

Master Thesis

# *Revealing Urban Narratives: Designing a New Experience for Exploring Street Art in Museums*



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## Executive summary

This master's thesis presents an innovative approach to enhancing the visitor experience at the STRAAT Museum in Amsterdam, a unique institution dedicated to the display and preservation of street art. The project addresses three primary objectives: improving visitor engagement with street art, catering to the preferences of the museum's target audience, and fostering an immersive, memorable museum experience. This work aims to redefine how street art is appreciated within a museum setting, recognizing the unique challenges posed by translating an urban art form into an indoor space without losing its cultural resonance and immediacy.

Street art, traditionally encountered spontaneously in urban environments, often resonates deeply with viewers due to its immediate and public nature. However, when moved into a museum context, street art risks losing the context and accessibility that define its essence. The STRAAT Museum, with its expansive space and commitment to street art, provides a rare opportunity to explore solutions for bridging this gap and increasing public connection to the artworks on display. The proposed redesign focuses on engaging the museum's "explorer" audience—a visitor group identified by their curiosity and desire for discovery—through an interactive and multi-sensory experience that aligns with their preferences for novelty and hands-on engagement.

Using the Relevance by Play framework, encompassing the phases of Trigger, Engage, Consolidate, and Relate, this project developed two distinct experience concepts: In the Shoes of a Street Artist and Echoes of the Streets. The research process included detailed literature reviews, visitor studies, and interactive design sessions to identify ways to align visitor engagement with STRAAT's mission and the characteristics of the street art medium.

The resulting concepts offer visitors a choice between personal creation and sensory immersion. In the Shoes of a Street Artist allows visitors to reinterpret existing artworks through a guided customization process, encouraging deeper understanding by comparing their versions with the originals. Echoes of the Streets, in contrast, enhances exploration through the pairing of artworks with symbolic artefacts, sounds, and narratives, encouraging visitors to connect more deeply with each piece's thematic elements. Even though both concepts aim to transform the passive museum visit into an active journey of discovery and connection, Echoes of the Streets was selected as the preferred concept based on extensive evaluations and feedback from the museum's "explorer" audience. Explorers responded more positively to this approach due to its focus on multisensory immersion and personal storytelling, which resonates with their desire for deep, reflective engagement.

Early evaluations and user feedback highlight the potential of these concepts to make STRAAT a leading example of street art curation, balancing exploration, personalization, and cultural relevance. Limitations include logistical challenges in integrating digital elements within STRAAT's large, open space. Future recommendations focus on refining interactive elements based on further visitor feedback and exploring ways to extend the experience digitally beyond the museum visit. Limitations include logistical challenges in integrating digital elements within STRAAT's large, open space. Future recommendations focus on refining interactive elements based on further visitor feedback and exploring ways to extend the experience digitally beyond the museum visit.

In conclusion, this thesis provides a meaningful approach to engaging visitors with street art in a museum context. By centring on interactive experiences, In the Shoes of a Street Artist and Echoes of the Streets advance STRAAT Museum's goal of fostering appreciation for street art while redefining the role of museums as dynamic, inclusive cultural hubs.

### Keywords:

Museum experience, street art, interactive design, visitor engagement

## Preface

This thesis presents a project that explores how the visitor experience at STRAAT Museum in Amsterdam could be enhanced, with a specific focus on improving an aspect of the visitor journey. STRAAT is known for its vast collection of street art, offering a unique perspective on urban creativity within a museum setting. Inspired by its innovative approach, I set out to investigate ways in which the visitor's interaction with the artworks could be deepened, aiming to offer an alternative method for experiencing art in this distinctive environment.

It is important to clarify that this project was conducted independently and without formal collaboration with STRAAT Museum. Despite this, the project remained driven by a desire to explore new possibilities for engaging museum-goers with art. I have drawn on research, observations, and creative thinking to propose a concept that aligns with STRAAT's spirit, though it was developed without direct input from the museum.

I hope this thesis contributes to the broader discussion of how art institutions can continually evolve the visitor experience, particularly through interactive and immersive approaches. By focusing on the STRAAT Museum context, I aim to demonstrate how such innovations can reshape the way people connect with art, even outside of traditional gallery settings.

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*Chapter 01*

# Introduction





## 1.1. Introduction to the Project

In recent years, art institutions have seen a substantial shift in how they engage with their audiences. Traditional methods of displaying artworks arranged neatly in succession, accompanied by brief descriptions or audio guides, have often fostered only a superficial engagement. Critics like John Ruskin and Vittorio Sgarbi have pointed out that this approach risks creating a fleeting encounter with the artwork, potentially limiting the viewer's capacity for deeper contemplation and understanding.

In response, some museums have started to experiment with immersive and non-traditional ways of presenting art, aiming to resonate with an evolving audience that values memorable experiences over passive observation. This shift aligns with a broader cultural movement towards experience-centered interactions, where art spaces become places for personal exploration, reflection, and learning.

One institution at the forefront of this change is Amsterdam's *Straatmuseum*, located in the NDSM district, an area known for its creative and industrial heritage. *Straatmuseum* presents an unconventional approach to displaying urban art, showcasing large-scale murals and installations created by street artists working onsite. Set within a former warehouse, the museum allows visitors to experience street art within an environment that preserves the raw, authentic qualities of the medium. Through this approach, *Straatmuseum* attracts a wide range of visitors, including those who may not consider themselves art experts but are drawn to the chance for discovery and connection within an interactive and inspiring space.

As I explore in this report, museums like *Straatmuseum* are reimagining how art can be experienced, particularly for "explorer" visitors, a category described by researcher John H. Falk. Explorers are motivated by curiosity and autonomy, seeking out novelty and opportunities for independent learning. My project is dedicated to enhancing the value and perception of street art for these explorers, addressing their needs for both independence and meaningful engagement. The following chapters will investigate how museum experiences can evolve to meet these needs, creating pathways for deeper reflection and connection within a world of dynamic urban art.

## 1.2. Evolution of museums and effects on art museums

Over the past few decades, museums have undergone an inevitable revolution primarily driven by the changing habits and needs of their audience (Kotler & Kotler, 1998; Pennings, 2015). In a society which seems to enhance leisure and entertainment (Pennings, 2015), museums are gradually offering new solutions that allow them to attract and engage new visitors and at the same time to maintain their function of cultural hubs, where knowledge is formed and shared. Their role is thus shifting from being "collection-centred" [fig. 1] to "community-centred" [2] (Vermeeren et al., 2018), where visitor are no longer passive observers but active participants who engage in the creation of meaning alongside the institution itself (Falk, 2006; Abercrombie and Longhurst 1998).



Fig. 1: Sully Wing of Louvre Museum, Paintings of French Artists 1650-1800 (List of Available Galleries - Schedule of Open Rooms, n.d.)



Fig. 2: Vincent on Friday Event (Van Gogh Museum, 2024)



In the case of art museums, this transition is helping to counter the traditional way artworks have always been displayed. They used to enable static one-way feed of information (Pagotto, 2022), allowing visitors to freely roam the space (sometimes through a path) and to admire various paintings often shown side by side. While this approach is advantageous for both museums and visitors, as it maximizes space utilization (Hillier et al., 2016) and gives the opportunity to observe a greater quantity of artworks, it has been challenged by many art critics such as Arthur Danto and John Ruskin. They define the action of visitors as “mere glance” and of little significance to the understanding and contemplation of the work (Danto, 1981; Merrill, 1992). Their claim is supported by studies made on the average time that visitors spend on an artwork, estimated at less than 30 seconds (Smith, 2001). To address this issue, art museums are introducing new solutions that allow visitors to experience art in a more immersive way. For examples the Slow Art Day, a global initiative aimed at rediscovering the benefits of art through slow contemplation (Failla, 2016), and the Van Gogh Museum’s proposal to dedicate an entire floor to interactive installations related to the painting “The Potato Eaters” (Bailey, 2021). Though, the most common solutions introduced in the museal field are the so-called “museum experiences”, able to engage groups and individuals bringing them closer to the art (Vermeeren et al., 2018).

### 1.3. Call to action

The level of innovation and originality in the initiatives undertaken by museums in the Netherlands has sparked the curiosity of the author and led him to design a new experience that can help visitors better understand the exhibited art. Simultaneously, the project has the objective of increasing the perceived value of art museum as a cultural hub.

### 1.4. Context and target of the research

There is no intent in creating an experience suitable for everyone or for a specific demographic target. Instead, the research will focus on the “explorers”, a segmentation of museum visitors identified by John H. Falk (2006) [4]. Falk identified the segmentation on the basis of visitor’s main drivers. Explorers are driven by curiosity and are inclined to explore collections and museums in search of novelty, even if they may not be experts in the field being presented.

The choice of the target audience went hand in hand with the selection of the museum, the STRAAT Museum in Amsterdam [3]. The STRAAT was selected due to both the uniqueness of the art displayed and its location, which were considered essential requirements to attract many “explorers.” The museum allows visitors to explore the controversial world of street art, a movement quite different from those exhibited in the main museums of Amsterdam but closely linked to the Dutch capital, where it developed during the 1980s (Boerdam, 2006). At the same time, the museum is located in a site away from the historic centre, outside the usual museum circuit of the city, and thus considered more niche for tourists [5].

### 1.5. Research question and method

This thesis addresses the following research question: “How can a museum experience engage ‘explorer’ visitors of the STRAAT Museum with the topic of street art in a way that is appealing to them and considers their needs?”. To answer this question, the service design methods and the “double diamond” approach are employed. In a first phase, both context and user research are performed to scope down a focus. In the subsequent phase, a prototype version of the experience is developed, iterated and finally validated together with the target users.



Fig. 4: Illustration of J. Falk's Visitors Categories (ElDamshiry et al., 2018)

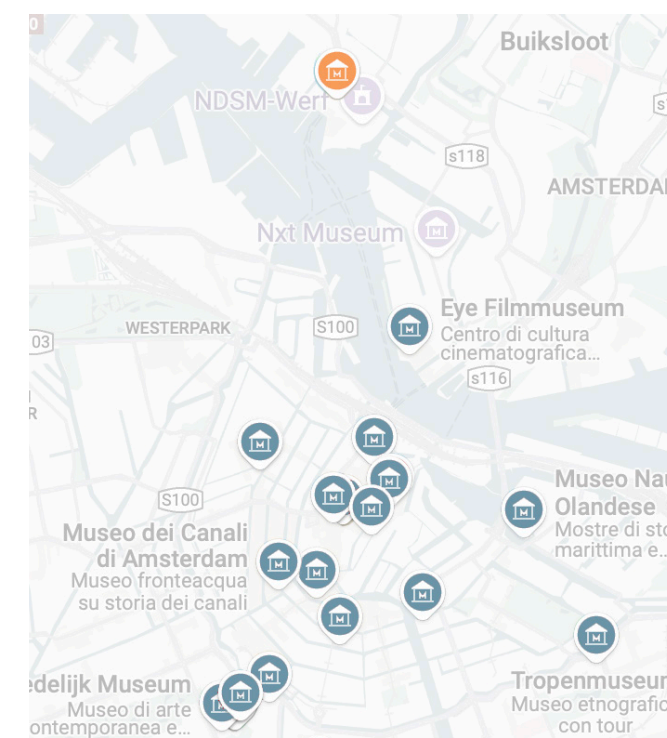


Fig. 5: View on Google Maps of the most important museums in Amsterdam. On top, the orange mark is the STRAAT Museum

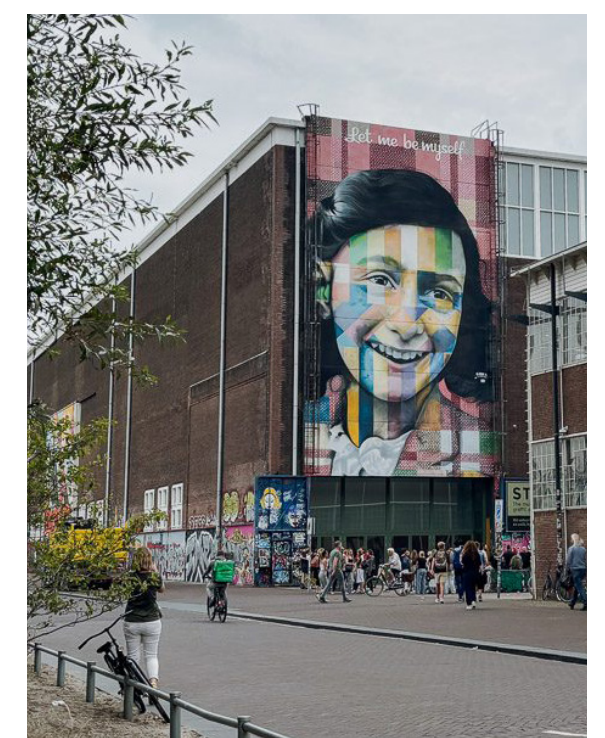


Fig. 3: Entrance of STRAAT Museum. (Zobel, 2024)

*Chapter 02*

# Context Research





## 2.1. Literature review on museum experience

### 2.1.1. Rise of interactive experiences in museums

The concept of “new museology” refers not only to the introduction of theoretical perspectives into museum studies but also to the broader transformations within the museum world (Ross, 2004). An important revolution became evident during the 1970s, a period marked by significant institutional self-examination (Ross, 2004). It established in the 1980s as neoliberalism began to consolidate its influence over economic and political life. During this time, publicly funded museums faced pressure to appeal to a broader audience (Robertson, 2011; Stallabrass, 2004; Wu, 2003; Yúdice, 2004), leading them to reshape aesthetic experience into dynamic, entertaining, interactive, immersive, and participatory events (Pennings, 2015) - inaugurating what led to modern museum experiences as they are known today.

Foster (2011) believed that museum became cultural experience centres, moving from museums “of interpretation” to ones “of experience”. Vermeeren et al. (2018), on the other hand, referred to this phenomenon as a transition from a collection-centred to a community-centred approach. Museums mission evolved from preserving and provisioning access to objects, to prioritizing meaningful engagement with collections and providing rewarding learning experiences for the public. [fig. 6 & 7] (Vermeeren et al. 2018; Fiorillo, 2022).

In science and technology museums, for instance, new solutions like interactive panels and games encourage visitors to interact directly and indirectly with exhibit content, to experiment theories, and to personalize their visit, making it both meaningful and memorable (Pennings, 2015).



Fig. 6: Playful way to illustrates coupling in nature. Naturalis, Leiden (NL)



Fig. 7: Display teaching the basics of medicine. Rijksmuseum, Leiden (NL)

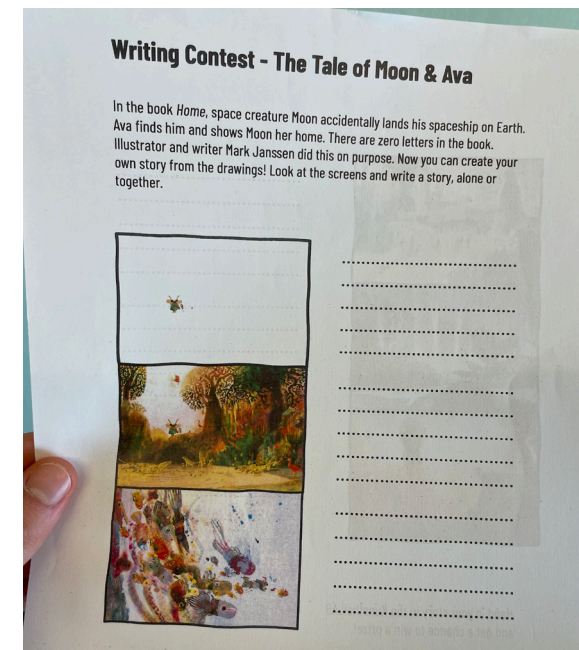


Fig. 8: Booklet that invites visitors to invent their own stories out of the artworks. Kunsthal, Rotterdam (NL)

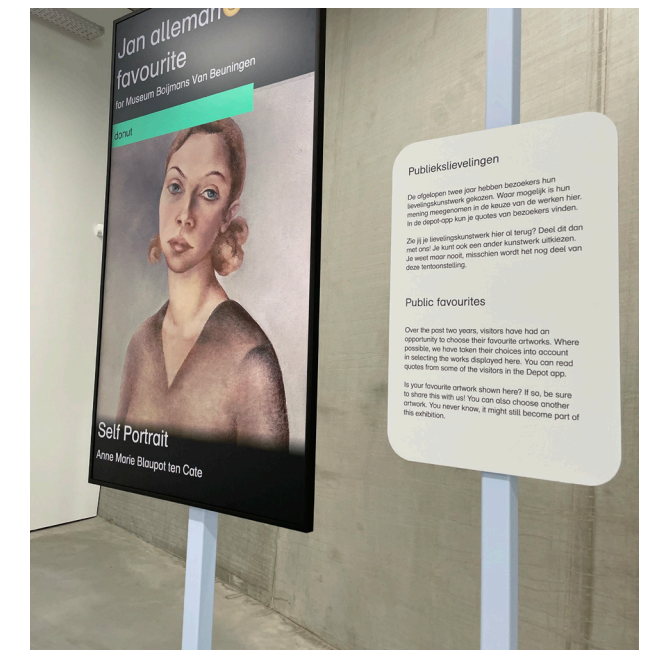


Fig. 9: Allowing public to vote and discuss their favorite artworks. Depot Boijmans, Rotterdam (NL)

Art museums have also changed, moving away from a purely didactic use of collections to focusing more on attracting new visitors through blockbuster exhibitions, biennials, and the display of celebrity artists as brands (Huppertz, 2008). They started expanding their repertoire to include entertainment activities and events traditionally outside the realm of art, such as jazz nights, wine tastings, and festival-type events [2] (Foster, 2011). Now, with the advent of modern technology, these institutions bring individuals closer to art by offering personal and resonant experiences that attract, engage and leave a lasting impact in visitors [9] (Pennings, 2015).

This evolution represents a significant shift in the way museums operate with their audiences. Visitors are no longer passive recipients of information; instead, they play an active role in a participatory approach aimed at building strong communities [8] (Vermeeren et al., 2018). However, Stylianou-Lambert (2010) believes that an active role does not necessarily equate to powerful: a visitor-centred perspective may ensure a physically active audience, but it does not always guarantee critical reflection.

Nowadays, the popularity of museum experience underscores the importance of creating creative, immersive, and contemplative environments. However, the deep connections fostered between visitors and collections should aim to ultimately enhancing the cultural and educational value of museums in contemporary society, taking the utmost care to define the appropriate roles and tasks of both audience and museum.

### 2.1.2. Definition and features of experience

Having addressed the transition happened in the museum world, clarification on the concept of “experience” must be made, starting from the general term used in user-centric design.



In their research about product experience, Hekkert and Schifferstein (2008) defined experience as generated by the interaction between an artefact and the user. Locher et al. (2010) investigated the influencing factors, and determined personality traits, skills and personal values as the most impacting ones together with the circumstances in which the product was used. Desmet and Hekkert (2007) further deconstruct the complexity of those subjective experiences into three simultaneous levels: aesthetic impression (aesthetic experience), personal interpretation in terms of use and cultural significance (experience of meaning), and emotions elicited by the design based on personal needs and concerns (emotional experience).

In interaction design, where the term “user experience” is frequently employed, leading researcher and designer Marc Hassenzahl described an experience as a narrative emerging from a person’s interaction with their world through action (Hassenzahl, 2010). Just like the findings of Locher et al. on product experience, also Law et al. (2009) claimed the strong dependency between user experiences and social, physical, and activity contexts.

Coming to museum literature, after that the term “experience” has been utilized for visitor’s connection with an object and then for interactive exhibits, now it defines the two-way dialogues that are facilitated by the museum through user interactions and participation (Vermeeren et al., 2018). Hassenzahl calls it a story emerging from a peoples’ dialogue with their world through action. (Hassenzahl 2010). Nonetheless, museum experiences still share similarities with product and interaction design’s user experience. User experiences in museums are subjective, as individual characteristics significantly influence how experiences are perceived. These experiences are dynamic and continuously evolve during interactions (Hassenzahl, 2010). Hassenzahl supports this thesis by stating that the relationship between actions and needs (or motives, values) “colours the experiences and sets their emotional tone”. (Hassenzahl, 2010).

Considering museum experience as subjective, many researchers started analysing how to target audience and many models were created. John H. Falk (2006) advances the theory that museum visitors’ identities, motivations, and learning are intricately intertwined, with identity influencing motivations. In his work “An Identity-Centred Approach to Understanding Museum Learning”, he asserts that what visitors consider important about their visit often directly relates to their initial motivations for attending the museum (Falk, 2006). Based on their motivations, Falk identifies five distinct visitor identities:

- *Explorers*: visitors driven by curiosity with a general interest in the museum’s content, seeking something that will capture their attention and stimulate learning;
- *Facilitators*: socially motivated visitors who focus on enabling the experience and learning of others in their group;
- *Professional/Hobbyists*: visitors with a strong connection between the museum content and their professional or hobbyist interests, motivated by specific content-related objectives;
- *Experience Seekers*: visitors who view the museum as a significant destination, deriving satisfaction from having visited;
- *Rechargers*: visitors seeking a contemplative, spiritual, or restorative experience, viewing the museum as a refuge from daily life or a confirmation of their beliefs.

This selection tool is believed to be one of the most critic and useful for experience design, as it allows to understand whether visitors do or do not see value in a museum visit regardless of the content displayed (Falk, 2011).

### 2.1.3. Evolution in museum experience

Despite the evolutionary trends on museum side, it seems that visitors demand has remained quite unchanged during time. A study performed in 1987 by the Art institute of Chicago shows that visitors sought more contextual information, particularly wanting to understand why an artwork was considered valuable and important for the museum (Samis and Michaelson, 2017). Vermeeren et al. (2018) believe these findings are far from different compared to what appeals visitors nowadays. Even Falk (2016) argues that the fundamental desires of museum visitors—to engage, learn, and connect with exhibits—have remained consistent with historical visitor expectations. What has changed is the variety and complexity of forms by which museums can follow up on these expectations. (Vermeeren et al., 2018)

A significant role is played by new technologies and digital media, nowadays more present like never before (Kidd 2011; Kidd, 2014). Technologies facilitate the creation of dynamic, narrative-rich interactions that are not only engaging but also deeply memorable for the visitors (Badalotti et al., 2011). Novel trajectories have been created which involve using digital interactive media to either create a dialogical engagement or to broad and diversify the audience (Vermeeren, 2018) (Calvi & Vermeeren, 2023).

However, technologies and their implementation can pose barriers and difficulties to the visitor’s activities within the experience (Calvi & Vermeeren, 2023). Nevertheless, the choice over the technology should be taken into account before introducing it in the context of museum, where people of different ages, backgrounds and skillsets interact with the content displayed.

### 2.1.4. Existing frameworks

For addressing museum experiences, designers have developed frameworks that cater to the nuanced needs of diverse audiences.

Various visitor-centred approaches focus on understanding visitor needs, motivations, and behaviours (Marandino & Ianelli, 2012; Tal et al., 2014). Visitor-centred models, like the one presented by Candido Velasco (2022), rely on a flexible structure since educators adjust their mediation practices to the interests and knowledge of the audience (Hayward & Hart, 2015; Johnson et al., 2019; Martin et al., 2016). They are thought to ensures high visitor satisfaction and engagement by tailoring experiences to meet visitor expectations (Falk & Dierking, 2013; Shaby et al., 2019; Tal et al., 2014).

Another dominant framework is the Storytelling Approach, which is used because of its ability to trigger emotions, to help create meaning and to evoke memories in people (Calvi et al., 2022). According to museum specialist Leslie Bedford (2001), storytelling is ideal for the realization of a “constructivist museum”, an “environment where visitors of all ages and backgrounds are encouraged to create their own meaning and find the intersection between the familiar and the unknown, where genuine learning occurs” ( Calvi et al., 2022).

Among these and many other approaches, the “Relevance by Play” framework proposed by Vermeeren and Calvi (2019) stands out not only for its comprehensive approach to visitor needs

but also for its understanding of the visitor's journey through various stages. In recent literature on museums, the term "relevance" is frequently highlighted as a critical concept for ensuring that a museum is meaningful to its visitors (Nielsen, 2015; Simon, 2016). Nielsen (2015) emphasizes that the development of relevant experiences is essential in every aspect of the museum's work. The framework utilizes "elements of play" and "meaning-making" to generate relevance in visitors, which means to ensure that museum visits are both educational but also emotionally and intellectually rewarding (Vermeeren and Calvi, 2019). "Elements of play" involve enjoyable activities that stimulate exploration and discovery, crucial for making the learning process fun and memorable (Nielsen, 2015). Meaning-making refers to the ways in which information and experiences are structured so that they resonate personally with visitors, facilitating deeper understanding and retention (Nielsen, 2015). Together, these elements are integrated in 4 different phases of the museum journey:

- *Trigger*: visitor's interest and curiosity are initiated through an intriguing promise that captures their attention and motivates them to explore further.
- *Engage*: visitors interact with the museum content in a meaningful way, utilizing interactive or immersive elements that deepen their involvement and understanding of the exhibits.
- *Consolidate*: this stage focuses on reinforcing the learning and experiences gained during the engagement phase, helping visitors solidify their understanding and retain the information they have gathered.
- *Relate*: visitors are encouraged to connect their new knowledge or experiences with their own lives or broader contexts, making the museum experience personally relevant and memorable.

This phased approach ensures that each stage of the museum experience is thoughtfully designed to provide value and stimulate interest, ensuring that visitors find personal relevance and connection with the exhibits. The use of "Relevance by Play" framework might allow not only the creation of a comprehensive experience that considers needs and behaviours of specific museum audience segmentation, but also to make the experience more concrete and enjoyable for the visitor in the different stages of the experience, allowing to extend it prior and after the museum visit.

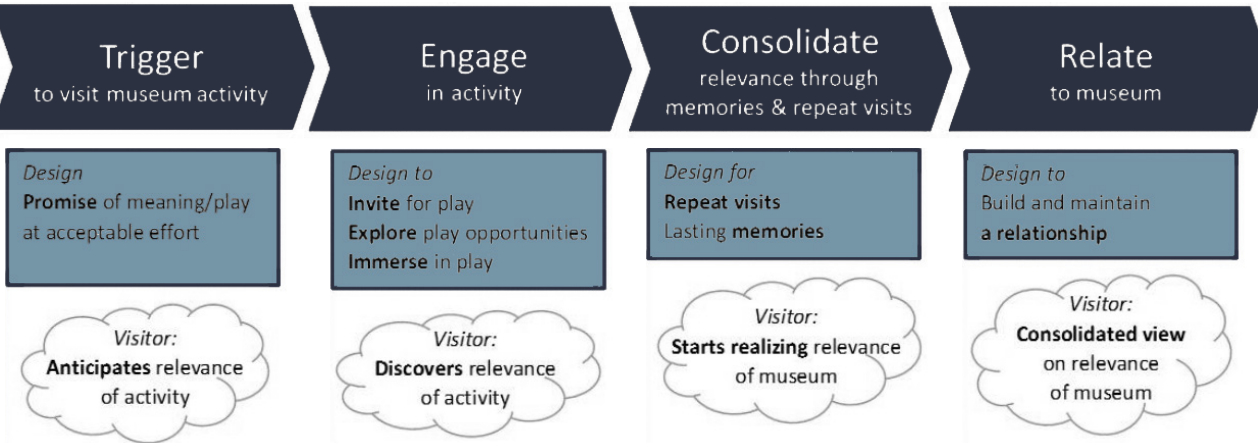


Fig. 10: Framework Design for Relevance by Play (Vermeeren & Calvi, 2019)

## Struggles of integrated approaches in museum experience design

In their paper "Digitally enriched museum experiences – what technology can do", Calvi and Vermeeren (2023) reported the interviews they made with various design agencies in The Netherlands: DOOR, Fabrique, Kiss the Frog, Northernlight, IJsfontein and Tinker Imagineers.

Their words raise awareness on the difficulties in creating an integrated approach for designing experiences. Kiss the Frog designers highlighted the incompatibility between the way design projects are normally setup and designing for before and after. Moreover, they stated the difficulties in triggering visitors beforehand to become immersed in a story. The reasons were in their opinion attributed to both the visitors and museums: before going to museums, visitors are mainly interested in the practical issues related to the visit. In addition, they are not very likely to learn before or after a visit (Kiss the Frog). Museums, on the other hand, are competing fiercely with a multitude of other things that people might want to do (Northernlight). For this reason, current beforehand museum experiences mostly focus on providing practical information or marketing (IN10, Kiss the Frog, Fabrique). After the visit, museums often focus on extending the experience, for example by collecting visitors' email addresses to be able to extend to an after experience (IN10), or by providing souvenirs, which can be either digital (pictures with museum items) or physical (Kiss the Frog).

However, the agencies believe it is possible to give a flavour of the experience beforehand, especially by using social networks and websites (IN10, Kiss the Frog) and artefacts like posters (IN10). While, for the post experience, they think that making experiences emotionally involving, so that they are implanted in memory, is considered a powerful tool to extend them in time beyond the real visit.



## 2.2. Street Art

### 2.2.1. Introduction to Street Art

Broadly defined, street art refers to a wide range of urban interventions, incorporating various aesthetic forms such as illegal graffiti, name tags, commissioned murals, posters, paste-ups, and defacement of public monuments (Blanché, 2015). These forms of street art are created to engage intentionally with the public, characterized by their performative, site-specific, temporary, and participatory nature (Blanché, 2015).

Street art is a way for humans to shape their environment, creating signs that affect how they connect with their surroundings. The city environment doesn't just serve practical needs; it contributes to individual identity, behaviour, memory, and overall well-being (Awad, 2022; Irvine, 2012). Because of its vulnerability, street art is often temporary. However, its impact comes from its ability to deliver powerful, easily recognizable messages quickly (Irvine, 2012) [fig. 11 and 12].

Initially, street art was rooted in anti-institutional ideology and often linked to social activism and the creation of new cultural narratives (Maric, 2017). This artistic expression deliberately ignored academic theory, grounding itself in everyday reality through the use of simple and figurative forms (Anika, 2013). Today, street art has become a respected part of contemporary art and visual culture, captivating both enthusiasts and the general public (Essak, 2014).



Fig. 11: Street art by Alessio-B honoring Napoli's football legend, Diego Armando Maradona. Naples, 2023.



Fig. 12: Street Art by Click, accompanied by tags of different Street Artists. Paris 2024

### 2.2.2. History of Street Art

Humans have been making marks on walls and surfaces throughout history (Donald, 1991). The word "graffiti" comes from the Greek word "γράφειν," meaning to inscribe. This term originally described ancient drawings and writings on walls and temples, such as those on Pharaonic and Roman remains (Wacławek, 2011).

However, contemporary graffiti refers to the style of writing and name tagging by spray cans [fig. 13] that emerged in New York's underground subculture in the 1970s (Schacter, 2013; MacDowall, 2014). Graffiti writers tagged walls and trains with their unique signatures or logos, creating a competitive scene for recognition. The more difficult the tag's location, like trains or subway railcars, the higher the writer's reputation. Graffiti was also part of the hip-hop subculture, serving as another form of expression (Powers, 1996).

Over time, graffiti evolved into more elaborate artistic visuals, communicating political and social messages to a broader audience. This shift has changed graffiti's image from vandalism to a respected form of artistic and political expression [fig. 14]. Street artists are now seen as assets in urban branding, contributing to the desirability of areas and sometimes leading to gentrification (Stevenson, 2013) [fig. 15].

To distinguish modern street art from traditional graffiti, some scholars use the term "post-graffiti" (Reinecke, 2007). This is not used to imply that underground graffiti and tagging are something of the past. It highlights the new street art form, which sits between art and commerce, and often involves artists who started in the graffiti scene (DeNotto, 2014).

In current street art, attention must be raised on the influence of Mexican Muralism. This movement began in Mexico with artists commissioned by governments to paint propaganda on public surfaces, making their work visible to the population (Vitiello, 2024). Mexican muralists such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros achieved fame in the United States. Through their exhibitions, artists like Jackson Pollock and Jacob Lawrence demonstrated the muralists' influence on American street art and public murals (Haskell et al., 2020).

Nowadays, street artists are often called to paint murals for the community, usually during festivals or with the goal of requalifying urban areas. Murals represent one of the most important facets that embody the identity, traditions, and practices of a country, and they usually reflect the spirit and aspirations of the specific community (Ho, 2010). This is the opposite of graffiti, where the artist takes over the public surface and makes it his or her canvas.

### 2.2.3. Street Art in Amsterdam

Graffiti began to appear in Amsterdam in the late 1970s when punk bands started tagging their names on walls (Pone, 2008), making Amsterdam the first European city to adopt this form of expression (Randal, 2010). Like in New York, graffiti in Amsterdam was mostly done by young men seeking thrill, excitement, and the status of having their names seen around the city (Korf, 1983)





Fig. 13:  
Graffiti in the  
streets of Milan's  
neighborhood  
Quarto Oggiaro.  
Milan, 2013



Fig. 14:  
Figurative Street  
Art representing  
videogame  
characters.  
Gent, 2023



Fig. 15:  
Mural celebrating  
Moroccan culture.  
Taroudant, 2023.

The documentary “Kroonjuwelen - Hard Times, Good Times, Better Times” (Boerdam, 2006) reveals that street art emerged in Amsterdam in the 1980s as some graffiti writers evolved their style into more imagery-based concepts, using stencils to create figures on walls. During this decade, the United Street Artists (U.S.A.) collective was formed, marking the first time graffiti practitioners in the city identified as street artists (Boerdam, 2006).

Amsterdam became Europe’s graffiti and street art capital during this period, thanks to the formation of groups like U.S.A. and the rise of the punk movement, which flourished due to the city’s liberal regulations at the time (van Loon, 2014; Randal, 2010). Since then, the Netherlands has nurtured a robust street art culture, with many internationally renowned graffiti and street artists (Boerdam, 2006) [16 & 17].

Today, it is increasingly difficult for street art to emerge in the Dutch capital, particularly in the city centre, where the government has strictly prohibited graffiti and street art (Di Giacomo, 2017). However, areas like the Nederlandsche Dok en Scheepsbouw Maatschappij, known as NDSM Wharf, a former shipyard being redeveloped into an urban area with housing, creative companies, offices, education, and leisure (Gemeente Amsterdam, 2017b), have more relaxed rules. As a result, this area has become a hotspot for graffiti and street art, forming what is known as “Halls of Fame” (van Loon, 2014).

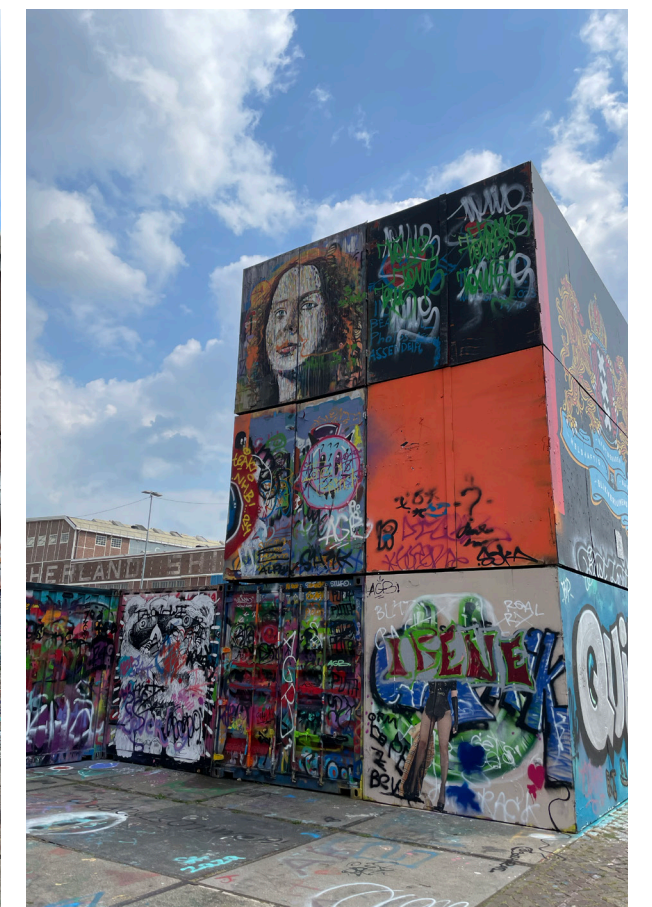


Fig. 16 and 17: Street Art in Amsterdam’s neighborhood NDSM. Amsterdam 2024



2.2.4. Street Art today: legitimization and its relationship with art and the public

Although graffiti and street art began as illegal and underground practices, they have long been present as legal artworks in museums, galleries, and art fairs (Cascardo, 2012; Irvine, 2012; Shapiro & Heinich, 2013).

Street artists have transitioned from anonymous individuals to recognized art stars who create commissioned murals and museum installations (Irvine, 2012). Street art has moved from a peripheral to a central position in visual arts (Neto, 2011). According to Shapiro and Heinich (2013), the institutionalization of street art reflects its refined techniques and broader socio-demographic reach. The art world’s absorption of street art coincides with its social elevation and aesthetic appreciation (Shapiro and Heinich, 2013). Silva (2015) adds that the recognition of street art’s aesthetic value legitimizes it as an art form.

The first exhibition of street art in an art institution occurred in the 1980s, featuring artists like Jean Michel Basquiat in a contemporary art gallery in New York (Basquiat, 2017). However, the U.S. took longer to include street art in contemporary art history, with the first significant exhibition at the Museum of Contemporary Art, Los Angeles, in 2011 (MOCA, 2011).

The art market’s interest in street art reflects its increasing financial value, making it a lucrative investment (Silva, 2015). Experienced art buyers now include street art in their collections. Unlike traditional art markets, street artists rely less on galleries, using the internet and social media to promote and sell their work (Courier, 2014).

Amsterdam’s art institutions continue to show interest in street art, with specialized galleries and frequent exhibitions in contemporary art venues (Snelders, 2012). The establishment of the STRAAT Museum by Street Art Today consecrates the growing institutional recognition and preservation of street art (Di Giacomo, 2017).

The identity of Street Art

The essence of street art lies in its immediacy and accessibility. Its contemplation differs from that of other forms of modern art in terms of transmitting the message: street art is typically encountered spontaneously within public spaces and time to admire such art is often lacking. For this reason, it uses different references that can quickly capture the attention of viewers and at the same time rendering powerful meanings (Irvine, 2012).

Moreover, street art is often ephemeral, subject to overpainting or removal, which adds a layer of urgency and transience to its existence. This fleeting nature contributes to its raw, authentic energy, making it a potent and immediate form of cultural expression that resonates uniquely with the public (Ture & Ture, 2021).

Another strong feature lays in the intrinsic connection with the public canvas on which it resides. It often prompts viewers to engage with social or political messages in the context of the environment in which it is situated, fostering a direct and visceral connection to the surrounding community. The location can be inspirational to the artist or become an integral part of the work’s meaning (Ture & Ture, 2021).

Street art

Vergankelijke kunst in de openbare ruimte die zich in vele gedaanten voordoet en waarbij de straten de voornaamste bron van inspiratie zijn. Aan de hand van makkelijk te begrijpen boodschappen proberen street artists met hun werk een breed publiek aan te spreken.

Art in public space that has the street as its main source of inspiration. It comes in all shapes and sizes, is ephemeral in nature and is usually produced with the aim of engaging with a wide audience through easily intelligible messages.

Fig. 18: Statement on Steet Art at STRAAT, 2024



## 2.3. STRAAT Museum

### 2.3.1. Introduction to STRAAT

The STRAAT Museum is an institution dedicated to celebrating and preserving street art, standing as a testament to the evolution and legitimization of this art form. It was established in 2020 by Street Art Today, a foundation which goal is to make street art recognized and respected just like other art movements. The museum allows visitors to appreciate street art in a formal setting and at the same time it provides artists with a platform to showcase their work on a grand scale (Di Giacomo, 2017).

It is housed in a former shipyard in the NDSM Wharf, an area located in the north of Amsterdam known for its creative and cultural vibrancy. This setting provides a fitting backdrop for the museum, as the NDSM Wharf has long been a hub for artists in Amsterdam. The museum itself occupies a massive warehouse, allowing for the display of large-scale murals and installations that reflect the grandeur and impact of street art in its natural urban. Di Giacomo, 2017).

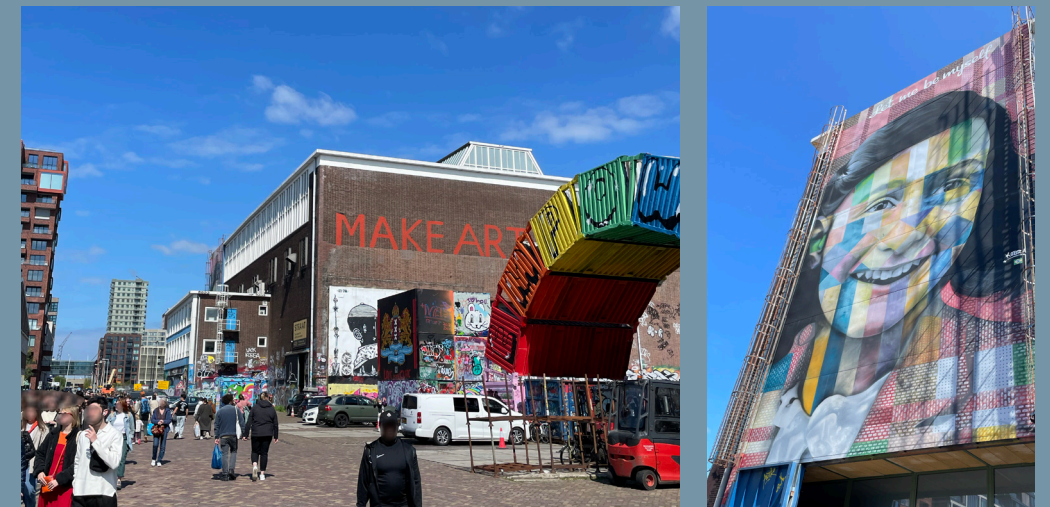
The museum's collection features work from both established and emerging street artists from around the world (STRAAT). These pieces range from traditional graffiti and murals to more contemporary forms of street art, reflecting the diversity and evolution of the genre. The exhibitions are designed to be immersive, offering visitors a deep dive into the techniques, messages, and cultural significance of street art.

### 2.3.2. Space arrangement and art displayed

As previously mentioned, the interpretation of Street Art is very broad and difficult to be defined in detail. They knew it very well the founders of STRAAT when they ideated the museum. Some museums that display street art, in fact, do it by uprooting part of the wall and exhibiting it in their collection. This method is not particularly appreciated by artists, as many of them have openly stated. The art displayed by STRAAT is made by street artists directly on site. Although many of these pieces are made on canvas, the dimensions and style used, along with the environment in which they are placed, successfully recreate the concept of street art. The collection also features other installations, some of which even use urban elements, such as a van hunting from the ceiling.

