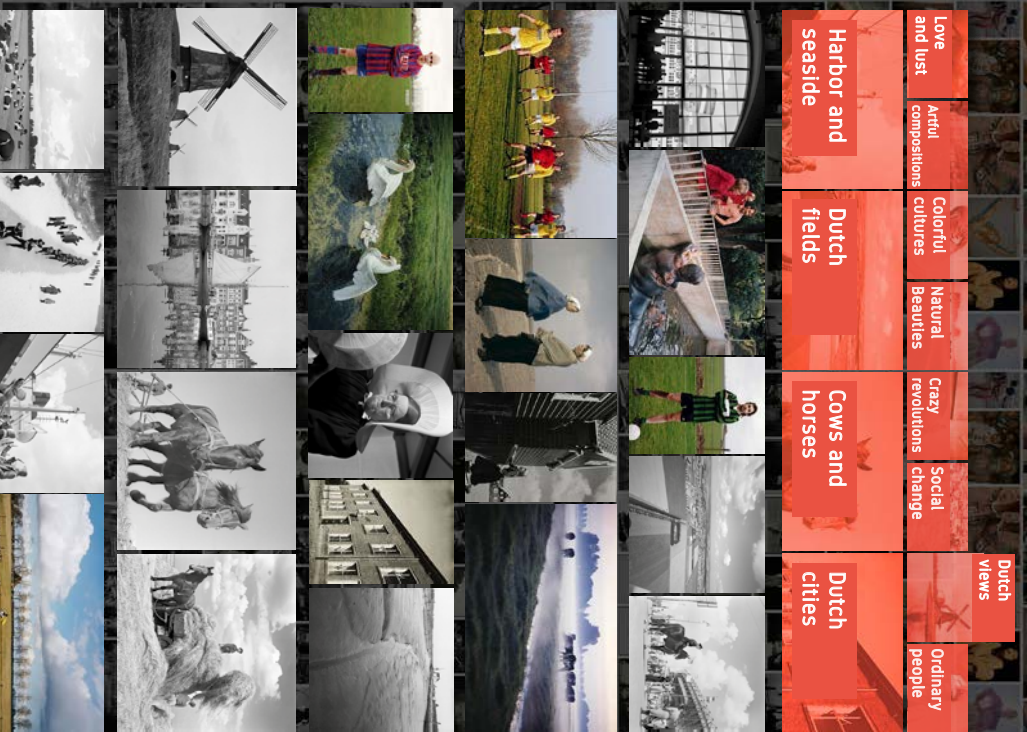


drag your photos here

Surprise me



—

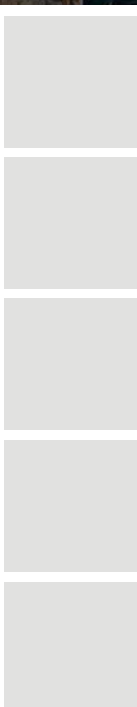
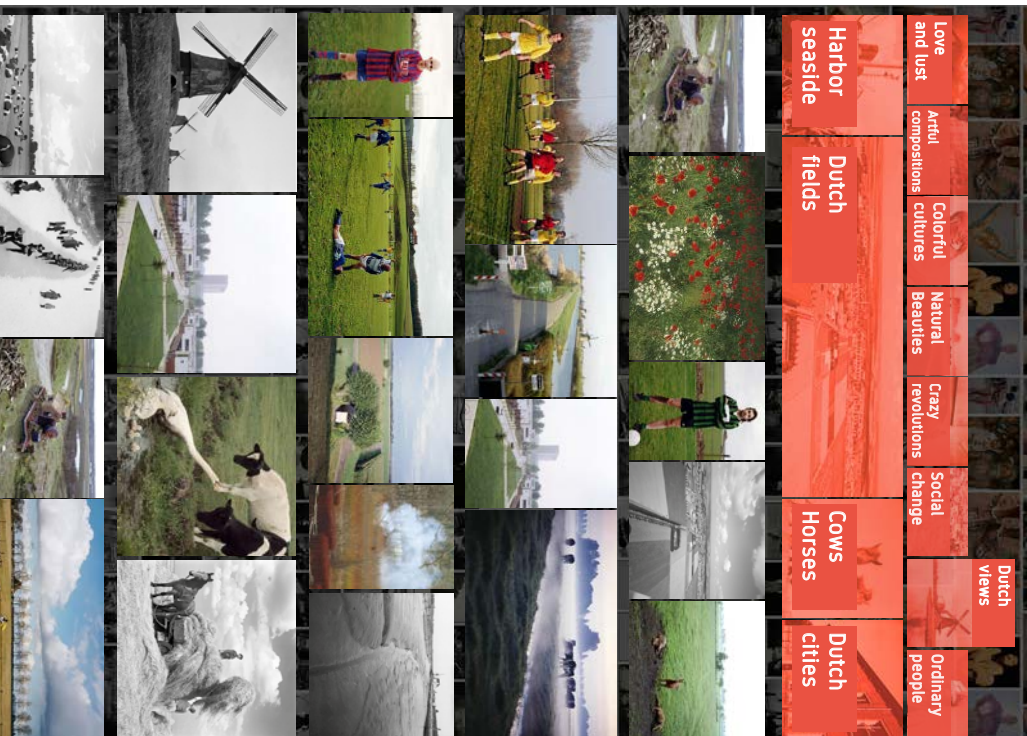


