

FREE RESEARCH PROJECT

ONLINE ART SPACES

LENYA BASS

CONTENT

RESEARCH
MIND MAPPING
RESEARCH MAPPING
INTERVIEW
FIRST CHALLENGES
INSIGHTS
ARTISTS
CURATORS
ART STUDENTS
MUSEUMS
HOW MIGHT WE
POINT OF VIEWS
CHOSEN POV
IDEATION
PRO AND CONS
BENEFITS
ART WORLD'S RESOLUTIONS
IDEA NAPKIN #1
IDEA NAPKIN #2
THE APP
USER JOURNEY
USER TYPES
CONCLUSION
SOURCES

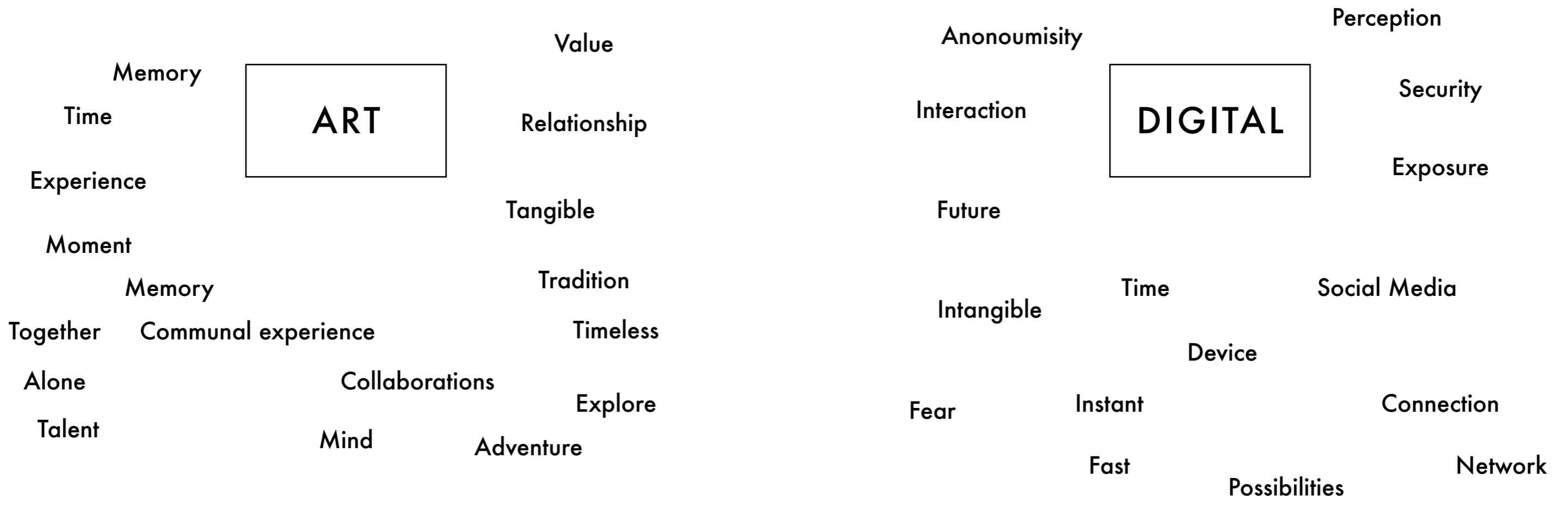
LET'S EMBRACE THE DIGITAL
AND JOIN IT WITH
THE HERE AND NOW
OF OUR DOINGS.

RESEARCH

I chose to research online art experiences, online art spaces, virtual galleries. I found multiple touch points. With my chosen research project I addressed the impossibility of predicting the future.

My overall goal here was to explore and understand the benefits connected to online art spaces and virtual galleries.