These large canvases and installations are perfectly showcased within the vast structure that serves as the stage for STRAAT. The artworks cover the entire surface, even at high elevations. Given the size and vast spaces, it is very easy to spot distant works which can be reached from any point without walls or obstructions. This design gives the impression of being in an unlimited space, allowing visitors to move freely and observe what they like, just as in a public space. The configuration of the museum also gives visitors a lot of freedom to explore but recommends a clockwise tour to help them with orientation. This is facilitated by the arrangement of the spaces, as many works form a kind of long "wall" in the centre of the museum, dividing it into two large corridors that delineate the direction to take. Although, visitors can freely pass through and explore the other side.

Fig. 19, 20, 21 and 22:  
Exterior and interior  
pictures of STRAAT





Unlike other museums in the Dutch capital, at STRAAT the freedom and relaxation of exploration is facilitated by the usually not so excessive number of visitors. This is partly due to its location, which makes it less accessible to the masses of tourists who often flock to museums in the city centre. According to a review on CN Traveller magazine and website written by Jennifer Ceaser, most visitors of STRAAT tend to be young adults attracted by the characteristic NDSM area and the contemporary themes of the exhibitions. Also, with free admission for children under 12, the museum is attractive to families, although young children are often missed (Ceaser, N.D.).

According to museum employees, when the museum started, the exhibition was divided into five themes: personal, abstract, aesthetic, grounded, and conscious. This has changed, but indeed there are still some themes that visitors can connect with when walking through the museum. In a clockwise direction starting from the bottom left, the current four themes are: Post-graffiti and Abstract [24], Storytelling (also defined as location-inspired) [25], Social themes and Activism [26], Cultural heritage of Central and South America [27]. Moreover, the collection is continuously updated and changed, adding dynamism to the museum and offering new content that can attract visitors multiple times a year. However, the employees state that the arrangement is not yet final, as the museum is exploring the best way to display the art.

### 2.3.3. Relationship with Street Artists

3 Street Artists that collaborated with STRAAT were interviewed, with the goal of learning how their creative process was established and in which contexts they placed their art. The interviews were designed to know more of both general artworks and the one exposed in STRAAT museum. Interesting insights came out.

First, none of the artists live exclusively by painting street art. One stated that “few are the lucky ones that can afford it”. Nowadays, street artists sell their works to galleries and private clients and some of them also have other business, for example in tattoo shops or skateboard design production. Occasionally, they are called for collaborating in projects, events or festivals. Those are the main occasions where they can express their art. Some of them still like to paint in the streets and regret the good old days where street art was considered an artistic demonstration of rebellion and freedom in public streets.

Two artists raised concerns about what message the museum can actually convey in relation to street art. On the one hand, there are those who believe that the essence of street art is lost in a museum, as it belongs to the urban context in which it originates. On the other, some do not recognise the founding principles of street art in some of the works on display. However, both emphasised the importance of STRAAT in helping to ensure that street art is recognised as a legitimate art form in the eyes of the general public. According to them, if managed correctly, this project could bring resources and visibility to the sector, which deserves more attention and appreciation. Despite questioning whether visitors should pay for viewing art that usually stays on public walls, they agree on the importance, for both visitors and artists, of a museum that elevates the concept of street art and makes it accessible to the general public.

In the case of the interviewed artists, they were not commissioned by STRAAT, which however offered room and board as well as the materials. They were asked to come with an idea and were able to paint it on big canvas inside the museum. The theme was based on their choice. For some

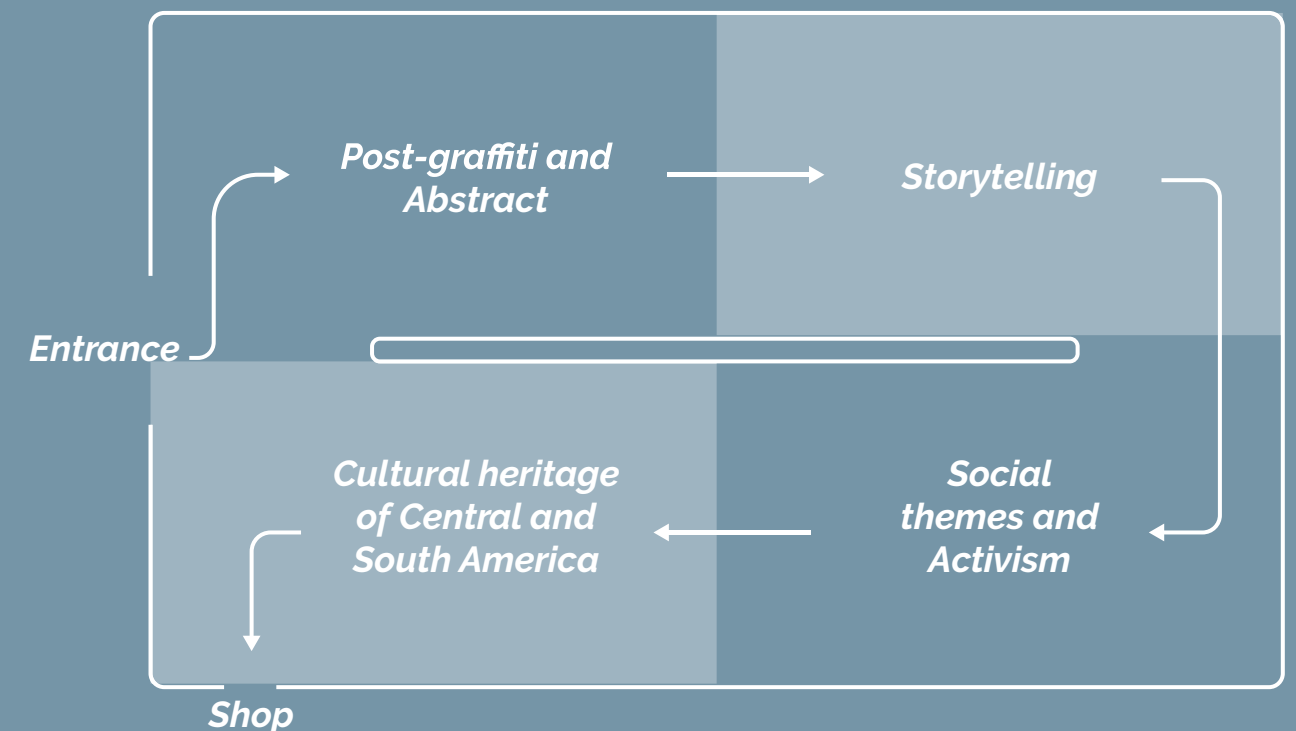


Fig. 23: Initial configuration of the museum

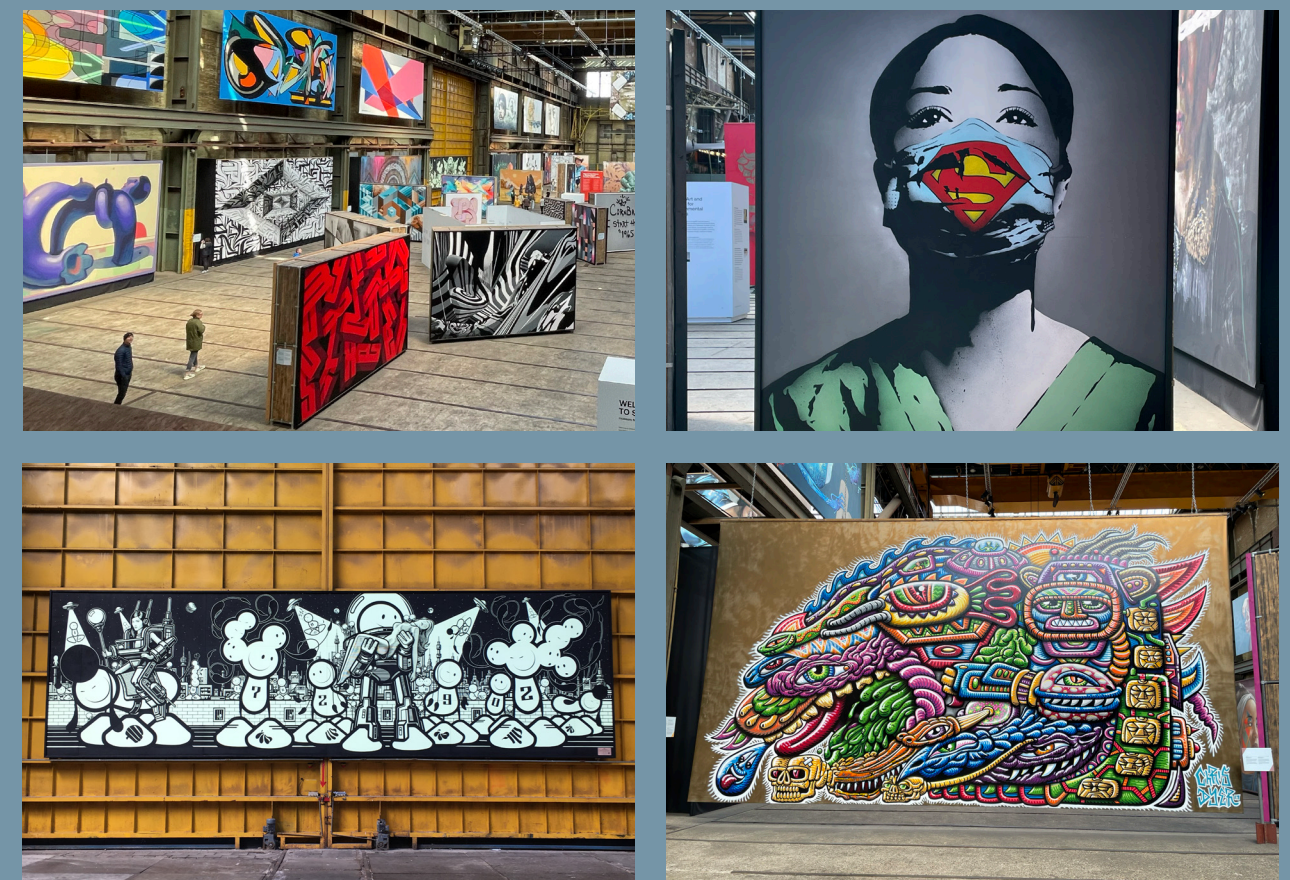


Fig. 24, 25, 26 and 27: examples for each category. From top left: Abstract and Post-Graffiti, Social Problems, Storytelling and Cultural heritage



of the interviewed, this made a difference compared to painting on public walls as the context was initially missing. To assess this issue, two artists dedicate their canvas on a theme of their choice, while another one took the context of NDSM for its artwork.

When talking about street art in general, they all highlighted the duty of the artist in paying respect to the context in which art is painted (city, neighbourhood, streets) and represent it in the best way. Sometimes the thematic of the context intertwines with the message and the story that the artist wants to narrate. In their opinion, this is what makes the art tangible and spectacular together with the skills of the artist.

Other issues that arise from the interviews were the reasons that brought artists to choose defined subjects. In fact, they all agreed on the importance of the point of view of the viewer and the art that would be placed next to theirs. Without knowing those factors, they opted for a safer choice. The comparison with other artworks and the personal desire of standing out are also, for the interviewed, the reasons why many artists prefer to show their skills and create perfectly drawn art rather than concentrate on a thematic or a message.

To conclude, all the artists agreed on the role of STRAAT in legitimating street art and make it accessible for the broader audience. However, they feel that at first sight many artworks miss a context behind it. Contextual themes are, together with the story and interpretation of the artists, the strongest values that contributes to the success of street art.

#### 2.3.4. STRAAT's choice and combination with explorers

The STRAAT museum was chosen for this project due to its unique exhibition style, setting it apart from other museums in the Netherlands and internationally. Despite being a young institution, having opened in 2020, it has already established a strong identity as both an art museum and a cultural hub. Its recent founding also presents several project opportunities that can be explored.

Alongside the selection of the museum, the choice of target audience was also key. STRAAT's distinctive art style and its location, set apart from other museums, attract visitors with a sense of adventure and a desire for novelty. Following the audience typology created by Falk, these visitors fall under the category of "Explorers"—individuals primarily motivated by curiosity and an intrinsic interest in learning. For Explorers, the appeal lies in the process of discovery and engaging with diverse topics, making them well-suited to STRAAT's environment.

To engage its visitors, STRAAT offers a range of activities throughout the week. Guided tours [28] and educational workshops [30] enhance the weekend experience, while live painting sessions on specific days allow visitors to watch artists in action [31]. Throughout the week, visitors can also access free audio guides for select artworks, join in on treasure hunts designed for children, and interact with various installations [29]. Insightful labels next to each piece provide additional context, making the experience enriching without overwhelming.

Interestingly, Explorers seem to place higher value on opportunities for self-guided discovery over organized workshops and live events (Falk, 2006). With this in mind, the combination of STRAAT's offerings and its Explorer audience provides a compelling basis for a design project focused on enhancing the independent exploration experience.



Fig. 28: Guided tour offered by STRAAT during weekends

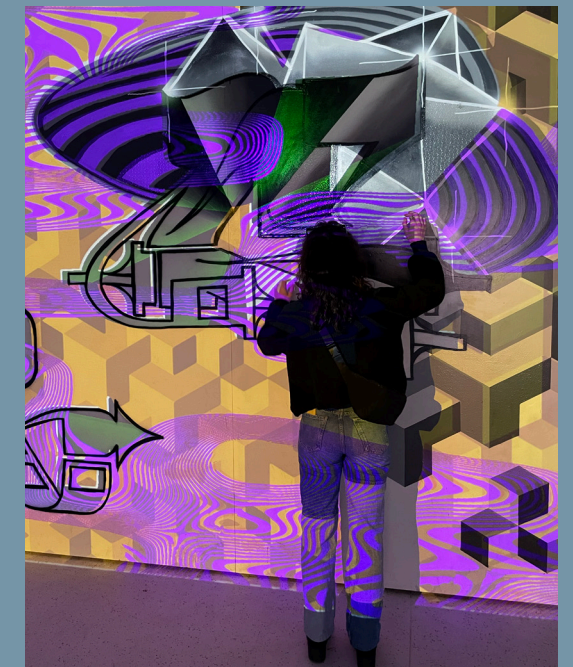


Fig. 29: interactive installment at the end of the visit



Fig. 30: Workshops offered by STRAAT (STRAAT, ND)

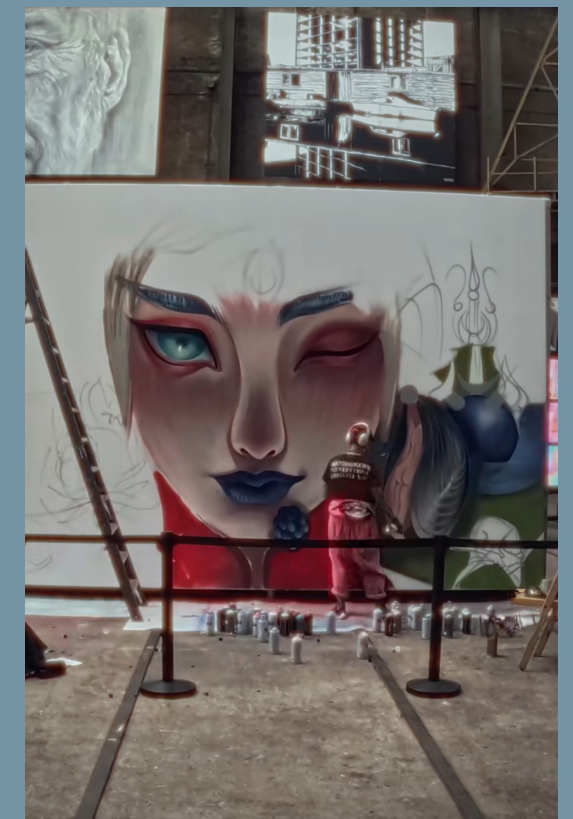
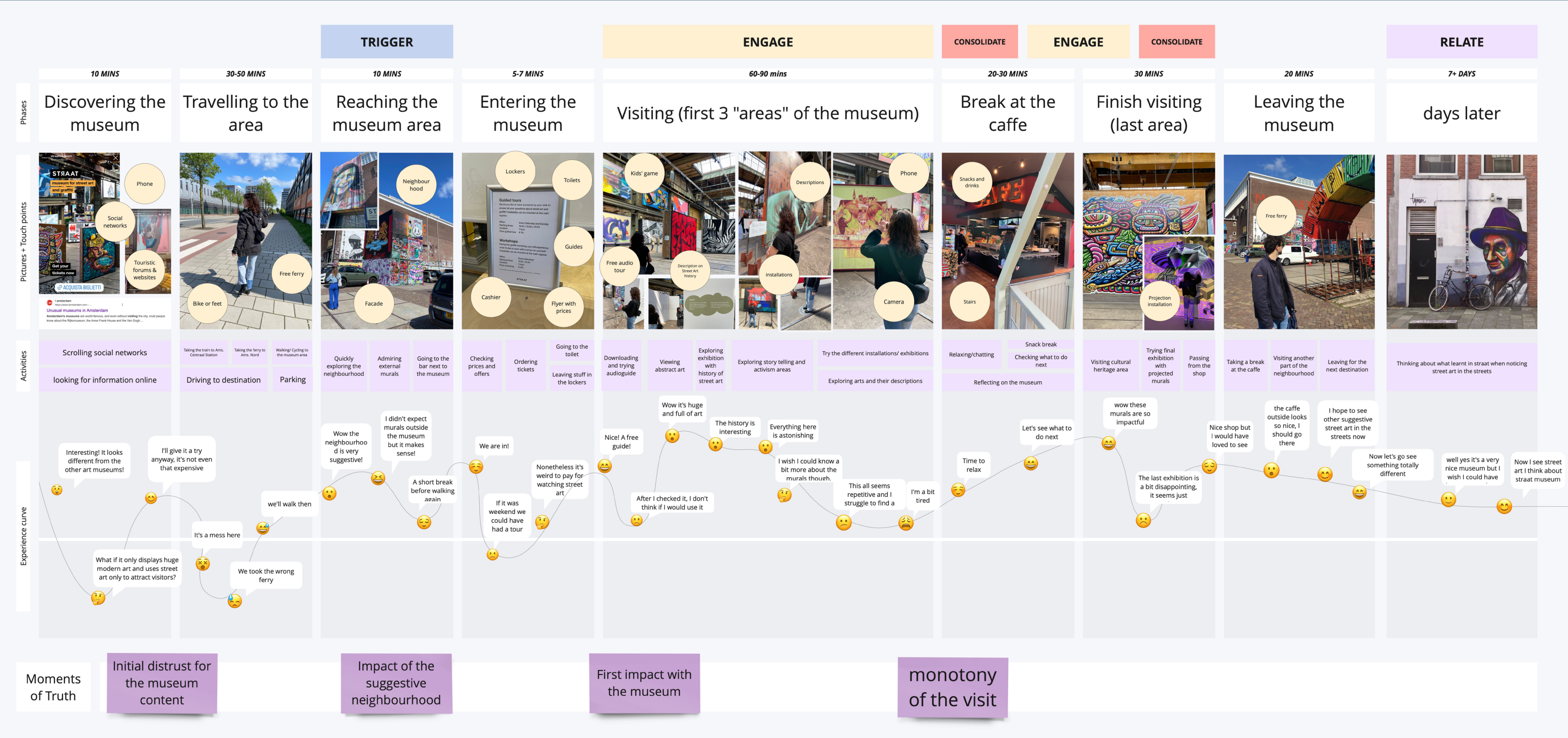


Fig. 31: Street Artist painting inside the museum (STRAAT, 2024)



Visit at the STRAAT Museum through Customer Journey Map

See full Customer Journey Map in the appendix.





## Compared to other museums

In Europe there are various examples of museums displaying Street art. Many of them, however, feature various forms of modern and contemporary art, including in their collection only few iconic street artists, like Banksy and Keith Haring. It's the example of MOCCO, located in the centre of Amsterdam (Ceaser, N.D.). A valid example can be found in the Urban Nation of Berlin. Like STRAAT, It has played a central role in legitimizing street art. Its efforts have also contributed to the revitalization of the nearby neighbourhoods in Berlin, demonstrating the transformative power of art in urban environments. In addition, the fact that it is free of charges resonate with the concept of street art available for the public. With a mix of indoor spaces where different forms of urban art are shown, and gigantic exterior murals, the Urban Nation fosters a dialogue between street art and a gallery setting. (Urban Nation).

On the contrary, STRAAT excels in giving visitors an authentic street art experience right in its natural setting (STRAAT). It uses its huge, raw spaces to showcase large-scale murals and installations that truly capture the essence and size of street art, maintaining the gritty, urban feel that is integral to its identity.

Thanks to the information directly provided by STRAAT and after comparing them with other museums which display street art, the following positioning statement has been created: "STRAAT aims to connect general public with the street art movement. They do this by showcasing some of the biggest and upcoming talents from all over the world and revealing the stories behind the art that would be untold within the streets, to educate visitors and provide them with a refreshed pair of eyes for looking at their surroundings."

Fig. 33 and 34: Art displayed at MOCCO museum, 2022

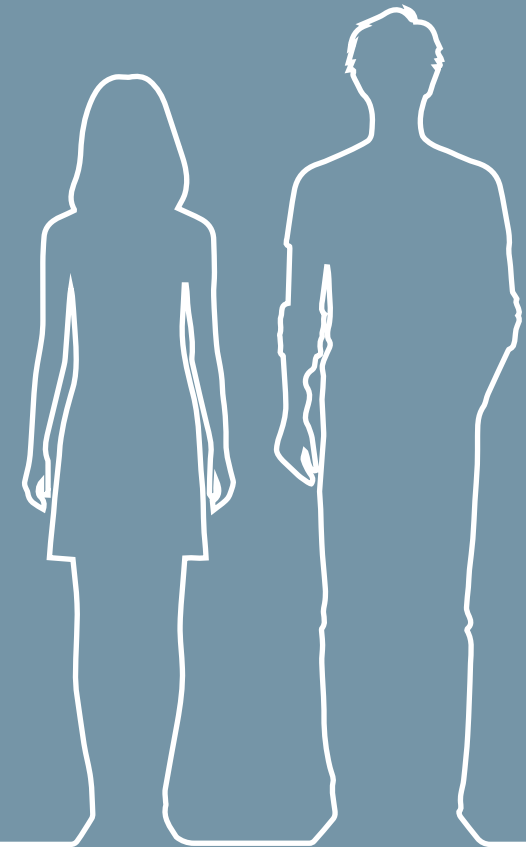


Fig. 34, 35 and 36:  
Interiors of Urban Nation  
Museum (Graft, n.d.)



*Chapter 03*

# User Research





## 3.1. Methodology

After assessing the context, the next phase of the project focused on conducting user research to gain deeper insights into how “explorers” perceive both the museum and street art. The objective was to collect both qualitative and quantitative data, which could then be analysed and compared to identify potential opportunities for STRAAT to enhance the visitor experience. Additionally, the research aimed to define the key requirements that any proposed solutions would need to meet.

Initially, a form was developed to gather knowledge on how explorers perceive a visit in a street art museum. This form was also used as a filter for Falk’s categories. In fact, the first question asked respondents about their motivations for visiting a street art museum, offering five answers corresponding to Falk’s model of visitor identities. To ensure the question related specifically to STRAAT and not other street art museums, it was accompanied by pictures of the murals on display. [picture of the question]. The second question inquired about what visitors expected to see in the museum. Finally, respondents were asked how they typically discover museums before visiting and what items they are most eager to search in a museum shop. The form was distributed in Italy, the author’s home country, and the Netherlands, where the project was conducted. These countries were selected to ensure access to a broad range of participants across different age groups, interests, and backgrounds.

Afterwards, a second form was sent to gather participants for semi structured interviews. Just like the previous one, respondents were asked what motivation would push them to visit the street art museum. However, only an English version was created and spread in the TU Delft and personal network of the researcher, through museum related group chats. The interviews had the objective of retrieving more detailed insights about explorers’ journeys in museums and their perception on STRAAT. Each session lasted 45 minutes and followed a three-stage format:

- a. Virtual Tour: Participants were first given access to a virtual tour of the museum, created by photographer Alphons Nieuwenhuis, and were encouraged to voice their thoughts and impressions as they explored the exhibition. The layout of the tour differed slightly from the museum’s current arrangement.
- b. Reflection on Previous Remarkable Museum Visits: Later, they were asked to reflect on a past museum visit and record key moments and elements chronologically, using a provided timeline. This was followed by a 12-minute discussion, allowing participants to elaborate on their experiences.
- c. Ideal Visit to a Street Art Museum: In the final stage, participants were had to describe what an ideal visit to a street art museum would entail. As before, they were provided with materials and a timeline to guide their reflection.

All of them were recorded, and their transcripts were later analysed by the researcher, who sought to confirm these findings through the experiences of individuals who had already visited the museum. A comparison was made after conducting three additional 15-minute interviews with 3 people who recently visited the museum and that were found via personal contacts. The interviews were conducted in a more informal manner, where participants were asked to narrate their experiences and share their memories of the art and the museum in general.

## 3.2. Results

78 responses were received from a diverse group of participants, covering a range of ages and nationalities. Among them, 49 expressed that their primary motivation for visiting a museum like STRAAT was a curiosity-driven desire to discover something new, suggesting that most visitors might be categorized as explorers, although further data would be necessary for a more comprehensive hypothesis. Expanding on these potential explorer motivations, the survey highlighted that participants were particularly curious about aspects such as techniques used in street art (12 responses), the reasoning behind the artwork’s location (7), and differences between street art and other forms of art (4). As with interviews, understanding the meaning behind the works (10) and learning about the artist’s experiences (8) emerged as significant interests. Regarding sources that influenced their decision to visit, websites (31) and social networks (22) were the most prominent, followed by recommendations from friends or acquaintances (19). In terms of museum shop purchases, books (5) and postcards (9) were popular.

[See the survey questions and results in the appendix]

The Interview Results, involving 10 participants from eight nationalities, revealed varied preferences across age groups, with eight aged 20–30 and two over 60.

The interviews aimed to identify the key factors that contribute to an enjoyable and meaningful visit for explorers while also understanding their perceptions of both the museum and street art. Across the three stages, several key themes emerged.

During the virtual tour, most participants were pleasantly surprised by the content, with eight out of ten describing the tour as something new and unexpected compared to other museums they had visited. While many appreciated the visual appeal of the artworks, there was some uncertainty about whether the pieces truly represented street art. Some demonstrated how the experience challenged their preconceived notions [quote 1]. However, participants also expressed difficulty in interpreting the meaning behind the artworks. Although the museum website provided descriptions, only three participants chose to use them [2].

1 *“When I thought of street art, I imagined it would be similar to what you see in the streets.”*

2 *“I feel it is hard to see what the artist meant with this artwork.”*

The lack of a cohesive theme further reduced their motivation to seek additional information. These insights underscored the importance of offering clearer, more accessible explanations or interactive elements to help visitors better connect with the artworks.

When reflecting on their past museum experiences, participants chose different types of museum. The causes that brought them to go to the specific museum were different and not linked to a specific desire rather than sense of exploration. One visited the museum because he couldn’t purchase the ticket for another museum, others because they were on holiday. However, what

seemed to unite all the museum experiences was the overall perception of the experience and surprise that hit them when they entered. Some participants frequently recalled how immersive and interactive environments had the strongest impact. One participant fondly remembered an exhibit featuring a large forest and aquarium [3] while another participant reflected on the significance of historical context [4]. These examples illustrated how participants valued exhibits that allowed them to engage physically with their surroundings, creating a deeper connection to the museum's content. One participant also mentioned how a thoughtful blend of modern and historical elements helped them engage with art [5]. These immersive and interactive elements were often the key drivers in creating memorable and emotionally engaging museum experiences. Regarding the end of the visit, almost all of them expressed interest in the museum shop at the end of the visit, even though most of them didn't look for anything in specific. Participants said that they would follow the museum on channels like newsletter or social media only if they use them and in the case the content is considered very appealing. Only 3 participants outlined an ongoing relationship with the museum, with them visiting the museum for more than once. Those explained that they like to do it because the museum offers different exhibitions and it's quite close and reachable from where they live. The other participants discovered the museum while travelling and explained that had less chances to visit it again in the near future.

3 *"The first thing I saw at this science museum was a huge forest with an aquarium. You could walk around it, climbing stairs along the forest."*

4 *"Seeing the ancient walls and walking through them felt like traveling through history."*

5 *"I liked how the museum blended modern and historical elements. It helped me contextualize the art, even though I went there by chance."*

These immersive and interactive elements were often the key drivers in creating memorable and emotionally engaging museum experiences. Regarding the end of the visit, almost all of them expressed interest in the museum shop at the end of the visit, even though most of them didn't look for anything in specific. Participants said that they would follow the museum on channels like newsletter or social media only if they use them and in the case the content is considered very appealing. Only 3 participants outlined an ongoing relationship with the museum, with them visiting the museum for more than once. Those explained that they like to do it because the museum offers different exhibitions and it's quite close and reachable from where they live. The other participants discovered the museum while travelling and explained that had less chances to visit it again in the near future.

When envisioning their ideal experience at STRAAT, participants emphasized the need for more information about the artworks and their contexts. Nine out of ten participants expressed a

desire for deeper interaction with the meaning behind the art and the artist's intentions. They also proposed that allowing visitors to contribute their own interpretations could lead to a more reflective and engaging experience. Participants highlighted the importance of interactive, hands-on activities, recalling previous positive experiences with such elements [6,7]. These insights showed that participants desired a dynamic and interactive experience, where they could actively engage with the art and learn through doing.

6 *"My favourite memory was this interactive game with glass and lights. There was another game where you dropped a coin to learn about physics."*

7 *"We had a tablet as scanner that reacted when we approached a certain area, it reacted, creating interactive moments where you learned about the art."*

The short Interviews conducted with recent STRAAT Visitors confirmed the desire for more detailed information about the artists and artworks [8] Despite 2 interviewees went there because they wanted to be inspired by the art, they reported difficulties in remembering specific pieces from the museum, except for a few that had made a strong impression [9]. The museum's physical layout, which evokes the feeling of experiencing street art directly, was appreciated by all [10].

8 *"If you already know the topic or the context, it is different compared to go blind"*

9 *"I can't remember if I looked it up before or after the visit, but I was struck by the Red Light District theme depicted in one of the works."*

10 *"I definitely remember the building where the museum was set, it was unusual"*

[See the full insight from the interviews in the appendix]



### 3.3. Conclusions

STRAAT Museum is perceived as offering a fresh and unexpected experience compared to other museums, with most participants being pleasantly surprised by the content. However, despite its visual appeal, several visitors expressed uncertainty about whether the artworks truly represented street art, finding it difficult to interpret their meanings. Although the museum provides descriptions, few participants used them, attributing this to a lack of a cohesive theme that reduced their motivation to seek additional information. To improve the experience, STRAAT could enhance its offerings by providing elements that help visitors better connect with the content of the exhibits.

From both the survey and interview data, three key elements emerged that define an ideal museum visit: complete immersion, clear and relevant storytelling, and learning by doing.

These findings were reinforced by the insights gathered from interviews with recent STRAAT visitors. These participants confirmed the desire for more detailed information about the artists and artworks. Although they appreciated the museum's unique layout, which evokes the feeling of directly experiencing street art, they also reported difficulties in recalling specific pieces, aside from a few that had a strong impact. This suggests a need for more engaging storytelling and interactive features that would help to strengthen visitors' connections to the exhibits.

- **Complete Immersion:** Participants consistently highlighted the importance of immersive experiences, whether through reconstructed environments or multi-sensory features. Such elements stood out as the most memorable aspects of their museum visits, underscoring the value of physical and emotional engagement.
- **Clear and Relevant Storytelling:** Storytelling was a powerful tool for connecting visitors with the art, even when they had no prior interest in the subject matter. Participants noted that an effective narrative, whether through historical context or modern interpretations, made the museum experience more engaging and meaningful.
- **Learning by Doing:** Interactive, hands-on activities were highly valued by participants, as they enabled a deeper, more engaging understanding of the art. This aligns with the preferences of STRAAT's explorer audience, who appreciate dynamic and participatory experiences.

These elements were chosen because they align with the needs and preferences of the "explorer" audience, who seek interactive and meaningful engagements that go beyond passive observation. Each element helps to deepen the visitor's connection with the artworks and the all journey in the museum, fostering both enjoyment and understanding.



#### Giulia Moretti 24 y.o. Turin, Italy

Student of Communication Science in Milan. She is passionate about art and likes to travel: so far she loves to explore Europe during summer holidays. Giulia always keeps her eyes open for any small detail and reference that might escape to casual visitors

**Personality:** Curious - Creative - Adventurous  
**Hobbies:** Discovering new cultures - Photography - Reading novels  
**Favorite museum:** Museo Nazionale del Cinema, Turin

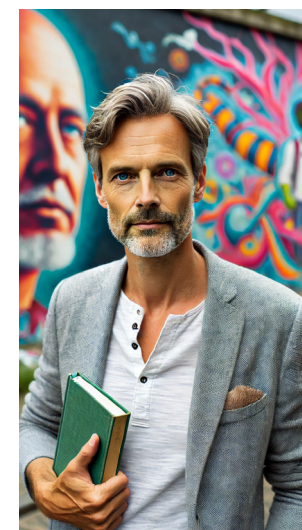
*"I went to STRAAT because I believed it could have been inspiring for my career in communication. I think it is a different experience if you are already passionate about the topic"*

#### Carlos Gil 30 y.o. Madrid, Spain

Carlos works as software engineer in Amsterdam. He loves the vibes of the dutch capital and often participates in parties and events happening in the city centre. He is passionate of new styles of modern art and always tries to figure out what artists are trying to communicate with their work.

**Personality:** Innovative - Inquisitive - Artistic -  
**Hobbies:** Playing and composing music - Visiting art galleries & tech exhibitions - Travelling  
**Favorite museum:** Centre Pompidou, Paris

*"I'm excited to visit STRAAT Museum because I heard about a special collaboration with Spanish artists. I am curious to see how these artists represent their cultural heritage through street art"*



#### Pieter de Vries 61 y.o. Breda, The Netherlands

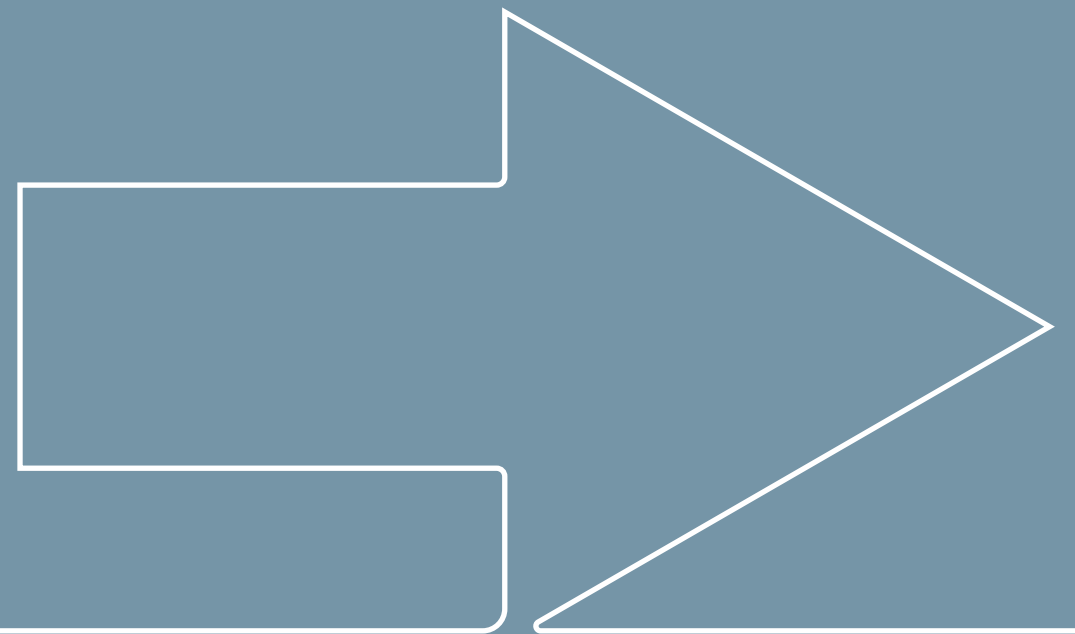
Pieter used to be a professor of History. Now that he retired, he enjoys spending time reading in his yard and visiting museums. He tries to keep himself updated with new trends

**Personality:** Curious - Introvert - Sporty  
**Hobbies:** Reading biographies - Hiking and exploring nature - Attending local cultural events and festivals  
**Favorite museum:** Van Gogh Museum, Amsterdam

*"I was very really surprised when I entered STRAAT, I didn't expect such quality. It felt a bit modern art, but if this is street art, then I might reconsider my previous opinion of it"*

Chapter 04

# Design Directions





## 4.1. Opportunity

Street art has historically been underappreciated as an art form, but institutions like STRAAT are helping to change this by showcasing its values and nuances. STRAAT attracts a diverse range of visitors, many of whom see great potential in the fresh and unconventional works it offers. These visitors, often driven by curiosity, are eager to explore the unfamiliar world of street art in an immersive setting filled with large canvases created by international artists.

However, research highlights untapped potential for STRAAT to engage its audience more effectively. Explorers, in particular, seek more meaningful interactions with the art, preferring a hands-on, interactive experience over the traditional passive museum visit. Given STRAAT's focus on topical and diverse issues, there is a unique opportunity to enhance its offerings in a way that aligns with its mission of promoting street art as a legitimate, globally recognized art form.

Building on these insights, this project aims to strengthen the connection between explorers and the artworks, offering visitors a deeper, more reflective engagement with the art. The proposed experience will be designed specifically to meet the explorers' needs that raised from the interviews, prioritizing autonomy, enjoyment, and lightness. Furthermore, the solution will go beyond the museum visit, incorporating pre-visit and post-visit stages to provide a truly comprehensive and lasting experience.

## 4.2. Method and choice of Framework

The method chosen for this project is the service design method, with the solution being approached not as a single entity but as a series of stages, each influencing the explorer's journey through the museum. To ensure that the experience is engaging and meaningful during the whole journey, the project will apply the 'Relevance by Play' framework (Vermeeren & Calvi, 2019), which breaks it down into four stages.

The decision to use this framework was also guided by user research insights that emphasized the importance of a structured yet flexible approach. During the interviews, participants frequently highlighted the need for autonomy during their museum visits. As a result, the 'Engage' phase was designed to offer visitors a choice in how they interact with the artworks, incorporating interactive quizzes and optional audio guides. The iterative design process also revealed the need for visitors to reflect on their experience, which informed the development of the 'Consolidate' phase, where visitors are invited to leave comments or engage in discussions with fellow museum goers through a digital platform.

The objectives for each stage are:

1. *Trigger*: A promise of meaning that spark curiosity about the powerful messages that street art conceals, and encourage interaction with the artworks;
2. *Engage*: Allowing visitors to explore and derive meaning from their favourite pieces;
3. *Consolidate*: Fostering empathy and reflection, both individually and as a group, on the messages conveyed through the art;
4. *Relate*: Ensuring a lasting memory of both the museum and the experience.

## 4.3. Requirements for each phase

Based on the key elements derived by user research, specific requirements have been drawn for each phase:

- *Trigger*: the strengths of STRAAT, identified through user and context research, include its fresh take on street art and its unique location in a former shipyard, which set it apart from more traditional museums. This context resonates with the explorer audience, who seek new and unconventional experiences. To capitalize on these strengths, the Trigger stage should introduce a concise, curiosity-sparking narrative that connects the themes of the exhibition with personal reflections, aligning with the explorer's desire for depth and meaning
- *Engage and Consolidate*: the interviews showed that explorers value interactive 'learn by doing' activities, which foster autonomy and enjoyment during their visit. Interactive experiences have to be central, ensuring visitors engage with the art beyond a passive viewing approach. Engage stage should offer appealing elements directly from the start of the journey, with recurring tools that allow visitors to explore any artwork autonomously during the whole visit. At the end of the visit, the Consolidate stage should allow a moment of reflection, proposed to the explorer in an appealing way (either in a group or individual visit)
- *Relate*: survey and interviews indicated that explorers are inclined to visit museum shops at the end of the visit, which suggests an opportunity to integrate the shop experience into the visit itself. This could be achieved by adding interpretive flexibility to how visitors engage with the art, ensuring the experience is tailored to their preferences. User desires for ongoing connection was also revealed by surveys but only through channels that are considered accessible by the user, like social media, and not through in presence activity.

## 4.4. Artworks considered for the project

The layout of the works at STRAAT evolved throughout the realization and drafting of the Project. Initially, the works were divided into four sections: Abstract and Graffiti, Storytelling, Street Art for Raising Awareness, and Cultural Heritage of Southern American Countries (David Ross, curator of the STRAAT Museum). Later, the museum updated the layout, grouping works that shared similar themes or were created by the same artist. During the online tours conducted for the interviews, the arrangement was again different. The director clarified that the layout is not yet final, as STRAAT frequently rotates the works on display, making it difficult to determine a fixed configuration.

At the start of the project, it was necessary to narrow its focus, as the works were considered too varied. Based on the initial layout and observations from virtual visits during the interviews, we chose to focus on the Storytelling and Street Art for Raising Awareness categories. Participants showed particular interest in the artists' stories and the hidden contexts behind the works. As a result, the ideation and design phases were grounded in these two themes.

# Ideation



## 5.1. Method of the sessions

The ideation process was carried out through creative sessions. As the sessions required participants to immerse themselves in the context of STRAAT tools used for recreating ser-vice scenarios and interactions were taken into account. Bodystorming was considered challenging to replicate for multiple sessions, due to the dimensions required by the art-works and the museum space (Cuofano, 2024). Instead, the doll staging tool developed by Kagohashi et al. (2019) was determined as the best option, as it employs dolls and props to create and explore scenarios interactively and “physically”. In addition, just like bodystorming, this method enables early iterations even during the ideation phase. Due to the strict times dictated by project schedule, this seemed the more efficient option.

Following the requirements of the method, a model of the STRAAT museum was recreated in a smaller scale by placing A5-sized sheets representing artworks of the museum on the 4 sides and in the centre of a table, to simulate the museum’s layout [fig. 38]. Each participant was given a small figurine that represented themselves in the scenario and a sheet outlining objectives and requirements of the phase to play. Each session was set in the following way:

1. Acting of the initial situation: Participants staged the first interaction that they would have in the museum without any museum experience and reflected on it.
2. Collaboration and brainstorming: Participants worked together to brainstorm new ide-as for the phases, aided by blank sheets and markers.
3. Enactment of the solutions: They acted out their proposed solutions and refined them as needed.
4. At the conclusion of each session, the participants’ drawings, notes, and the organizer’s observations were consolidated into insights for the design phase.



Fig. 37 and 38: Set-up of the session



Fig. 39: Participants acting during the session

Thirteen participants were recruited for this study. Due to challenges in participant recruitment during the research period (early September), only design students were contacted. Despite this limitation, the sample group was diverse in terms of nationality, background, and academic experience. Ten participants were pursuing a master’s degree at TU Delft, while three were studying at Politecnico di Milano. With ages ranging from 20 to 30, their collective experience and diverse perspectives were considered sufficient to generate a wide array of creative and insightful ideas, aligning with the goals of the study.