drag your photos here

Surprise me



—



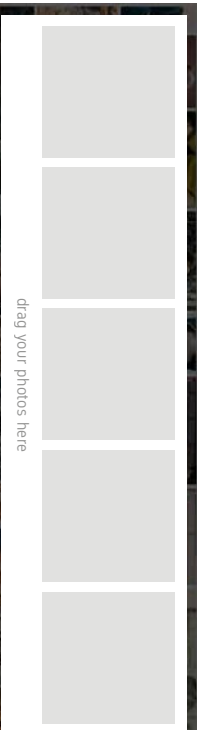
drag your photos here

Surprise me



—



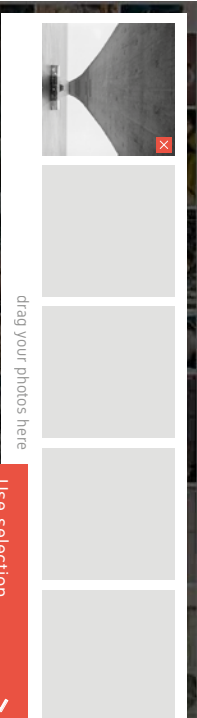
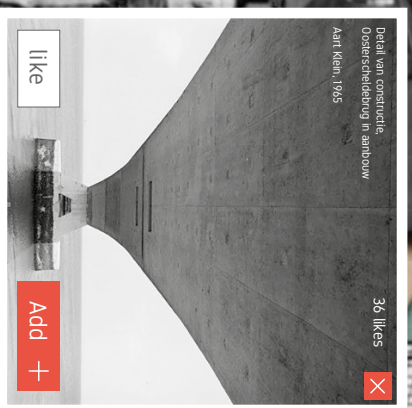
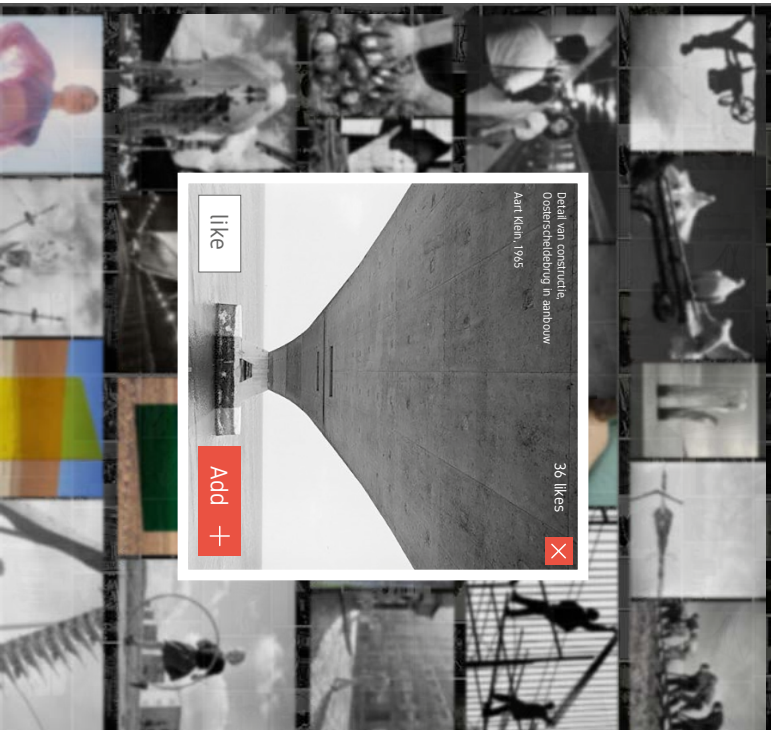
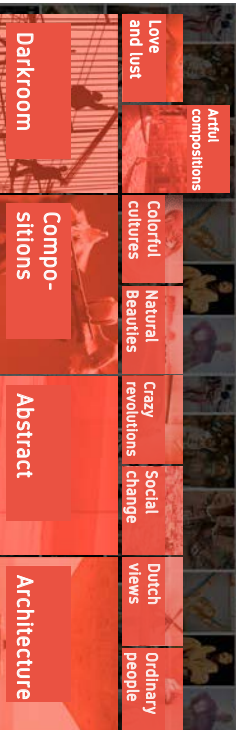


drag your photos here

Surprise me



—

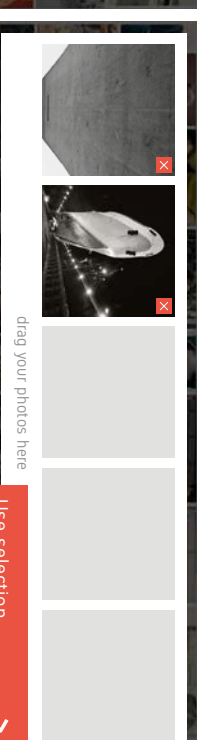
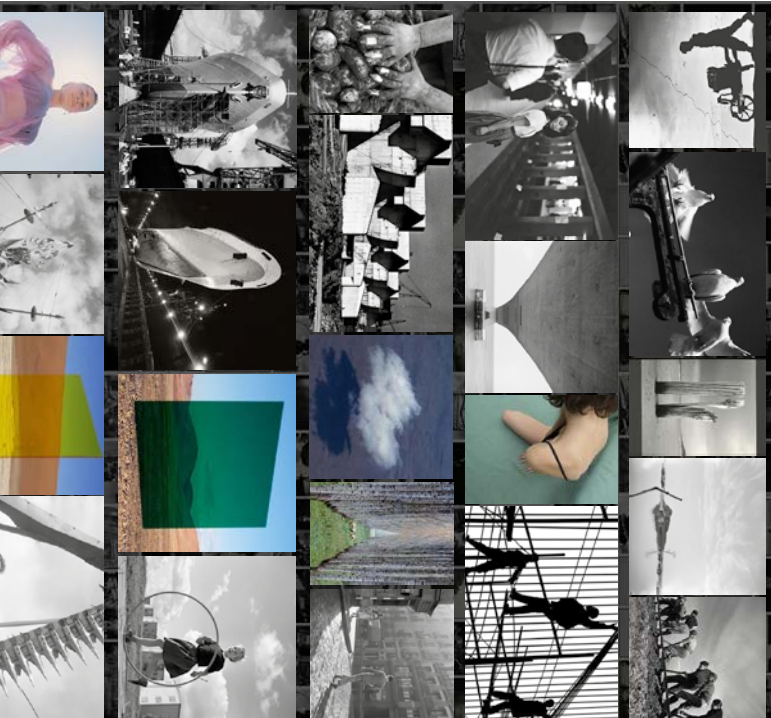
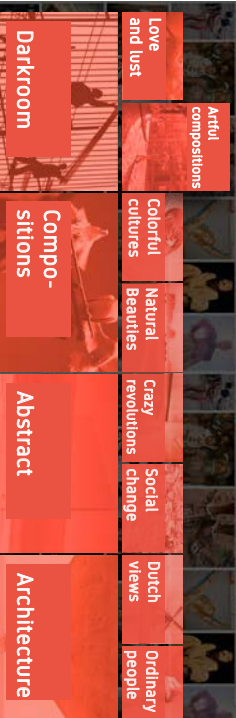


drag your photos here

Surprise me



—

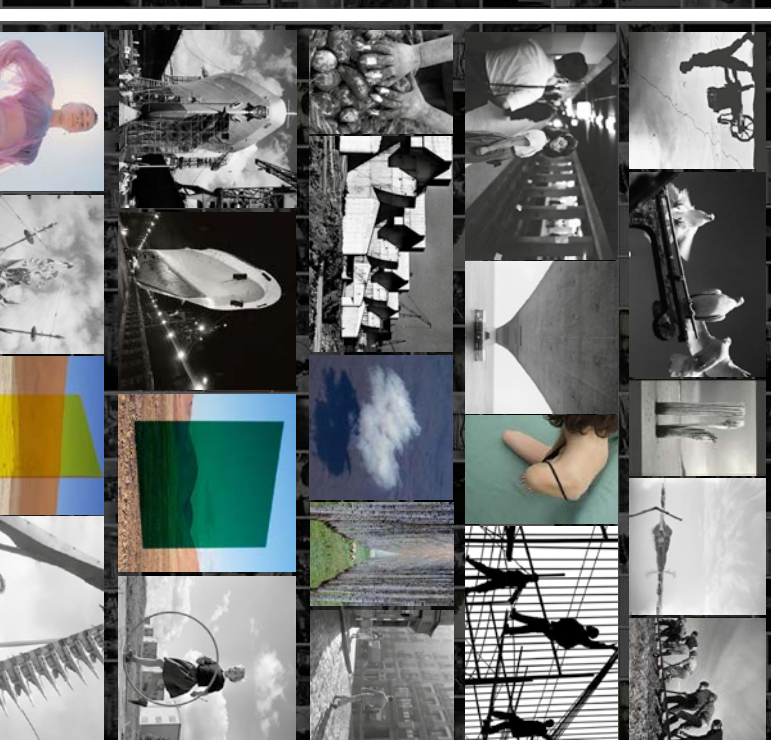
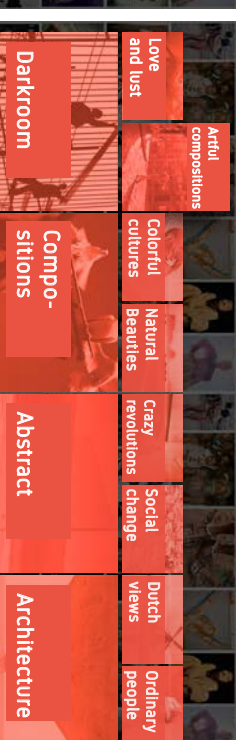