Five sessions with 2 to 3 participants each were conducted. Each lasted around 50 minutes and focused on two phases of the relevance-by-play framework. To maximize idea generation without extending the sessions too long, the phases were grouped into pairs:

1. First session: Trigger and Engage
2. Second session: Engage and Consolidate
3. Third session: Consolidate and Relate
4. Fourth session: Trigger and Relate

This variation in phase pairing encouraged diverse approaches and broader idea generation. Beside 4 in person sessions, the fifth one was conducted online and focused exclusively on the Engage phase, as the others were by then sufficiently covered. In this session, the first and third phases were discussed verbally rather than staged.

[see the appendix for the full set-up of the ideation sessions]

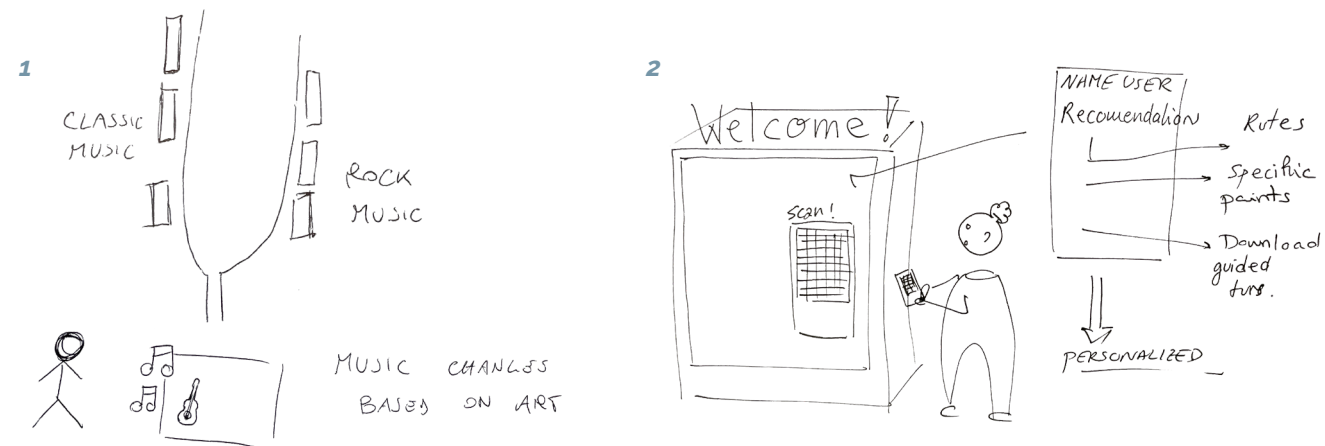
## 5.2. Outcomes

The ideation sessions generated diverse outcomes, addressing all aspects of the visitor experience to enhance their museum journey.



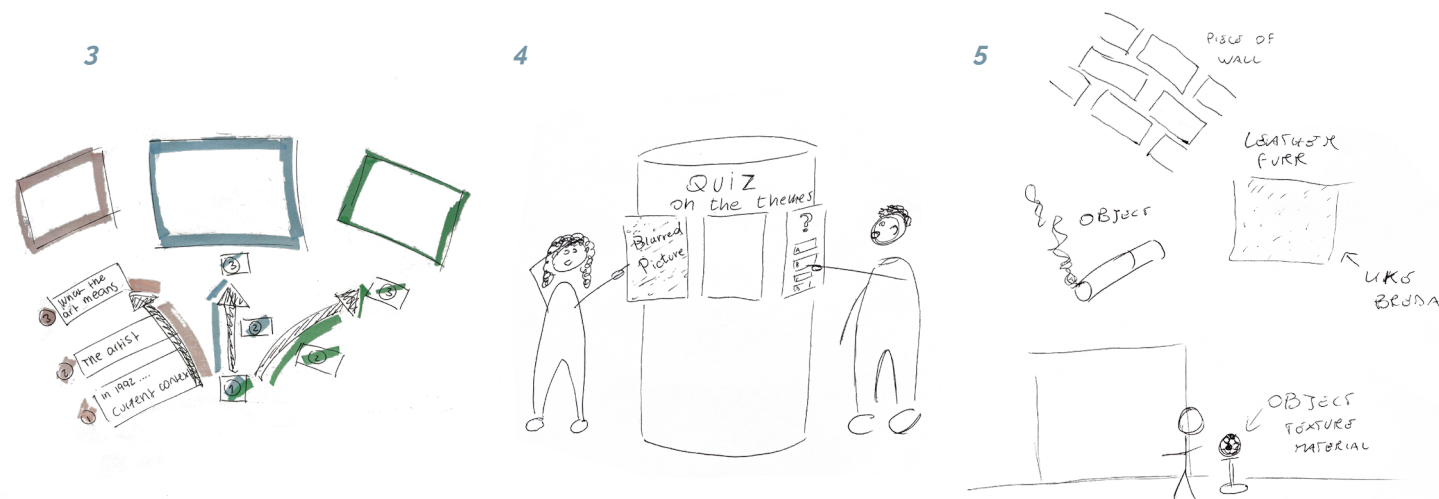
## Trigger

To attract attention and spark curiosity at the start of the visit, two main ideas emerged. The first suggested integrating music with art to create an immersive atmosphere, using specific music to engage visitors [1]. The second idea proposed a personalized experience, where visitors could input details about their interests and personality [2]. Based on this information, a customized map would guide them to the street art pieces most likely to resonate with their preferences."



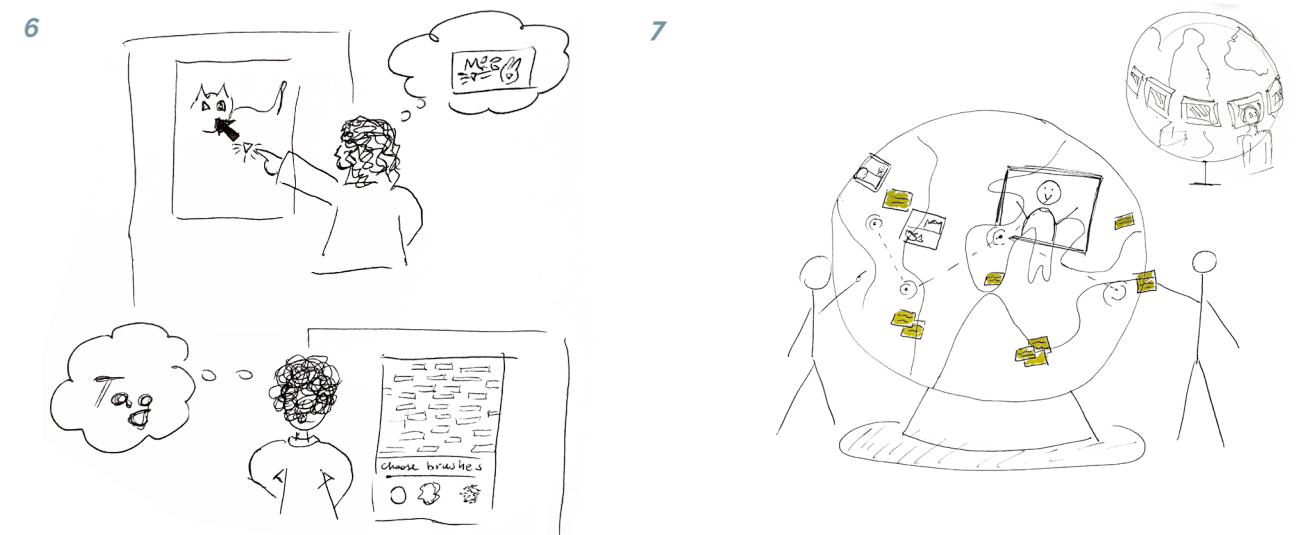
## Engage

When it came to engage with the paintings, participants explored several immersive strategies. One idea involved placing thought-provoking sentences on the floor in front of the artworks, offering visitors a preview of the themes and helping them choose which pieces to explore further [3]. Another concept introduced a pre-viewing quiz, encouraging visitors to imagine or predict the content of the paintings and showing fun facts, preparing them for a more meaningful experience [4]. Additionally, a tactile interaction was proposed, allowing visitors to engage with objects representing elements of the artworks, enhancing the sensory aspect of the visit [5].



## Consolidate

To help visitors reflect on their experience and form emotional connections with the artworks, one suggestion was to make them create their own interpretations using tools like Procreate or traditional methods, with a simplified task of completing part of the artwork [6]. Another idea involved a comment wall or digital screen or physical space where visitors could leave and read reflections, encouraging interaction and engagement with the broader museum audience. This installation would have somehow highlighted the multinational collection of the museum and focused on how different places are influenced by street art.



## Relate

Finally, to maintain a connection with the museum after the visit, one suggestion was to offer collectible items like posters and postcards [8], featuring specific artworks or themes, allowing visitors to take home a lasting reminder of their experience. Another idea extended the earlier music theme, proposing playlists for visitors to listen to while exploring different districts of Amsterdam [9], thus continuing their connection with the museum while discovering the city.





At the conclusion of the ideation sessions, the researcher selected the ideas that seemed most feasible and aligned with the project's goals. In addition, ideas that demonstrated strong engagement potential and enhanced the visitor's sensory or interactive experience were prioritized. All of the selected ideas were converted into sticky notes on a Miro board and organized according to each phase. Afterwards, ideas from different phases were linked together to create comprehensive services that took advantage of insights from each phase. By the end of this process, two complete concepts were developed.

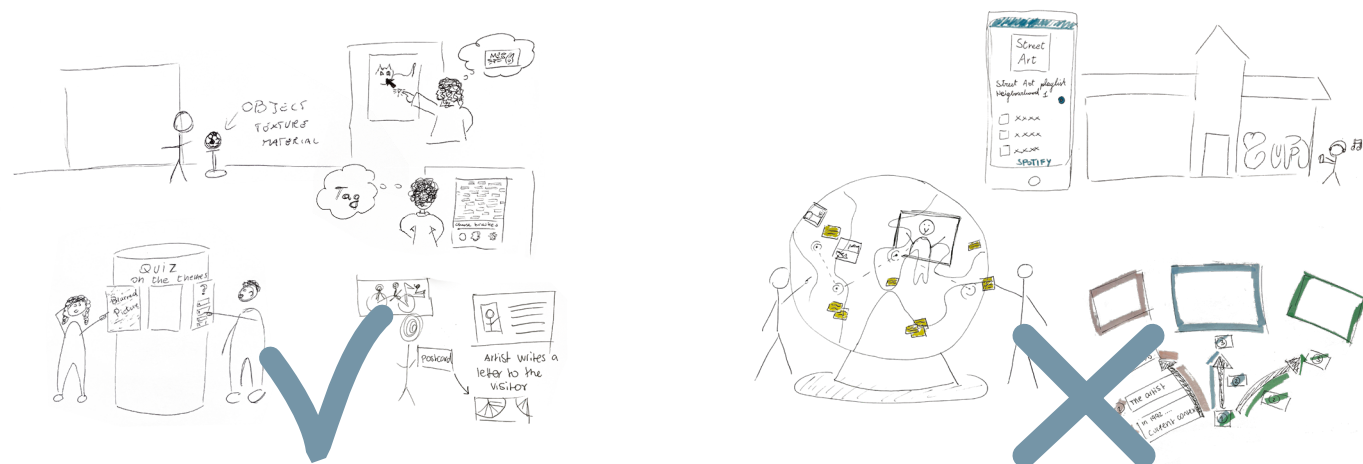
[See the full sketches in the appendix]

## 5.3. Development of the concepts

Building upon the ideas selected during the ideation sessions, the development phase involved refining and merging those into cohesive concepts. Ideas like the multisensory interactions and tactile engagement were further developed, while others such as the music playlist were discarded due to logistical challenges. Similarly, the quiz feature, which aimed to help visitors predict the themes of artworks before encountering them, was set aside as it was seen to potentially detract from the desired immersive experience. Additionally, the concept of using thought-provoking sentences placed on the floor in front of the murals to guide visitors' exploration was discarded, as it was deemed too static compared to more interactive options.

Other ideas like personalized music playlists for each artwork were also considered but eventually discarded. These playlists faced practical challenges, including the difficulty of curating music that universally fit the range of artworks without overwhelming the visual experience. Furthermore, logistical concerns arose around integrating and maintaining the required technology. Finally, an interactive tactile experience that allowed visitors to engage with artefacts linked to the murals was successfully developed, as it aligned with participants' desire for multisensory interaction and deeper emotional engagement.

These ideas were combined into two key concepts aligned with Falk's theories and insights from the research phase, creating a well-rounded and immersive museum experience for visitors. Each concept was iterated to ensure it aligned with the visitor journey and the overarching goal of creating a more immersive and engaging museum experience.

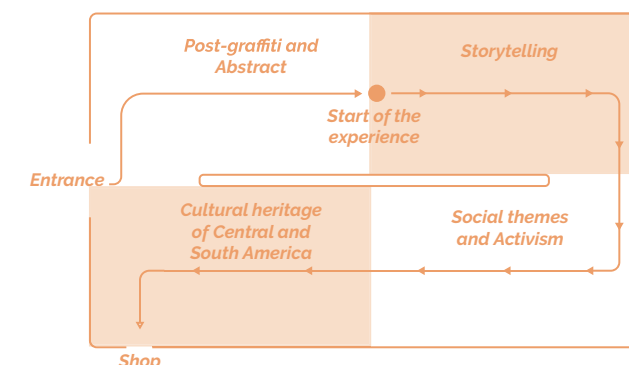


Building upon the conceptual development of the visitor journey, it has been decided that the immersive experience will commence after the museum's initial section featuring abstract street art and graffiti. This opening section introduces visitors to the museum's mission and the broader theme of street art. While visitors retain the freedom to explore the museum independently, STRAAT encourages them to start their journey from the left and proceed in a clockwise direction. This flow is guided by the layout of spaces and the size of the artworks, which act as natural partitions [40]. The initial part unfolds along a broad corridor showcasing art and content, with branches allowing for free exploration [42].

Toward the end of this corridor, artworks are arranged perpendicularly, creating a narrowing pathway that leads visitors into the next stage of the journey. The experience will start beyond this area, with an introductory panel that will set the tone for what follows and invite deeper engagement with the artworks



Fig. 40: Section with Abstract art and Post-Graffiti. Artworks work as partitions

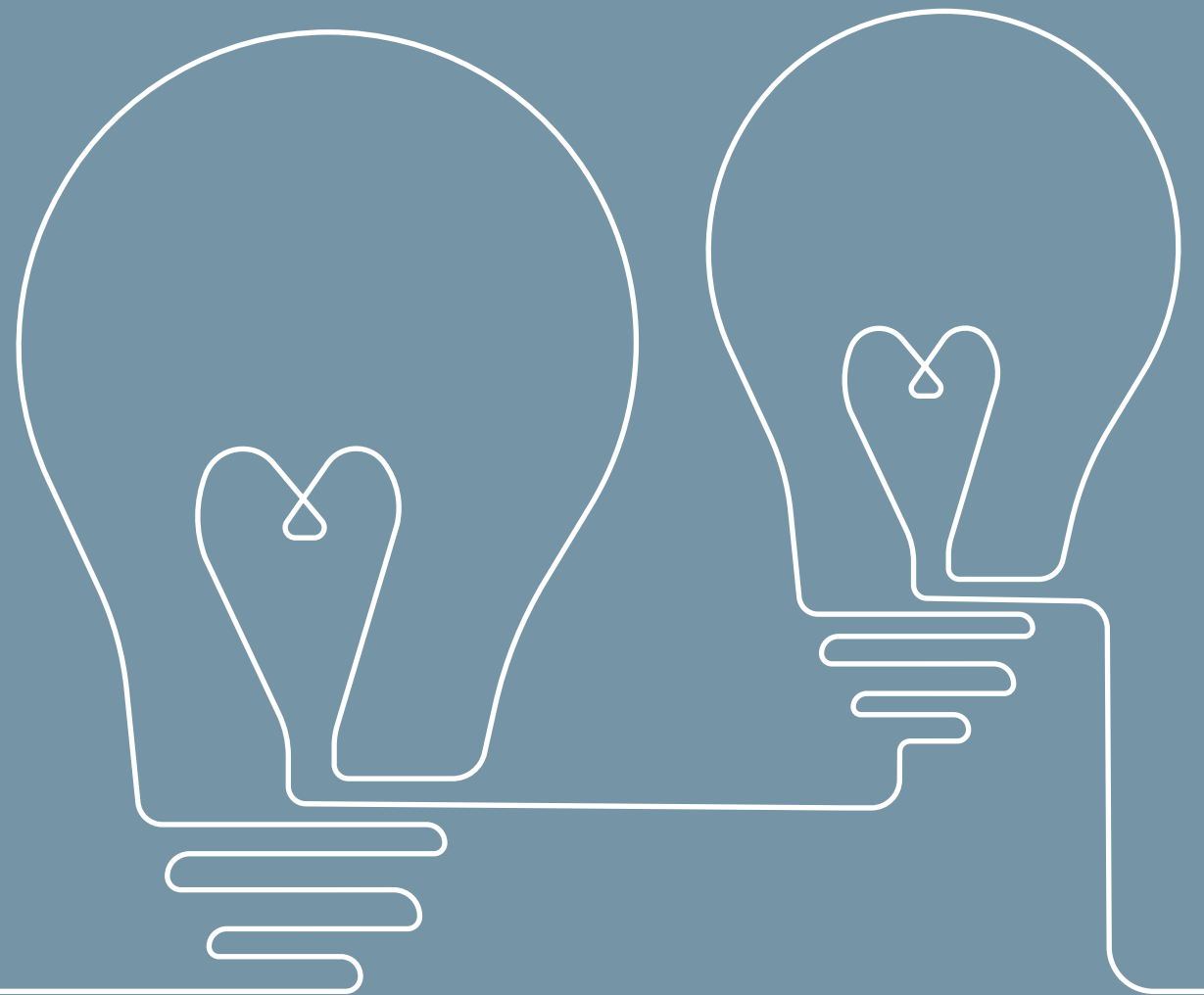


On top, Fig. 41: Graph that explains where the experience will start

On the right, Fig. 42: Detail that explains how the corridor is created by the arrangement of artworks



# Concepts





## 6.1. Concept 1

### *In the Shoes of a Street Artist: Reinterpreting Street Art*

*This concept invites visitors to reinterpret and recreate their version of the artworks at STRAAT.*

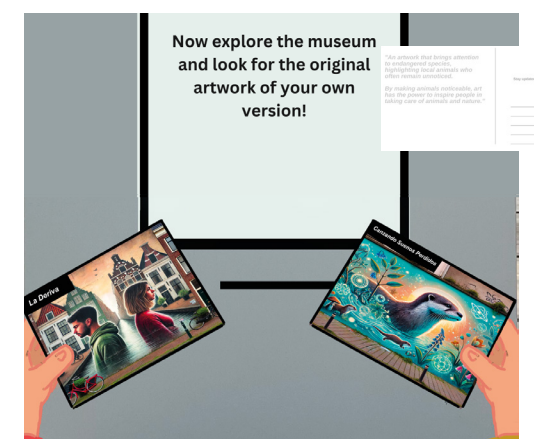
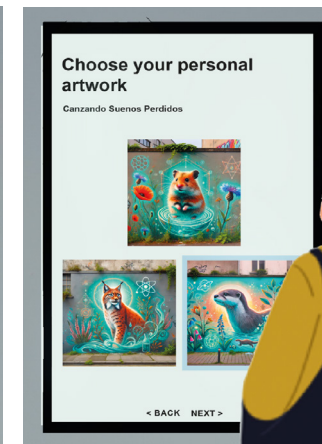
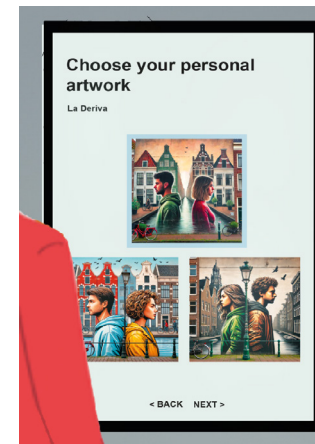
*The museum invites visitors to explore the minds of street artists by becoming street artists themselves. Thanks to generative AI, they can create their own versions of iconic street art. Later they can compare their creations with the originals and discover the layers of meaning hidden in every brushstroke, symbol, and color made by the street artists.*



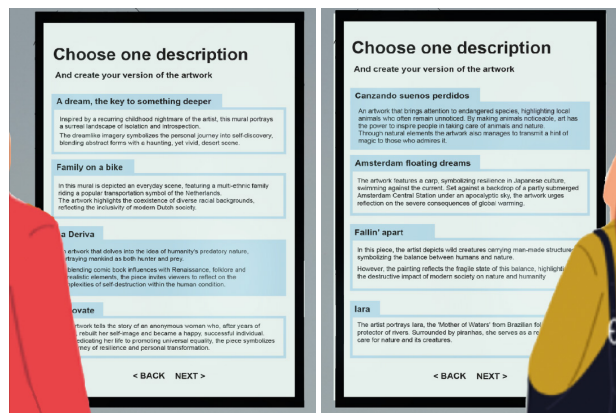




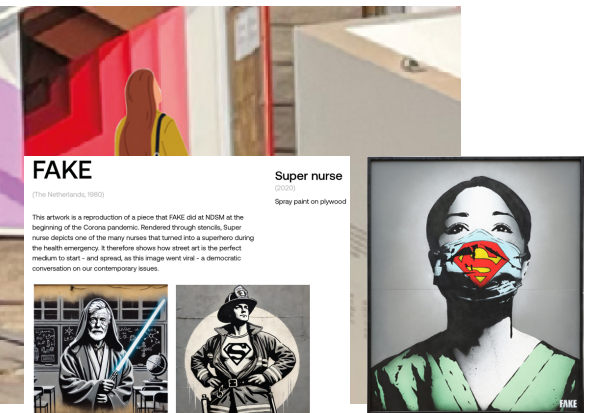
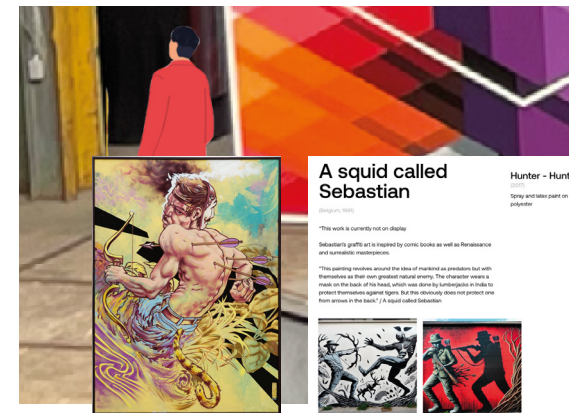
1. After leaving the Abstract and Post-Graffiti section, visitors will notice an interactive screen, which will invite them to become themselves street artists.



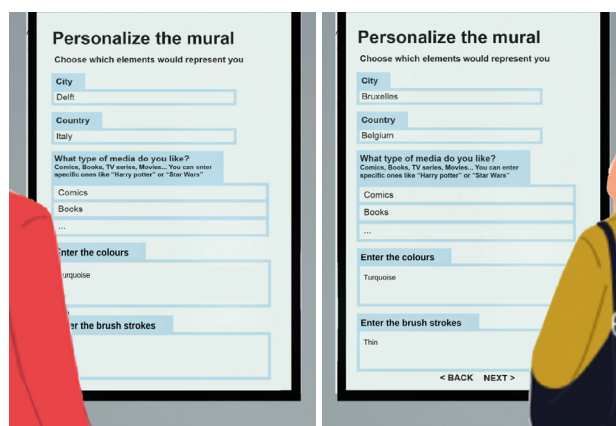
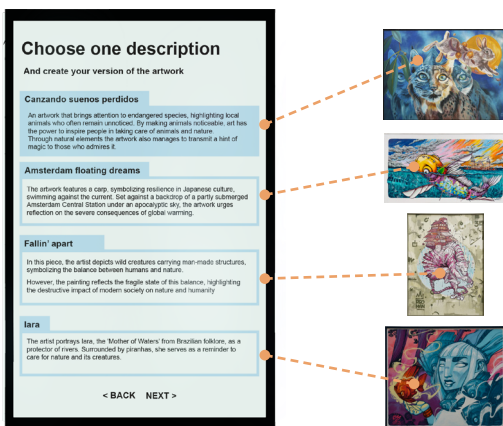
5. Personalized versions of the artwork will be shown to the visitors, who will be able to choose which one to keep. This one will be printed on a postcard, which will also include the title of the original artwork. Visitors are now encouraged to find it while visiting the museum



2. Visitors start by selecting which type of street artist they would like to become. Based on their responses, few artwork descriptions will be shown on the screen

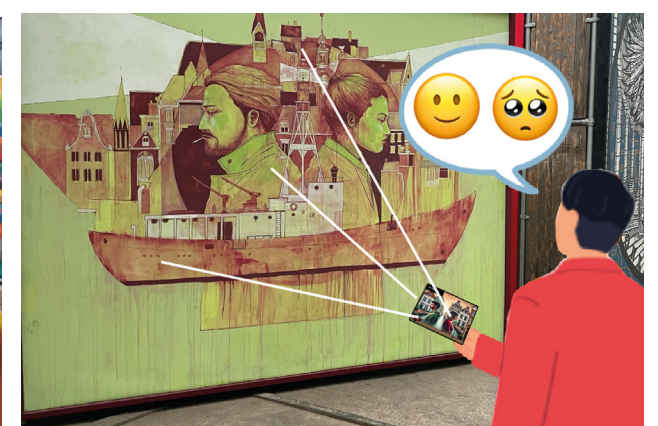


6. Alongside the different artworks that they will see during the exploration, the usual description of the artwork will be accompanied by variants previously made by other visitors.



3. The descriptions correspond to actual paintings from STRAAT and visitors can select one to work with.

4. After selecting the artwork, they can modify elements and parameters, giving a personalized interpretation of it.



7. Reached the original artwork, they can look at the distinct traits of both versions, noticing the differences and thinking about how the elements used by the artist convey a specific message. The visitor will be able now also to think about the thematic the artist was trying to communicate.



The goal of the concept is to ensure that all visitors, regardless of artistic ability, could reinterpret art themselves. While creative visitors may easily engage with drawing tools, others might have found it difficult. The use of generative AI solves this by allowing everyone to create their own version of the artwork, even though it limits some control over the final product. This aspect was tested to see if it could affect “Explorer” visitors negatively.

Frontside of the experience

Visitors will first choose which category of artist reflects them the most and after that they will see general descriptions of specific artworks that were linked to the choices they made. The general descriptions of the artworks were made utilizing STRAAT’s public archive (STRAAT Collection Database), which contains comprehensive summaries of their artworks made by the street artists. [fig. 43]. Once visitors have chosen the description, they will be able to enter their personalized details through visual and textual interface. These inputs will be translated into a prompt used to generate an image. The ChatGPT tool from OpenAI was employed to create these images, as it is capable of generating high-quality results in a short amount of time.

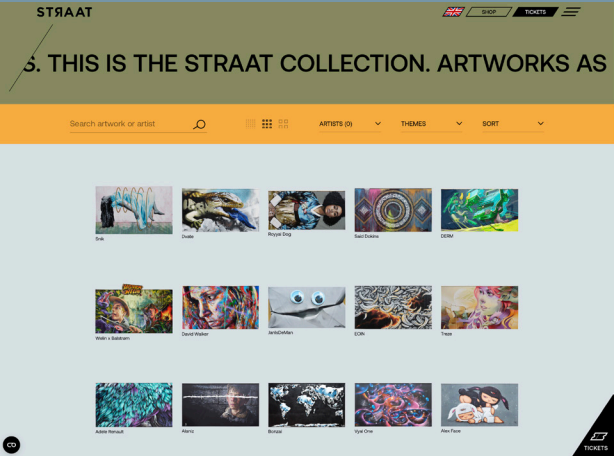


Fig. 43: Collection database of STRAAT

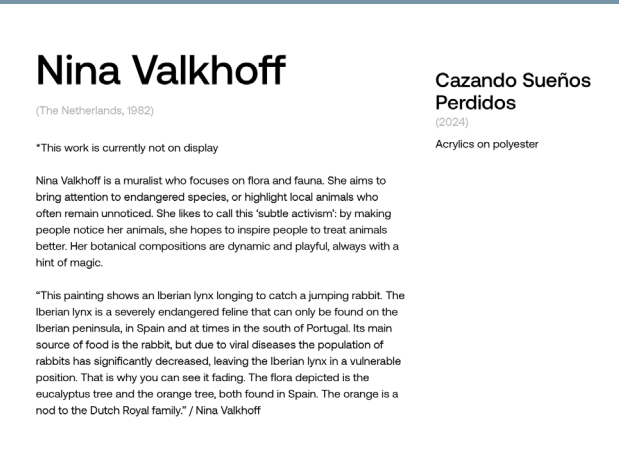


Fig. 44: Example of a description in STRAAT’s Collection Database

Backside of the experience

To ensure the quality of AI images, two methods for entering prompts were tested. In the first method, the original painting was used as a base for the prompt, and customized traits were added by the visitors [fig. 45]. In the second method, no image of the artwork was included. On the contrary, the detailed description of the mural was obtained by the STRAAT Collection database, and some elements of the description were left to be filled. Those were then completed by visitors’ prompts [46]. Both methods were tested to evaluate how much the artificial intelligence relied on the original painting versus the visitor’s creative input.

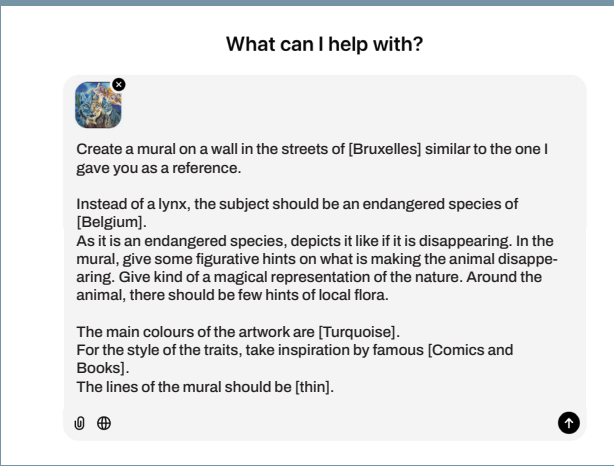


Fig. 45: Example of prompt with first method

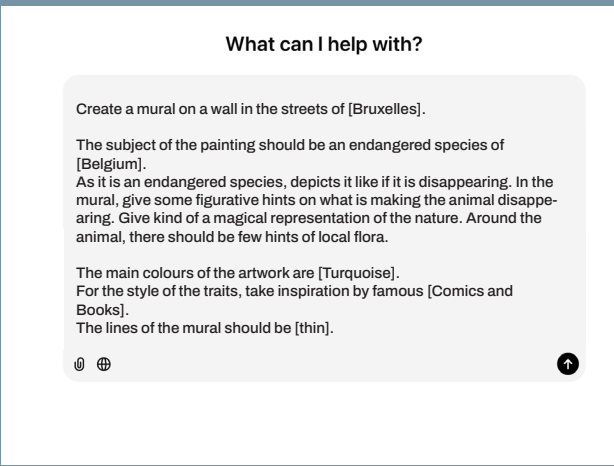


Fig. 46: Example of prompt with second method



## 6.2. Concept 2

# Echoes of the Streets: Urban Stories told through Art and Artefacts

*The museum invites visitors to explore the power of street art in a whole new way, by connecting murals with symbolic objects that help unlock its hidden layers of meaning. Every piece has a physical counterpart that holds the key to understanding the artwork's soul. Visitors will discover not just art, but their own interpretations and reflections along the way.*

*This multisensory concept invites visitors to uncover the deeper meanings of street art by connecting it with symbolic objects, revealing hidden layers of the works.*

Fig. 38: Ffff



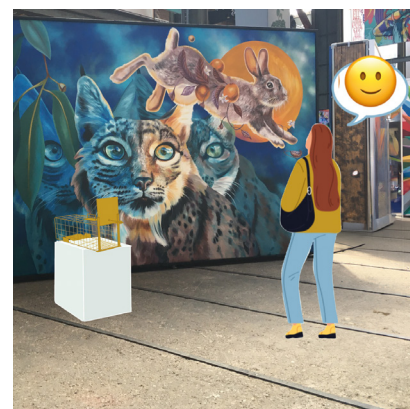




1. After leaving the Abstract and Post-Graffiti section, an installation introduces visitors to the theme of “street echoes.” This explains that street art contains layers of meaning, some of which remain in the streets, while others can be revealed in the museum through personal objects and stories, referred to as “echoes”.



2. Visitors are free to explore the museum. As they approach the artworks, background sounds will start playing



3. Getting closer to each artwork, they will encounter an “artefact”, a personal object that reflect the message the street artist is trying to convey.



### CRACKED, OLD TELEVISION REMOTE

*This remote sat in my living room for years, a bridge between me and the world outside, but also a tool of distraction. I remember holding it tightly, flipping through channels, consuming snippets of global crises while ignoring the pile of recycling I hadn't taken out or the small garden out back that was slowly dying. It was easier to press a button than to confront the mounting reality of the world's deterioration—like having control over the chaos, but never really acting on it.*

*The crack on the side is from the day I accidentally dropped it, but in a way, it symbolizes the larger cracks in my own awareness—pieces of truth slipping through the cracks as I let the screen dominate my attention.*

*Now, this broken remote reminds me of how distraction works: a way to avoid the big picture, the environmental damage accumulating while we watch from a distance.*

- PAUL



### SCRATCHED MOKA POT

*This moka pot used to sit on our stove every morning, a ritual we never questioned. We bought it together during a trip to Italy, back when everything still felt so certain. He would grind the beans, and I would heat the water. Each step an unspoken dance we perfected over time.*

*After we split, I kept the moka, though it felt strange to brew coffee for one. The scratches on the handle are from the times we packed it for weekends away, or when it clattered in the sink after too many sleepless nights. Now, every morning when I make coffee, I can't help but think of those quiet moments we shared, when the world still seemed full of possibilities.*

*The moka pot is just an object, but somehow, it holds the weight of everything that was and everything that no longer is.*

- GIOVANNI



### RUSTED RABBIT SNARE

*This rusted snare has been used by my family for such a long time. It belonged to my father, a hunter who roamed the hills for rabbits for most of his life. He taught me how to set it, how to be patient, and how to read the landscape.*

*Few years ago we discovered the consequences that hunting rabbits can cause to other important species of our territory. My father realised that every rabbit he took from the wild was one less for wild animals. I remember watching him hang this snare on the wall, his hands pausing for a moment, as though he was saying goodbye to a part of himself. It became a symbol of his quiet transformation from hunter to protector. An acknowledgment of his own part in nature's delicate balance.*

*Now, the snare hangs unused, a reminder that sometimes the greatest act of respect for nature is restraint.*

- Carlos

3. As visitors approach each artefact, they will notice a story written below it. These personal stories are linked in unique ways to the meaning of the artwork, encouraging visitors to reflect on the connections.

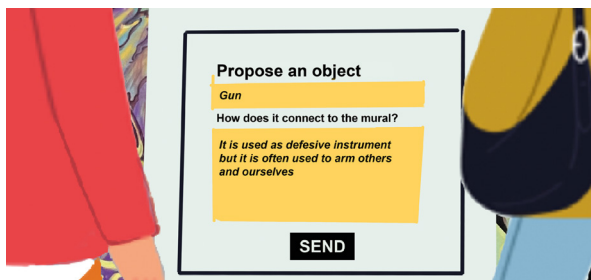


4. Throughout the visit, visitors may be intrigued by the art, the objects, or the unusual pairings. These interactions are designed to inspire contemplation of the relationships between the works and the artefacts, helping visitors to analyse the art more deeply.





5. Towards the end of the tour, visitors will encounter new artworks without corresponding artefacts.



6. Here, they are invited to propose an object for the artwork via an interactive screen and explain why they believe it fits.



7. Before leaving, they are invited to follow the museum's Instagram, where they can vote on the best object proposals and remain updated on personal stories linked with Street Art.

*Each artwork was designed to be accompanied by:*

## *An object*

All objects introduced were selected based on the core messages of the artworks. Objects that too closely mirrored the depicted subjects were discarded, as the goal of the concept is to help visitors make more abstract connections between the two.



Tv Remote



Moka



Rabbit Snare

## *A sound*

sounds reflect either the object or the artwork, depending on how clearly the combination can be interpreted by the viewer.



Moving from one channel to the other



Coffee being prepared



Rabbits clucking

## *A personal story*

The personal stories associated with the objects were written by the researcher, although in practice, the museum could invest time and resources into finding and interviewing real people who possess these objects, thus creating authentic narratives. [read the full stories in the appendix]



Realization on being manipulated by media



Story of a failed relationship



Story of a old rabbit hunter

## 6.3. Breakdown of the concepts across framework phases

Both concepts follow the Relevance by Play Framework, but each approaches the visitor experience in unique ways. Below is a comparison of how each concept aligns with the framework's four phases and highlights their differences.

### Trigger

In the Shoes of a Street Artist sparks curiosity and creativity from the outset by encouraging visitors to reflect on how they would personally interpret a mural. The prompt "Every mural tells a story; how would you tell it?" sets the tone for a highly personalized interaction, inviting visitors to connect emotionally with the art through their own creative lens. In contrast, Echoes of the Streets presents the promise of uncovering hidden meanings within street art. Visitors are introduced to the idea that each mural is paired with symbolic objects, representing deeper themes such as memory, struggle, or change. Rather than focusing on personal creation, this concept emphasizes discovery and contemplation, with the "echoes" leading visitors to unravel the layers of meaning embedded in the art.

### Engage

The engagement strategies of the two concepts differ significantly in how they involve visitors. In In the Shoes of a Street Artist, engagement is centred on a hands-on, interactive experience where visitors customize their version of an artwork using AI. This process is fun and dynamic, allowing visitors to take control of the creative process by selecting colours, styles, and settings for their postcard. On the other hand, Echoes of the Streets immerses visitors in a multisensory exploration of the artworks. Visitors engage through sight, sound, and touch, interacting with the personal stories and objects that accompany each mural. While In the Shoes prioritizes active creation, Echoes focuses on deep sensory immersion and thoughtful analysis of the connections between art and symbolic objects.

### Consolidate

Consolidation in In the Shoes of a Street Artist is about reflection on the creative choices made by the visitor. As they compare their personalized postcard to the original mural, visitors are prompted to think about the differences between their interpretation and the original artwork, fostering a deeper understanding of both. In Echoes of the Streets, consolidation occurs through critical thinking and symbolic interpretation. When visitors encounter artworks without corresponding objects, they are invited to propose a suitable object, prompting reflection on the relationship between objects and meaning in street art. While In the Shoes emphasizes personal expression and comparison, Echoes challenges visitors to engage in interpretive analysis and deeper contemplation.

### Relate

Both concepts offer ways for visitors to maintain a connection with their museum experience, but they do so in distinct ways. In the Shoes of a Street Artist provides visitors with a personalized postcard, a physical takeaway that allows them to remember and reflect on their museum visit long after they leave. This postcard acts as a keepsake of their creative journey. In contrast, Echoes of the Streets fosters ongoing engagement through a digital platform. Visitors are encouraged to continue their involvement with the museum by proposing and voting on objects for future exhibitions via Instagram, creating a sense of community and shared exploration. Where In the Shoes offers a tangible reminder of the experience, Echoes extends the relationship digitally, encouraging participation and interaction beyond the museum's walls.

The two concepts, though aligned with the same framework, offer distinct approaches to the visitor experience. In the Shoes of a Street Artist appeals to those who enjoy hands-on creativity and personal expression, focusing on active participation and the generation of personalized art. Echoes of the Streets, on the other hand, caters to visitors seeking deeper intellectual engagement, using symbolic analysis and multisensory exploration to uncover hidden meanings within street art.



Chapter 07

# Evaluations





## 7.1. First evaluation

A first assessment occurred to test whether the concepts were able to engage explorers with street art. These initial tests took place at TU Delft University, with 18 participants primarily consisting of students from the engineering and design faculties and not filtered through Falk category yet. For the occasion, the museum environment was recreated in a rectangular room, where smaller versions of the paintings were attached to the walls [47]. The experiences were briefly introduced in the form of a poster before starting the test [49]. The content on the poster has been used to trigger participant curiosity and to briefly explain them what they were going to do.

For the first concept involving generative AI, a prototype was developed to simulate the initial interface, while the personalized version of the artwork was created on another computer and delivered to the participant's phone. Versions of the artworks, based on both fictitious and real profiles, were displayed next to the paintings. No postcards were given to the visitors. In the second concept, artworks were paired with printed photos of objects, and environmental sounds were played through phones placed nearby. For the final artwork, participants were invited to propose an object using a notebook and pen [51].

Each participant tried one concept. For the second concept, two groups of 2 and 6 participants tried together the experience all together. This was not feasible for the first concept as images could have been generated in a sequence and not at the same time. At the end of each experience, participants were asked to fill out a questionnaire [52] that also filtered them according to Falk's categories and helped collecting their opinions on the concept and how much this influenced their interaction with the artworks. Throughout the entire session, observations were also carried out and few participants stopped for reporting personal feedback on the experience.