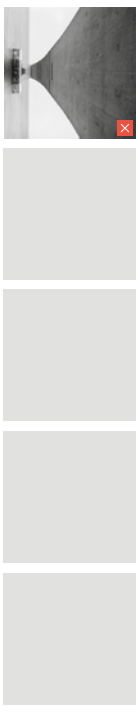
drag your photos here

Surprise me



—



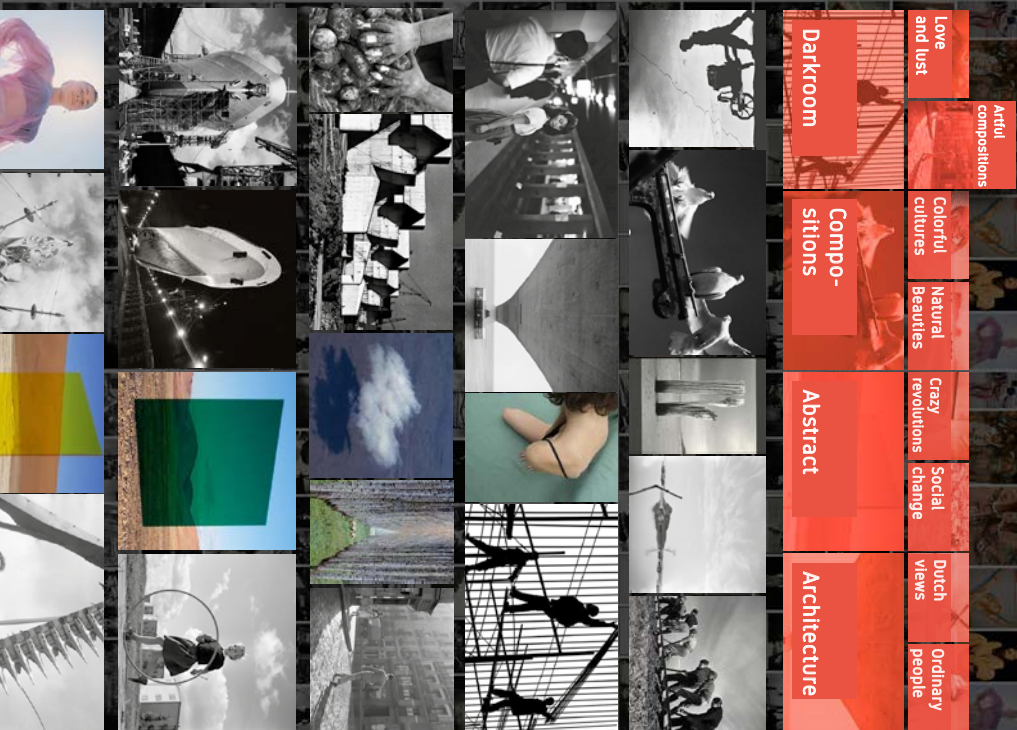


drag your photos here

Use selection



Surprise me



drag your photos here

What do you prefer?



Close to home



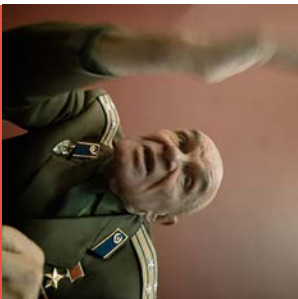
All over the world

Skip



drag your photos here

What do you prefer?



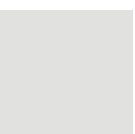
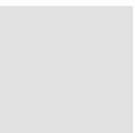
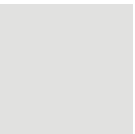
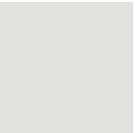
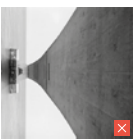
Serious business



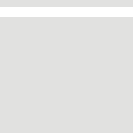
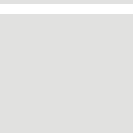
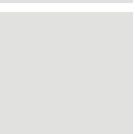
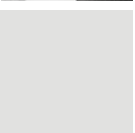
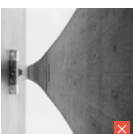
Playful mood

Skip

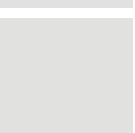
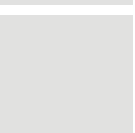
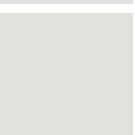
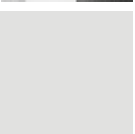
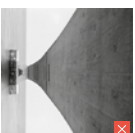




drag your photos here



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drag your photos here

What do you prefer?



Sunny days

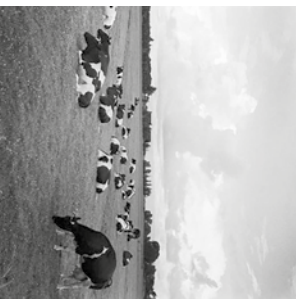


Misty views

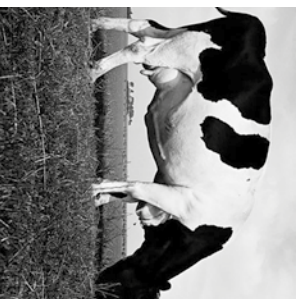
Skip



What do you prefer?



Wide views



Close-ups

Skip



What do you prefer?



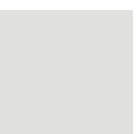
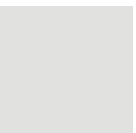
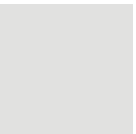
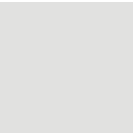
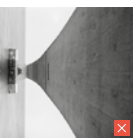
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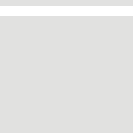
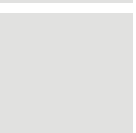
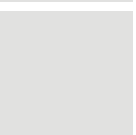
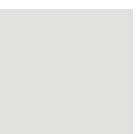
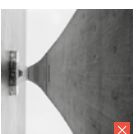
More recent years

Skip

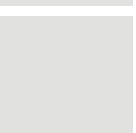
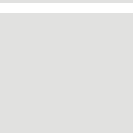
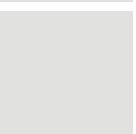
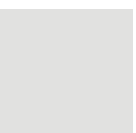
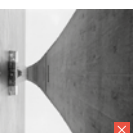




drag your photos here



drag your photos here



drag your photos here

What do you prefer?



Tranquility



Lively

Skip



Which themes do you like?

Love
and lust

Colorful
cultures

Crazy
revolutions

Dutch
views

Artful
compositions

Natural
beauties

Social
change

Ordinary
people

Skip



Which themes do you like?

Love
and lust

Colorful
cultures

Crazy
revolutions

Dutch
views

Artful
compositions

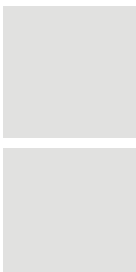
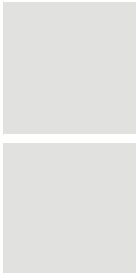
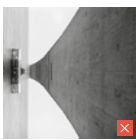
Natural
beauties

Social
change

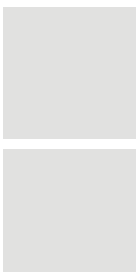
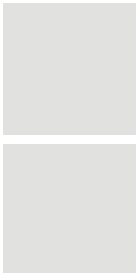
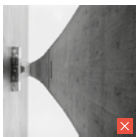
Ordinary
people

Next

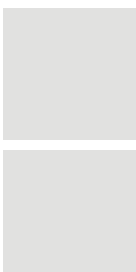
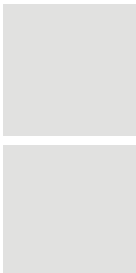
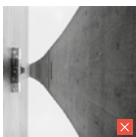




drag your photos here



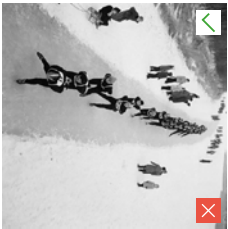
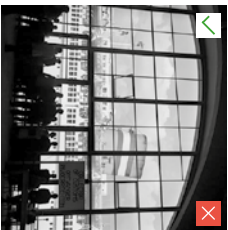
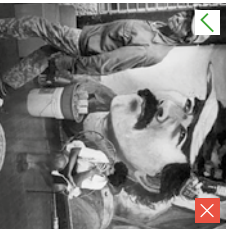
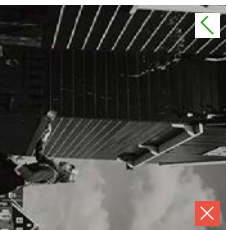
drag your photos here



drag your photos here

Do you like this?

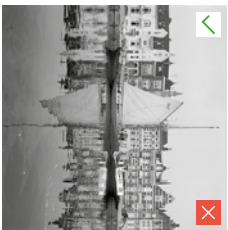
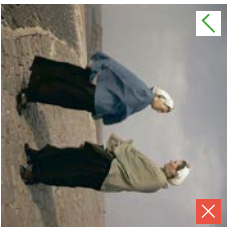
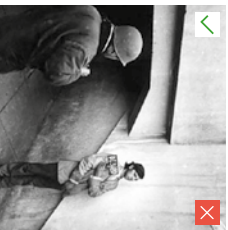
Shuffle



Add >

Do you like this?

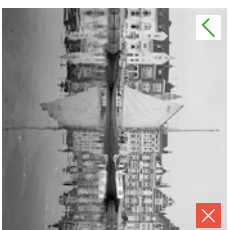
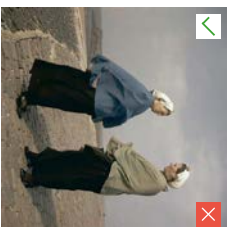
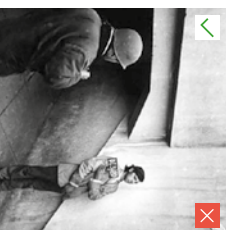
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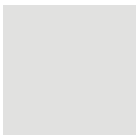
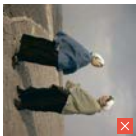
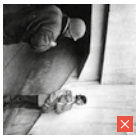
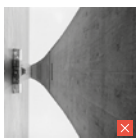
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Do you like this?

Shuffle

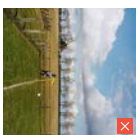
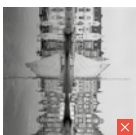
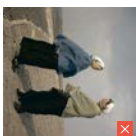
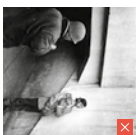
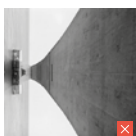


Add >



drag your photos here

Use selection



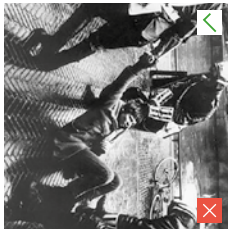
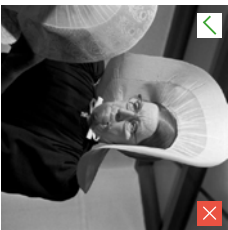
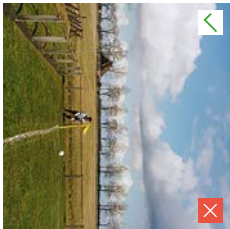
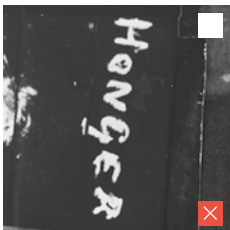
drag your photos here

Use selection



Do you like this?

Shuffle

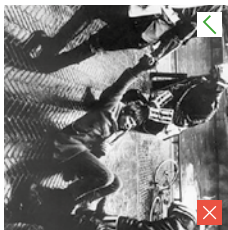
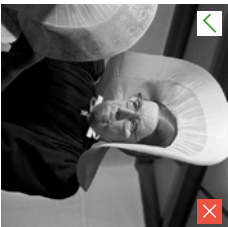
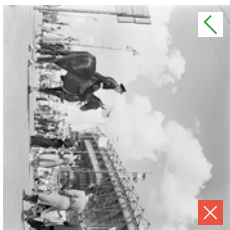
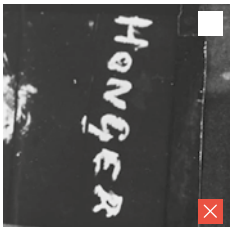


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Do you like this?

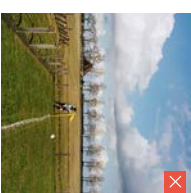
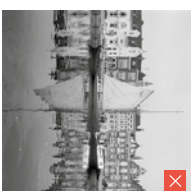
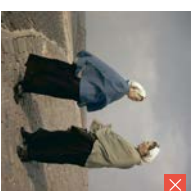
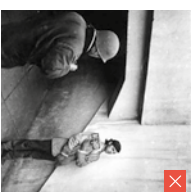
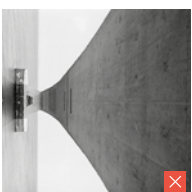
Shuffle



Add



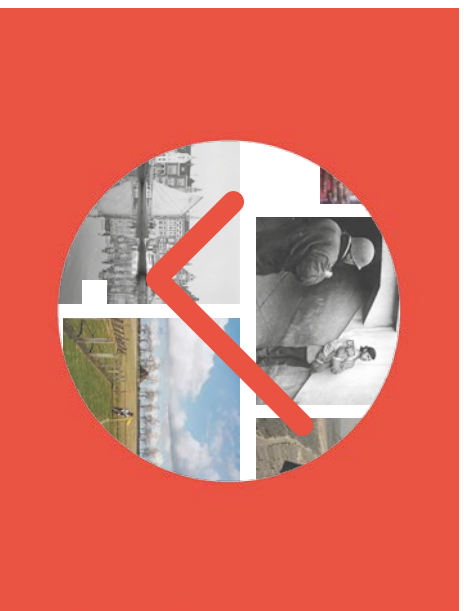
Your selection:



Save this selection



You can continue your journey



paper prototypes for different themes.