Fig. 47: Disposition of artworks during the first concept (In the shoes of a Street Artist)

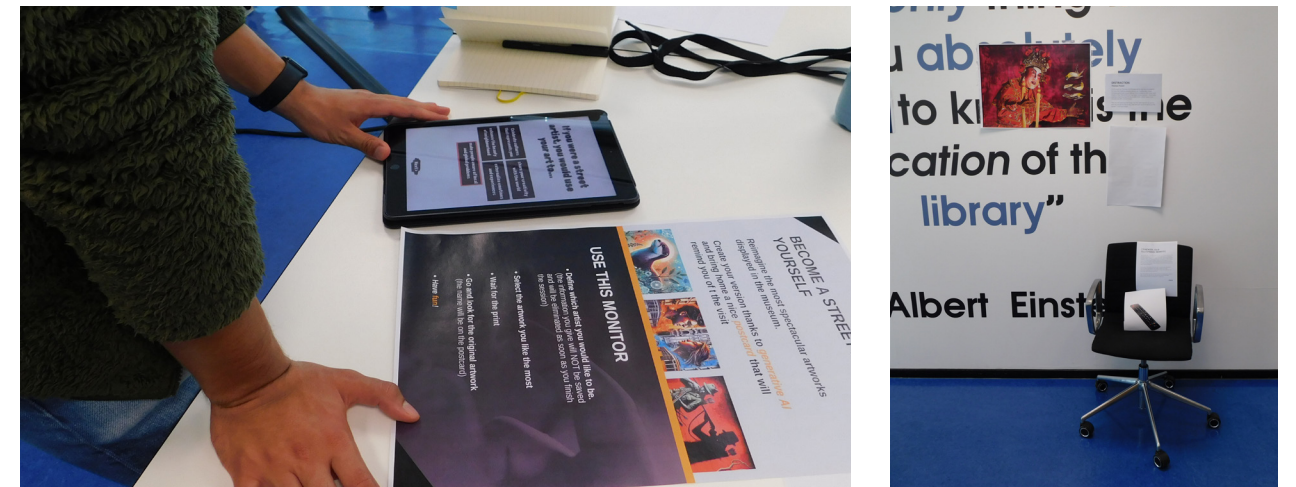


Fig. 48: Participants using the interface on a tablet for adding preferences for creating the personalized artwork (In the shoes of a Street Artist)  
Fig. 49: Addition of objects and stories of owners for the second concept (Echoes of the Streets)



Fig. 50: Poster at the beginning of the second experience (Echoes of the Streets)



Fig. 51: Participant while filling the notebook with suggestion of the artefact (Echoes of the Streets)



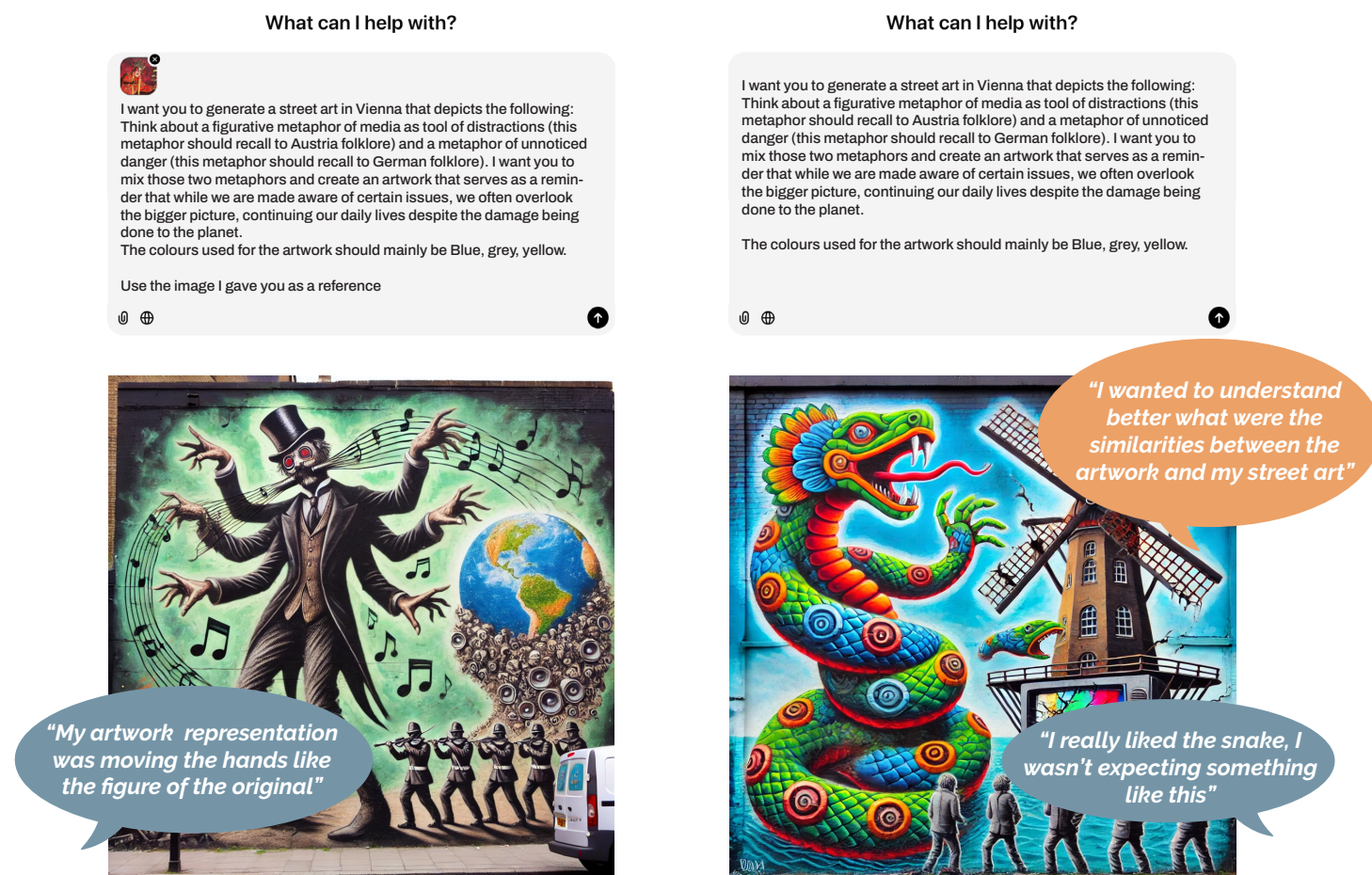
Fig. 52: Participant using the QR code that will lead to the survey at the end of the experience



## In the shoes of a Street Artist

The tests demonstrated that the concept effectively fosters autonomy and allows participants to reinterpret artworks in unique ways. Participants reported an overall positive experience, expressing both surprise and satisfaction with the generated artworks. However, some noted similarities between certain images and stereotypes and raised concerns about quality when producing a large number of images. A common issue mentioned by participants was the user interface, which some found overly text-heavy and lacking in visual elements.

During the test, both methods of prompts were evaluated (see pages 68 and 69). Results from each session indicated that prompts using murals as references generated images more similar to the original paintings in terms of element placement and mural style. Prompts that did not use any images as references produced more varied images. While participants appreciated both approaches, they found the images generated with the first method too similar to the originals. Conversely, the images generated with the second method, although distinct, effectively conveyed the meanings and messages of the originals, making the second method the preferred choice.

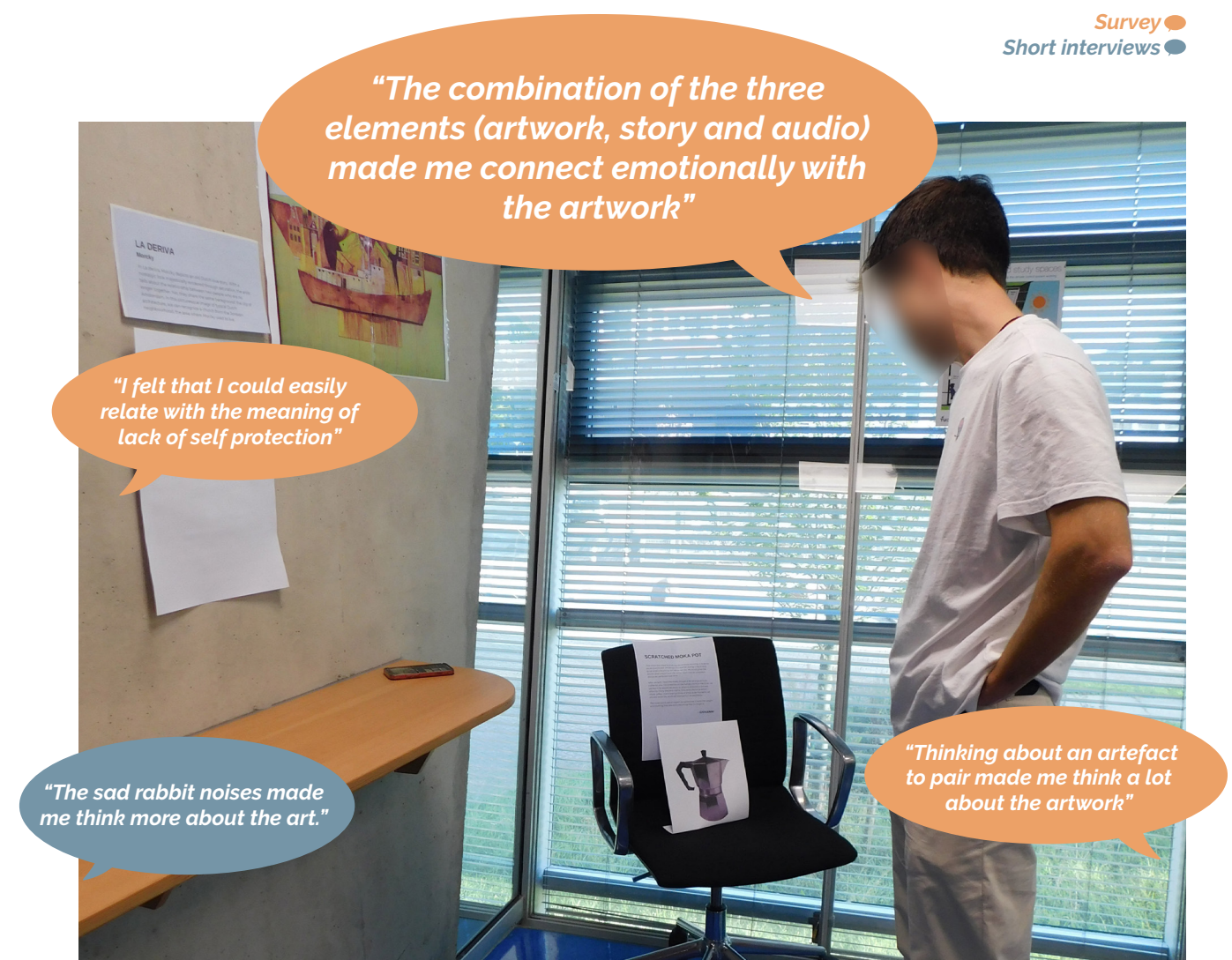


Overall Evaluation of the Experience: **8,5/10** Engagement with the Initial Promise of Meaning: **5,7/10** Level of Engagement with Artworks: **7,1/10**

## Echoes of the Streets

The tests showed that the experience successfully triggers deeper reflection in visitors and facilitates the creation of personal connections with the artworks. Although some survey respondents found the concept somewhat unclear, participants connected well with the theme of the experience. They appeared pleasantly immersed in the stories of the artifacts. When asked, a few reported that they had not anticipated certain perspectives (such as those of the hunter and the separated couple) and appreciated hearing these stories.

In the survey, most participants indicated that they felt a stronger connection, and the artifacts helped them understand the murals more deeply. The final part of the experience, where participants could propose an object for the artwork, was well-received, with many participants attempting it. Even within a group of six participants, who moved through the experience at their own pace, three took time to reflect and propose an object.



Overall Evaluation of the Experience: **7,1/10** Engagement with the Initial Promise of Meaning: **6,6/10** Level of Engagement with Artworks: **8/10**



## 7.2. Second evaluation

After evaluating the feasibility of the concepts, a second review was conducted to determine which one would move forward for further development.

Refined versions of both concepts were created using detailed storyboards [55], incorporating the suggested improvements. In particular, the interface of “In the shoes of a Street Artist” has been simplified [54] and triggers have been added in the back of the postcard [56]. The postcard has been added to invite the visitors to have a new look at the artwork. The promise of each concept has been simplified and explained through the storyboards. The titles were also simplified to make them easier to recall and reference during the survey. Both storyboards followed a consistent style, introduced with an introductory page, and were accompanied by a link to the survey.

The storyboards were prepared in both Italian and English and distributed to a wide audience through the researcher’s personal and professional networks, which then expanded as recipients shared them within their own networks. They were sent as a single file containing the storyboards, a link to the questionnaire, and a description of the task, mainly through WhatsApp. Participants were asked to analyse both storyboards and compare their experiences. The questionnaire [53] first inquired which concept they preferred and why, followed by a quantitative evaluation of both concepts, focusing on how effectively each helped them engage with art. To minimize bias from the order of presentation, two versions with alternating order of the concepts were distributed in both languages.

This method was selected for its efficiency in gathering feedback on both concepts from a diverse group of participants, varying in age, nationality, and interests, within a short time frame.

Fig. 53: Questions from the survey

**Graduation Project Evaluation: Revealing Urban Narratives**

\* Required

After the Experience

3. How much did you like this "museum experience" overall? \* ☆☆☆☆☆

4. How much did you FEEL ENGAGED BY the initial promise? (just the text and the promise of meaning, not graphic or poster itself) \* ☆☆☆☆☆

5. How CLEAR was the initial promise? (just the text and the promise of meaning, not graphic or poster itself) \* ☆☆☆☆☆

Fig. 54: Improvement made on the interface of the concept In the shoes of a Street Artist

**Personalize the mural**

Choose which elements would represent you

City: Delft

Country: Italy

What type of media do you like? Comics, Books, TV series, Movies... You can enter specific ones like "Harry potter" or "Star Wars"

Comics

Books

...

Choose the colours

Choose the brush stroke

< BACK NEXT >

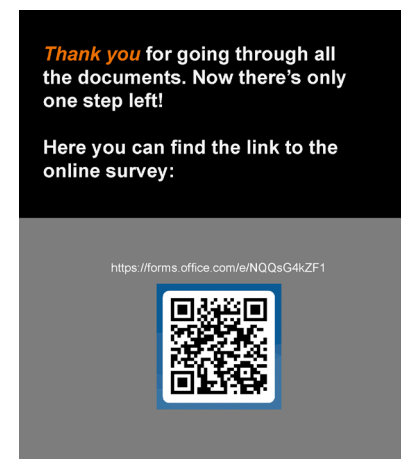
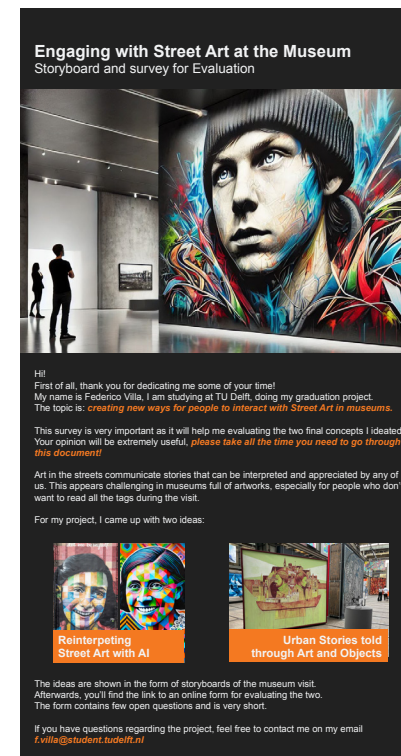
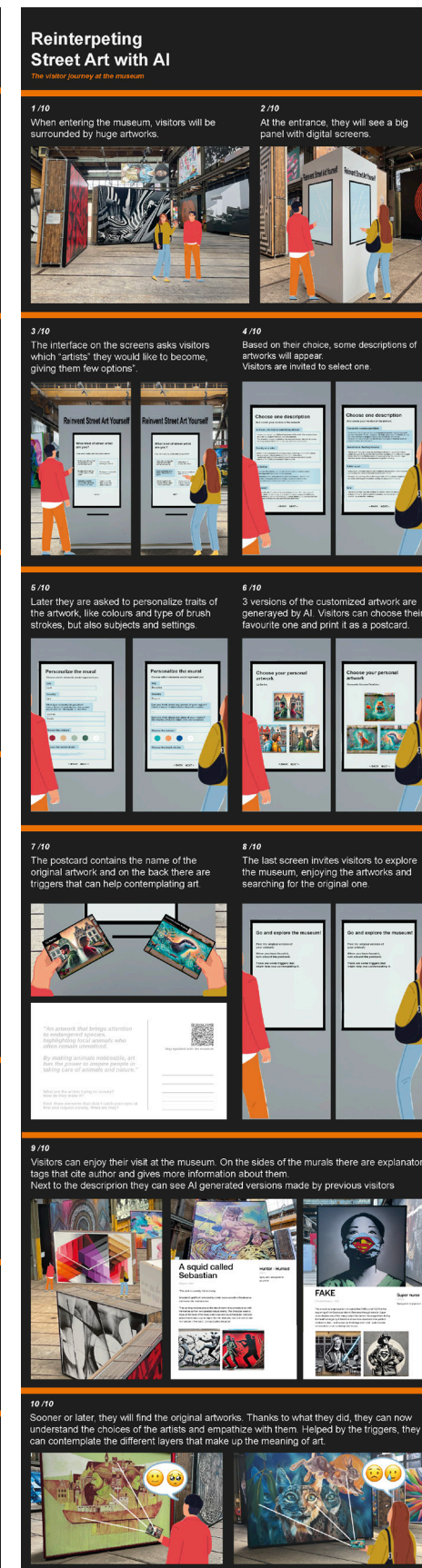
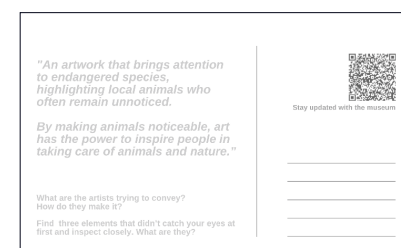


Fig. 55: File with introduction, the storyboard of the 2 concepts (that were sent in different order) and the last page with the QR code that leads to the online survey

Fig. 55: Postcard with a question to trigger visitors in looking again at the artwork





## Results of the Storyboards

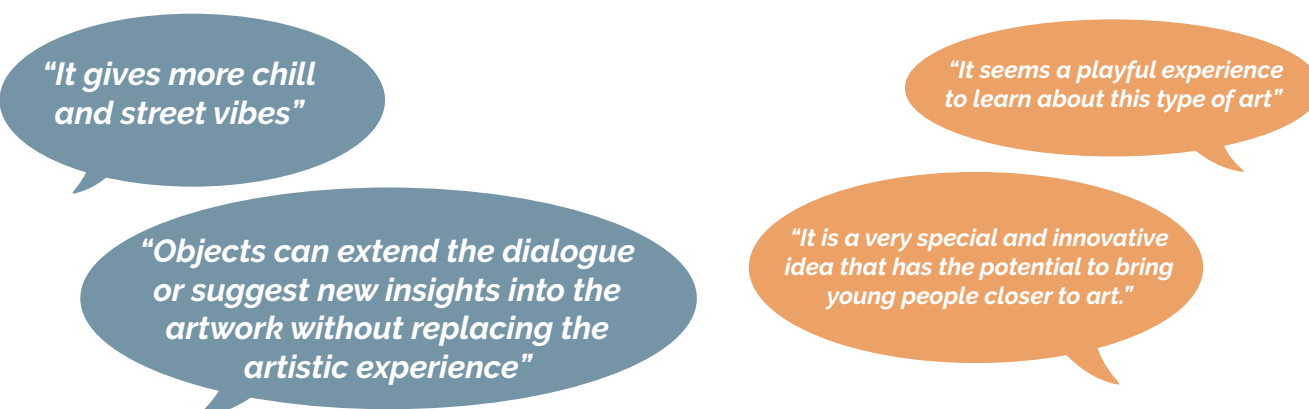
Out of the 43 people who responded to the questionnaire, 29 identified themselves as potential explorers. The participants represented diverse age groups, with the majority (12 participants) between 24 and 35 years old. While no participants under the age of 18 were reached, several over the age of 45 participated, including one over 65.

Within this group of 29, a significant preference emerged for the concept "Echoes of the Streets: Urban Stories Told Through Art and Artefacts". This concept appealed to 19 participants, with motivations centred on stimulating curiosity (4 participants) and creating deeper connections with both the artworks and the artists (5 participants). Notably, some participants felt the concept was more accessible (4 participants), although it required more textual engagement. This experience was seen by some as reminiscent of street themes, enhancing the overall comprehension of the artworks. However, a few participants expressed concerns that the narrative and accompanying objects might overshadow the art itself, or even become too integrated into the art.

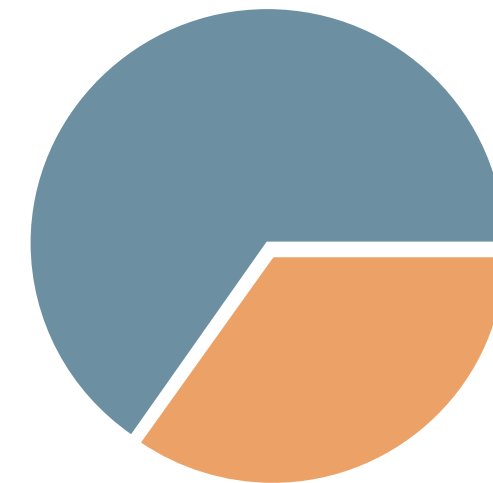
Additionally, 11 participants expressed a willingness to follow the museum on social media due to their interest in the content, even among those who preferred alternative concepts. Another 9 participants indicated they would likely follow the museum as well.

The alternative concept, "In the Shoes of a Street Artist: Reinterpreting Street Art", was favoured by 10 participants. It was seen as more interactive and innovative, though the inclusion of AI technology raised concerns. Some participants feared that AI would diminish the value of the artworks and overly personalize the experience, detracting from the art's meaning. Others (5 participants) saw the treasure hunt aspect as playful, particularly for younger audiences. The postcard feature was widely appreciated, with 14 participants expressing interest in keeping it for an extended period, and another 8 indicating they might keep it.

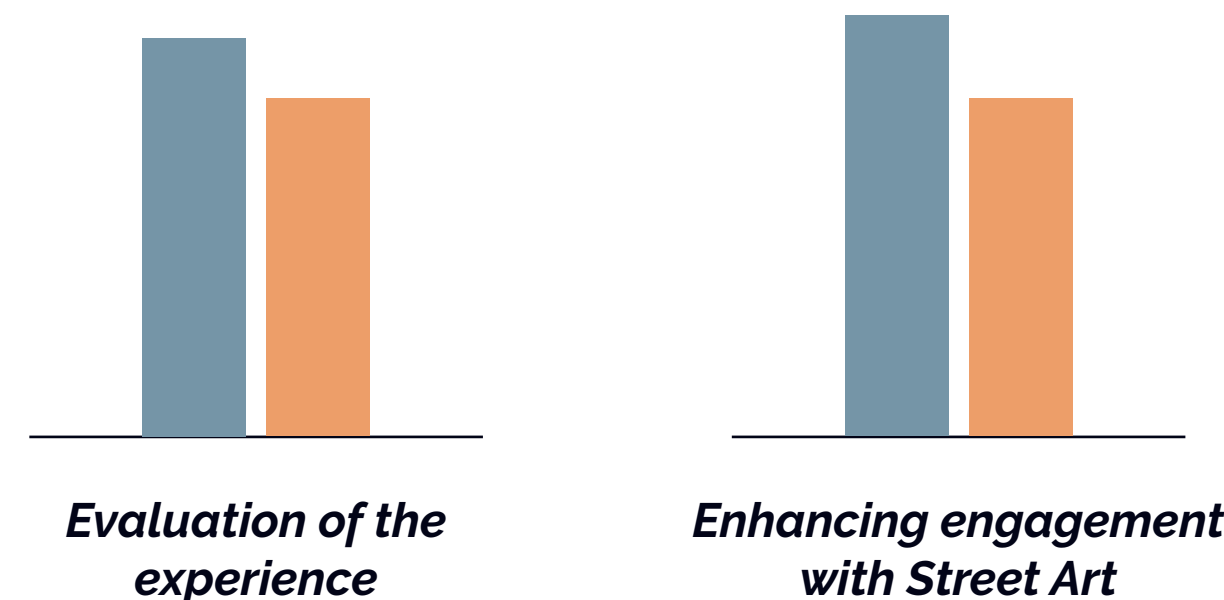
In conclusion, while both concepts were appreciated, 'Echoes of the Streets' emerged as the preferred option, receiving higher ratings with an average score of 5.1 out of 7 for overall experience and 5.4 out of 7 for enhancing engagement with the art. Its ability to stimulate curiosity and foster deeper connections with the artworks, particularly through the integration of artefacts and stories, resonated with participants. In comparison, 'In the Shoes of a Street Artist' received a lower average score of 4.7. Despite being praised for its playful and interactive elements, such as the treasure hunt and postcard features, concerns were raised about the use of AI technology, with some fearing it could detract from the authenticity of the art. Ultimately, 'Echoes of the Streets' was selected to move forward and is now set to undergo final validation.



## Echoes of the Streets In the shoes of a Street Artist



**Overall preference over the concepts**



**Evaluation of the experience**

**Enhancing engagement with Street Art**

# 7.3. Improvements occurred to the final concept

The results of the final evaluation revealed a preference among explorers for the “Echoes of the Streets” concept. However, it also highlighted that this concept offered less interaction with the art than initially imagined during the concept creation phase. As a result, the interaction between the visitor and the stories of the objects was modified: triggers [57] were added beneath the stories to help visitors reflect on the artwork and the topics addressed by both the artwork and the object. This change encourages visitors to revisit the artwork after analysing the object, ensuring that the object and its story do not become passive elements of the exhibition.

Another improvement was made during the Consolidate phase. In the phase where visitors can propose objects to pair with new artworks, they are now able to view the responses of previous visitors. Visitors can see the objects proposed by others and the reasons behind those choices. This not only provides inspiration but also allows them to see how others have interpreted the artwork in connection with the object. This addition initiates a phase of co-reflection, helping visitors realize the vast range of meanings that exist in the world of street art [XXX].

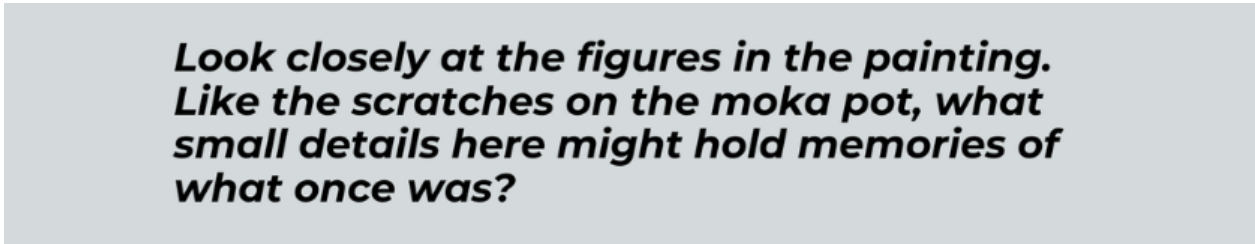


Fig. 57: An example of trigger

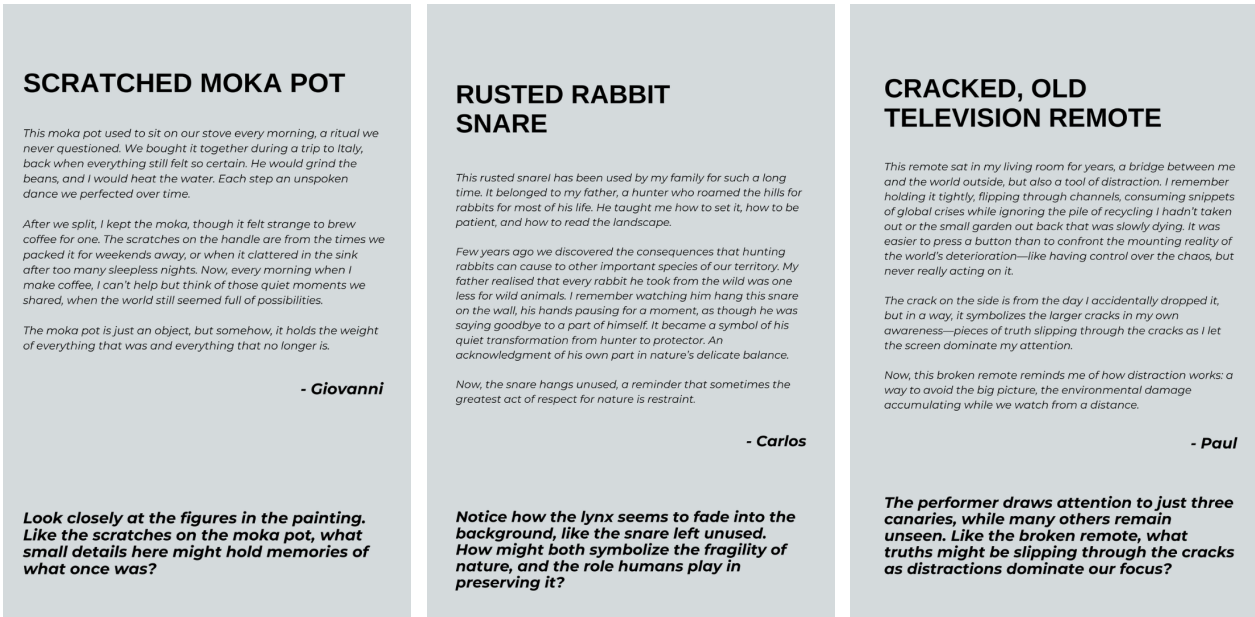


Fig. 58, 59 and 60: Triggers placed beneath the written stories

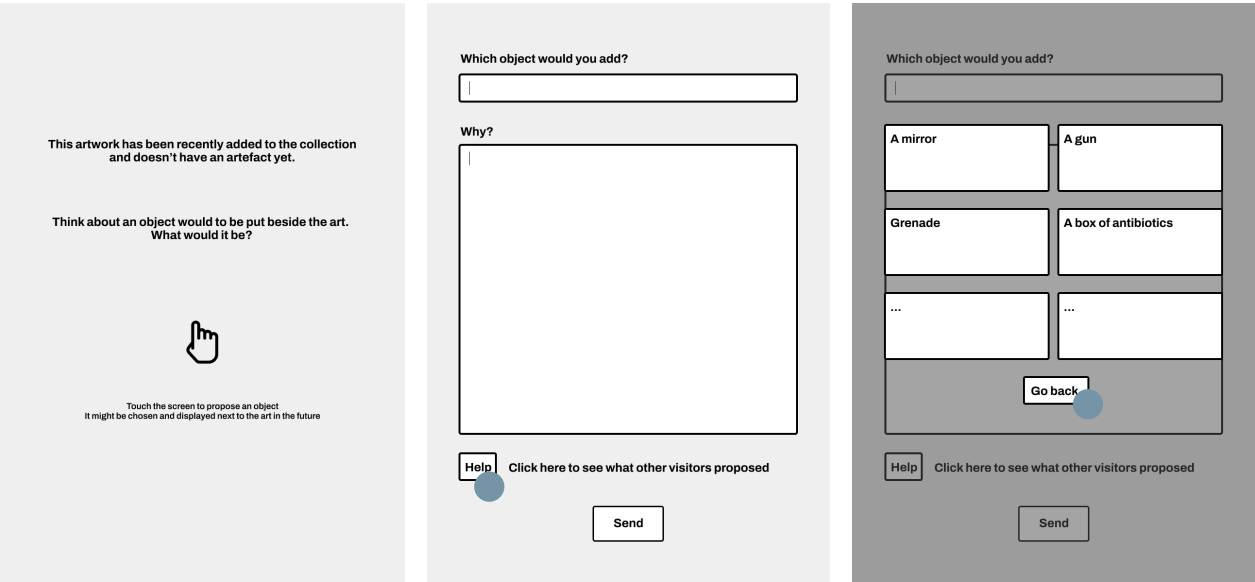


Fig. 61, 62 and 63: Screens of the prototype interface. Through it, participants were able to see the options added by previous visitors before proposing an artefact for the recently displayed mural

# 7.4. Validation

A new systemic evaluation was carried out on the final concept. This took into account the requirements previously set during the design phase for the various stages of the experience (Trigger, Engage, Consolidate, Relate) (4.2 Requirements for each phase).

- Trigger: The goal of the evaluation was to confirm the curiosity aroused by the theme of the experience and the possibility of connecting visitors on a personal level, aligning with the explorers’ desire for depth and relevance.
- Engage: The objective was to understand whether the experience would work in a larger setting, with a greater number of artworks and corresponding objects. The researcher wanted to determine if visitors would feel overwhelmed by the amount of information they would receive throughout the entire visit and whether they would feel obliged to stop at each pairing, which could affect their sense of autonomy.
- Consolidate: In this phase, the goal was to assess if contemplation was possible and to what extent, and whether visitors perceived it as forced or difficult.
- Relate: For this final phase, it was necessary to understand whether visitors would appreciate the idea of following the museum on social media due to the content and interactions they could engage in.

This validation took place in a rectangular room that can hold up to 25 people. Along the sides of the room, 8 paintings were displayed, in sizes A2 or larger, emulating the murals of STRAAT. Seven of them were paired with objects, while one represented a painting newly added by the museum and was accompanied by a tablet placed on a chair. Next to each artwork was the description. The objects were placed on tables in front of the corresponding artworks, accompanied by the owners’ stories and triggers. 4 participants were involved in the test, all students at TU Delft but with different ages and backgrounds. At the beginning of the test, the participant was verbally explained what the experience involved. During, observations and notes were taken. At the end, a brief interview was conducted.



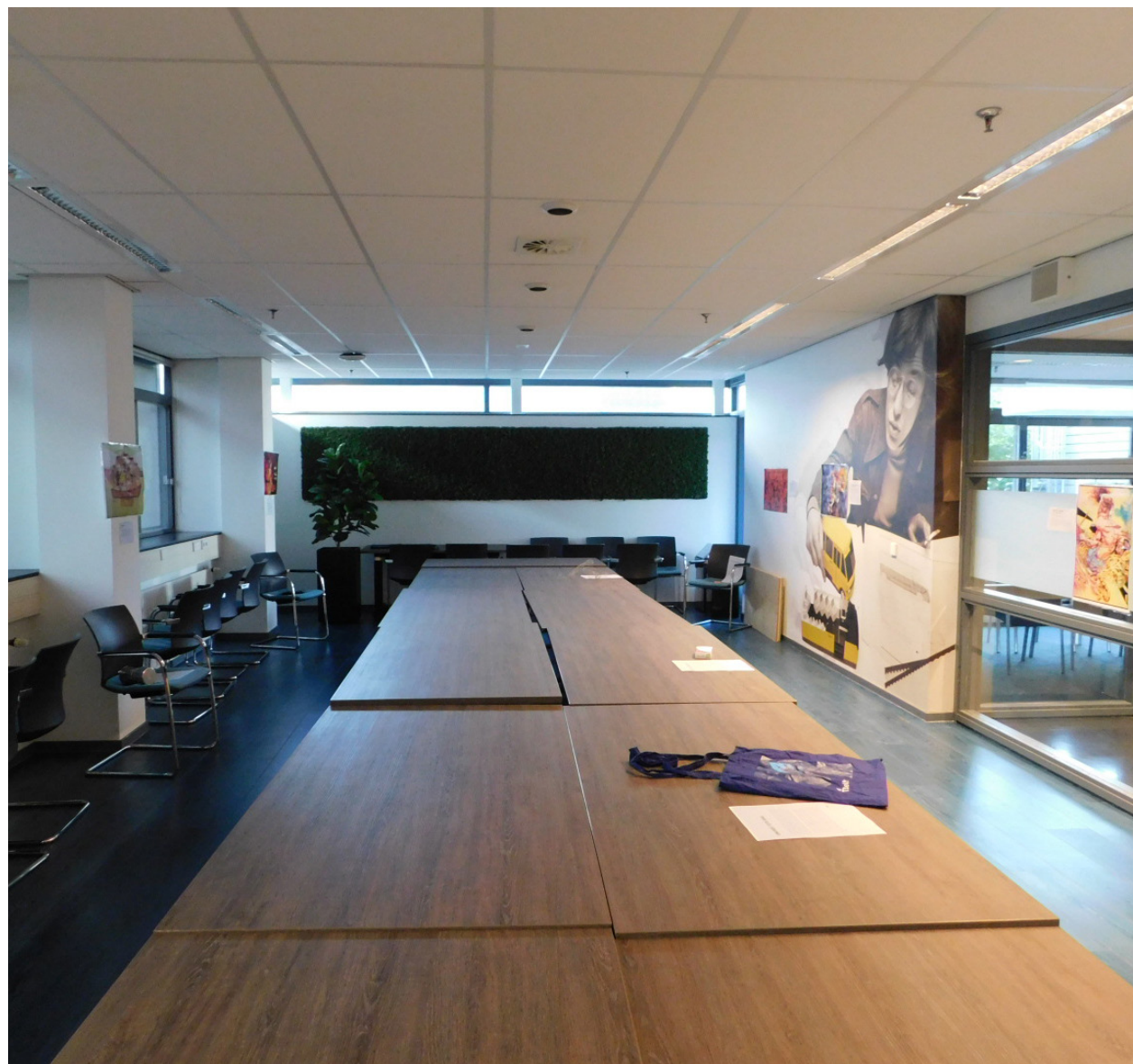


Fig. 64, 65 and 66: Set-up of the validation

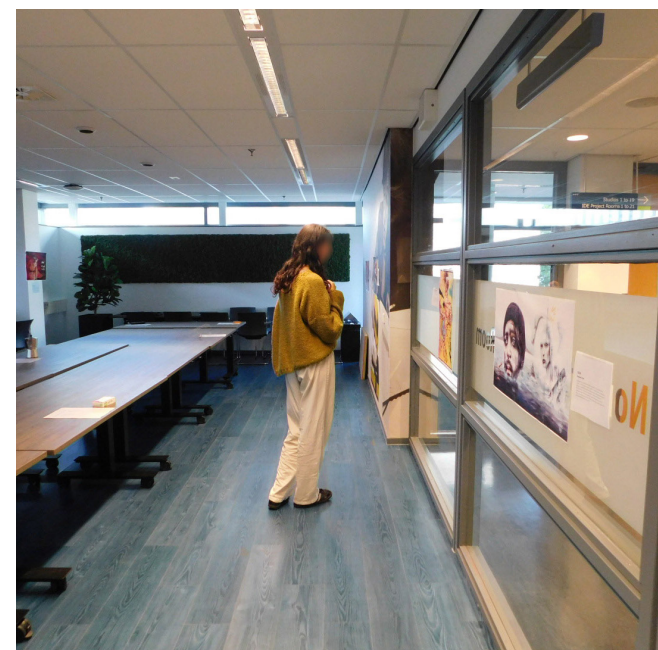
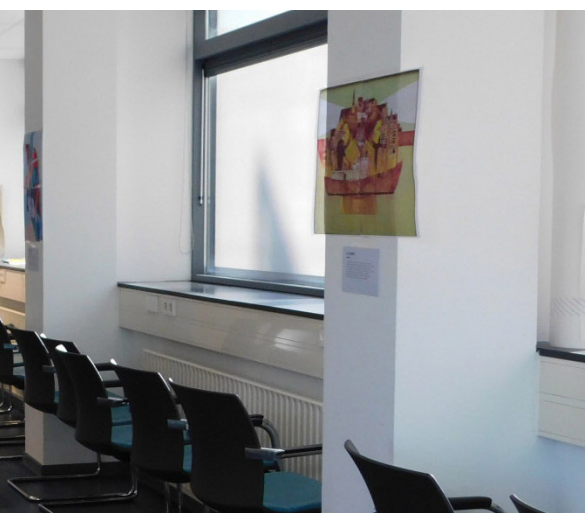
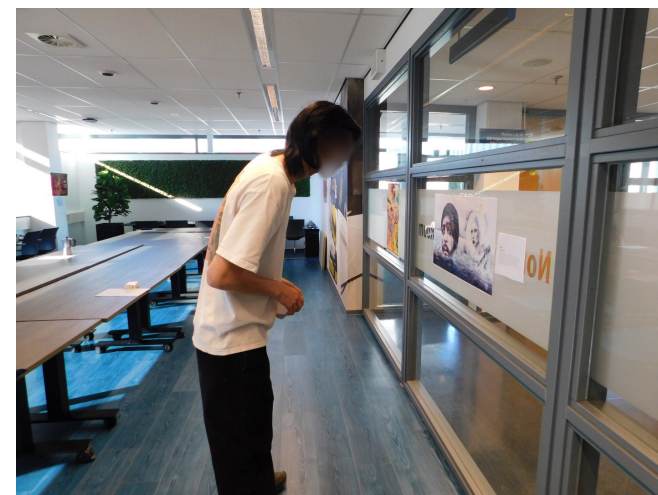


Fig. 67, 68, 69, 70 and 71: Photos taken during the validation



## Results of the Validation

The validation of the final concept demonstrated that the experience successfully fulfilled the requirements outlined for each phase, confirming the alignment with the needs and preferences of the target audience, the "explorers."

For the Trigger phase, the participants generally responded positively to the interactive nature of the experience. The narrative resonated with visitors on a personal level. The strong object-artwork associations, praised by all participants, confirmed the effectiveness of this initial engagement [1].

During the Engage phase, the design fostered autonomy, with participants choosing to engage only with artworks that sparked their personal interest. This flexibility met the phase's goal of allowing explorers to navigate the experience based on their own curiosity. Physical interaction with objects, such as one participant's search for details on the moka, highlighted how this phase sparked curiosity and personal connection [2]. Users did not feel overwhelmed or forced to engage with every artwork. The triggers linked to personal stories helped participants reevaluate and empathize with the artworks, prompting contemplation in a way that was not perceived as forced. [3 and 4]

1 *"The message was deep, .... It makes the artwork tangible"*

2 *"I was looking for the scratches mentioned in the story of the moka"*

3 *"I felt overwhelmed by the art accusing our habits as a consequence of climate change"*

4 *"I really felt the story of the separation painting as. personal"*

The Consolidate phase proved highly effective in fostering deeper reflection on the theme of street art while offering ample space for creativity and guiding participants throughout the process. The tools provided, along with the overall experience, successfully encouraged visitors to propose an object at the end of their visit. Even when participants initially found the task challenging, examples from previous visitors facilitated their participation, demonstrating the value of interactive and user-driven content in sustaining engagement beyond the physical visit. Participants offered a variety of interpretations, reflecting diverse perspectives. [5] By the end of the experience, participants expressed that they had learned to interpret the messages conveyed by street art in a fresh, more insightful way [6].

In the Relate phase, the integration of social media proved effective, with two participants choosing to follow the museum on Instagram, validating the connection-building aspect of this phase [7].

In conclusion, the results validate the effectiveness of the concept in delivering a meaningful and interactive experience. Overall, the experience successfully aligns with the explorers' desires for depth, autonomy, and ongoing personal connection. Adjustments to specific sensory elements, such as sound and disposition of triggers, will ensure that the experience continues to resonate with explorers.

5 *"it didn't feel tiring, maybe just the last part but then I saw that there were examples of previous people and it helped"*

6 *"I wasn't expecting it before entering, it made me appreciate an art form that wasn't so interesting to me"*

7 *"Why not, it was an interested topic and I would like to hear more about it"*



Chapter 08

# Conclusions



## 8.1. Implementation of the experience

To enhance the experience within the museum, touchpoints and interactions have been improved and carefully re-designed. The explanatory panel at the beginning of the experience will now include one of the murals and its artifact [72]. The prominence of the touchpoint, combined with the fact that it surrounds one of the artworks, will ensure that they convey the importance of the touchpoint (Bitgood, 2010). This will also give more visibility to the artwork, though it can be changed over time by the museum organizers. The left part of the panel will include an explanation of the experience and what it offers, along with examples of objects displayed in the museum. The section of the panel near the artifact will, through text and illustrations, explain how to interact with the objects and how these interactions can help visitors reflect on the artwork. The addition of explanations ensures that visitors focus on the panel and the experience (Bitgood, 2010).

The artifacts have been placed on white pedestals [73 and 74]. Two of the pedestal faces feature the same catchphrase, highlighting the connection between the object and street art. Below this phrase, headphones are positioned, allowing visitors to listen to the story. It was decided not to have visitors read texts but rather listen to the story narrated by a voice. This approach allows visitors to receive information while simultaneously observing the painting, making the message easier to grasp and creating a less demanding experience for them (Szubielska et al., 2018). The headphones will be displayed on the front and on the opposite side to the artwork, so that the listener will not block the sight for other visitors. On each artefact, there's a label containing triggers that visitors can read to contemplate the artwork and reflect on the association with the object. Both the initial artefact and all the others during the experience will be surrounded by four lights, as those stimuli will help in identifying them during the visit [75] (Bitgood, 2010). In the case of the initial panel, the story will be also written on the surface of the panel. Nevertheless, the panel will also say that for the next artefacts the story will be only available through audio.