Figure 45. Prepared photo selection for theme Love and Lust.



Figure 46. Prepared photo selection for theme Artful Compositions.

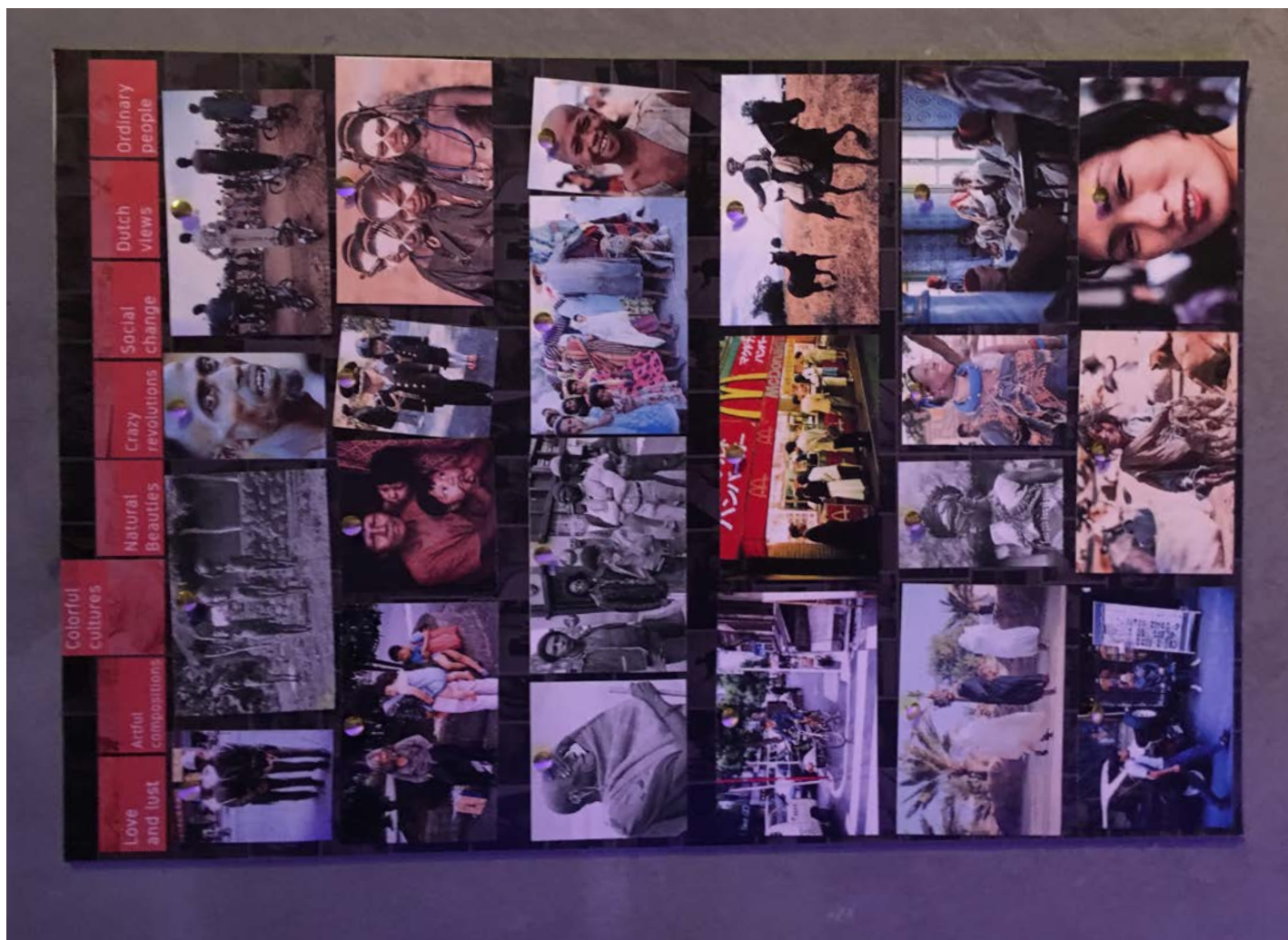


Figure 47. Prepared photo selection for theme Colorful Cultures.