All the touchpoints follow the style of those already present in the museum, which are large white prisms. This was designed so that when visitors see the initial panels, they associate them with explanatory elements that will be present throughout the visit. For this reason, the design was not radically changed, at least until the end of the experience. In this case, the white pedestals where the objects should be placed are replaced by black variants. This was done to spark curiosity among visitors towards the end of the exhibit. On these pedestals, tablets with a new interface will be placed [77]. Instructions and a QR code linking to the museum's Instagram profile will be displayed near the tablet.



Fig. 72: Representation of the dimensions of the introductory experience panel

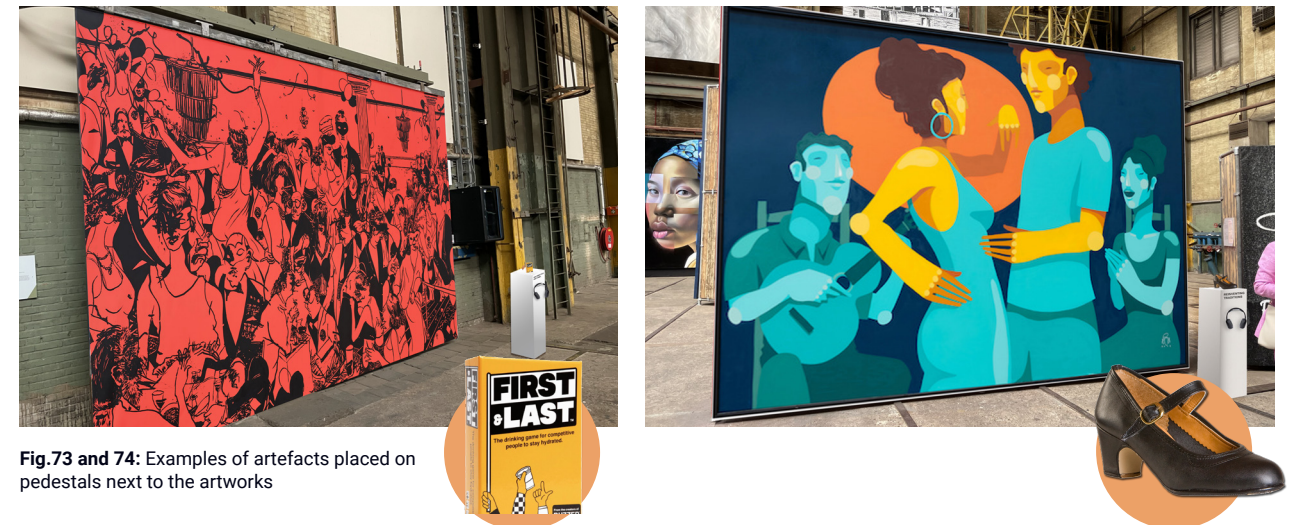


Fig.73 and 74: Examples of artefacts placed on pedestals next to the artworks

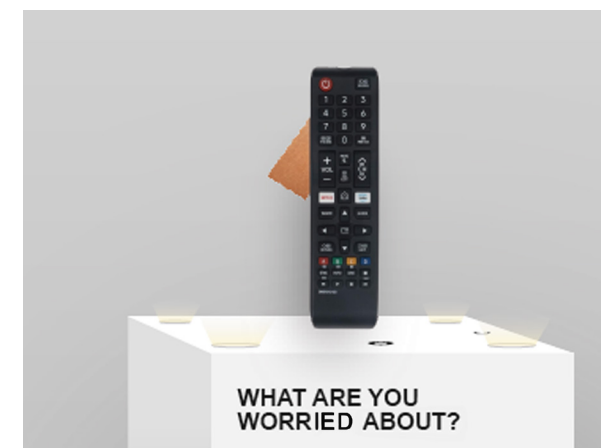


Fig.75: Detail of an artefact on the pedestal



Fig. 76: Installation existing in the STRAAT museum

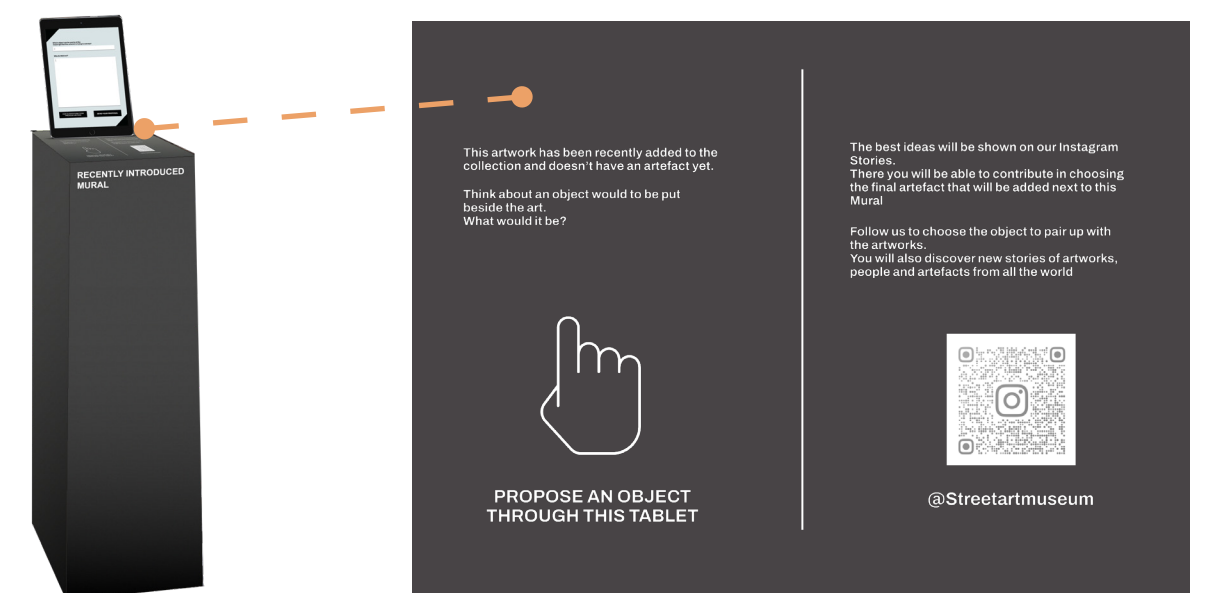
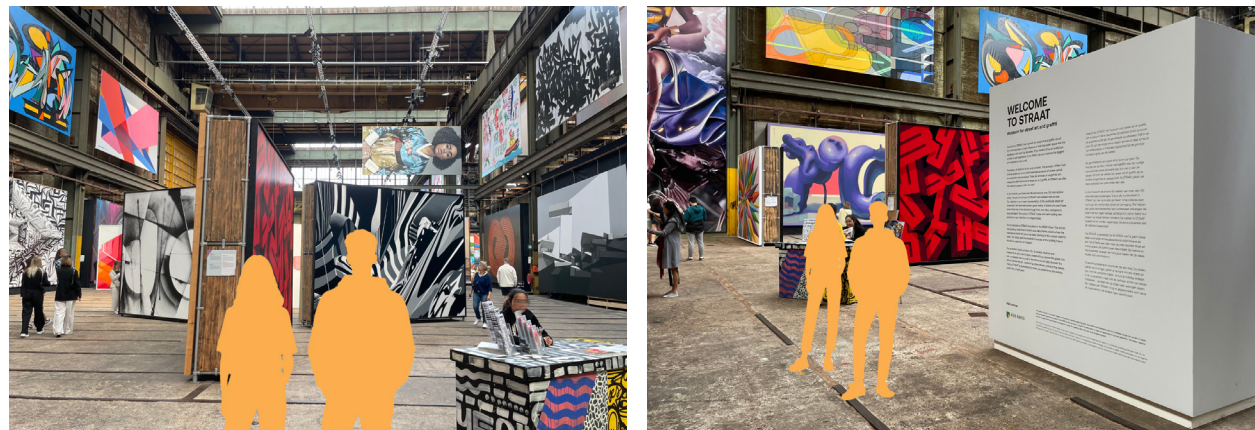


Fig. 77: Pedestal with tablet for proposing of a new artefact, with instructions on the upper face of the pedestal



## 8.2. Visitor journey

0. As initially designed, the experience will begin after the first section of the museum, which already exists and features abstract street art and graffiti. This area introduces visitors to the theme of street art and the museum's mission. Although visitors are free to explore independently and start from wherever they prefer, STRAAT invites them to begin on the left side and continue clockwise. This flow is encouraged by the layout of the spaces and artworks, which, given their size, serve as partition walls. This initial part consists of a wide corridor with works and other content within it, forming branches where visitors can wander freely. Toward the end, the section is closed off with artworks positioned perpendicularly to the others, creating a narrower corridor that leads to the next part of the visit.



1. Just beyond this corridor, visitors will encounter the introductory panel of the experience. This panel will feature one of the artworks, used as an example to explain how the experience works and to capture visitors' attention as they begin this new phase. To the left of the artwork, visitors can read an explanation of the experience, which includes a call to action to explore the museum and discover the artifacts that accompany the artworks and their stories. To the right, visitors will find the corresponding artifact and can listen to or read the story it contains. Above the artifact, instructions with illustrations explain the interaction in case visitors need guidance.





2 . After contemplating the first panel, visitors will continue their museum visit. From this point on, each mural will be accompanied by an artifact. Visitors will first see the murals and then the artifacts. By putting on headphones and pressing a button, they can listen to the stories of the artifacts' owners. They can also handle the objects and examine their details closely. To encourage reflection on the theme of each artwork, visitors can read triggers on labels nearby.





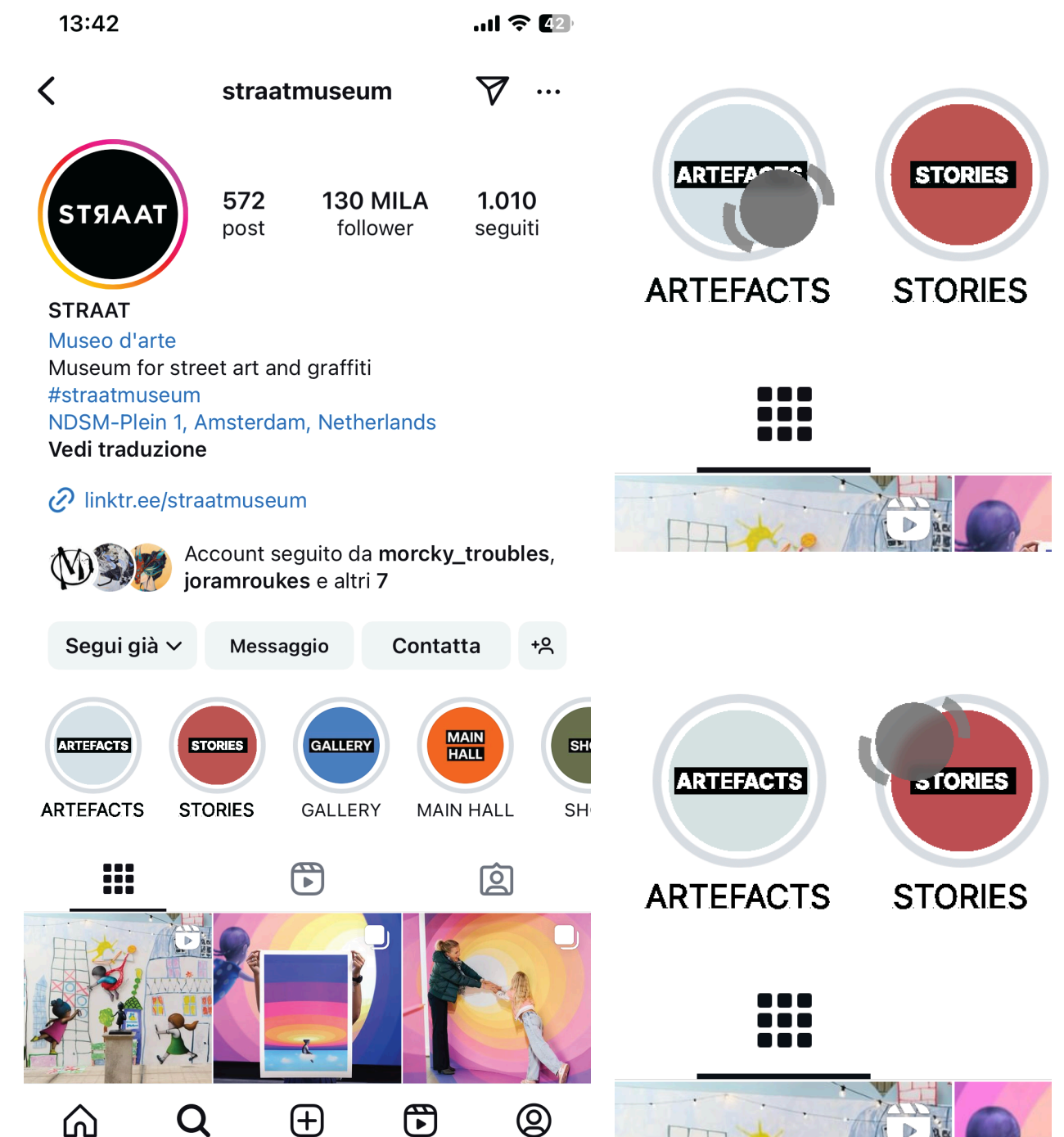
3. The experience continues for each mural until reaching the final section of the museum, where recently introduced artworks are displayed. Here, visitors can submit their own suggestions for objects to accompany the new artworks. They can do this by typing on a tablet that will send the information to the museum's database for review and selection. When submitting their suggestion, visitors can also view proposals made by others by pressing a specific button. Clicking on a proposal displays the reasoning behind it, allowing visitors to see different perspectives on the artwork and consider how many meanings street art can have depending on the viewer's perspective.



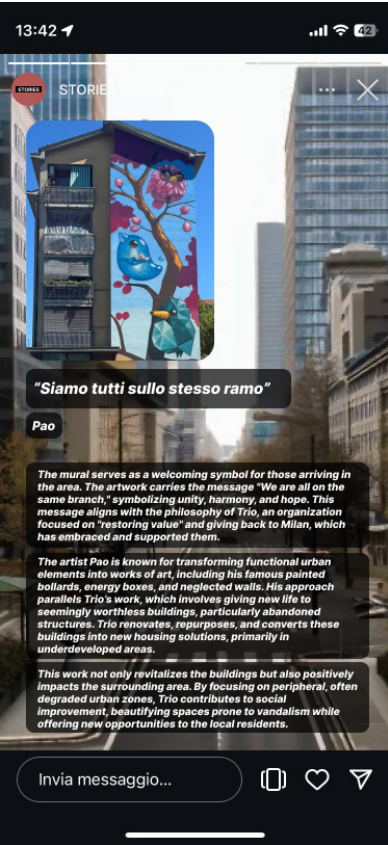
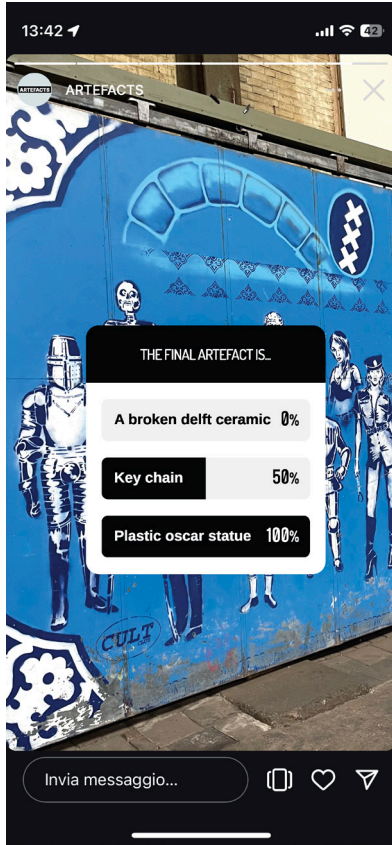
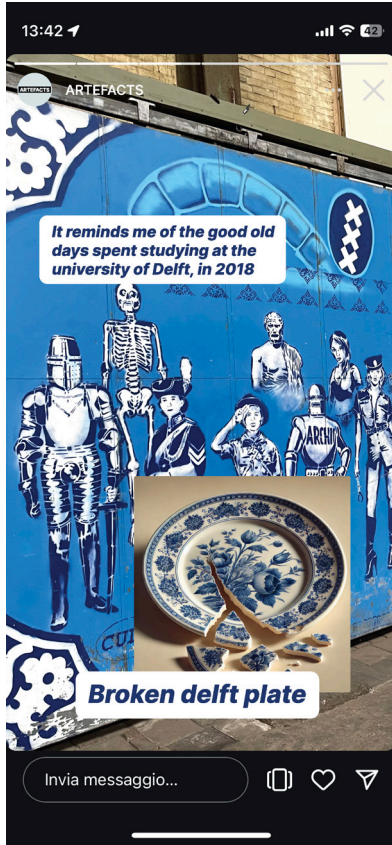
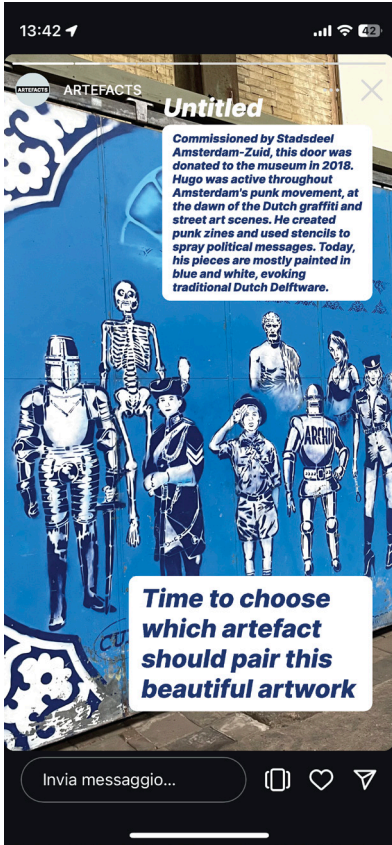




4. Instructions and a QR code on the tablet's stand lead directly to the museum's Instagram page. Here, visitors can view and vote on the museum-selected objects, helping to finalize which item will accompany the artwork. Additional content will be shared on this channel, such as stories of streets and street art from around the world. This supports STRAAT's mission of promoting street art within a global context.









This experience will deepen visitors' understanding and appreciation of street art by guiding them through an immersive journey that combines narrative storytelling, personal reflection, and interactive elements. By engaging with both murals and symbolic artifacts, visitors can form a nuanced connection with the art, fostering reflection on the broader social and cultural meanings embedded in each piece. The layout and design of the space, along with the interactive touchpoints, provide a structured yet flexible path, allowing for personal exploration while reinforcing the themes central to STRAAT's mission. Ultimately, this journey not only elevates the museum experience but also empowers visitors to carry forward a lasting connection with the themes of street art, viewing it as a powerful medium for societal reflection and personal introspection.

## 8.3. Limitations of the project

While the project has yielded valuable insights, several limitations have affected the depth and applicability of the findings:

1. **Absence of Testing in STRAAT's Authentic Setting:** Testing the visitor experience outside of STRAAT's authentic museum environment presents a significant limitation. The STRAAT Museum's unique architectural space—a large industrial warehouse that inherently complements the urban nature of street art—plays an essential role in shaping the atmosphere, visitor movement, and immersion. Conducting tests in a simulated or alternative environment can diminish the authenticity and scale that STRAAT provides, thereby affecting user responses to certain design elements. For example, the visual impact of large-scale murals, the acoustics that influence how sounds travel through open spaces, and the ability for visitors to physically navigate expansive corridors are difficult to replicate outside of STRAAT's specific location. Testing in STRAAT's authentic setting would likely provide richer data on how visitors physically and emotionally respond to the scale and arrangement of artworks. It might reveal new insights into spatial interactions that aren't as prominent in smaller, non-industrial environments, such as:
  - a. **Visitor Flow and Exploration Patterns:** The museum's open layout enables free movement, an aspect essential for STRAAT's "explorer" audience. Testing in this environment could show how visitors independently navigate, which artworks capture their attention first, and how much time they dedicate to each area.
  - b. **Immersive Elements:** The STRAAT space allows for larger-than-life installations that engage visitors differently than standard museum exhibits. Testing within the actual space could measure how effectively the artwork's size and setting evoke awe, curiosity, or contemplation, emotions fundamental to engaging "explorer" profiles.
  - c. **Contextual Authenticity:** Street art traditionally exists within urban outdoor environments, and STRAAT's industrial setting is part of its attempt to replicate this context. Testing in a generic or less urban-like space might dilute the connection to street art's origins, impacting visitor interpretations and emotional responses to the artwork.
2. **Limited Participant Diversity and Demographic Range:** Due to time and logistical constraints, the

project's participant pool was limited in demographic diversity, particularly in terms of age and familiarity with street art. This limitation may impact the applicability of the findings, as certain age groups or prior experience levels might influence how visitors interact with and interpret STRAAT's exhibits. A more diverse participant pool would offer insights into how different groups—such as younger visitors, families, or elderly participants—experience the space and the interactive elements designed for "explorers." Testing with a broader demographic range would also help STRAAT tailor certain features, like interactive installations or mobile applications, to appeal to varying preferences and levels of tech-savviness among visitors.

3. **Influence of Testing Conditions on User Feedback:** When testing was conducted outside of the STRAAT setting, the lack of environmental authenticity may have affected user feedback on sensory experiences. For example, STRAAT's ambiance, lighting, and sound levels play a role in shaping the experience; without these, visitors might not fully appreciate the depth of the intended interactions. This could result in feedback that undervalues certain design elements or that suggests changes which might not be relevant within the museum's actual environment.

## 8.4. Recommendations

To ensure effective implementation of the proposed experience within the STRAAT Museum, several recommendations should be prioritized to maximize the immersive and interactive qualities while addressing previously identified limitations. The STRAAT Museum's unique environment—a large industrial warehouse that resonates with the urban authenticity of street art—offers a distinct backdrop, but successful integration will require careful attention to spatial and experiential elements. Here is a revised recommendation for STRAAT:

1. **In-Museum Testing and Adaptation:** It is essential to conduct thorough testing within STRAAT's actual museum space. The authenticity and scale of STRAAT's environment, including the expansive warehouse dimensions, acoustics, and lighting, cannot be fully replicated in external settings. Testing in the authentic space will allow for real-time adjustments in how visitors navigate, view, and interact with the large-scale installations, enhancing both visual and sensory impact.
2. **Determining the Scope of Artifact Integration:** STRAAT should carefully evaluate whether artifacts or supplementary objects will be integrated with every artwork or only selected pieces. Adding artifacts to all artworks may provide consistent, immersive engagement but could dilute the impact if overused. Alternatively, applying artifacts selectively to specific murals could allow for focused, thematic storytelling, highlighting artworks with deeper historical or cultural significance. STRAAT might consider selecting key works where artifacts enhance storytelling meaningfully, balancing immersion with an emphasis on the artworks themselves.
3. **Evaluating Inclusion of Abstract Artworks:** The museum should assess whether including abstract art aligns with its mission and resonates with its audience's expectations for street art. Abstract works offer rich aesthetic diversity and can challenge viewers to engage in interpretive thinking, adding layers of complexity to the STRAAT experience. However, abstract art may also shift visitor focus from the narrative-based, figurative works that often characterize street



art. STRAAT could choose to feature abstract art in a specific section or as part of a temporary exhibit to gauge visitor interest and maintain flexibility.

4. Incorporating Demographic Flexibility: STRAAT should consider the diverse backgrounds and age groups of its audience. Interactive experiences should include multi-generational appeal, ensuring that activities are engaging for both younger visitors and adults. By implementing a variety of tech-based and traditional interpretive tools, STRAAT can offer levels of engagement that suit different age groups and familiarity with street art.
5. Additional Visitor Analysis Based on Falk's Categories: To ensure the experience caters effectively to the distinct needs and preferences of various visitor types, further investigation into the responses of different visitor categories, as defined by Falk's framework (e.g., Explorers, Facilitators, Experience Seekers, etc.), should be undertaken. This analysis could yield valuable insights into how these groups perceive and engage with the exhibits and interactive elements, highlighting any specific adjustments that may be needed to enhance the experience for these diverse profiles.

The proposed recommendations aim to enrich the STRAAT Museum's immersive experience by enhancing interaction, thematic storytelling, and inclusivity. By thoughtfully integrating artifacts, considering the addition of abstract art, and prioritizing both in-museum testing and demographic flexibility, STRAAT can create a dynamic environment that resonates with a diverse audience, particularly attracting "explorers" eager for novel and engaging experiences. These measures not only preserve the museum's unique urban character but also work to make street art recognizable and valuable for all visitors, deepening their connection to the cultural significance and stories behind the art. With careful implementation, STRAAT can continue to position itself as a leading destination for innovative and accessible street art experiences

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## Images

Figure 1: List of available galleries - Schedule of open rooms. (n.d.). Le Louvre. <https://www.louvre.fr/en/visit/list-of-available-galleries>

Figure 2: Museum, V. G. (2024, April 8). Van Gogh Museum on LinkedIn: #vacature #facilitair #mbo. [https://www.linkedin.com/posts/van-gogh-museum\\_vacature-facilitair-mbo-activity-7183119419785515008-GV6a/?originalSubdomain=nl](https://www.linkedin.com/posts/van-gogh-museum_vacature-facilitair-mbo-activity-7183119419785515008-GV6a/?originalSubdomain=nl)

Figure 3: ElDamshiry, K. K H. A., Khalil, M. H. M H., The British University in Egypt, & University of Cambridge. (2018) Museum Visitors Learning Identities Interrelationships with Their Experiences. In Conference Paper.

Figure 4: Zobel, J. (2024, October 28). Street Museum Amsterdam Our Experience. 22places. <https://www.22places.de/amsterdam-straat-museum/>

Figure 10: Vermeeren, A. P., & Calvi, L. (2019). Relevance by play: an integrated framework for designing museum experiences. In Extended Abstracts of the 2019 CHI Conference on Human Factors in Computing Systems (pp. 1-6).

Figure 21: Urban Nation Museum – Graft. (n.d.). <https://graftlab.com/en/projects/urban-nation-museum>

Figure 30: STRAAT graffiti en street art workshops voor iedereen. (n.d.). <https://straatmuseum.com/nl/workshops>

Figure 31: Instagram. (n.d.-b). <https://www.instagram.com/p/DAYVS-coB5R/>

## Artworks

Eduardo Kobra, Let me be myself (2016)

FAKE, Super nurse (2020)

Morcky, La Deriva (2017)

Binho Ribeiro, Amsterdam floating dreams (2018)

Zësar Bahamonte, Reunion (2017)



Nina Valkhoff, Cazando Sueños Perdidos (2024)  
Thomas Powell, Distraction (2018)  
Hugo Kaagman, Untitled (2013)  
Malakkai, The trip we don't want to do (2016)  
Joram Roukes, Pegasus (2020)  
A squid called Sebastian, Hunter - Hunted (2017)  
Wayne Horse, Das grosse Fest (2017)  
Nomad Clan, XXX (2017)

Available on STRAAT Collection Database:  
[https://straatmuseum.com/en/collection-database?srsltid=AfmBOoqh4Gxc97NIApMJ6MQMFn-1Zq8a0xMNTsCg2zjy\\_4KYRjXxV5Emb](https://straatmuseum.com/en/collection-database?srsltid=AfmBOoqh4Gxc97NIApMJ6MQMFn-1Zq8a0xMNTsCg2zjy_4KYRjXxV5Emb)

# Appendix

# Analysis interviews Street Artists

STRAAT

SREET ART

ARTIST

THE  
ARTWORK

VIEWER/COMMUNITY

Because in the meantime like from Delmo and Neil from Holland, of course, but like t Paula Delphine Fendak like there's just a huge list of People who do an enormous amount of work internationally

it just it was very difficult to just survive purely on murals, I think worldwide without like the super super commercial ones who only do like We don't really have a style and just do whatever image has been provided by some ad agency or something And they'll paint anything beside those and those are more like just businesses and they're not necessarily artists

One artist said it really nicely. He said I consider murals as Advertisements for my for the work that I make Large-scale advertisements and like it's a very like, you know, I mean they can be like landmarks they really can draw an enormous amount of attention and if you can draw people in to be interested enough to look up what kind of stuff you make you might get some sales out of it Because the artists themselves really don't pay that well

And if you ever go to Mexico City, you have to go there it's it's jaw-dropping like the amount of art in there and going from like I ran around there for like three hours and afterwards, I was just like Capitalist was like the impulses you get just had to sit down afterwards and just like kind of let it all Come in because it's phenomenal and it goes from like Inca and or Aztec Sculptures stonework pottery to large-scale

Sometimes they try to Show also the the path the past of murals like the Variation Their selection is really impressive they have some of the biggest names in the business and it's become like a Hallmark, like it's something that really Did you put on your CV

You can have really Enormous canvases and put them later layer them up like that. Mm-hmm They're very few buildings like that, but it's a very very unique setting.

But I mean there are definitely still artists that still has a message even if it's just taking pictures of people from really marginalized communities within that within that city and putting them on enormous scales on a wall That already has some kind of a statement that you make like the people you're making the people that are unseen very very visible and that already means something

Downloaded some pictures of some random but chick pictures from their Instagram's images some Some flowers or it or it's Photoshop and then putting that like the me thinking, no what is my picture why I think someone read they posted they they're also very good at like integrating some some symbols and stuff in their work That will sort make some kind of a statement and it's because they want to be visually And it's really

It can really have like a very really speak to a very broad audience And in the same time they can still put in some kind of a message in it as well

And then when you scan it and then look at it through your AR. That you'd have, like plants that grow over it completely and it disappears or something. But maybe next year.

And for murals, I really just have to make contact with the wall. So I put my count against the wall 1st and then I know the distance.

I don't know. It just had like like that one. Spoke to me the most. It was the sketch that I already had drawn out in my sketchbook. And. Here I think leaving more space for my ego. Was was something that was permissible. Yeah, it's. I don't, I don't really. I didn't really approach it as a mural.

Well, then I think the location does make it a lot more of a difference, because I think if I'm not mistaken my canvas has also been moved a few times in the space itself. So if I would have made it in a site specific spot, it would have been a terrible decision because it gets moved and it just looks completely different. Or he's like looking at the corner or something. It would just look super weird.

You point in one district or in a different district or in another one You will have to you'll have to choose the colors that you put in your piece For example is gonna is gonna mean something Yeah, like you have certain color combinations or even like hooligans or something like you have to keep that in mind in some way And you can incorporate that in a certain way that it doesn't necessarily have to be the main Story or something but in in some way you're acknowledging where it's being painted and it's not just look This is my ego and just slap it on a wall

graduated I ran into some guys who did like large-scale murals and they asked me along and I really Found a lot of joy in doing that

But I'm not like I'm not the the technical Cam control kind of guy. Anyway, I don't have like these smooth gradients and all that.

I Still have a like a lot of love for the working-class

so if it's in a really rich neighborhood, I might put in something that's kind of a little bit of a polemic. Some symbol or like do something with a lot of tattoos and then have like a few of them be like super working-class like some kind of a reference or a symbol that I can find that it's more of a More directed towards the working class

I don't know. The only thing I could have done that would been a reference to that would be painting like boats or something. Because the building was used to do boat construction. That's why they have the huge ceilings and everything.

Instead of making a smaller scale painting, I have the time and the space and the resources to do it on a larger scale. So I just went for that.

, but if possible I think it's always interesting to incorporate something that gives some kind of a reference to the city itself where you're painting and Some some symbol of respect towards the community or the city itself It's it's not always that easy

The organisation behind it, like the people with the money, I think they're just using it as a like street arts hot now. It's kind of dead already, but like corporate media likes it. I've seen murals from Adidas, ZUP, Bombay Sapphire, like corporations like it, so. There, it's an interesting place to have commercially.

It just like she was not getting paid for any of it, any of it, for a very long time. This was fascination of like, what the hell is motivating people to get up at 4:00 at night and go climb some \*\*\*\* crazy buildings to go paint on it? With no financial gain out of it at all.

It just like she was not getting paid for any of it, any of it, for a very long time. This was fascination of like, what the hell is motivating people to get up at 4:00 at night and go climb some \*\*\*\* crazy buildings to go paint on it? With no financial gain out of it at all.

You want to know what it's gonna look like from all those different angles, okay Sometimes it's impossible to make it look good from all those angles and you just have to choose one

, but if possible I think it's always interesting to incorporate something that gives some kind of a reference to the city itself where you're painting and Some some symbol of respect towards the community or the city itself It's it's not always that easy

you don't always have the time maybe sometimes you come in and you have to paint in a very limited amount

You point in one district or in a different district or in another one You will have to you'll have to choose the colors that you put in your piece For example is gonna is gonna mean something Yeah, like you have certain color combinations or even like hooligans or something like you have to keep that in mind in some way And you can incorporate that in a certain way that it doesn't necessarily have to be the main Story or something but in some way you're acknowledging where it's being painted and it's not just look This is my ego and just slap it on a wall

And So, I think if you can incorporate some kind of narrative Theme-wise In your work that gives a reference to some historical aspect of the city, that's awesome I mean, you can really do something cool with that And at least it shows that you give a fuck about where you're painting

other than that, I don't know in some neighborhoods it can Life is so fucked up that you can That even giving people some kind of a moment for them to think about something else is already something nice

There were different towns there and there was an enormous rivalry like it was it almost towards like I don't know fucking Roma and Julia. I was apparently pretty crazy But so then in a neighborhood like that if you can just paint something that I don't know Then I think it's less important to make some kind of a statement that's that's like you making a statement Because it's so difficult to make

no matter what you do You kind of have to choose a side and you're gonna it's gonna be something that might cause real conflict and could literally cost somebody's life Like if one person's like fuck it, I'm gonna paint over this and the other person's like no No, there this is a message for my side. Fuck you. You're not gonna touch I Don't have that on my Consciousness. What I did, instead, was communicating hope

were supposed to be like interactive interactive walls. So the idea was to paint like a dead night or a dead samurai or any kind of, maybe like a a dead English soldier or something like that would fit well as well, because those are the colonisers in the end

no matter what you do You kind of have to choose a side and you're gonna it's gonna be something that might cause real conflict and could literally cost somebody's life Like if one person's like fuck it, I'm gonna paint over this and the other person's like no No, there this is a message for my side. Fuck you. You're not gonna touch I Don't have that on my Consciousness. What I did, instead, was communicating hope

other than that, I don't know in some neighborhoods it can Life is so fucked up that you can That even giving people some kind of a moment for them to think about something else is already something nice

I literally had a mural that I painted in Miami. That was That was painted over Because the owners wanted something less confrontational

The murals have always existed and they always put in Some kind of a message or some kind of a statement or something and now all of the like specifically the more gentrification Directed murals are just pure aesthetically pleasing and Non-confrontational.

I thought not specifically. I think in this kind of a setting. It's pretty much impossible to do something that's site specific. Because it's in a setting just with tonnes and tonnes of different. Art like there's just this massive amount.

And So, I think if you can incorporate some kind of narrative Theme-wise In your work that gives a reference to some historical aspect of the city, that's awesome I mean, you can really do something cool with that And at least it shows that you give a fuck about where you're painting



# STRAAT

# STREET ART

# ARTIST

# THE ARTWORK

## VIEWER/COMMUNITY

I believe they represent the current muralists rather than street art

*I am very attached to romanticism of the "illegal" actions. I am very attached and bound to that thing, but not because of rebellion, not for this reason, simply because the purest thing for me is when there is no one commissioning you, when you conquer a space and do that magical thing that happens in that moment.*

Muralism  
is another  
movement

At the end I think that in the world of art in general, here if there is no emotion behind it, if I don't see a madness, a spark of intelligence, intuition, ability, speed of execution as well, because those are, in short, the interesting things that I look for

If I don't see those things, because there are no those elements, that's why it's called all the muralism, the museum leaves a bit of time that finds

Since I was  
18-19 I  
travelled and  
painted in  
Europe

It tells  
a story that  
is for me  
personal

But yes, look, I believe that, honestly, I believe that whatever an artist does is something that is always aimed at yourself. because everything is to excite, to be happy with yourself, because then that thing will excite others as well. definitely, you have to be happy you as an artist, you have to excite yourself as an artist, if you don't excite yourself, I don't think there is this possibility that you can excite others

At the end I think that in the world of art in general, here there is no emotion behind it. If I don't see a madness, a spark of intelligence, intuition, ability, speed of execution as well, because those are, in short, the interesting things that I look for.

If I don't see those things, because there are no those elements, that's why it's called all the muralism, the museum leaves a bit of time that finds

*I am very happy that it is recognized, that its value is given, because surely graffiti are one of the most revolutionary moments for me*

*Sure, then if you have to tear pieces off the blue wall in Bologna to make people pay for a ticket, to make them pay, when I was out there, I mean, I don't understand that, no.*

L'arte è già disponibile, cioè non una cosa che mi prende l'artista che sta nel suo studio in pi i quadri glieli fai vedere, gli Rendi fruibili alla alla cosa, ma la street art è già in strada.

In the end art is one of the thing tourists come for in a county

It's normal that people will interpret your creation. Because they don't know what you're going through when creating something artistic. It's also the nice part to know that people will interpret in their way and for this you don't have to explicitly show your story

There were different phases in my life (talking about art style)

*In my work there are themes, subjects that repeat themselves. I put together different things that I have studied over the years, both portraits, architectural drawings, letters, comics. Now I am using all elements that create, let's say, generally a unique language.*

I have always had a somewhat peculiar attitude, a bit more figurative compared to graffiti

During the years I have been interested in different things, that is when I was passionate about this, the moment when I am most passionate about literature, the moment when I am most passionate about architectural drawings, the moment when I am most passionate about classical, academic portraits, etc.

And I gave to all  
of this my  
personal  
interpretation,  
which became  
my language

inspirations

that fascinates me as a subject, then it always seems to me that when there is one, when it represents an element, ..... It always makes me, it always completes the picture and always gives me an idea of evolution

*Let's say that lately, well, the composition of all these elements helps me to tell a more complete story, because it helps me to give a location, a character*

I like to put references from ..... I prefer to put references that bring back to the past instead of to the future

.....

.....

.....

passage that can also be interpreted on a more intimate level, like an emotional ..... from one thing to another, a passage, let's say, of the story you read in the painting

## Process

very often I have a pair of very quick sketches and then, for me, most of the process happens directly on the surface, in short, whether it's on canvas or on a wall in short, usually the real product, the true idea takes shape even if I have a basic intuition

for straat  
i painted  
3 days

# Analysis interviews Street Artists

STRAAT

SREET ART

ARTIST

THE  
ARTWORK

VIEWER/COMMUNITY

I think Street actually is, uh, um, I think it actually turned out to be a pretty nice museum. Like it's, uh, I always like to go there with children, which I don't know if that's a good thing to say about it or not. But, uh, that, uh, that I really enjoy about it.

Like that is such a, I see how they experience it. And that I see is actually nice. Like this works.

You don't just project yourself onto their lives, but you want to interact with it and see what, uh, what would make sense. So it's very different. I find to like, it's always important.

If you don't take that into account, you come to a city and you just paint like your same thing. I find that, uh, it's not done

In my opinion, you have to deal with the people who live there. You have to deal with the history of the area you painted or that it's a, I think it's a must.

Quite often, if you see it and you would have to describe it, it's kind of, I would say, like a critical look at modern-day society.

We were painting in every city. So those were nice days. But yeah, I kind of kept a bit my distance

Well, in a way, it's up to the viewer. I do them for my own reasons, of course.

I didn't feel like I was really part of the whole scene. And I guess that's still the case. It's also like I have a piece at Straat, which I'm happy to have, but I like it mostly because it kind of does not 100% align with the rest that you have around

That's for me not a very important difference. Just like the main thing is that it will do something to the viewer

And like, obviously to most people, they, they have like a similar meaning, but not to everyone. So like, uh, I, I use it for like, I have a meaning set in my head for it. Okay

But my meaning is not the truth. My meaning is just what allows me to make the work.

I use my art as a tool as well for me to, um, get to terms for me to heal

I paint a lot of dramatic moments. It's the moments in which it's not really easy to say what is joy and what is suffering. It all fades in each other.

But this time, not the 2020s, but the 1920s. No, no, no, the 2020s, but not the 1920s. But I found that the mood was kind of similar.

And and at the same time that also gives a little bit more freedom for the viewer and myself to interpret the painting in different ways, because like, obviously a shade says the most, and if a face is really defined, then like the mood is set.

. And it's more about like, what does the mural do with the people like can be aggressive, but, uh, but it's more like, um, you, you take them into consideration

You don't just project yourself onto their lives, but you want to interact with it and see what, uh, what would make sense. So it's very different. I find to like, it's always important.

People see it through different glasses. Some people like it, but then get more into the details of the piece and all of a sudden see that it falls apart.

So, um, yeah, I'm just giving you again, like the layers of, uh, desire and disgust basically

If you don't take that into account, you come to a city and you just paint like your same thing. I find that, uh, it's not done

In my opinion, you have to deal with the people who live there. You have to deal with the history of the area you painted or that i

it gives you, uh, boundaries, which then turn into freedom as you execute, because you don't have to make all decisions yourself, but the area already takes some decisions for you

during Rotterdam, we were painting, uh, um, like a visualization center. And, uh, there I painted like my very worst, uh, full of questions. Uh, um, that I. I just made a painting about like the east, how I experienced this whole, uh, situation of, uh, the lockdown and all those, like, there was so many things I couldn't grasp

That's why I find that it has a bit of a spot on it, through being not that colorful, not like this fading, perfectly made.

I really like how the picture turned out, but it's like pretty typical example of my, um, of my celebration pieces. Also like already from a while ago, like nowadays they look again, a little bit different, but, uh, yeah, but that one is one that I think aged well.

what makes the museum also more difficult for street artists is like this whole thing that I said before, that a mural should, um, should like kind of take the neighborhood into consideration. And I think a lot of muralists also do that and work like that. But if you do it for a museum, all of a sudden you have this extra blunche. And, um, I don't think that brings out the best in everybody who works on the street.

Because kind of, uh, not everybody is dealing really with the subject. Like very often street art then falls back into this, um, like always the same very mild revolutionary comment that doesn't actually say anything. Like, uh, say like a piece or something

People were nicer, I had the opportunity to meet the London police

But along the way, obviously, it's a nice feeling when people recognize your stuff. I think I also, similar to the graffiti thought, you always like it when you get recognized for your work

James Dean, which is an artist that I really appreciate. He there, there still like this culture is present from like very early forward, like location and place, but like this kind of, uh, that like I was painting it, it is an empty camp zone and in the camp they had, uh, kind of decided the way were.

And is that also, to deal with the future quite, everything you can imagine is possible. And I don't think it's possible to make like this, uh, kind of museum organized painting museum.