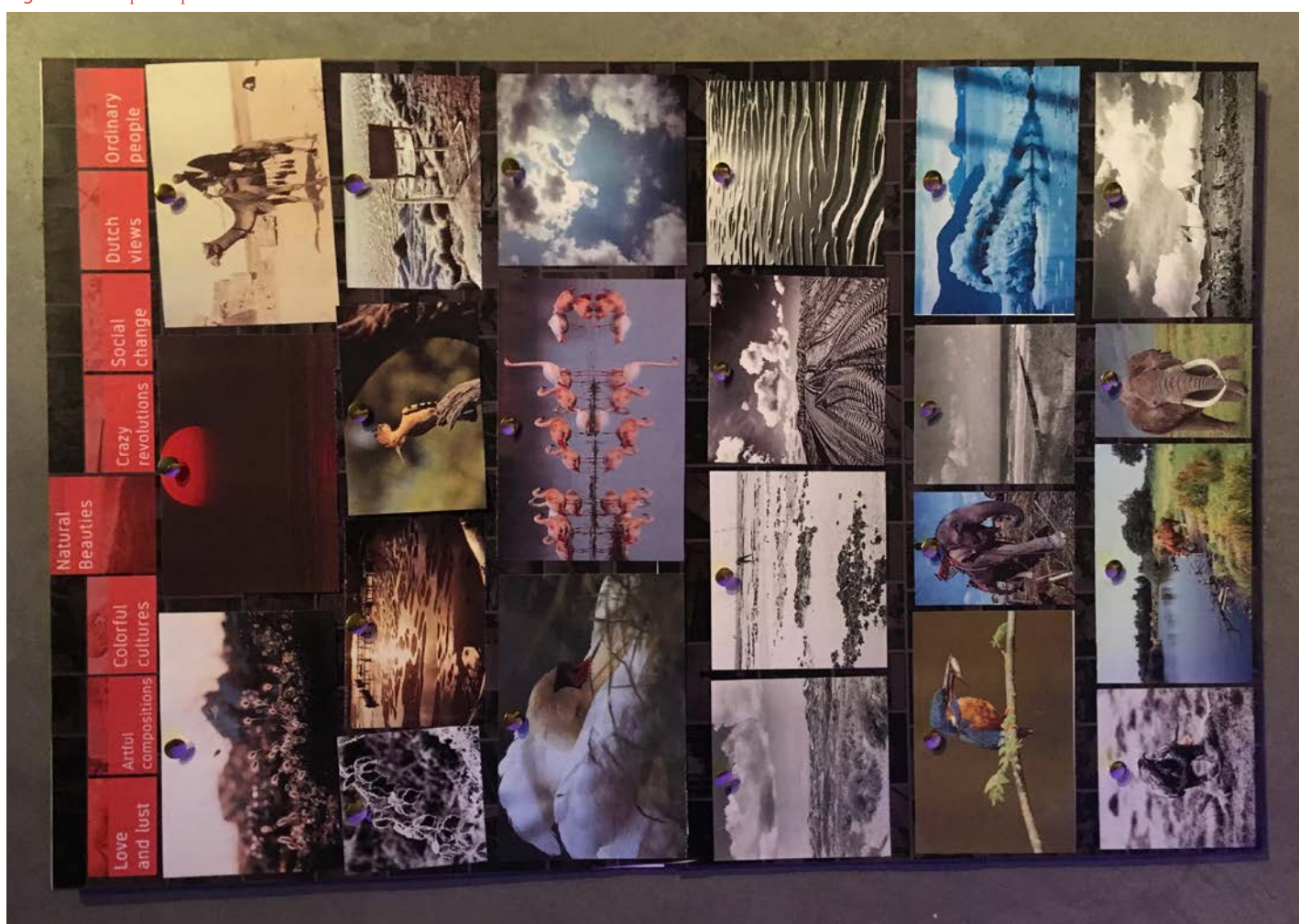


Figure 48. Prepared photo selection for theme Natural Beauties.



Figure 51. Prepared photo selection for theme Colorful Cultures.



Figure 52. Prepared photo selection for theme Ordinary People.

materials for phase four

4

observe photos (capture)

Present printed photos on wall.



Marseille, 1974,
Ed van der Elsken

Figure 53. Iconic photo Ed van der Elsken, for part 4 of the validation (real rize: A2)

Hoe zou jij je doel benaderen als fotograaf?

Zou jij zo dichtbij durven te komen?

Figure 54. Questions presented above visual story.



Figure 55. Visual story Ed van der Elsken for part 4 of validation.

prototyping materials phase five

editing photos

5

With the use of a paper prototype the interaction was simulated on a television screen (this was done with examples, not the chosen photos).



user interaction on simplified interface



life simulation on own laptop

Figure 56. interface shown on the television screen.

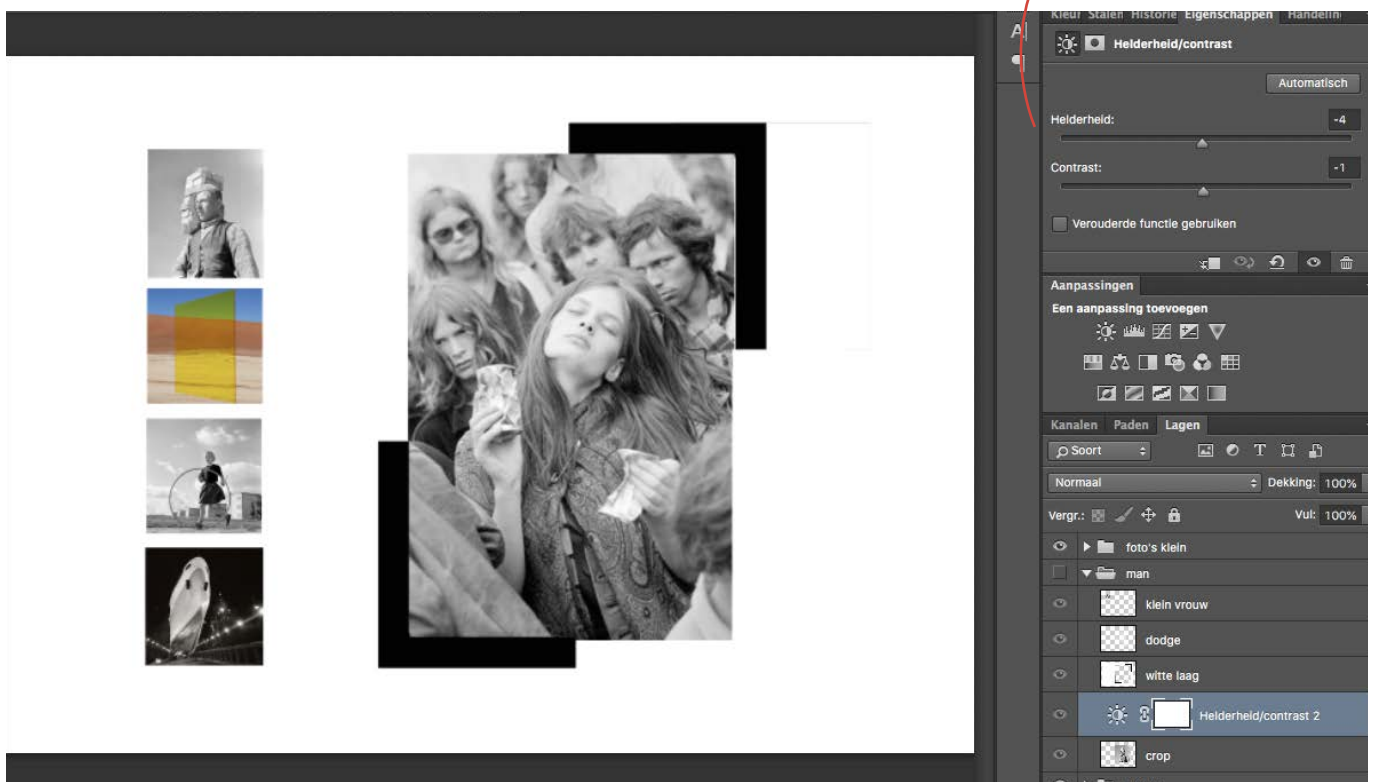


Figure 57. Interface of life simulation on macbook.

6 observe photos (dark room)
Present printed photos on wall.



Figure 59. Comparison #1.



82
Figure 58. Comparison #2



Figure 62. Comparison #3.



Figure 61. Comparison #4.



Figure 60. participants interacting with the hidden photos

simulation set-up phase seven

constructing the visual story

7

The selected photos were used to project on a semi-transparent fabric that simulated the 'do-it-yourself' exhibition space. Interactions were live simulated (by me) with the use of a laptop connected with a projector.



Figure 63. Participants interacting with the screen.



Figure 64. Some creations of Photo Studios of participants.



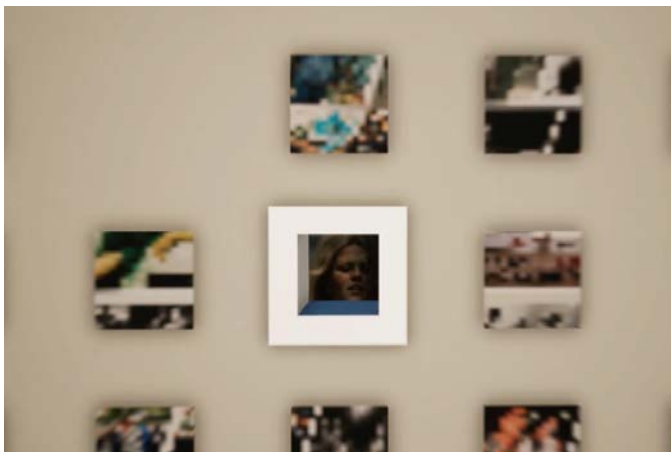
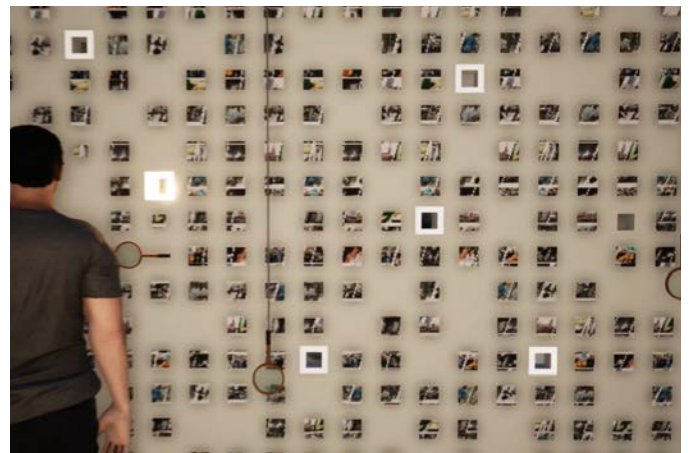
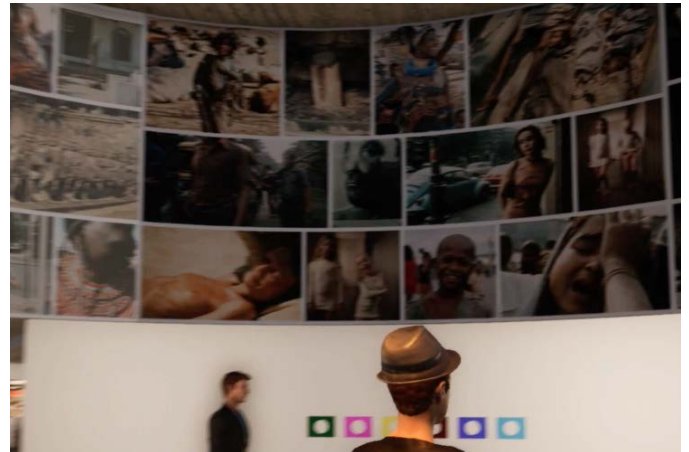
8

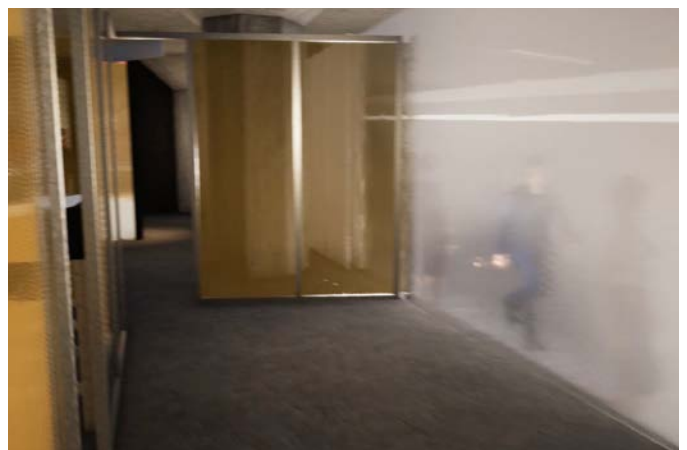
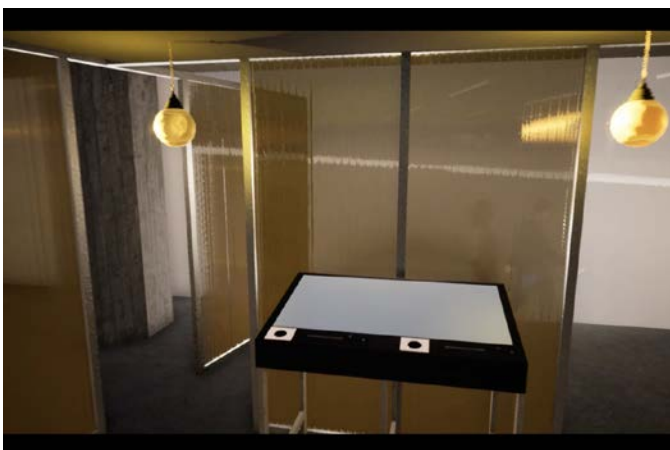
re-viewing the visual story

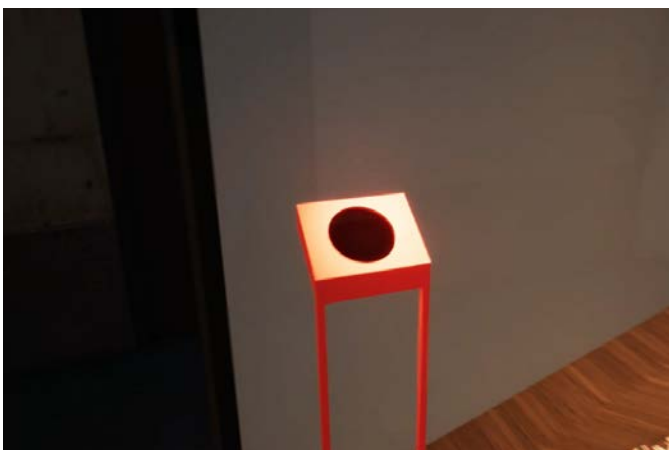
An example of the re-viewable creation was presented on a smartphone.



video material for narrative spaces







appendix F.2 | summary results

brief summary results

The overall opinion of participants about the concept was very positive. The idea of being able to choose photos using the interactive archive was experienced as motivating and fun, participants automatically compared their chosen photos resulting in discussions. The balance in pas-sive observation (photo processing) and active participation was perceived as positive and satisfying. Darkroom (editing) has contradictory results, varying between ‘not essential for the experience’ to ‘surprisement of influence of darkroom techniques’. The final part, constructing the visual story, was by the majority perceived as best part of the design, functioning as a memorable experience. In this part, all participations collaborated resulting in interesting and surprising connections made between their chosen photos. A surprising effect of the concept is that a third of the participants would want to buy a photo for themselves for in their own room.

Summarized results from observations and evaluative conversations around the different phases in the validation set-up:

routing application

- For the majority it is clear that you follow a step-by-step route,
- It should be clearly communicated the application is meant for registration mainly.
- UI is clear to most participants, but it must have more information about the actions to be taken
- In a two cases participants first thought they had to select photos in the application, not in the interactive archive.
- A visual explanation for each step would be add value to the user interface.
- Participants automatically started ‘using’ the QR-code after using it for the interactive archive.

1 choose theme

- Choosing a theme immediately stimulates discussions.

- The overlapping theme is confused with the themes from the archive.
- The overlapped theme support in photo selection and constructing the story.
- The theme helps in directing certain thoughts and the making of the visual story, but in some cases it caused confusion.
- Despite the fact that the theme helps people to think in a certain direction when choosing and shaping the story, the theme must have a clearer purpose and how it will be reflected in the process.

2 world map and small images wall

- How to communicate can they stand on the world map? People did not always see it.
- The slides were sometimes confused with the archive selection.
- Not tested if people really look through the wholes. However, people did feel enthusiastic when I showed them they could look through the wall and see a glimpse of the final part.