And they were like in this big bright light and then, uh, the blue glasses with white like things, uh, with the street art on them. And, uh, they were among the things that said the everything comes together, it's possible.

Like, I don't know, like take like any obey piece message or device. It's, uh, it's like a street art comment that can be put on like, I don't know, like almost 90% of the pieces or something. So I think there's a bit of a danger of that in the museum and there's more there than in the street.

Because in the street there's more stuff that, um, that, uh, interferes with the work. Like in this, it's more of a vacuum. So like the people are, uh, like a little bit sometimes taken out of their comfort zone or like of their, of their way of working, their usual way of working, which is to also react

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I just have things that I don't know what to think about. And I deal with it in painting. So I can dance around it in my head without having to write it without really having to formulate it.

my paintings don't bring you, they don't tell you this would be the way or whatever. I just, I want to, basically what I'm giving, I'm creating work, which then serves as a certain kind of a battleground for everybody's moral code that you can apply your own moral associations to.

Because in the street there's more stuff that, um, that, uh, interferes with the work. Like in this, it's more of a vacuum. So like the people are, uh, like a little bit sometimes taken out of their comfort zone or like of their, of their way of working, their usual way of working, which is to also react

So through that, I have the feeling, I see like when I walk through Straat, I'm seeing a lot of skill showcases. Like trying to bring out their best piece, trying to put like all the effort to, uh, to stand out because they, I don't know, they painted the most realistic portraits or like the, and then that I find, um, uh, yeah, a bit more boring than the pieces on the street. If I had to say a critique, it would be, would be that, yeah.

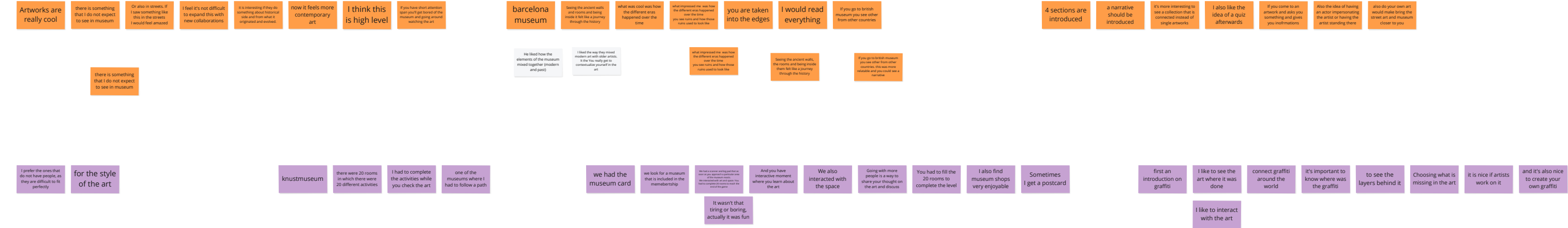


# Analysis interviews Explorers

1



2



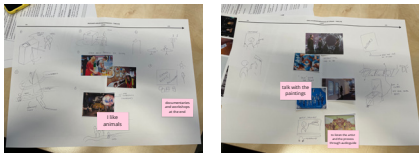
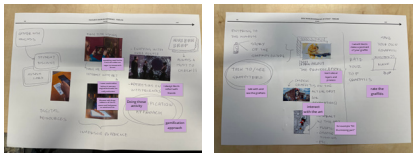
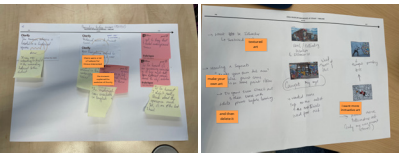
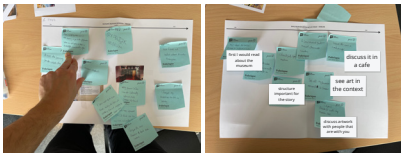
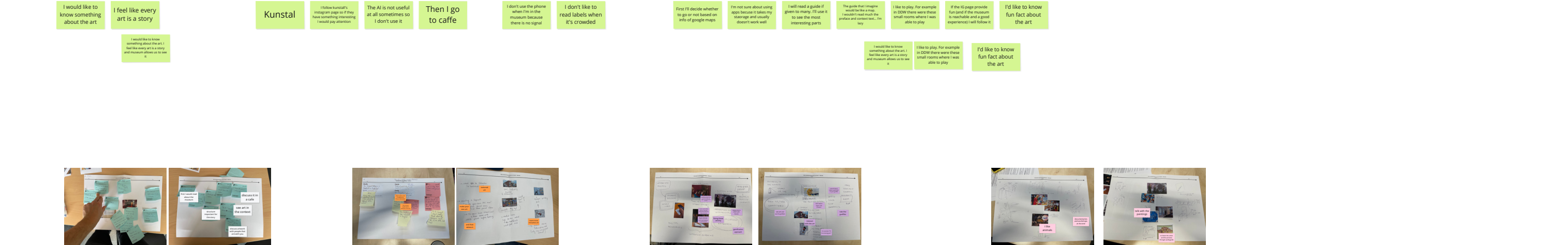
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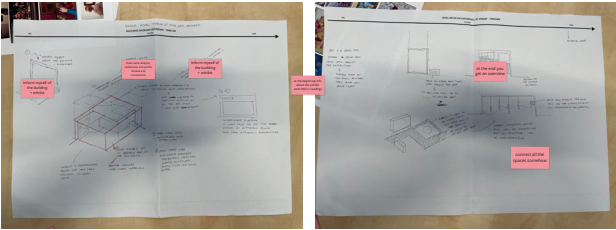
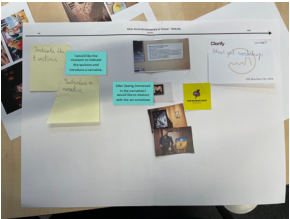
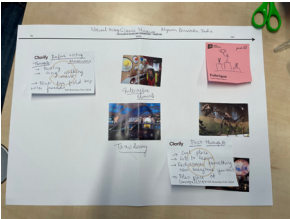
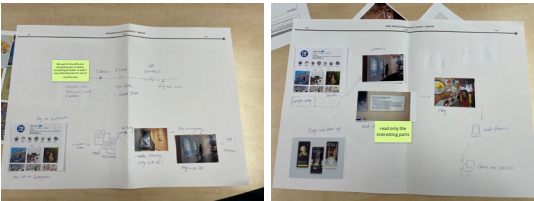
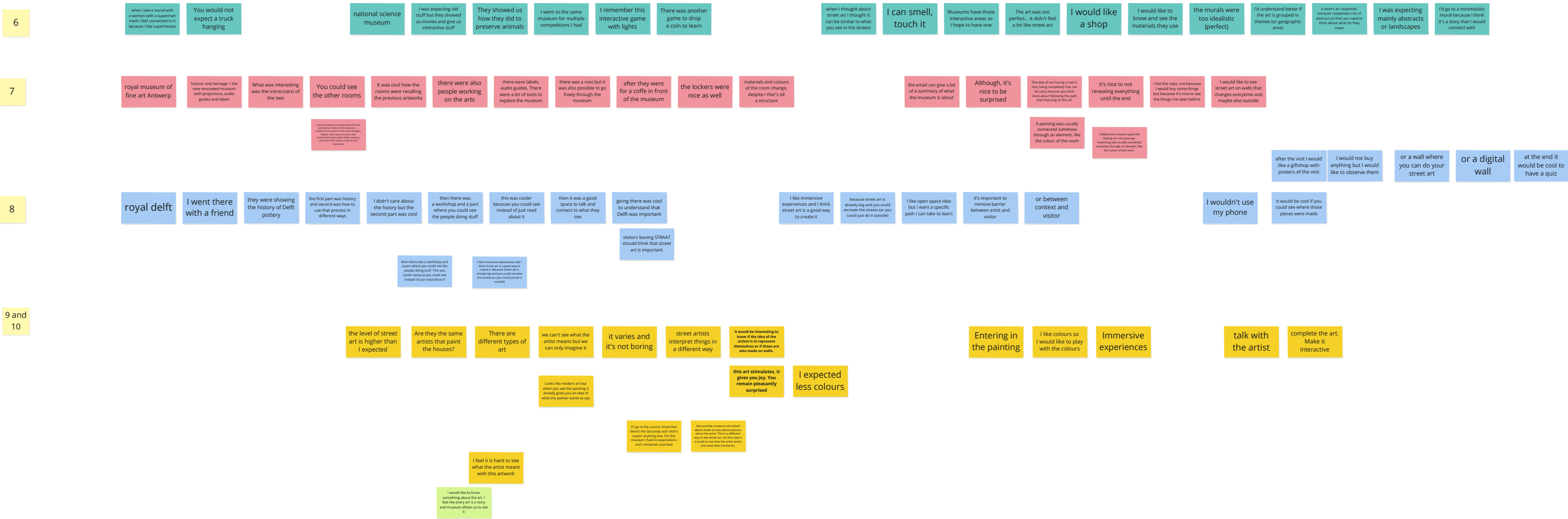
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Analysis interviews Explorers



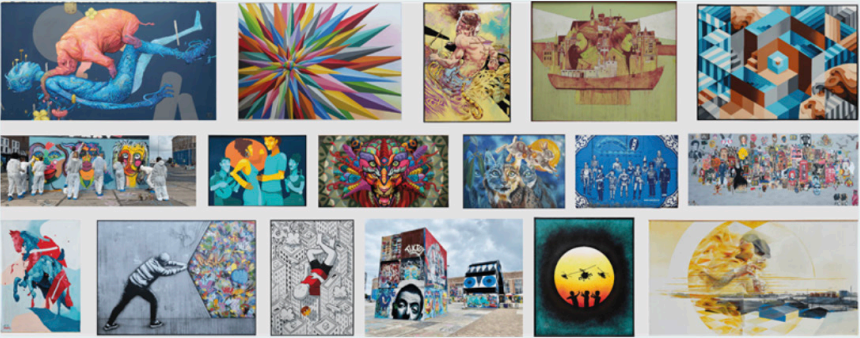


# User Research - Questionnaire Explorers

Section 1

Why would you visit a museum about street art?

In Europe there are different museums displaying street art. Those preserve and celebrate this art form and help make it recognisable to public. Here is an example of art you could find in this museum.



1

What are the reason that would push you to visit a museum about street art? \*

☐ I would probably bring a friend or relative to this museum

☐ I'm an expert (or almost) and I'd really like to visit it and increase my knowledge about street art

☐ I would like to relax by looking at street art in the context of a museum

☐ I am curious about this art and I expect to find something that will grab my attention

☐ I want to see some of the famous artists and masterpieces that the museum has to offer

☐ Other

2

Briefly describe what do you expect to see and learn in a museum about street art \*

Enter your answer

Section 2

Museums in general

3

How do you usually retrieve information about the content of a museum exhibit before visiting it? \*

☐ From friends and family

☐ Social networks

☐ Websites

☐ Posters and signs on the street

☐ Other

4

In the last occasion you went to a museum, what did you buy (or looked for, without buying it) from the gift shop? \*

☐ An item that I usually buy when I go to museums (for collections or not)

☐ An item that I found interesting and original

☐ An item which purpose was connected to the exhibit

☐ Something customisable for me

☐ Nothing

☐ Other

5

Can you briefly describe what is it? \*

Enter your answer

Section 3

General information

This is useful to me in order to understand how differentiate how people perceive street art and to define a target. Please help me reach more people as possible by sharing the survey!

6

How old are you?

☐ <18

☐ 18-24

☐ 25-34

☐ 35-44

☐ 45-54

☐ 55-64

☐ 65-74

☐ 75>

7

What's your gender?

☐ Woman

☐ Man

☐ Non-binary

☐ Prefer not to say

8

Which country are you from?

Enter your answer

# User Research - Q. Explorers Results

ID	Start time	Completion time	Email	Name	Last modified time	What are the reason that would push you to visit a n
1	6/30/24 12:32:16	6/30/24 12:42:59	anonymous			I am curious about this art and I expect to find something that will grab my attention
2	6/30/24 12:55:26	6/30/24 12:59:58	anonymous			I'm an expert (or almost) and I'd really like to visit it and increase my knowledge about street art
3	6/30/24 13:20:15	6/30/24 13:32:32	anonymous			I want to see some of the famous artists and masterpieces that the museum has to offer
4	6/30/24 15:30:31	6/30/24 15:37:54	anonymous			I would probably bring a friend or relative to this museum
5	6/30/24 15:51:58	6/30/24 15:57:03	anonymous			I am curious about this art and I expect to find something that will grab my attention
6	6/30/24 16:38:21	6/30/24 16:50:53	anonymous			I would like to relax by looking at street art in the context of a museum
7	6/30/24 18:44:58	6/30/24 18:51:36	anonymous			I am curious about this art and I expect to find something that will grab my attention
8	6/30/24 18:59:11	6/30/24 19:02:30	anonymous			I am curious about this art and I expect to find something that will grab my attention
9	6/30/24 19:02:09	6/30/24 19:07:32	anonymous			I would probably bring a friend or relative to this museum
10	6/30/24 19:11:48	6/30/24 19:16:11	anonymous			I am curious about this art and I expect to find something that will grab my attention
11	6/30/24 19:48:54	6/30/24 19:51:42	anonymous			I would probably bring a friend or relative to this museum
12	7/1/24 2:55:28	7/1/24 2:58:34	anonymous			I am curious about this art and I expect to find something that will grab my attention
13	7/1/24 8:59:02	7/1/24 9:13:08	anonymous			I would probably bring a friend or relative to this museum
14	7/1/24 10:17:31	7/1/24 10:22:05	anonymous			I want to see some of the famous artists and masterpieces that the museum has to offer
15	7/1/24 11:29:54	7/1/24 11:32:27	anonymous			I am curious about this art and I expect to find something that will grab my attention
16	7/1/24 11:54:05	7/1/24 11:55:50	anonymous			I want to see some of the famous artists and masterpieces that the museum has to offer
17	7/1/24 14:22:11	7/1/24 14:26:49	anonymous			I am curious about this art and I expect to find something that will grab my attention
18	7/1/24 15:21:13	7/1/24 15:24:49	anonymous			I want to see some of the famous artists and masterpieces that the museum has to offer
19	7/1/24 15:27:22	7/1/24 15:34:53	anonymous			I am curious about this art and I expect to find something that will grab my attention
20	7/1/24 16:41:45	7/1/24 16:44:15	anonymous			I would probably bring a friend or relative to this museum
21	7/1/24 18:44:35	7/1/24 18:47:50	anonymous			I am curious about this art and I expect to find something that will grab my attention
22	7/1/24 19:22:25	7/1/24 19:25:48	anonymous			I would probably bring a friend or relative to this museum
23	7/1/24 21:13:09	7/1/24 21:44:57	anonymous			I would like to relax by looking at street art in the context of a museum
24	7/2/24 10:55:09	7/2/24 10:58:27	anonymous			I am curious about this art and I expect to find something that will grab my attention
25	7/2/24 14:12:46	7/2/24 14:16:55	anonymous			I would like to relax by looking at street art in the context of a museum
26	7/2/24 16:06:19	7/2/24 16:09:32	anonymous			I am curious about this art and I expect to find something that will grab my attention
27	7/3/24 20:18:01	7/3/24 20:20:29	anonymous			I would probably bring a friend or relative to this museum
28	7/9/24 14:54:09	7/9/24 15:09:11	anonymous			I am curious about this art and I expect to find something that will grab my attention
29	7/10/24 5:17:07	7/10/24 5:20:30	anonymous			If there was a reason tied to its spectacle aka these pieces were banned or these artists were fined for doing them publicly for example

Briefly describe what do you expect to see and learn in a museum about street art	How do you usually retr	In the last occasion you went to a museum, what did you buy (or loo
color pallet, fonts, history of the street art, some swag thingy	Posters and signs on the street;Websites;	An item that I found interesting and original;An item which purpose was connected to the exhibit;
Historical context within the art form. Some pieces from pioneers and why it created up roar from the public. The continuation and the development of the culture to today	From friends and family ;Social networks;	An item that I found interesting and original;
I don't think it's a matter about learning, because usually street art represents society issues and it's related to freedom of thought when it's not granted. I think it's more about to see how a problem can be interpreted by the artists, what are the pov about that particular topic and how people feel close about that topic. When I go to a street art museum I'm fascinated of the artwork, also because maybe I know the history of the artists, but I don't really expect the learn anything. It's just a way to see something I wouldn't see everywhere. Maybe the only thing you can learn it's the technique, but actually I don't pay a lot of attention in that	Social networks;Websites;	An item that I found interesting and original;Nothing;
I like to learn about different schools of art and to see art pieces that go beyond a canva.	From friends and family ;	An item that I found interesting and original;
The history about street art and how it's compared with other arts museum	Social networks;	Nothing;
I would like to visit a street art museum to appreciate this type of art. Generally, in museums, at least in Mexico City, there is very little of this. I would like to appreciate the art and get to know more about the artists, techniques and the meaning behind the artwork. Although street art is generally commissioned, I believe it has a story to tell, just like any other muralist	Websites;Posters and signs on the street;Social networks;	An item that I usually buy when I go to museums (for collections or not);An item that I found interesting and original;
Graffiti, Large posters, Wall paintings	Websites;Posters and signs on the street;Social networks;From friends and family ;	An item that I usually buy when I go to museums (for collections or not);
About the process and the culture behind	Websites;	An item that I usually buy when I go to museums (for collections or not);
I expect to see disruptive art that shows unqiues perspectives of live	From friends and family ;Social networks;	Nothing;
Something that surprise me and brings me joy	Social networks;From friends and family ;	An item that I found interesting and original;An item that I usually buy when I go to museums (for collections or not);
Want to know more aboute the culture the city	From friends and family ;	An item that I usually buy when I go to museums (for collections or not);
Lots of bright colours and expression of self or important topics - politics or otherwise	Websites;	An item which purpose was connected to the exhibit;
I dont know anything about street art, but I love every art expression, and I think that I have more excitement about street art because is more authentic than any other art, so really I would love any art that any street artistic will like to express, and actually I would think it could be enough for me....	From friends and family ;Websites;	An item that I found interesting and original;
The process of how they create the art pieces	Social networks;From friends and family ;Websites;	An item that I found interesting and original;An item which purpose was connected to the exhibit;
The different kind of styles and hopefully the story behind the art pieces	From friends and family ;Websites;Social networks;	Nothing;
Examples and cultural context	Websites;	An item that I found interesting and original;
I am hoping to find art that claims or speaks to current or past social debates.	Internet;	An item that I usually buy when I go to museums (for collections or not);
The street it's in, historical context and significance. And artist's interpretation of the artwork. Maybe some Spatial Audio to mimic the street sounds of the place this artwork is in.	From friends and family ;Social networks;Websites;Posters and signs on the street;	An item that I usually buy when I go to museums (for collections or not);
See inspiring experimental pieces of art pushing norms of what art is supposed to look like	From friends and family ;Social networks;	An item that I found interesting and original;it should be something useful, not just pretty;
Mostly the context behind the art, and maybe other works by the same artist	Websites;	An item that I usually buy when I go to museums (for collections or not);
I would like to know the artist, where the street art is located, and what inspired the piece of art and location they chose for it	Social networks;Websites;Posters and signs on the street;From friends and family ;	Nothing;
History of street art, alongside societal impact/messaging and influential artists.	From friends and family ;Posters and signs on the street;	An item that I found interesting and original;
Maybe sociopolitical context of the place where the street art happens so it's not just looking at but knowing why it's here	Websites;	An item that I found interesting and original;An item that I usually buy when I go to museums (for collections or not);An item which purpose was connected to the exhibit;
Just like other art, get intrigued, get inspired andsee cool stuff	From friends and family ;	Nothing;
Unorthodox art, that is probably quiet political. Or just cool stuff like graffiti	Websites;	Nothing;
I would expect different types of work and art and to learn about the impact they've made on street art or culture	From friends and family ;Social networks;Websites;Mainly Google;	An item that I usually buy when I go to museums (for collections or not);
The context for the street art, why it was made, why it was placed where it was	From friends and family ;Websites;Social networks;	An item that I usually buy when I go to museums (for collections or not);Shirt;
In a museum about street art, I expect to see colourful and expressive works such as murals and graffiti. I want to learn more about the history and cultural significance of street art, the techniques and materials used by artists, and the stories behind iconic works and artists.	Posters and signs on the street;From friends and family ;Social networks;	An item that I found interesting and original;Something customisable for me;
The history of graffiti	Websites;	Mini postcard type art work from one of the exhibits I saw in the museum;

Can you briefly describe what is it?	How old are you?	What's your gender?	Which country are you from?
Postcard always, I will send it to my friends and family. Sometimes magnet, which can remind me of something I like from the exhibition	18-24	Woman	China
A small print of a piece of art from the exhibition	25-34	Man	United Kingdom
Usually it's book you cannot find in typical bookshops or rarely it's a piece of design, but it might vary on what's in the shop and how much expensive it is. Sometimes I also do gift to my friends from museums shops. Otherwise also pens and pencils just to keep a memory if I really like the museum or the artists of the exhibition	18-24	Woman	Italy
A moleskine	25-34	Woman	Brazil
.	18-24	Man	Brazil
I collect pins so I bought one of the exhibition	18-24	Woman	Mexico
Postcard	25-34	Man	India
Postcard	25-34	Man	Spain
N/A	18-24	Man	Brazil
A glass cup with the symbol of the museum	18-24	Woman	Brasil
Probably a keychain	25-34	Man	Brazil
Book based on the exhibit	25-34	Woman	United Kingdom
Something that I will fill connected to	18-24	Man	Colombia
A fridge magnet	18-24	Woman	China
I didn't buy anything from the gift shop	25-34	Woman	the Netherlands
I looked at the posters	18-24	Woman	Netherlands
Postcard with Illustrations	25-34	Woman	Spain
Postcards	18-24	Woman	Netherlands
More things like mirrors, rugs, art pieces to hang, notebooks, clock. It depends on what I still need at that time	18-24	Woman	Netherlands
It would mostly be a keychain or a fridge magnet that represents the experience	25-34	Man	India
N/a	25-34	Woman	United States
A book on the history of Mathematical proofs as a gift	25-34	Man	USA
I bought two books curated about the topic of exhibition but usually I will buy postcard cuz it's easy and light to collect	25-34	Woman	Thailand
Nothing	18-24	Man	Netherlands
Bought nothing	25-34	Man	Germany
A bag from the museum	18-24	Man	Netherlands
T-shirt	25-34	Man	United States of America
I bought a booklet of postcards featuring artworks from the museum that you still need to color in.	25-34	Woman	The Netherlands
Above	18-24	Woman	USA



# User Research - Q. Explorers Results

1	6/30/24 12:43:12	6/30/24 12:48:37	anonymous	I am curious about this art and I expect to find something that catches my attention
2	6/30/24 13:14:21	6/30/24 13:17:27	anonymous	I am curious about this art and I expect to find something that catches my attention
3	6/30/24 13:31:30	6/30/24 13:47:25	anonymous	I would like to relax by looking at street art in the context of a museum
4	6/30/24 14:02:53	6/30/24 14:08:06	anonymous	I am curious about this art and I expect to find something that catches my attention
5	6/30/24 14:21:38	6/30/24 14:24:52	anonymous	I would like to relax by looking at street art in the context of a museum
6	6/30/24 14:20:27	6/30/24 14:27:29	anonymous	I want to see some of the famous artists and masterpieces the museum has to offer
7	6/30/24 14:40:22	6/30/24 14:44:22	anonymous	I am curious about this art and I expect to find something that catches my attention
8	6/30/24 14:41:22	6/30/24 14:54:28	anonymous	I am curious about this art and I expect to find something that catches my attention
9	6/30/24 14:49:26	6/30/24 15:01:04	anonymous	I am curious about this art and I expect to find something that catches my attention
10	6/30/24 14:54:44	6/30/24 15:03:23	anonymous	I am curious about this art and I expect to find something that catches my attention
11	6/30/24 15:09:27	6/30/24 15:14:57	anonymous	I am curious about this art and I expect to find something that catches my attention
12	6/30/24 15:24:41	6/30/24 15:28:57	anonymous	I would like to relax by looking at street art in the context of a museum
13	6/30/24 15:26:40	6/30/24 15:30:02	anonymous	I am curious about this art and I expect to find something that catches my attention
14	6/30/24 15:31:31	6/30/24 15:39:51	anonymous	I am curious about this art and I expect to find something that catches my attention
15	6/30/24 15:34:31	6/30/24 15:42:29	anonymous	I am curious about this art and I expect to find something that catches my attention
16	6/30/24 15:42:33	6/30/24 15:44:38	anonymous	I am curious about this art and I expect to find something that catches my attention
17	6/30/24 15:52:00	6/30/24 15:57:18	anonymous	I am curious about this art and I expect to find something that catches my attention
18	6/30/24 15:50:37	6/30/24 15:57:26	anonymous	I would like to relax by looking at street art in the context of a museum
19	6/30/24 15:54:21	6/30/24 15:59:32	anonymous	I am curious about this art and I expect to find something that catches my attention
20	6/30/24 16:09:34	6/30/24 16:12:00	anonymous	I would like to relax by looking at street art in the context of a museum
21	6/30/24 16:30:22	6/30/24 16:35:58	anonymous	I am curious about this art and I expect to find something that catches my attention
22	6/30/24 17:04:05	6/30/24 17:07:46	anonymous	I am curious about this art and I expect to find something that catches my attention
23	6/30/24 17:21:27	6/30/24 17:23:20	anonymous	I want to see some of the famous artists and masterpieces the museum has to offer
24	6/30/24 17:29:41	6/30/24 17:39:28	anonymous	I want to see some of the famous artists and masterpieces the museum has to offer
25	6/30/24 17:36:04	6/30/24 17:39:29	anonymous	I would like to relax by looking at street art in the context of a museum
26	6/30/24 17:40:22	6/30/24 17:54:53	anonymous	I am curious about this art and I expect to find something that catches my attention
27	6/30/24 18:50:40	6/30/24 18:57:22	anonymous	I am curious about this art and I expect to find something that catches my attention
28	6/30/24 18:59:33	6/30/24 19:02:05	anonymous	I want to see some of the famous artists and masterpieces the museum has to offer
29	6/30/24 19:14:49	6/30/24 19:20:18	anonymous	I am curious about this art and I expect to find something that catches my attention
30	6/30/24 19:28:35	6/30/24 19:34:49	anonymous	I am curious about this art and I expect to find something that catches my attention
31	6/30/24 20:20:53	6/30/24 20:23:01	anonymous	I want to see some of the famous artists and masterpieces the museum has to offer
32	6/30/24 21:15:55	6/30/24 21:25:38	anonymous	I am curious about this art and I expect to find something that catches my attention
33	6/30/24 22:00:48	6/30/24 22:12:13	anonymous	I am curious about this art and I expect to find something that catches my attention
34	6/30/24 22:26:43	6/30/24 22:36:19	anonymous	I am curious about this art and I expect to find something that catches my attention

Murals and the like, but basically I just have to learn new things	Websites;Posters and advertisements in public places;Social networks;From friends and relatives;	Nothing;
Art pieces that fit completely into the urban context	Websites;Posters and advertising in public places;	An article that I found interesting and original;
I would expect to see the works of the best artists in order to learn more about this type of art.	Websites;Posters and advertising in public places;	An article that I found interesting and original;
Meet unknown artists and learn to appreciate this art form	Websites;	Nothing;
Special works different from the usual	Websites; Social networks; Posters and advertising in public places;	Nothing;
expect to see new techniques applied and the expression of feelings that the artist transmits through his works	Posters and advertisements in public places;	An article that I found interesting and original;
See what inspires the heart of man starting from what surrounds him.	Websites;	An item whose purpose was connected to the exhibition;
To learn more about this art and its artists.	Websites;From friends and relatives;	An item whose purpose was connected to the exhibition;
Street art has always been something that intrigues, amazes, captures, opening your mind to combinations of shapes, colors and subjects that you would never have thought could coexist together. Seeing all this collected in a museum would obviously be more usable and accessible, perhaps it could even push towards further interpretations and readings based on the choices of the artists to be presented together. However, the original nature of street art that calls itself "the street" could be lost a bit, the fact of surprising simply by turning the corner of a street	Social networks;From friends and relatives;Posters and advertisements in public places;Websites;	Nothing;
know nothing about the subject and I would expect to find a kind of classroom in the museum that explains to me what it is, why it was created and what message the artists want to convey.	Posters and advertisements in public places;	Nothing;
Period design, art colors	Websites;	An article that I found interesting and original;
I expect to see lots of photos of street artists,	From friends and relatives;Websites;Posters and advertisements in public places;	An article that I found interesting and original;
Mostly murals	Websites; Social networks;	Nothing;
I would like to see how they are designed and the phases that were used for their creation, I would also like to understand the artist's thoughts	Websites;Posters and advertisements in public places;From friends and relatives;	An item whose purpose was connected to the exhibition;
The techniques used and the times and methods of implementation	Websites;	An article that I found interesting and original;
Painting Techniques, Messages from Artists	Websites;	Nothing;
would like to find something that moves me and that strikes me. I really like it when a work tells and interprets current events: when it gives a message to the public.	Websites;	Nothing;
I expect to see real life illustrated	Websites;	Nothing;
Artistic products that can be understood and appreciated by everyone	Social networks;Websites;From friends and family;	An item I usually buy when I go to museums (for collections or not);
I expect to see a different and metropolitan style of art	From friends and relatives;Websites;Posters and advertisements in public places;	Nothing;
See the expression and feeling that the artist conveys in his art	Social networks;	Nothing;
The curiosity to discover something new for me.	Websites;	Nothing;
- Admire original works - Discover history and its messages - Get to know the artists	Websites; social media (instagram and tiktok);	Nothing;
Difficult to answer. How is it possible to enclose street works in a museum?	From friends and relatives; Newspapers;	An item whose purpose was connected to the exhibition; Guide;
A collection of the various types of street art	Websites; Social networks;	Nothing;
I like to see things that come back to life with other uses.....this is art too	Websites;Posters and advertisements in public places;From friends and relatives;	An item I usually buy when I go to museums (for collections or not);
Understand how the author expresses his art and compare it with other currents	Websites;	Nothing;
Compare different styles and understand their inspiration	Social networks;	Nothing;
Exhibitions of different types, fantasy, fun	Websites;	Nothing;
I don't know, I have to be passionate about it	Websites;	An item I usually buy when I go to museums (for collections or not);
Culture	Posters and advertisements in public places;	An item I usually buy when I go to museums (for collections or not);
The freedom to express yourself in a drawing	Social networks;From friends and relatives;	Nothing;
See new techniques and new ways to develop the imagination	Websites; Social networks;	An article that I found interesting and original;An item whose purpose was connected to the exhibition;
I expect to see works along the lines of Bunsky or references to the murals I see on some walls in certain areas designated for these works, in the city.	Websites;From friends and relatives;	An item whose purpose was connected to the exhibition;

No	25-34	Man	Italy
Ornament created by local artists	35-44	Woman	Italy
A round shaped food warming dish	55-64	Woman	Italy
I don't usually buy anything in museums.	45-54	Woman	Italy
.	55-64	Woman	Italy
A book related to the exhibition visited	55-64	Woman	Italy
Museum Book	55-64	Woman	Italy
Book about the exhibition	55-64	Woman	Italy
I only buy something if there was something in the museum that deeply impressed me and I want to remember that feeling over time.	45-54	Woman	Italy
I never buy anything after a museum exhibit.	55-64	Woman	Italy
Soap, magnet, postcard	45-54	Woman	Italy
An image of an animal	55-64	Woman	Italy
I didn't buy anything	55-64	Man	Italy
A puzzle is a print of a painting that struck me	55-64	Woman	Italy
A puzzle	45-54	Woman	Italy
Nothing	25-34	Woman	Italy
No	45-54	Woman	Italy
Nothing	65-74	Woman	Italy
Postcards reproducing the works of art of the exhibition	55-64	Woman	Italy
Nothing	45-54	Woman	Italy
I didn't take anything	45-54	Woman	Italy
I don't buy gadgets other than related books.	35-44	Man	Italy
.	18-24	Woman	Magenta
Guide, pencil, rulers or other similar material	65-74	Woman	Italy
Nothing	55-64	Man	Italy
Souvenir magnet	55-64	Woman	Italy
Nothing	55-64	Woman	Italy
Nothing	65-74	Man	Italy
I didn't buy anything	45-54	Woman	Italy - Milan
Brochure	55-64	Woman	Italy
Magnet	65-74	Woman	Italy
🕒	55-64	Man	Milan
3D artistic reproduction	65-74	Man	Italy
A postcard depicting a work	45-54	Man	Italy

# User Research - Q. Explorers Results

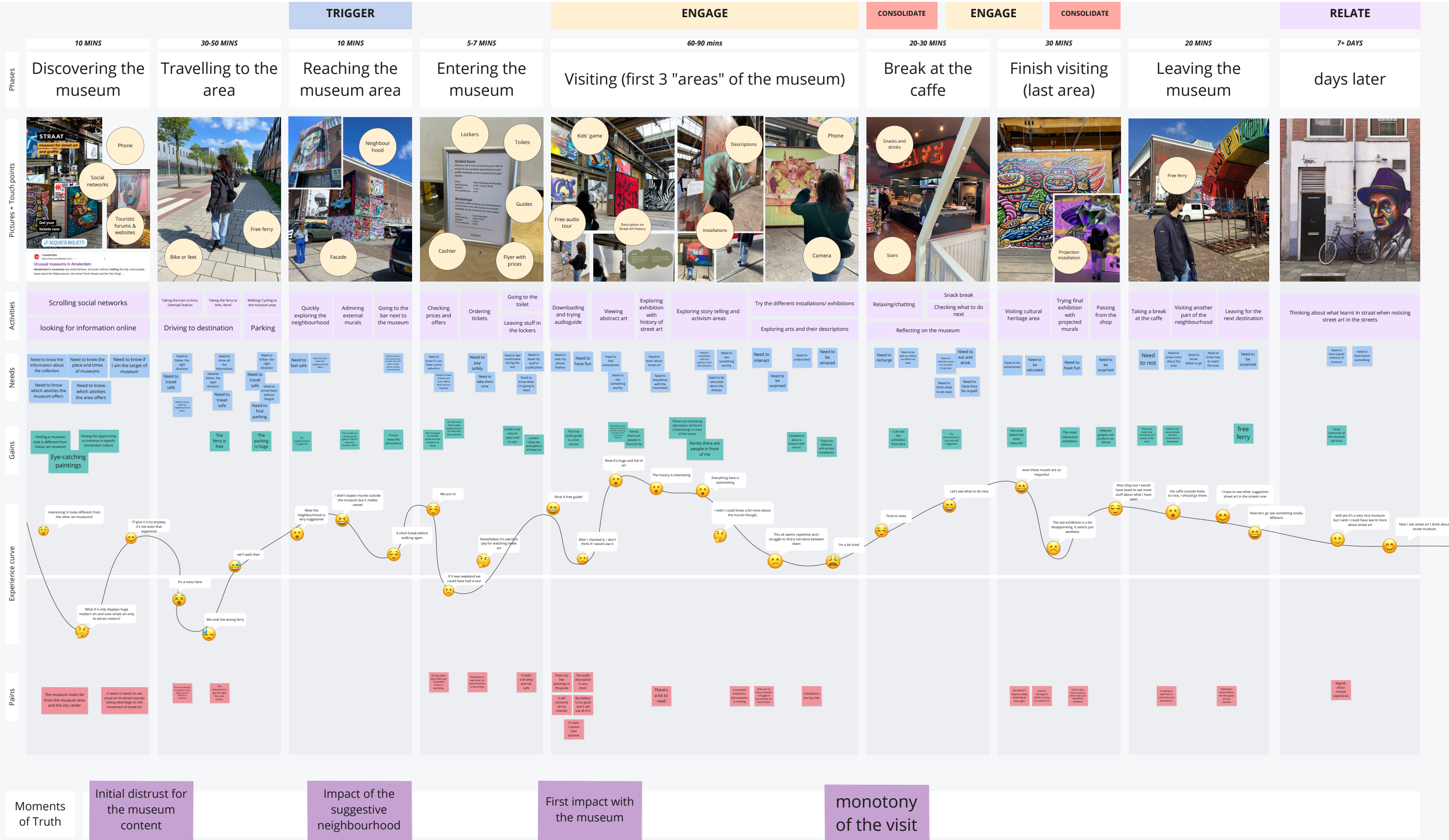
35	6/30/24 22:58:55	6/30/24 23:11:25	anonymous	I am curious about this art and I expect to find something that catches my attention
36	6/30/24 23:32:51	6/30/24 23:36:32	anonymous	I am curious about this art and I expect to find something that catches my attention
37	7/1/24 9:23:45	7/1/24 9:29:18	anonymous	I am curious about this art and I expect to find something that catches my attention
38	7/1/24 9:45:07	7/1/24 9:49:10	anonymous	I am curious about this art and I expect to find something that catches my attention
39	7/1/24 10:05:00	7/1/24 10:19:10	anonymous	I am curious about this art and I expect to find something that catches my attention
40	7/1/24 11:09:47	7/1/24 11:20:53	anonymous	I am curious about this art and I expect to find something that catches my attention
41	7/1/24 11:38:27	7/1/24 11:49:45	anonymous	I am curious about this art and I expect to find something that catches my attention
42	7/1/24 15:51:42	7/1/24 15:57:42	anonymous	I am curious about this art and I expect to find something that catches my attention
43	7/1/24 16:20:24	7/1/24 16:29:41	anonymous	I am curious about this art and I expect to find something that catches my attention
44	7/1/24 16:29:22	7/1/24 16:34:43	anonymous	I am curious about this art and I expect to find something that catches my attention
45	7/1/24 20:49:08	7/1/24 20:54:25	anonymous	I would probably take a friend or relative to this museum
46	7/2/24 11:06:26	7/2/24 11:12:44	anonymous	I am curious about this art and I expect to find something that catches my attention
47	7/3/24 9:46:15	7/3/24 9:49:43	anonymous	I would like to relax by looking at street art in the context of a museum
48	7/3/24 22:39:00	7/3/24 22:44:29	anonymous	I am curious about this art and I expect to find something that catches my attention
49	7/3/24 23:05:31	7/3/24 23:10:58	anonymous	I am curious about this art and I expect to find something that catches my attention

I expect to understand what street artists want to communicate with their art. Also, I expect to take a little journey with the imagination.	Websites; Social networks;	Nothing;
The free expression of art	Websites;Posters and advertising in public places;	An item I usually buy when I go to museums (for collections or not);
I don't know about learning, I would expect representations of personal visions of real or abstract realities and reproductions of works	Social networks;	An article that I found interesting and original;
I am not prepared on the subject	Websites;	Nothing;
I'm curious to see the different "styles", with or without the use of colors, in relation to the different local and historical/contemporary contexts.	Websites;Posters and advertising in public places;	An item whose purpose was connected to the exhibition;
The importance of this art form and how it affects culture	Websites;Posters and advertisements in public places;Social networks;From friends and relatives;	Nothing;
I expect to be thrilled.	Websites;	Nothing;
Expressions of Pop and Urban Culture. Generational references to films, TV, memes. A different look at the world.	Websites;Posters and advertising in public places;	An item I usually buy when I go to museums (for collections or not); Books;
I believe that street art is the most spontaneous and sincere and instinctively reflects, without temporal constraints, the soul and the desire to express the artist....	Websites;	Nothing;
I look forward to finding out what lies behind the work.	Websites;	An article that I found interesting and original;
Graffiti	Websites;	Nothing;
Seeing the artist's thoughts, imagination and feelings materialise through his drawings	From friends and family;Social networks;Websites;	An article that I found interesting and original;An item whose purpose was connected to the exhibition;
Understanding Street Art	Posters and advertisements in public places;	An item I usually buy when I go to museums (for collections or not);
Social Criticism Nonconformism Originality	Websites;	An article that I found interesting and original;An item whose purpose was connected to the exhibition;
Creation of artistic images related to current or ethical themes. Also with a social message	Posters and advertisements in public places;Websites;	An item whose purpose was connected to the exhibition;

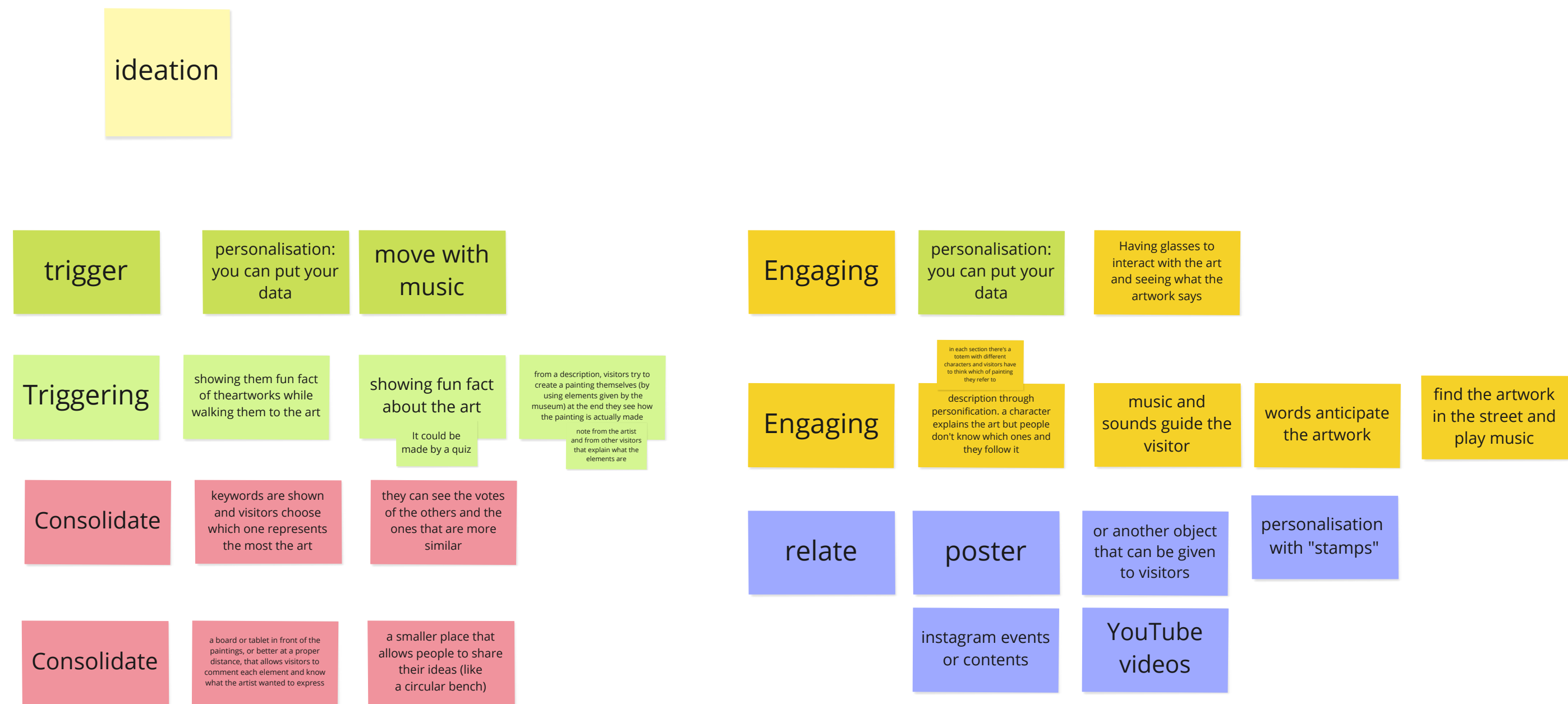
I rarely buy or look for items as souvenirs	35-44	Woman	Italy
A bookmark	25-34	Woman	Italy
Representation of a work that struck me empathically	35-44	Woman	Italy
I didn't buy anything	65-74	Man	Italy
Usually a "print", a postcard or a booklet that reminds me of the experience.	55-64	Man	ITALY
Nothing	25-34	Woman	Italy
Nothing	65-74	Man	Italy
Catalogues or books related to the history of the museum or collection	35-44	Non-binary	Italy
I didn't buy anything	45-54	Man	Italy
A bag	45-54	Woman	Italy
Nothing	<18	Man	Romania
Flower	55-64	Woman	Milan
Books, objects	55-64	Woman	Italy
Van Gogh Sunflowers Poster	18-24	Man	Italy
A book with the main pieces exhibited in the museum and their descriptions	55-64	Woman	Italian



## Customer Journey Map

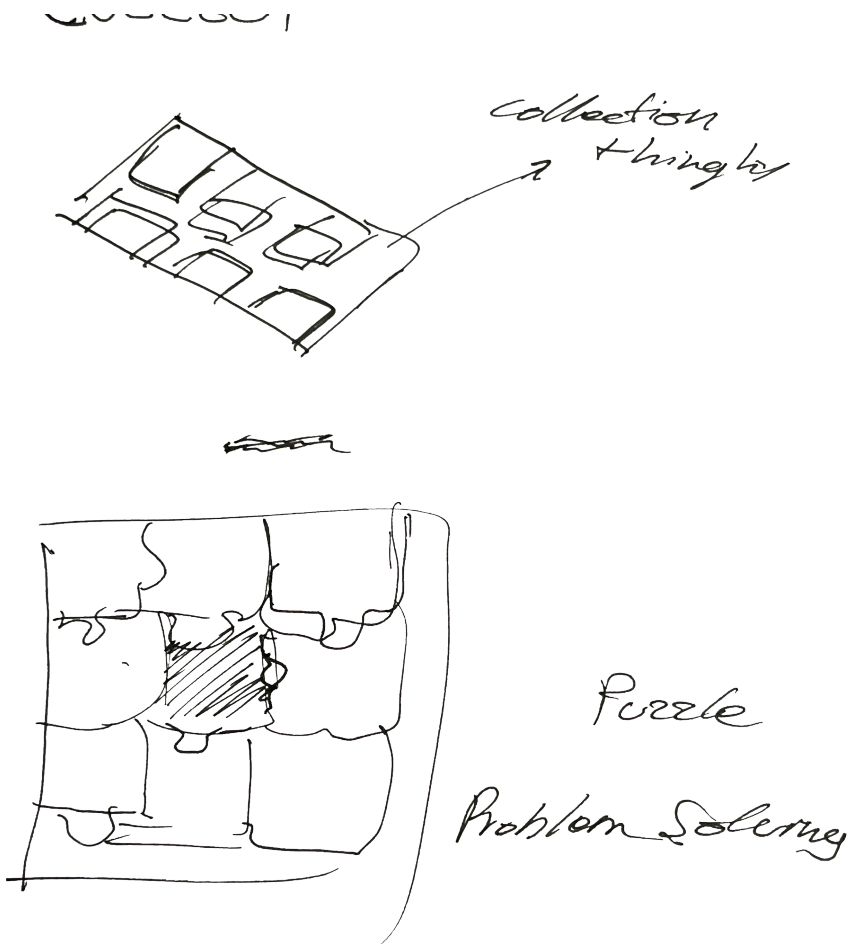
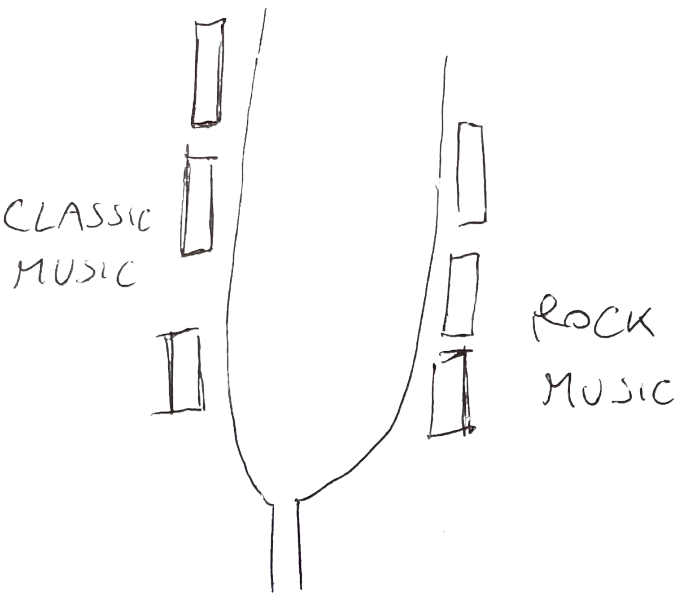
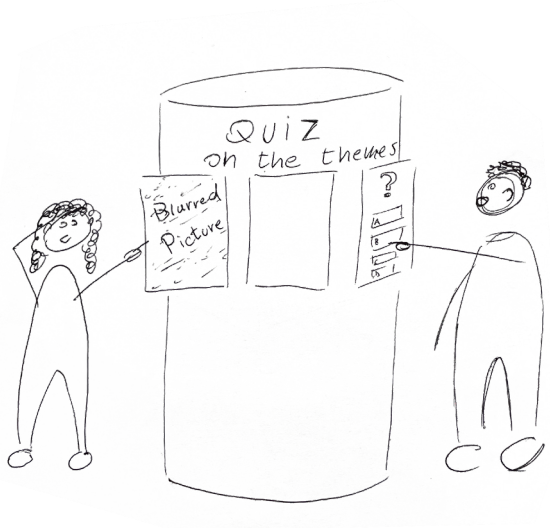


Ideation sessions outcomes

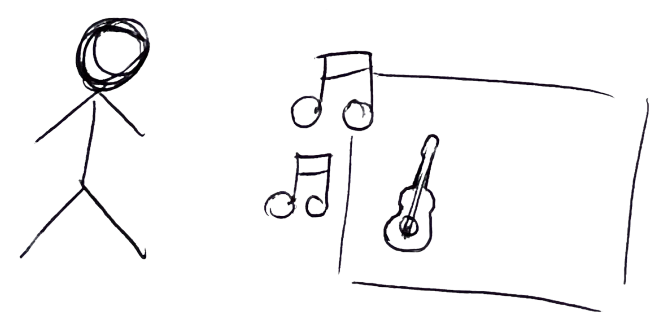
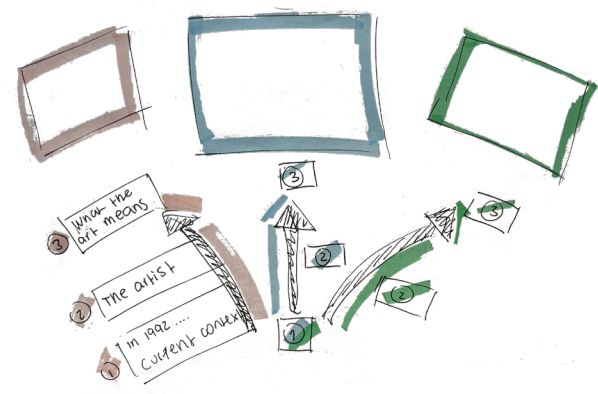




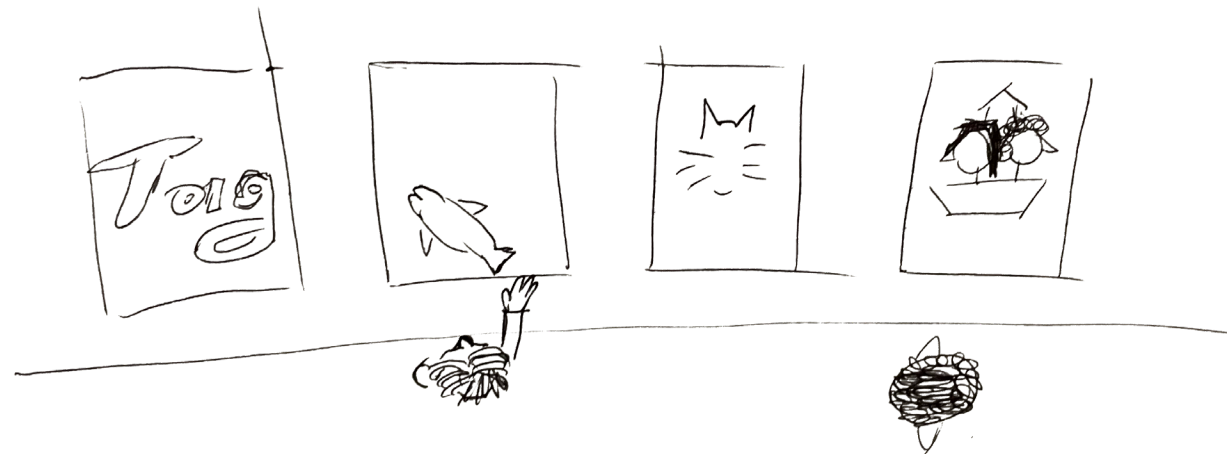
Ideation sessions outcomes



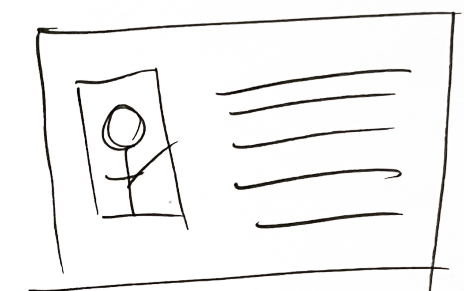
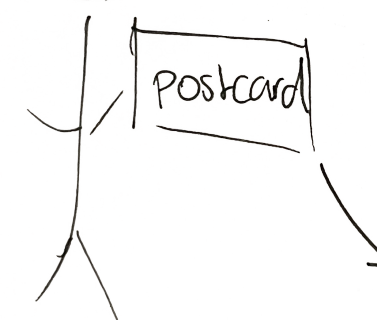
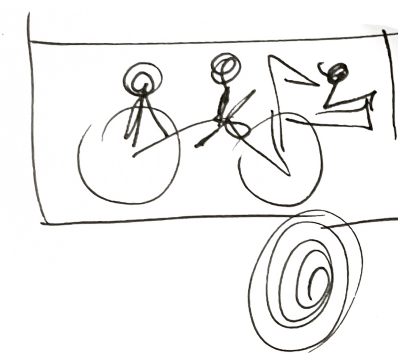
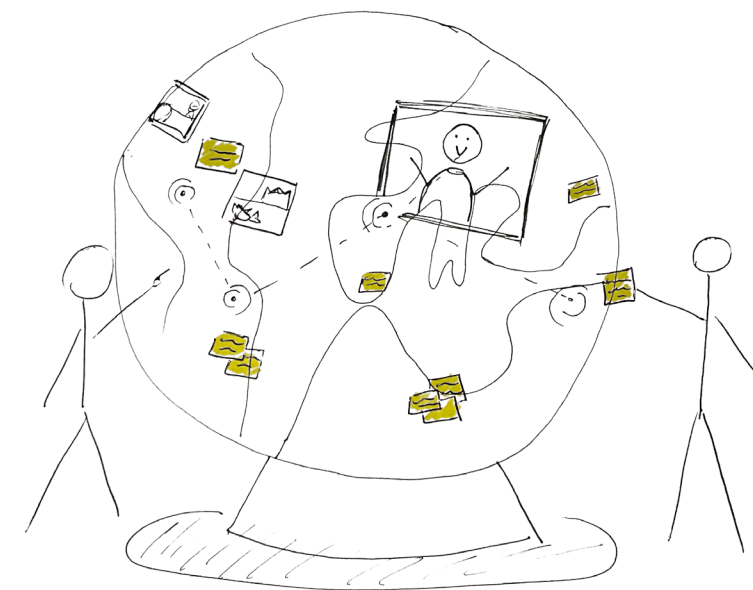
MUSIC CHANGES  
BASED ON ART



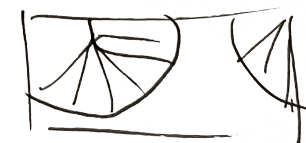
## Ideation sessions outcomes



MORE POSTERS CHOOSE 1!!



Artist writes a letter to the visitor





## ***Artworks used as references during Evaluation and Validation Sessions***

***Artworks were chosen by their description  
(available on STRAAT Collection Database)***



***Nina Valkhoff,  
Cazando Sueños Perdidos***



***Wayne Horse,  
Das grosse Fest***



***Eduardo Kobra,  
Let me be myself***



***Zësar Bahamonte,  
Reunion***



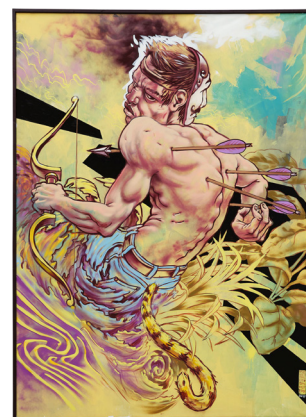
***Morcky,  
La deriva***



***Nomad Clan,  
XXX***



***Joram Roukes,  
Pegasus***



***A Squid Called Sebastian,  
Hunter - Hunted***



***Thomas Powell,  
Distraction***



***Malakkai,  
The trip we don't want to do***



## First Evaluation AI Generated Images





# First Evaluation Descriptions with AI Generated Images

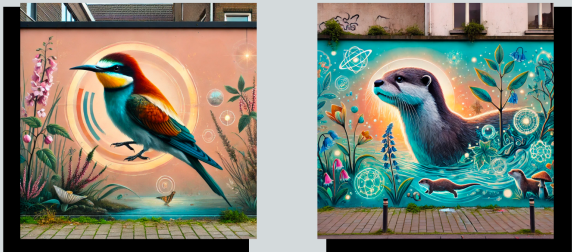
## CAZANDO SUEÑOS PERDIDOS

Nina Valkhoff and Irene López

Nina Valkhoff is a muralist who focuses on flora and fauna. She aims to bring attention to endangered species, or highlight local animals who often remain unnoticed. She likes to call this 'subtle activism': by making people notice her animals, she hopes to inspire people to treat animals better. Her botanical compositions are dynamic and playful, always with a hint of magic.

"This painting shows an Iberian lynx longing to catch a jumping rabbit. The Iberian lynx is a severely endangered feline that can only be found on the Iberian peninsula, in Spain and at times in the south of Portugal. Its main source of food is the rabbit, but due to viral diseases the population of rabbits has significantly decreased, leaving the Iberian lynx in a vulnerable position. That is why you can see it fading. The flora depicted is the eucalyptus tree and the orange tree, both found in Spain. The orange is a nod to the Dutch Royal family." / Nina Valkhoff

Ai generated versions of visitors



## LA DERIVA

Morcky

In La deriva, Morcky depicts an old Dutch love story. With a nostalgic look majestically rendered through saturation, the artist tells about the relationship between two people who are no longer together. Yet, they share the same background: the city of Amsterdam. In this picturesque image of typical Dutch architecture, we can recognize a church from the Jordaan neighbourhood, the area where Morcky used to live.

Ai generated versions of visitors



## HUNTER - HUNTED

A Squid called Sebastian

Sebastian's graffiti art is inspired by comic books as well as Renaissance and surrealist masterpieces.

"This painting revolves around the idea of mankind as predators but with themselves as their own greatest natural enemy. The character wears a mask on the back of his head, which was done by lumberjacks in India to protect themselves against tigers. But this obviously does not protect one from arrows in the back." / A squid called Sebastian

Ai generated versions of visitors



## REUNION

Zésar Del Monte

Although Zésar has painted many musicians throughout his career, this was the first time he painted flamenco musicians from his hometown, Seville. Instead of turning to the traditional imagery of flamenco, he represented the artists in his own personal way: fresh and original, yet deeply rooted into the cultural heritage of his country.

Ai generated versions of visitors



## DISTRACTION

Thomas Powell

In this work by Thomas, the Chinese performers are a metaphor for how the media purposely distract us. Traditionally, these Chinese performers would distract their audience with music and theatre. Here, the performer highlights three canaries - historically used as a 'warning sign' for an unsafe mine - while many more canaries are left unmentioned.

"We are told about some things, but the vast majority we ignore and we just get on day to day, even though we are fucking up the planet." / Thomas Powell

Ai generated versions of visitors



# First Evaluation Artefacts and Stories



## PAIR OF FLAMENCO SHOES

*"These shoes belonged to my grandmother, who used to dance flamenco every evening after work in the small courtyards of Seville.*

*Though worn and tattered, they are a reminder of her passion and dedication to the art form that was both a celebration of life and a way to reconnect with her roots. Flamenco wasn't just a performance for her. It was a link to our family's past, deeply rooted in the folklore of the city.*

*Every time I see them, I remember the energy and grace with which she danced, her feet moving with the rhythm of centuries-old traditions. The shoes are quiet now, but they still hold the soul of the flamenco spirit. A blend of joy, sorrow, and resilience."*

**- Rita**

## RUSTED RABBIT SNARE

*This rusted snare has been used by my family for such a long time. It belonged to my father, a hunter who roamed the hills for rabbits for most of his life. He taught me how to set it, how to be patient, and how to read the landscape.*

*Few years ago we discovered the consequences that hunting rabbits can cause to other important species of our territory. My father realised that every rabbit he took from the wild was one less for wild animals. I remember watching him hang this snare on the wall, his hands pausing for a moment, as though he was saying goodbye to a part of himself. It became a symbol of his quiet transformation from hunter to protector. An acknowledgment of his own part in nature's delicate balance.*

*Now, the snare hangs unused, a reminder that sometimes the greatest act of respect for nature is restraint.*

**- Carlos**



## SCRATCHED MOKA POT

*This moka pot used to sit on our stove every morning, a ritual we never questioned. We bought it together during a trip to Italy, back when everything still felt so certain. He would grind the beans, and I would heat the water. Each step an unspoken dance we perfected over time.*

*After we split, I kept the moka, though it felt strange to brew coffee for one. The scratches on the handle are from the times we packed it for weekends away, or when it clattered in the sink after too many sleepless nights. Now, every morning when I make coffee, I can't help but think of those quiet moments we shared, when the world still seemed full of possibilities.*

*The moka pot is just an object, but somehow, it holds the weight of everything that was and everything that no longer is.*

**- Giovanni**

## CRACKED, OLD TELEVISION REMOTE

*This remote sat in my living room for years, a bridge between me and the world outside, but also a tool of distraction. I remember holding it tightly, flipping through channels, consuming snippets of global crises while ignoring the pile of recycling I hadn't taken out or the small garden out back that was slowly dying. It was easier to press a button than to confront the mounting reality of the world's deterioration—like having control over the chaos, but never really acting on it.*

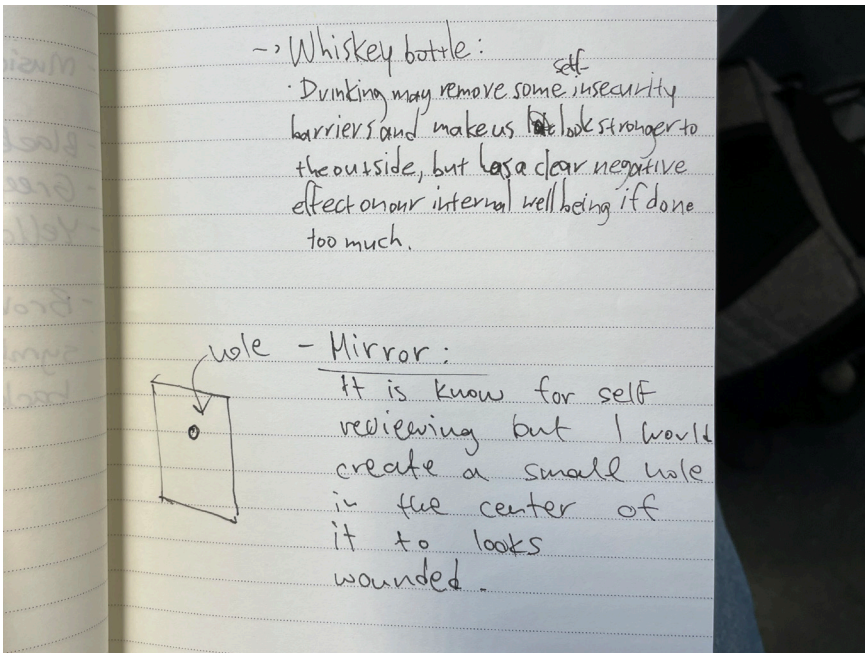
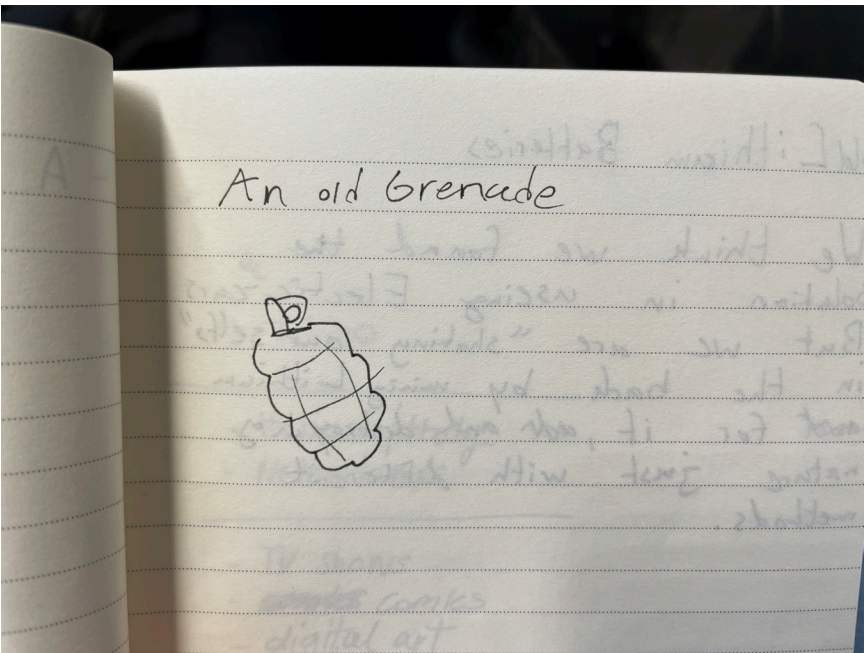
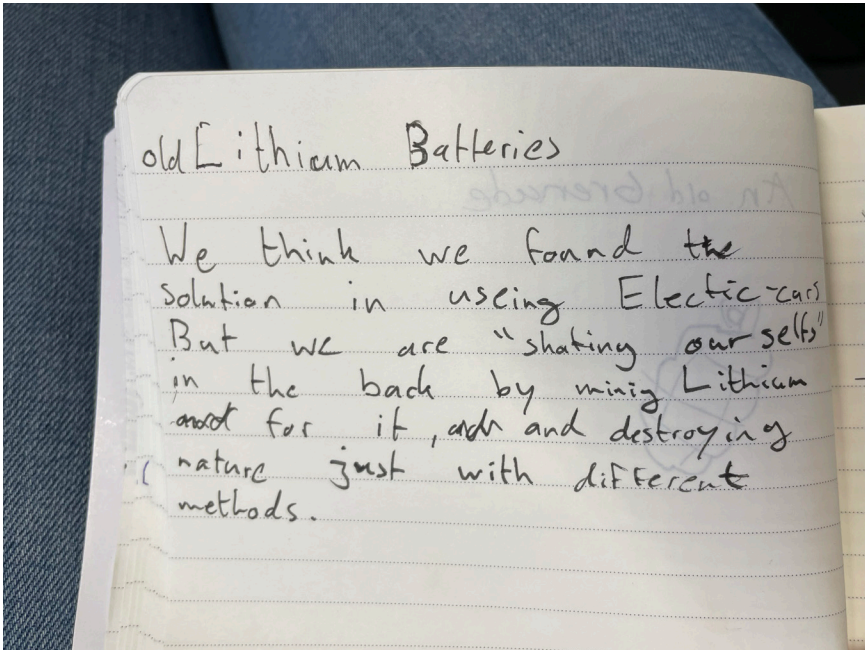
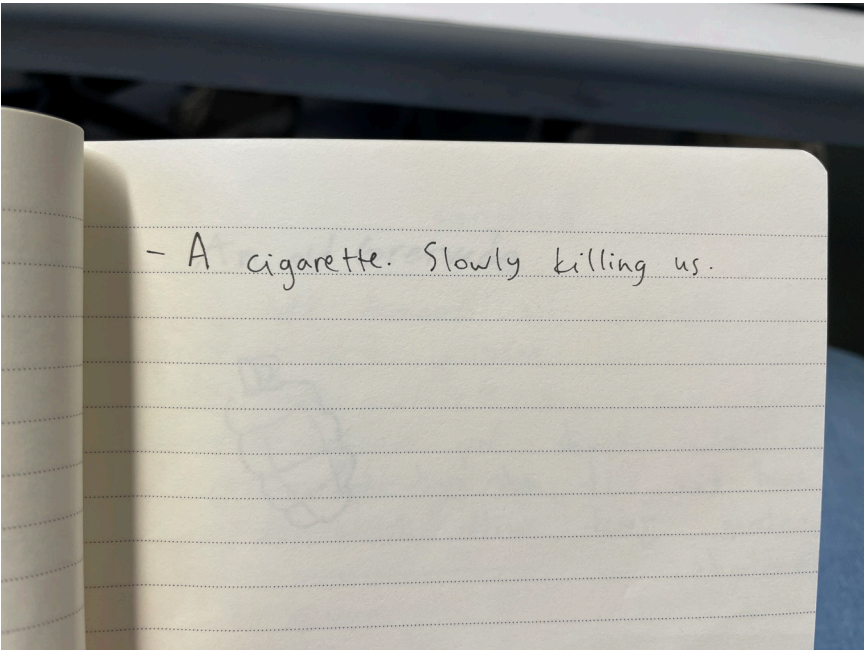
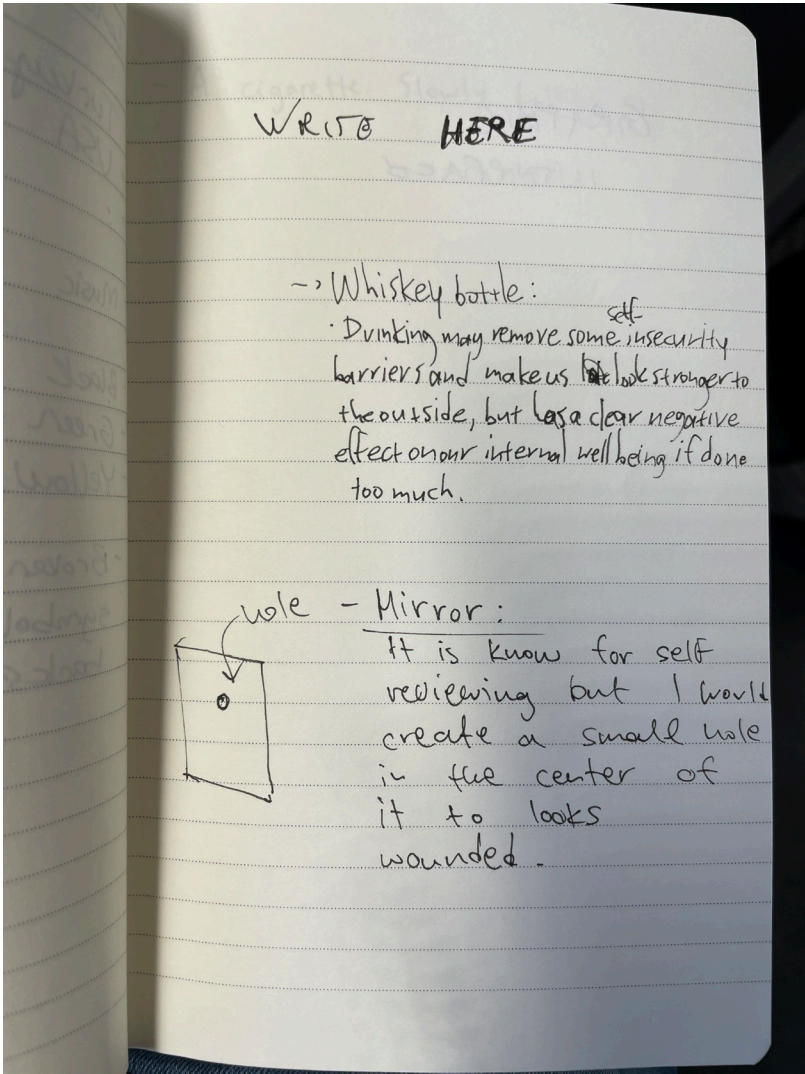
*The crack on the side is from the day I accidentally dropped it, but in a way, it symbolizes the larger cracks in my own awareness—pieces of truth slipping through the cracks as I let the screen dominate my attention.*

*Now, this broken remote reminds me of how distraction works: a way to avoid the big picture, the environmental damage accumulating while we watch from a distance.*

**- Paul**

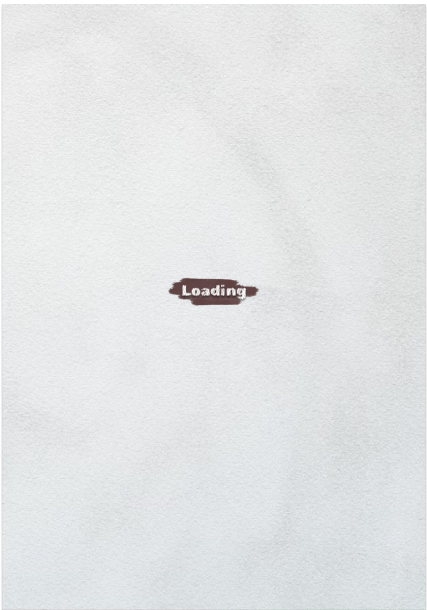
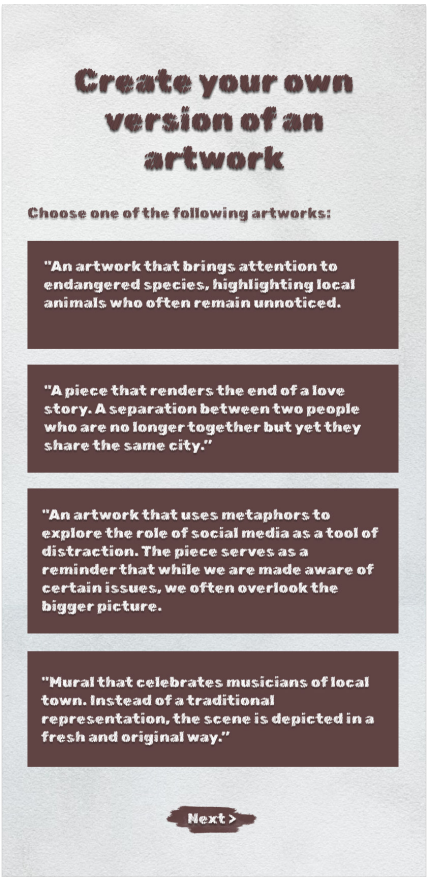
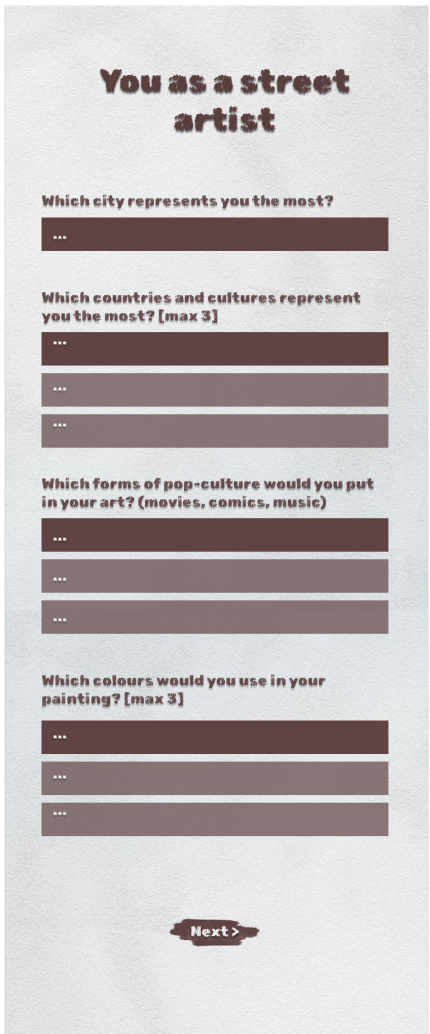


First Evaluation  
Artefacts proposed by Explorers





First evaluation UI





First Evaluation Questionnaire

Graduation Project Evaluation: Revealing Urban Narratives

Thank you for participating in this test. I hope you enjoyed it. Before leaving, please fill in the form. Your opinion will be useful for the validation of my graduation project. In this phase I'm testing two concepts and only one will be selected. Please be honest and in case you want to give more feedback, please let me know in a short feedback session.

Section 1

Before starting the experience

1. What is the reason that would push you to visit a museum about street art? \*

☐

I would probably bring a friend or relative that is really interested to this museum

☐

I am a big fan (or expert) of street art, I know a lot of things about it and I'd like to visit a museum about it and increase my knowledge

☐

Admiring street art in a museum would relax me

☐

I am curious about this art and I expect to find something that will grab my attention

☐

I am looking for a thrilling experience, to see famous artists and masterpieces that the museum has to offer

☐

Other

Section 2

Version of the prototype

2. Which version did you try?

☐

1 - Generative AI

☐

2 - Artefacts

Section 3

After the Experience

3. How much did you like this "museum experience" overall? \*

☆

☆

☆

☆

☆

☆

☆

4. How much did you FEEL ENGAGED BY the initial promise? (just the text and the promise of meaning, not graphic or poster itself) \*

☆

☆

☆

☆

☆

☆

☆

5. How CLEAR was the initial promise? (just the text and the promise of meaning, not graphic or poster itself) \*

☆

☆

☆

☆

☆

☆

☆

6. How much did you FEEL ENGAGED BY the artworks (for example: you spent admiring it, you reflected on how it was made and which messages it conveys)? \*

☆

☆

☆

☆

☆

☆

☆

7. How much did the experience help you in engaging with the artworks? \*

☆

☆

☆

☆

☆

☆

☆

8. Did you have fun during the experience? (0 = "I was bored", 10 = "I had a lot of fun") \*

☆

☆

☆

☆

☆

☆

☆

9. Did you feel you had autonomy during the visit? (0=no I felt like I was following a specific path, 10= yes, I was able to move where I wanted during the visit) \*

☆

☆

☆

☆

☆


☆

☆

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10. What's the artwork you engaged the most with? \*




☐

Option 1



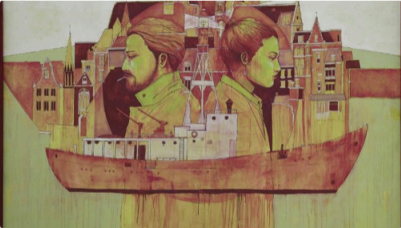
☐

Option 2




☐

Option 3



☐

Option 4



☐

Option 5

11. Why? \*

Enter your answer

12. If you remember, how many artworks did you engage with during the experience \*

☐

1

☐

2

☐

3

☐

4

☐

5

☐

I don't remember

13. After this experience, how much do you feel the theme of street art has become relevant to you? (0= nothing has changed, 10= it became way more relevant to me) \*

☆

☆

☆

☆

☆

☆

☆

14. How much do you think the last part of the experience (postcard for version1 and IG for version 2) help in creating a bond between you, the museum and its content? [answer considering only the version you had] \*

☆

☆

☆

☆

☆

☆

☆

15. After this experience, how much would you recommend the museum to a friend? \*

☆

☆

☆

☆

☆

☆

☆

Revealing Urban Narratives: Designing a New Experience for Exploring Street Art in Museums

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First Evaluation Q. Results

ID	Start time	Completion time	Email	Name	Last modified time	What is the reason that	Which version did you ti	How much did you like t	How much did you FEEL	How CLEAR was the Initi	How much did you FEEL	How much did the experi	Did you have fun during	Did you feel you had sui	What's the artwork you	Why?	If you remember, how n	After this experience, ho	How much do you think	After this experience, ho
1	9/13/24 14:24:00	9/13/24 14:27:52	anonymous			I am looking for a thrillin	2 - Artefacts	7	6	5	7	6	6	7	Option 4	It felt deeper. And I have been in similar situations.	3	5	5	6
2	9/13/24 14:24:08	9/13/24 14:28:15	anonymous			I am curious about this a 1 -	Generative AI	6	5	3	5	5	5	5	Option 5	I found it had quite a deep meaning behind it.	5	5	5	6
3	9/13/24 14:28:26	9/13/24 14:29:53	anonymous			Admiring street art in a n 2 -	Artefacts	6	6	5	5	6	7	5	Option 1	The sad rabbit noises made me think about the art more.	5	6	5	7
4	9/13/24 14:28:19	9/13/24 14:29:57	anonymous			I am curious about this a 1 -	Generative AI	6	5	5	5	6	6	7	Option 3	I experienced it more intensely.	3	6	6	6
5	9/13/24 14:46:24	9/13/24 14:49:04	anonymous			Probably it has gone vira	1 - Generative AI	5	4	4	5	3	3	3	Option 3	Basic shapes and colors can tell a deep story.	4	3	5	4
6	9/13/24 14:55:31	9/13/24 14:56:50	anonymous			Virality	2 - Artefacts	6	6	6	6	6	6	5	Option 5	I had to come up with a new artifact.	5	5	7	6
7	9/13/24 16:02:51	9/13/24 16:05:05	anonymous			I am curious about this a 2 -	Artefacts	4	5	6	4	5	6	5	Option 5	Felt that I could easily relate with the meaning of lack of self protection	5	5	4	4
8	9/13/24 16:02:30	9/13/24 16:06:12	anonymous			Admiring street art in a n 2 -	Artefacts	5	5	5	2	5	6	7	Option 4	It looks more close to me! And it has more personal human approach than the others.	4	4	5	5
9	9/13/24 16:19:00	9/13/24 16:21:31	anonymous			I am curious about this a 2 -	Artefacts	5	6	5	6	5	5	2	Option 1	I like the idea of take care the animals more	4	4	5	4
10	9/13/24 16:18:17	9/13/24 16:22:24	anonymous			I am curious about this a 2 -	Artefacts	5	5	3	5	6	5	4	Option 5	I've seen lots of Sebastian arts	5	4	2	5
11	9/13/24 16:21:35	9/13/24 16:23:38	anonymous			I am a big fan (or expert) 2 -	Artefacts	5	5	3	2	5	5	1	Option 5	I was thinking of an artifact to pair with it	5	4	5	4
12	9/13/24 16:26:41	9/13/24 16:30:00	anonymous			I am curious about this a 2 -	Artefacts	5	6	4	4	6	5	3	Option 5	Because I had to think about a object to link to the art my self.	5	5	4	4
13	9/13/24 18:19:55	9/13/24 18:21:47	anonymous			I would probably bring a 2 -	Artefacts	6	5	6	5	6	4	2	Option 4	Most interesting story for me	5	2	3	5
14	9/13/24 18:41:40	9/13/24 18:46:34	anonymous			I am curious about this a 2 -	Artefacts	6	6	6	7	7	6	7	Option 1	The combination of the three elements (artwork, story and audio) was the most cohesive one and made me connect emotionally with the artwork	4	5	5	7
15	9/16/24 11:13:37	9/16/24 11:15:36	anonymous			I am curious about this a 1 -	Generative AI	4	4	4	3	4	3	3	Option 2	I liked the topic	2	5	3	4
16	9/16/24 11:15:57	9/16/24 11:19:20	anonymous			I am curious about this a 2 -	Artefacts	5	4	3	4	5	4	4	Option 4	I liked the combination and the personal story	4	5	5	5
17	9/16/24 12:22:49	9/16/24 12:31:22	anonymous			I am curious about this a 1 -	Generative AI	6	3	5	4	6	5	7	Option 2	I was able to compare it to my self generated picture	5	3	7	4
18	9/16/24 12:39:33	9/16/24 12:41:54	anonymous			I am looking for a thrillin	1 - Generative AI	4	5	6	3	4	4	4	Option 5	I really like the metaphor behind, as well as the art style	3	3	4	4



# Second Evaluation Questionnaire

Section 1

1

Did you read the document and the two concepts? If you haven't, please go through them as they are essential for the survey \*

☐ Yes

☐ No

Section 2

What kind of visitor are you?

This is an important section because it will help me understand which target like each concept.