3 interactive archive

- The selection process is intuitive.
- ‘Surprise me’ is a satisfying functionality, but it should be named differently.
- ‘Surprise me’ is the first option for the majority of participants to try out.
- Participants enjoy exploring the photos using the digital archive.
- The ability to like a photo was positively rewarded.
- The personal selection automatically makes people start comparing their photographs with each other, telling personal stories around the photos chosen and the subject.

4 capture

- Participants like being able to see which photos have been taken around an iconic photo.
- The corresponding questions provide a reflection of themselves in comparison with the photographer.

5 compare

- Participants lift up the doors immediately.

- Participants figure out by themselves there is a difference in one and the same picture.
- It creates surprise and wonder for the photographer.

6 edit

- The added value of editing photos is not always recognized.
- There is some confusion with editing in the sense that the photos are already edited by the photographer, sometimes they don't see the need to change them again.
- More background information is needed as to what the dark room is, because there is a lack in how the darkroom process then went in history.

7 construct

- Participants develop their own story around photographs while constructing the combination.
- Participants make connections in photographs regarding the visual content.
- The social interactions around the screen are rewarded as positive.
- In some cases, merging the individual selections caused confusion, however merging the photos ensures a collaboration in which photos are compared.
- Use a demo (visualization) to be instructed how to interact with the screen. Show these gestures always on the interactive screen.
- Sometimes it causes confusion that the exhibition is made together, while starting individually. However, participants enjoy the individual selection process and ending together.
- Make a menu on the side to choose settings, to see where you are.

8 review experience in 360-view

- The majority of the participants is positive about the 360-view.
- Some participants say they would probably not look at it again after the museum visit.

competition

- The idea of the competition should be communicated in the beginning of the experience.
- The outcomes are contradictory, some participants are very enthusiastic about the ability to make the best Photo Studio, some participants say they would not contribute.
- Some participants say they would possibly do the competition but sharing on Social Media would be too much effort.
- Weekly challenge/topic is preferred over monthly.

positive side effects

- Around one third of the participants feels inspired to buy a photograph.
- All participants would do it again, in combination with a new exhibition in the Fotomuseum. Thus, the museum could link new exhibitions to the experience to create even a more holistic experience.
- Some participants start comparing the interactive exhibit space with their own living room, thinking how certain photos would match their furniture.
- Participants enjoy being the curator themselves, it motivates them and activates new thinking processes around photos.
- All participants started to talk about their personal experiences, with right after the selection process.

type of visitors

- Participants with a photography background feel less inspired to edit photos. They appreciate the photographer and think the image is already good.
- Especially inexperienced visitors are surprised by how they enjoyed the concept, they normally do not feel welcome inside a museum, but this process made them feel involved and triggered them to actively continue the journey.
- Inexperienced visitors appreciate the fact they can choose what to see.

appendix G | requirements

Fotomuseum

- 1 The design should make the archive accessible to the public and make the digitized collection part of the museum visit.
- 2 The design should emphasize the wealth and diversity of the collection.
- 3 The design should bring photography to today's context and reflect the world we live in.
- 4 The design should convey the museum's 'distinctive' photographers in questioning the world.
- 5 The design should present photos in visual stories.
- 6 The design should activate all visitors to explore the collection and gain relevant input for the Fotomuseum.
- 7 The design should present the collection in a 'new and extraordinary way'.
- 8 The design should fit in the environment of the Nederlands Fotomuseum.
- 9 The design should fit in the basement of the Nederlands Fotomuseum.
- 10 The design should be modular in the sense that it allows to adapt its content after to receive input from new digitized archives.
- 11 The design should function as a (semi-) permanent.
- 12 The design should allow a maximum of 500 visitors on a day (ca. 100 per hour).

participation

- 13 The design should offer interactions where the input steers the direction of content and final product.
- 14 The design should invite and encourage millennials to create, share and connect with each other around content, providing visitors to consume co-produced, ever-changing content.
- 15 The design should serve customized content to each visitor and treat visitors as individuals.
- 16 The design should extend the experience outside the museum's walls, allowing visitors to explore the collection anytime anywhere.
- 17 The design should allow visitors to seek out the collection themselves.

millennials

- 18 To conform to millennials' digital lifestyle, the design should enable them to use their smartphones during the visit.
- 19 As millennials express a strong desire to engage in interactive information sharing, the design should provide young adults to share their museum experience with the outside world.
- 20 The design should emphasize the interest of exploring and questioning the world of photographers.
- 21 The design should give visitors a voice in how they view the world.
- 22 The design should support social interactions between two or more millennial friends along the entire museum visit and function as a social leisure-time activity.
- 23 The design should trigger visitors to create meaningful stories around photographs.
- 24 The design should trigger visitors to see photography as a profession.
- 25 The design should trigger thinking processes and put photography in different perspectives.
- 26 The design should make visitors look more deeply into photographs than a few seconds.
- 27 The environment of the design should immerse visitors in a new world consisting of different phases in where each phase has a different appearance and varying in activities.
- 28 The design should enhance spatial awareness, allowing visitors to walk inside the presented art.
- 29 The design should provide millennials to have overview along the experience.
- 30 The design should offer tangible, interactive elements.
- 31 The design should convey a clear message before the visit (e.g. on social media).

Engaging Experience

- 32 The design should have a promise of meaning and play at acceptable effort communicated before the visit (trigger).
- 33 The design should invite visitors to come back, create lasting memories and build and maintain a relationship (relate).
- 34 The design should place photos and interactive

- exhibits at the centre of social interaction.
- 35 The design should consist of objects that support co-participation and collaboration and provide visitors to momentarily build their private spaces.
 - 36 Each interactive exhibit should provide tools to make visitors engage with each other around the collection, following the me-to-we approach (Simon, 2010).
 - 37 Each interactive exhibit should provide individual actions that can add to a social experience but are not essential to the exhibit's success.
 - 38 The design should allow people to use their body in interacting with exhibits and contain viewable outcomes for other visitors to have something to talk about.
 - 39 The design should enable visitors relate the content to their own beliefs.
 - 40 The design should consist of activities that encourage people to use photos as reference for imagination and encourage people to talk about what they see in a picture.
 - 41 The design should consist of open-ended activities that allow a broad range of outcomes.
 - 42 The design should provide visitors to 'pull' content from a rich content base and a mechanism by which visitors can retrieve content of interest.
 - 43 The design should provide visitors to do active discoveries in their interactions, such as finding hidden content.
 - 44 The design should emphasize the museum as an explorational area where visitors discover new spaces.
 - 45 The design should make use of sounds to make the visitor meet in an intimate and intense way.
 - 46 Each interactive exhibit should consist of a trigger to invite visitors to interact at acceptable effort and elements to explore and immerse in playful interactions.
 - 47 Activities should contain constraints with personal entry points, to make visitors confidently interact in creative activities.
 - 48 The design should follow the process of photography in the narrative structure.
 - 49 The design should consist of tools that support visitors in creating and communicating their own 'message' with photos.
 - 50 The design should trigger visitors to make connections outside the frame, constructing a visual story from multiple photos.
 - 51 The design should combine an embedded narrative structure and evocative spaces.