2

What is the reason that would push you to visit a museum about street art? \*

☐ I would probably bring a friend or relative that is really interested to this museum

☐ I am a big fan (or expert) of street art, I know a lot of things about it and I'd like to visit a museum about it and increase my knowledge

☐ Admiring street art in a museum would relax me

☐ I am curious about this art and I expect to find something that will grab my attention

☐ I am looking for a thrilling experience, to see famous artists and masterpieces that the museum has to offer

☐ Other

3

Which country are you from? \*

Enter your answer

4

How old are you? \*

☐ Under 18

☐ 18-24

☐ 25-34

☐ 35-44

☐ 45-54

☐ 55-64

☐ Over 65

Section 3

Preference over the concepts (or ideas)

5

Which concept did you prefer? \*

☐ Reinterpreting street art with AI

☐ Urban stories told through Art and Objects

6

Motivate your answer \*

Enter your answer

Section 4

Evaluating concept Reinventing Street Art with AI

7

How much do you rate this concept? \*

☐

☐

☐

☐

☐

☐

☐

8

How much do you think the concept would help you interact with street art in the museum? \*

☐

☐

☐

☐

☐

☐

☐

9

Would you keep the postcard also after few years? \*

☐ Yes

☐ Maybe

☐ No

10

Add here other comments or opinion on the concept

Enter your answer

Section 5

Evaluating concept Urban Stories told through Art and Objects

11

How much do you rate this concept? \*

☐

☐

☐

☐

☐

☐

☐

12

How much do you think the concept would help you interact with street art in the museum? \*

☐

☐

☐

☐

☐

☐

☐

13

Would you start following the museum on social media? \*

☐ Yes

☐ Maybe

☐ No

14

Why? \*

Enter your answer

15

Add here other comments or opinion on the concept

Enter your answer

Second Evaluation Q. Results

D	Start time	Completion time	Did you read the docum	What is the reason that would push you to visit a museum about street art?	Which country are you f	How old are you?	Which concept did you prefer?
1	9/30/24 17:43:16	9/30/24 17:48:00	Yes	I am curious about this art and I expect to find something that will grab my attention	Spain	25-34	Reinterpreting street art with AI
2	9/30/24 17:58:43	9/30/24 18:05:14	Yes	I would probably bring a friend or relative that is really interested to this museum	Italy	25-34	Urban stories told through Art and Objects
3	9/30/24 22:34:21	9/30/24 22:43:34	Yes	I am curious about this art and I expect to find something that will grab my attention	China	18-24	Urban stories told through Art and Objects
4	9/30/24 22:34:00	9/30/24 22:51:52	Yes	I am curious about this art and I expect to find something that will grab my attention	United States of America	25-34	Urban stories told through Art and Objects
5	9/30/24 22:26:16	9/30/24 22:54:09	Yes	I am a big fan (or expert) of street art, I know a lot of things about it and I'd like to visit a museum about it and increase my knowledge	Italy	25-34	Urban stories told through Art and Objects
6	9/30/24 22:55:39	9/30/24 23:02:21	Yes	I am curious about this art and I expect to find something that will grab my attention	Spain	25-34	Urban stories told through Art and Objects

7	10/1/24 10:56:25	10/1/24 11:23:04	Yes	I am looking for a thrilling experience, to see famous artists and masterpieces that the museum has to offer	Italy	25-34	Reinterpreting street art with AI
8	10/1/24 18:18:35	10/1/24 18:23:35	Yes	I am curious about this art and I expect to find something that will grab my attention	Nederland	18-24	Reinterpreting street art with AI
9	10/1/24 19:31:58	10/1/24 19:36:21	Yes	I wouldn't	Netherlands	18-24	Urban stories told through Art and Objects
10	9/30/24 18:57:00	9/30/24 19:10:56	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Street Stories Told Through Art and Objects
11	9/30/24 18:29:30	9/30/24 19:27:57	Yes	am curious about this art and I expect to find something that catches my attention	Italy	55-64	Reinterpreting Street Art with AI (Artificial Intelligence)
12	9/30/24 20:43:18	9/30/24 20:53:29	Yes	am curious about this art and I expect to find something that catches my attention	Italy	Over 65	Street Stories Told Through Art and Objects
13	9/30/24 21:29:48	9/30/24 21:33:19	Yes	am curious about this art and I expect to find something that catches my attention	Italy	55-64	Reinterpreting Street Art with AI (Artificial Intelligence)
14	9/30/24 21:42:54	9/30/24 22:06:06	Yes	I'm accompanying a friend/relative who is interested in this topic	Italy	55-64	Reinterpreting Street Art with AI (Artificial Intelligence)
15	9/30/24 22:27:14	9/30/24 22:29:12	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)

Motivate your answer	How much do you rate this concept?	How much do you think the concept would help you interact with street art in the museum?	Would you keep the postcard also after few years?	Add here other comments or opinion on the concept	How much do you rate this concept?2
I liked the idea to see the creations to other people. I will make this part in a screen so you can see more than one and maybe wait for yours		5	5 Maybe		3
I am against the use of AI in terms of art. Moreover, using AI could be already done on a free virtual exhibition from home. But if I will go to the museum and I will spend money I want to see something that is authentic		1	2 No	As I already said, utilizing AI will ruin the concept of art. I am not open to this kind of change. And I am neither curious about it	6
I personally prefer the idea of wondering around the physical exhibition and just read the info around them, more chill and street vibe		5	3 Yes		6
I think this one give viewers more context and allows them to gain new perspective around the murals based on objects that inspired or are based on the art. Allowing for more interpretation and conversation with each piece.		3	2 Maybe	I understand the concept in terms of giving users the ability to understand the choices the artists made. But I don't think I like the idea of using AI to generate especially in the context of the streetart museum where ppl are going to celebrate or learn about the streetart and the ai bit I feel like discredits the work a little bit	5
I like both ideas even if I don't understand why is called street art instead of graphic art or something similar, where is the street part of it? Because the stories come from the "streets"? (Like in "urban stories told through art and objects"). Just asking. Btw I prefer the this one about urban stories. People are interested in other people stories and if they are gonna be displayed somehow it gives and it gives a visual idea of it makes it more engaging. Could be also difficult, if is it part of the exhibition (I don't know) contribute with one's personal story		4	4 Maybe	Honestly it sound a bit weird to imagine a digital exhibition about street art, maybe because I'm a fan of the illegal and spontaneous side of this movement. At the moment no comments	5
I think AI is a hot topic right now, but for a museum feels like it lacks creativity and emotion. In my opinion, choosing a meaningful object gives a wide range of possibilities that can explain the context of the artwork or the artist		5	4 Yes		6

I think the AI option is more stimulating and engaging because it allows the visitor to become an artist, to decide how to create the artwork. The fact that they have decision-making power makes the experience more unique. The concept of the objects doesn't convince me so much for the simple reason that it implies a constant reading of the reason for the links. It is likely that it will be done with the first objects but then the visitor may get tired. Even though there is an additional level that should determine more curiosity, it seems very similar to having to read information tags. On the other hand, what is not clear to me about the AI idea is that to generate the work of art through the display there are prompts already tested that certainly lead to the creation of a work similar to one already present in the museum. I am concerned that in this case, the user does not have 100% creative freedom. And I am not too sure that he would find it interesting to see how the artwork was developed by others. On one hand, I understand it as a choice because it seems similar to the gamification approach: "seeing what others have done, I want to try it too and do better". However, since it is art, and it is very subjective. I The ai concept is really intuitive and doesn't force the visitor to read a lot of text, which means they can enjoy a larger variety of works. When the visitor would have to read text, it might be easier for them to skip over the explanation just because the artwork doesn't seem to interest them.	5	6 Yes	I wrote some ideas before, sorry fede	4
I don't like the use of ai imaging as it is stealing from artists.	1	1 No	See my previous response..I believe ai imaging is unethical	3
Attracting the audience's attention through sounds and animations seems more effective to me	5	6 No	AI is definitely a more innovative concept and capable of attracting the attention of many people	7
I find it interesting to be involved in first person, putting myself in the artist's shoes and seeing what differences emerge between the original work and the one I created at that moment. A playful experience to learn about this type of art!	7	7 Yes	find this concept to indicate that you have to be yourself to be happy and it is represented in a sunny way with the myriad of bright colors used.	6
I find it stimulating to understand the process that inspires an artist starting from objects or ideas	6	6 Perhaps	For my personal taste I certainly find it interesting but it risks distracting a bit from the artist's path	7
I liked it more, I feel like I can understand the works better this way	6	6 Yes		5
Although artificial intelligence is a little-known world for me and in some ways it scares me, I believe that this is the future. The world moves forward, progress too, and future generations will increasingly use it in all areas.	5	5 Perhaps		4
Bringing together art and technological modernity	7	6 Yes		3

How much do you think the concept would help you interact with street art in the museum?2	Would you start following the museum on social media?	Why?	Add here other comments or opinion on the concept2
3 Yes		To be aware of the activities	
6 Maybe		Cause it tell a story about a place that usually people take for granted.	
5 Maybe		I would enjoy the moment when I am in the museum, don't think I am those person who likes to follow the social media thingy...	
5 Maybe		I think this concept allows for more connection between the art the artist and the viewers as they try to a connect between all of the ways the art and the object connect.	
4 No		Because It's not in my interest. I mostly follow people I care	Not really at the moment
5 No		I do not have social media!	

2 No	I think this is very personal, but in general I don't like to follow institutional forms from my social media accounts. When I use these apps I prefer to spend my time lightly and having museum posts in my feed wouldn't lead me to look at them in depth anyway. I want to be the one to decide when to contact the museum, perhaps by consulting the website or seeing posters around the city, but I don't want the museum to bombard me with information	Wrote it in the first open question
2 No	It would feel a bit forced	
1 No	I don't think it would provide me with information that I need and I usually don't think art from a museum is very impressive usually	
7 Yes	If they managed to catch my attention I would like to stay updated on new works	
6 Yes	It's an opportunity to stay up to date on what's new at the museum	It is interesting to know the history that led to the creation of the work
7 Yes	It is a logical continuation on the path	I find it stimulating but also instructive and a guide in the creative path
4 Perhaps	maybe I would do it for a while but then I would let go	
5 Yes	I find it interesting	
3 No	I'm not interested	



# Second Evaluation Q. Results

16	9/30/24 22:28:22	9/30/24 22:35:11	Yes	I have heard about some famous artists and masterpieces that the museum has to offer and I just can't miss them.	Italy	25-34	Street Stories Told Through Art and Objects
17	9/30/24 22:28:17	9/30/24 22:35:54	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)
18	9/30/24 22:40:45	9/30/24 22:42:17	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Street Stories Told Through Art and Objects
19	9/30/24 22:33:36	9/30/24 22:46:34	Yes	I'm an expert (or almost) and I would really like to visit it and increase my knowledge of street art	Italy	25-34	Street Stories Told Through Art and Objects
20	10/1/24 0:39:34	10/1/24 0:53:00	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)
21	9/30/24 22:20:37	10/1/24 2:41:02	Yes	I'm an expert (or almost) and I would really like to visit it and increase my knowledge of street art	Italy	25-34	Street Stories Told Through Art and Objects
22	10/1/24 6:10:37	10/1/24 6:16:10	Yes	I want to relax by looking at street art in the context of a museum	Italy	Over 65	Street Stories Told Through Art and Objects
23	10/1/24 8:29:45	10/1/24 8:35:27	Yes	am curious about this art and I expect to find something that catches my attention	Italy	55-64	Street Stories Told Through Art and Objects
24	10/1/24 9:13:10	10/1/24 9:23:49	Yes	am curious about this art and I expect to find something that catches my attention	Italy	35-44	Street Stories Told Through Art and Objects
25	10/1/24 9:37:06	10/1/24 9:47:36	Yes	am curious about this art and I expect to find something that catches my attention	Italy	18-24	Street Stories Told Through Art and Objects

26	10/1/24 9:43:47	10/1/24 9:50:36	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)
27	10/1/24 10:26:26	10/1/24 10:29:23	Yes	I have heard about some famous artists and masterpieces that the museum has to offer and I just can't miss them.	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)
28	10/1/24 10:34:51	10/1/24 10:56:17	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Street Stories Told Through Art and Objects
29	10/1/24 11:29:41	10/1/24 11:34:26	Yes	I have heard about some famous artists and masterpieces that the museum has to offer and I just can't miss them.	Italy	25-34	Street Stories Told Through Art and Objects
30	10/1/24 11:42:06	10/1/24 11:46:47	Yes	am curious about this art and I expect to find something that catches my attention	Italy	18-24	Street Stories Told Through Art and Objects
31	10/1/24 12:52:48	10/1/24 12:58:10	Yes	I want to relax by looking at street art in the context of a museum	Italy	55-64	Street Stories Told Through Art and Objects
32	10/1/24 12:57:25	10/1/24 13:11:37	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Street Stories Told Through Art and Objects
33	10/1/24 14:39:09	10/1/24 14:43:26	Yes	am curious about this art and I expect to find something that catches my attention	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)
34	10/1/24 14:45:27	10/1/24 14:48:47	Yes	I'm accompanying a friend/relative who is interested in this topic	ITALY	35-44	Street Stories Told Through Art and Objects

I prefer the storytelling through objects because I believe it can convey to me in a more direct way the message that the artist intends to express with the work.	5	5	Yes	6
It is a very particular and innovative idea that has the possibility of bringing even young people closer to art.	6	6	Yes	4
With objects it would be more accessible	5	4	Yes	6
Street art is part of everyday life, people live next to it in cities. Matching an object can enrich the meaning that the artist wants to give to the work. On the contrary, I think that artificial intelligence deprives works of art of their meaning, because there is no artist.	1	3	Perhaps	6
Innovative and interesting. Currently the market in question, in my opinion, has not yet trusted these technologies (perhaps because they are too recent?) Although it is a nice idea to also tell art through objects, as described in the pdf, it could be boring/difficult/old style especially for people who do not want to read the descriptions. With AI instead you can have fun and it would almost become "a museum that generates works of art", conceived by visitors through AI. Next to the works as written in step 9, visitors in addition to seeing the works generated by others could vote for their favorite. Excellent idea, great faith. You could think about integrating experiences with VR. But it needs to be thought out carefully, I'm just throwing it out there	5	5	Perhaps	4
in a museum I would prefer the visitor to spend more time actually looking at the works rather than at a screen conceived posthumously (unless the activity on that screen is conceived by the artist himself)	3	3	Perhaps	4
Objects and art are tangible while AI is not.	7	7	Yes	7
And as an interesting game. It can also excite a child. Finally something 'light'	7	7	Yes	7
It's more personal and connects something more abstract, like street art, with a more familiar everyday object.	5	5	Yes	6
believe that within an art museum of any kind it is necessary to emphasize even more that behind a work there must be a thought and an emotion. I fear that the option of AI could devalue the artistic process of creation conceived by a human being.	5	4	Yes	6

it could be more interactive in terms of "participation" in the museum. Discovering and searching for the original work could lead to a sharing of ideas and thoughts that perhaps you cannot obtain through "Art and Objects"	4	5	Perhaps	3
I like the idea of personalizing the work and creating empathy with the artist	5	7	Perhaps	3
really liked both of them as ideas, the AI-based proposal is interesting because each time you will have different images created even if with the same theme, but I found the one with the objects more interesting because it allows for greater empathy towards the choice and the reasons that pushed a person to propose that particular combination between the object and the work of art in question, giving more space to possible interpersonal reflections.	5	6	Yes	6
I find the arrangement of objects next to the works very interesting. I think it's a way to arouse more curiosity than the reinterpretations of paintings with AI. And maybe it helps to establish connections with more works, the other concept seems more chained to a single work at a time.	5	4	Yes	7
I like creating a narrative	2	2	No	5
It gets closer to reality	4	5	Yes	5
I prefer interaction with objects rather than further digital stimulation. Museums should certainly be more interactive, stimulating and fun, but since it is an activity different from everyday life, in my opinion it is not optimal to interact once again with AI. However, I like the possibility of comparison and discussion that is generated by viewing the works generated via AI by other visitors	4	5	Yes	6
Interesting to be able to play a more active role within a museum	5	6	Yes	4
I am against artificial intelligence.	1	1	No	4

7	Yes	To stay updated on new works in the museum
5	Perhaps	Personally, I don't think it's an experience that will stick in my mind for long.
5	Yes	It's special
6	Perhaps	To follow the next initiatives
		Nice idea to get in touch with what is "around" the work. Especially if the artist himself can suggest an object and talk about it.
3	No	Personally it doesn't tell me much
4	Perhaps	I don't follow museums on social media because I don't know what use they could be to me, unlike artists who publish their works directly
7	Yes	I can monitor news via social media that, if they interest me, lead me to visit the museum
7	Yes	Because it's interesting and I repeat a game that remains in the memory
6	No	I don't use social media for that
5	Perhaps	I would start following it if I wanted to stay updated on other exhibitions and not based on what I have already seen.
		The idea of the object is good, the choice itself must be very well taken care of to ensure that the object does not become an integral and essential part of the work but only a plus.

3	No	it doesn't attract me/it doesn't intrigue me
5	No	It's not something I do in general.
		This concept didn't convince me particularly, but it has potential
5	Perhaps	If I were to be struck by any particular work or description, I would follow it to stay updated on possible future updates, also out of curiosity to see new, even unexpected, combinations.
		confirm that I consider this idea of concept to be more profound, I am very intrigued by the thought of being able to see the same object of common use with the explanation and the eyes of a person who has a particular vision or memory linked to that object that totally transforms it allowing us to see it in a new light, and also seeing a connection with the work of art that previously seemed inconceivable to us.
7	Perhaps	If they offer interesting ideas yes, I usually look at the page and if I'm interested I follow it, I don't decide to follow a place just because I've been there. Sometimes social media museums tend to be very self-referential.
5	No	don't think it's necessary
5	Perhaps	I prefer to visit it by myself
6	Yes	Because I would be curious about how new works of art are managed with this method of interaction. It would allow me to have constant stimulation, without necessarily returning to the museum. Then if the curiosity is great I think the desire to visit new exhibitions that it has to offer
4	Perhaps	It depends on the type of content the museum posts.
		It may not be immediately obvious that the objects are linked to the work of art and not works in themselves.
4	No	Little interest.

Second Evaluation Q. Results

35	10/1/24 15:49:53	10/1/24 15:57:00	Yes	am curious about this art and I expect to find something that catches my attention	Italy	18-24	Street Stories Told Through Art and Objects	I think that art told with street objects gives more value to the work not only because in this way many can be recycled today but also makes it even more raw and realistic.	4	4 Perhaps	6	6 Yes	I would be very interested to find out what works they could create with objects taken from the street.		
36	10/1/24 18:20:44	10/1/24 18:22:45	Yes	I'm accompanying a friend/relative who is interested in this topic	Italy	25-34	Reinterpreting Street Art with AI (Artificial Intelligence)	Why I think AI is essential to innovate art	5	4 Perhaps	4	4 Perhaps	It depends on whether it left a good impression on me or not.		
37	10/1/24 19:04:23	10/1/24 19:12:12	Yes	am curious about this art and I expect to find something that catches my attention	Italy	55-64	Reinterpreting Street Art with AI (Artificial Intelligence)	I am interested in seeing the applications of AI. In this case I find the application to street art very interesting	5	4 Perhaps	6	4 Perhaps	The smile that emerges among 1000 colors makes you think of a joyful soul. That remains joyful even in this world that is currently rather sad and angry. An image that gives a little hope?	Curiosities of this interpretation of street art	Interesting
38	10/1/24 21:45:43	10/1/24 21:50:52	Yes	am curious about this art and I expect to find something that catches my attention	Italy	55-64	Street Stories Told Through Art and Objects	I prefer to see it live	6	5 Yes	5	5 Perhaps	I'm skeptical		
39	10/1/24 23:36:46	10/1/24 23:43:33	Yes	am curious about this art and I expect to find something that catches my attention	Italy	45-54	Street Stories Told Through Art and Objects	I find it more interesting	6	5 Perhaps	7	7 Yes	You think it's a bit too demanding	I find it innovative and stimulating	
40	10/1/24 23:45:15	10/1/24 23:49:52	Yes	am curious about this art and I expect to find something that catches my attention	Italy	35-44	Street Stories Told Through Art and Objects	I find it an interesting approach	5	5 Perhaps	7	7 Yes	It seems to me that it leaves little space for the artist's story and too much for personalization	I think explaining the creative process is important and helps to understand the artist	
41	10/1/24 23:38:03	10/1/24 23:55:25	Yes	am curious about this art and I expect to find something that catches my attention	Italy	45-54	Street Stories Told Through Art and Objects	I find it interesting to know the story from which the artist took inspiration to produce his work	5	5 Perhaps	7	7 Yes	Nice but not decisive for the interest of the work	To stay updated on new works that will be exhibited and the stories about the objects that inspired their creation	I find it interesting to know the story from which the artist took inspiration to produce his work
42	10/1/24 23:53:16	10/1/24 23:58:21	Yes	am curious about this art and I expect to find something that catches my attention	Italy	45-54	Street Stories Told Through Art and Objects	I find it more innovative	5	5 Perhaps	7	7 Yes	I prefer a less free and more explanatory approach		I appreciate the opportunity to learn about the creative process through its origins and motivations.
43	10/1/24 23:55:48	10/2/24 0:09:35	Yes	am curious about this art and I expect to find something that catches my attention	Italy	45-54	Street Stories Told Through Art and Objects	I like to know the reason for the inspiration of the work	6	4 No	7	7 Yes	Nice idea but not enough to be successful	To see updates on new collections and items that go with them	Being able to be an active part of the exhibition by voting for the objects in the collection and reading the stories relating to the creation of the works seems like a great idea to me.



# Validation Artefacts and Stories

\* Sheets with the stories have been changed with new versions containing triggers after taking the pictures and before starting the sessions



## SCRATCHED MOKA POT

This moka pot used to sit on our stove every morning, a ritual we never questioned. We bought it together during a trip to Italy, back when everything still felt so certain. He would grind the beans, and I would heat the water. Each step an unspoken dance we perfected over time.

After we split, I kept the moka, though it felt strange to brew coffee for one. The scratches on the handle are from the times we packed it for weekends away, or when it clattered in the sink after too many sleepless nights. Now, every morning when I make coffee, I can't help but think of those quiet moments we shared, when the world still seemed full of possibilities.

The moka pot is just an object, but somehow, it holds the weight of everything that was and everything that no longer is.

- Giovanni

Look closely at the figures in the painting. Like the scratches on the moka pot, what small details here might hold memories of what once was?

## CRACKED, OLD TELEVISION REMOTE

This remote sat in my living room for years, a bridge between me and the world outside, but also a tool of distraction. I remember holding it tightly, flipping through channels, consuming snippets of global crises while ignoring the pile of recycling I hadn't taken out or the small garden out back that was slowly dying. It was easier to press a button than to confront the mounting reality of the world's deterioration—like having control over the chaos, but never really acting on it.

The crack on the side is from the day I accidentally dropped it, but in a way, it symbolizes the larger cracks in my own awareness—pieces of truth slipping through the cracks as I let the screen dominate my attention.

Now, this broken remote reminds me of how distraction works: a way to avoid the big picture, the environmental damage accumulating while we watch from a distance.

- Paul

The performer draws attention to just three canaries, while many others remain unseen. Like the broken remote, what truths might be slipping through the cracks as distractions dominate our focus?

## UNUSED TOTE BAG

This tote bag, it wasn't even supposed to be mine. A friend gave it to me after she said she had too many—"Everyone keeps giving me these things," she said, laughing as she passed it along. And that got me thinking. Tote bags were supposed to be this eco-friendly alternative, right? A way to cut down on waste, be more conscious. But now? It's like we're drowning in them. I have at least ten in my closet, and I didn't even ask for most of them.

It's funny how we overcorrect. We wanted to stop using plastic, and now we're just hoarding cloth bags like trophies of good intentions. My friend's gesture—it was kind, but it made me realize how we end up creating new problems while trying to fix old ones. Do I need another tote bag? No, not really. But here it is, hanging on the door, a reminder that sometimes, even when we try to do better, we don't always get it right. Maybe it's not about having the perfect solution, but about realizing that even good things, in excess, can become a burden. Still, it's a useful bag. I'll use it, but I wonder how many more of these will keep coming my way.

- Tom

Examine the overwhelming amount of water around both figures. How does this flood-like imagery evoke? What parallels can you draw between the rising water and the unintended consequences of well-meaning actions?

## CHEAP DRINKING GAME

Every weekend, it's the same thing—Friday night rolls around, and we pull out this card game. The rules? Who cares. It's just an excuse to drink, laugh, and forget for a while. After a week of work, classes, deadlines—it's like we're all on edge, barely holding it together. And then, there's this—our little ritual. Pour a few drinks, shuffle the cards, and for a couple of hours, the weight of everything else just disappears.

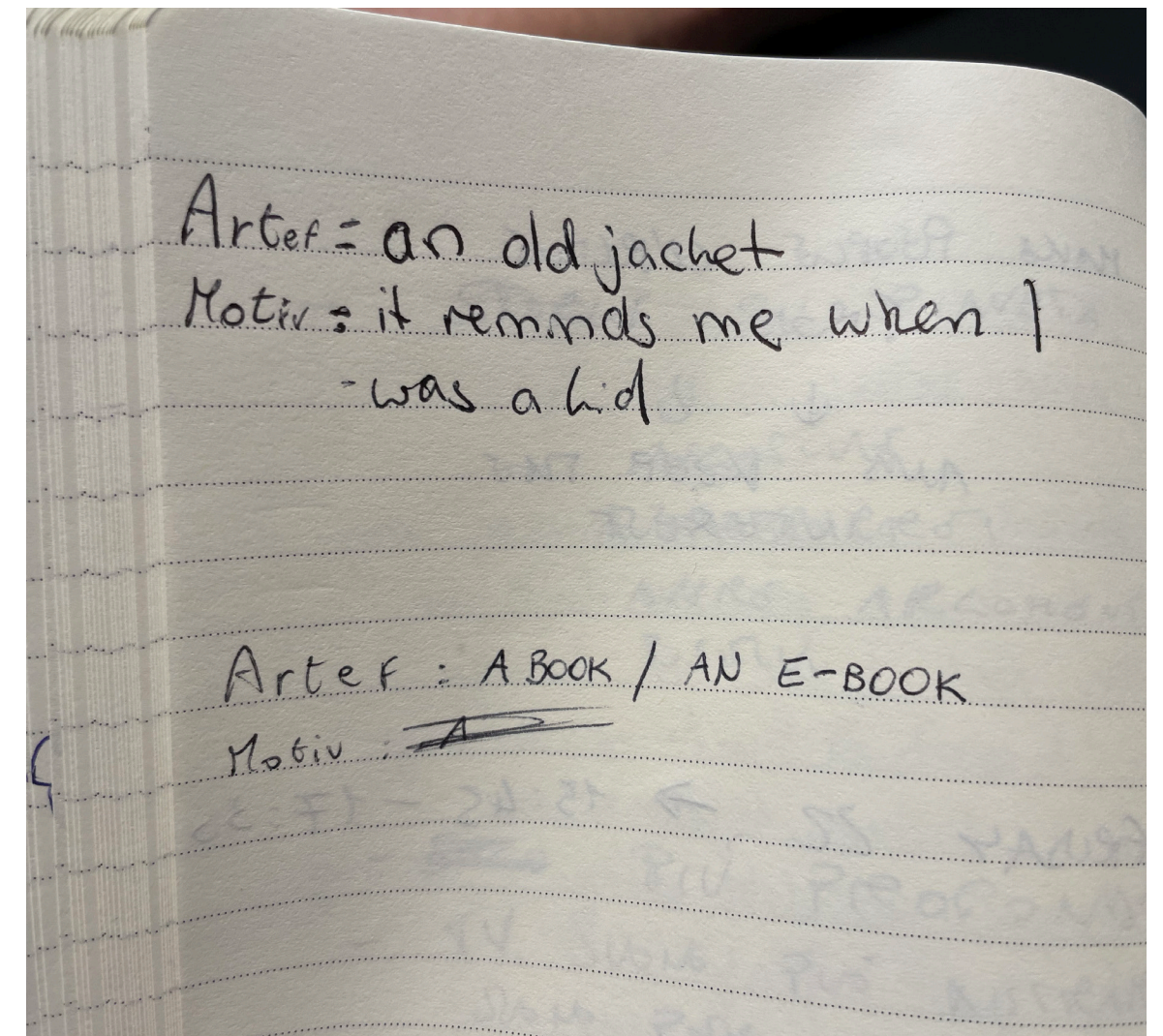
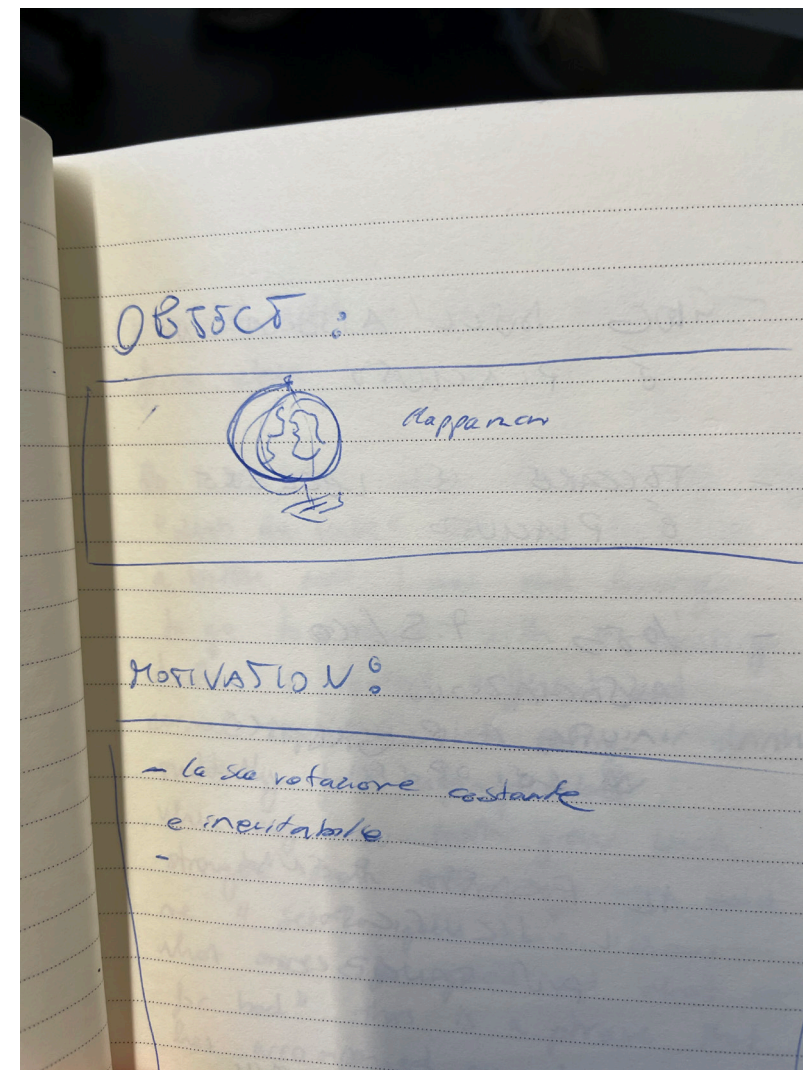
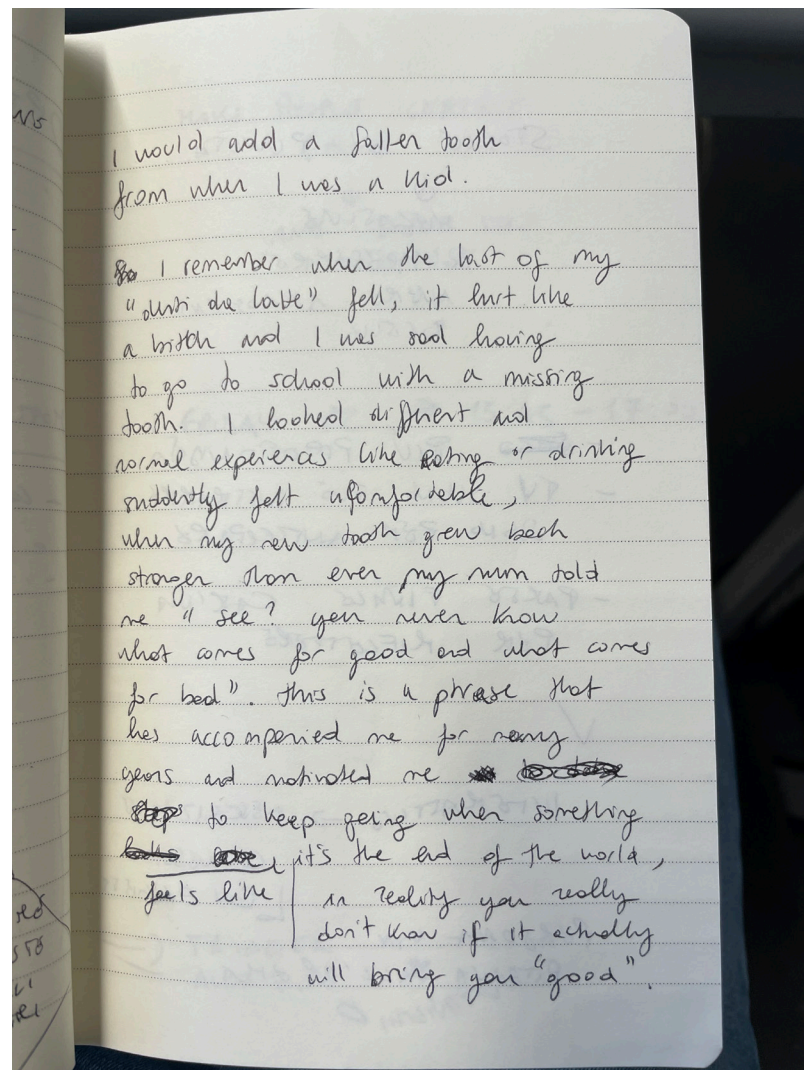
It's not that we don't care about the real world. We do. But sometimes, it feels like the only way to deal with it is to escape for a while, to let go of the seriousness, the stress. I think about Wayne's painting, with people dancing on graves, pretending the world isn't crumbling around them. That's what we're doing, in a way. We know the problems will still be there on Monday, but for now, we laugh a little louder, drink a little more, and let the cards decide our fate for the night. It's not a solution, but maybe that's okay. Sometimes, we just need a break from it all.

- Sarah

Look at the sea of masked faces in the painting. What emotions do you think are hidden behind the masks?





## Validation Artefacts proposed by Explorers





Graduation Project Brief





IDE Master Graduation Project

Project team, procedural checks and Personal Project Brief

In this document the agreements made between student and supervisory team about the student's IDE Master Graduation Project are set out. This document may also include involvement of an external client, however does not cover any legal matters student and client (might) agree upon. Next to that, this document facilitates the required procedural checks:

- Student defines the team, what the student is going to do/deliver and how that will come about
- Chair of the supervisory team signs, to formally approve the project's setup / Project brief
- SSC E&SA (Shared Service Centre, Education & Student Affairs) report on the student's registration and study progress
- IDE's Board of Examiners confirms the proposed supervisory team on their eligibility, and whether the student is allowed to start the Graduation Project

STUDENT DATA & MASTER PROGRAMME

Complete all fields and indicate which master(s) you are in

Family name	Villa	IDE master(s)	IPD <input type="checkbox"/>	Dfi <input type="checkbox"/>	SPD <input checked="" type="checkbox"/>
Initials	F	2 <sup>nd</sup> non-IDE master			
Given name	Federico	Individual programme (date of approval)			
Student number	5842263	Medisign	<input type="checkbox"/>		
		HPM	<input type="checkbox"/>		

SUPERVISORY TEAM

Fill in the required information of supervisory team members. If applicable, company mentor is added as 2<sup>nd</sup> mentor

Chair	Arnold Vermeeren	dept./section	HCD/HICD	<div>! Ensure a heterogeneous team. In case you wish to include team members from the same section, explain why.</div> <div>! Chair should request the IDE Board of Examiners for approval when a non-IDE mentor is proposed. Include CV and motivation letter.</div> <div>! 2<sup>nd</sup> mentor only applies when a client is involved.</div>
mentor	Joost Kuiper	dept./section	HCD/HICD	
2 <sup>nd</sup> mentor				
client:				
city:		country:	The Netherlands	
optional comments	The supervisory team has been carefully chosen by considering their divergent skills and competences, which are relevant to the project. Chair A. Vermeeren has expertise in museum visits and experiences. Mentor J. Kuiper is expert in the understanding and perception of art.			

APPROVAL OF CHAIR on PROJECT PROPOSAL / PROJECT BRIEF -> to be filled in by the Chair of the supervisory team

Sign for approval (Chair)

Arnold Vermeeren

Digitally signed by Arnold Vermeeren  
Date: 2024.06.04 08:53:49 +02'00'

Name Arnold VermeerenDate 21 May 2024Signature

Name student Federico Villa

Student number 5,842,263

#### PROJECT TITLE, INTRODUCTION, PROBLEM DEFINITION and ASSIGNMENT

Complete all fields, keep information clear, specific and concise

Project title Revealing Urban Narratives: designing a new experience for exploring street art at museum

*Please state the title of your graduation project (above). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.*

#### Introduction

*Describe the context of your project here; What is the domain in which your project takes place? Who are the main stakeholders and what interests are at stake? Describe the opportunities (and limitations) in this domain to better serve the stakeholder interests. (max 250 words)*

Art museums traditionally gather numerous artworks in one space, allowing visitors to view them with brief descriptions or audio guides. However, critics like John Ruskin and Vittorio Sgarbi argue this approach fosters only fleeting appreciation, limiting deeper understanding. Some museums have then responded by developing new and untraditional ways of engaging visitors and, in order to appeal to the demands of new category of experience-oriented visitors, they have become pioneers in bringing innovative solutions to rethink learning and entertainment.

This is the case of the Straatmuseum. Based in Amsterdam North, more specifically in NDSM straat, this museum offers a dynamic but immersive exploration of the urban culture that made famous this district of the Dutch capital. It does so by showcasing murals and installations created by the artists who work directly inside the museum and allowing visitors to embrace the street atmosphere thanks to the untraditional environment where the art is displayed, a former warehouse. Because of its rebel and unconventional nature, Straatmuseum attracts every year different types of visitors who want to experience the city's creative spirit first-hand. Some of them are mainly driven by curiosity or genuine interest for urban art, despite not considering themselves experts. When they visit museums they expect their attention to be grabbed and their learning to be fuelled. Labelled as "explorers" by Dr John H. Falk in his research, this category of visitors enjoy bumping into novelty and are defined by a strong sense of autonomy during their activities.

→ space available for images / figures on next page

#### Problem Definition

*What problem do you want to solve in the context described in the introduction, and within the available time frame of 100 working days? (= Master Graduation Project of 30 EC). What opportunities do you see to create added value for the described stakeholders? Substantiate your choice. (max 200 words)*

Street art is the manifestation of authors' creativity and their interpretation of the society. Even though artists provide different meanings to their creations, the final message will vary depending on the different perspectives, backgrounds and experiences of the viewers. This is considered the strength of street art and Straatmuseum offers solutions like workshops and guided tours to let visitors experience it deeply. However, these are not appealing to "explorers" visitors, who like to move independently and autonomously inside the museum, driven by curiosity and desire of novelty.

My project aims to increase the value and perception of street art in the eyes of explorers, considering their needs. The main challenge consists in creating a new experience that appeal the explorers desire of autonomy and novelty and at the same time allow them to engage with the art in a profound way, using the principles of slow art but without forcing them to any commitment. Other challenges consist in facilitating collective reflection and interpretation of the street art meaning despite the independent nature of explorers, and creating a complete experience that will trigger interests even before the museum visit begins and consolidate the impact of the experience after the museum visit.

#### Assignment

*This is the most important part of the project brief because it will give a clear direction of what you are heading for. Formulate an assignment to yourself regarding what you expect to deliver as result at the end of your project. (1 sentence) As you graduate as an industrial design engineer, your assignment will start with a verb (Design/Investigate/Validate/Create), and you may use the green text format:*

*Create a new experience that engages the "exporers" visitors of Straatmuseum in the contemplation of selected street art, in order to help them unveiling layers of interpretation and exploring different meanings in a fun and interactive way.*

*Then explain your project approach to carrying out your graduation project and what research and design methods you plan to use to generate your design solution (max 150 words)*

The project will consist of 3 phases of ideation, development and validation

In the ideation phase i will evaluate: 1 The user experience at the museum through service safari, 2 the output that the museum wants to transmit to the visitor, through interviews (for example, what do they want to transmit with workshops and private tours), 3 what visitors want to know and experience at the museum, through interviews. The results of this first phase will consists in qualitative data that will be transcribed in a user joureny map and a value proposition canva that will be used for the following phases.

In the development phase I will ideate and iterate all the steps of the new experience that I want to propose for more rounds. I will use bodystorming and dynamic brainstorming sessions for the ideation and will prototype the phases of the solution in the rooms of university or another private space. The project will finish with a validation phase. The delivery will be a report that explains steps of the experience and a prototype that will visually demonstrate its utility value.



Project planning and key moments

To make visible how you plan to spend your time, you must make a planning for the full project. You are advised to use a Gantt chart format to show the different phases of your project, deliverables you have in mind, meetings and in-between deadlines. Keep in mind that all activities should fit within the given run time of 100 working days. Your planning should include a kick-off meeting, mid-term evaluation meeting, green light meeting and graduation ceremony. Please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any (for instance because of holidays or parallel course activities).

Make sure to attach the full plan to this project brief.  
The four key moment dates must be filled in below

Kick off meeting21 May 2024

Mid-term evaluation12 Aug 2024

Green light meeting1 Oct 2024

Graduation ceremony29 Oct 2024

In exceptional cases (part of) the Graduation Project may need to be scheduled part-time. Indicate here if such applies to your project

Part of project scheduled part-time	
For how many project weeks	20
Number of project days per week	5,0

Comments:

The date of mid-term meeting is set on the 45th day instead of the 40th to adapt to the summer holidays of both the supervisory team and student.

Motivation and personal ambitions

Explain why you wish to start this project, what competencies you want to prove or develop (e.g. competencies acquired in your MSc programme, electives, extra-curricular activities or other).

Optionally, describe whether you have some personal learning ambitions which you explicitly want to address in this project, on top of the learning objectives of the Graduation Project itself. You might think of e.g. acquiring in depth knowledge on a specific subject, broadening your competencies or experimenting with a specific tool or methodology. Personal learning ambitions are limited to a maximum number of five.  
(200 words max)

During my internship I worked on improving a service in the mobility field. Now I want to fulfill new skills as service designer and create a practical experience in the entertainment and educational fields and I believe working with museums in the Netherlands can help me in developing expertise that I can use after graduation.  
The competences that I want to develop are: using technologies in the creation of service, the design (intended as ideated and prototyped) of an interactive artefacts and the ideation of a whole experience/service.  
  
As personal learning, I want to acquire knowledge on the understanding of both art and murals. At the same time I want to acquire knowledge on types of strategies used by museums to engage visitors

introduction (continued): space for images



image / figure 1 This image gives an idea of visitors experiencng art in a fast way at Straatmuseum

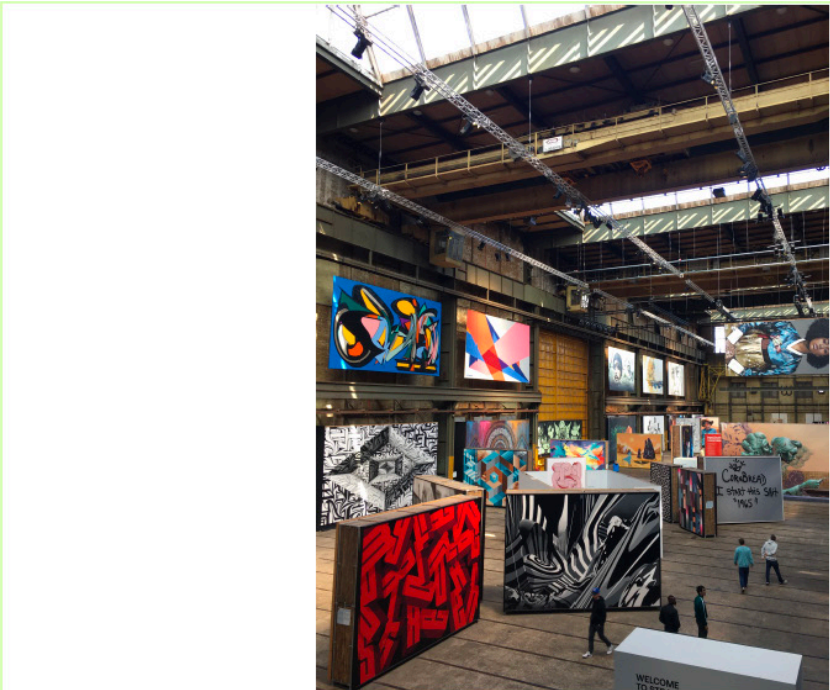


image / figure 2 Overview of the Straatmuseum, Amsterdam