MIND MAPPING



STAKEHOLDER

- VISITOR
- ART SEEKER
- ART STUDENT
- ART TEACHER
- ART EXPLORER
- CURATOR
- ARTIST
- PROFESSIONAL

INSTITUTIONS

- GALLERIES
- MUSEUMS
- STUDIOS
- POP-UPS
- UNIVERSITIES

RESEARCH MAPPING

NOV. 2016

QUESTION

How might we showcase and distribute art in future, in an age where art and commerce feed off each other?

WHO	WHY	WHERE	HOW	WHAT	WHEN
Lokal Online Publishing House ArtInFlow Ulrike Oppelt Digital Immigrant Agent	_New to the field of 3D galleries _Expert in German art market _Wants to go international	Berlin Kreuzberg	Interview Guideline POV	_Difficulties/ Problems _German/ International _Distribution of Art online _Artists _Future trends/ Opportunities	Brief email talk already Meeting scheduled.
Photogallery Owner: Dollfs Art Moritz Digital Native Curator	_Searches for talents on Instagram _Doesnt believe in the concept of virtual galleries	Berlin Mitte		_Social Media	Brief personal talk already No meeting scheduled yet.
Artists: Digital Immigrants Digital Art vs. Objects Artists: Digital Natives Digital Art vs. Objects					
User Types (New vs. Familiar)					
Gallery Visitors					
Art Students					

INTERVIEW

INTERVIEW PREPERATION

Local Online Publishin House ArtInFlow (www.artinflow.com)
Ulrike Oppelt

Digital Immigrant, Agent

QUESTIONS

_How do we define a virtual gallery?

_Why do artists need to embrace the digital world?

_What will museums look like 50 years from now?

_Which problems do you encounter as onine curator?

MAIN INSIGHTS

„I don't know the users of my platform.“
„Buyers are randoms. Or friends. Or collectors.“

Ulrike would like to market her 3D galleries on other platforms such as Artsy e.g. to engage in online art trading.

Problem: These platforms are very expensive.

„Free marketing platforms for art spaces are chaos, brutal and of bad quality.“

„Selling art online expands my audience and increases the circulation of art.

NEXT STEPS FROM HERE

Research new ways of distributing art galleries to buyers.

Identity key transformative trends in art distribution.
Explore consequences.

How can they be met to create opportunities?

Brainstorm ideas around how my challenge can meet those trends.

RESEARCH

_More and more people are going to museums.

_The number of people buying art across the world has increased. One of the key factors in this expansion is the internet, which has opened up a traditionally exclusive world that has not been easy to access.

_The online art market grew by an estimated 24%.

_Several trends are driving the growth of the online art market. First, existing art collectors are increasingly purchasing art online, which suggests wider acceptance of alternatives to the traditional gallery model.

_Satisfaction is high with the online art buying experience, driving repeat purchases. It is expected that 48% of online art buyers plan to purchase again in the next 12 months.

_The internet is engaging a hitherto underrepresented segment of the market, witnessing new art collectors entering the market through online galleries which operate on a more transparent, egalitarian basis than their brick-and-mortar counterparts.

Source: Saatchi

Online: New, emerging, promising artists.

Online: Young Art buyers.

More art seekers >> expansion and more exposure on the internet
>> new generation >> good for museums and online art spaces.

(Def.) MUSEUM:

Store and Exhibit

Latin from Greek mouseion seat of the Muses,
based on mousa muse

(Def.) GALLERY:

Display or Sale

RESEARCH

- _Travel to institutions across the globe virtually.
 - _Get a taste of what it might feel like to actually be there.
 - _What we now have are the building blocks to a very exciting future, when it comes to arts and culture and accessibility to arts and culture.
 - _The real thing is always better. Not trying to replicate.

 - _Sometimes, you don't know what can attract you to an artwork or to a museum or to a cultural discovery.
- Portrait matcher: Makes kids interested in art galleries/ museums exploring arts and culture online
- _Take out your phones, take out your computers, go visit museums.
 - _Daily dose of art and culture for ourselves and our kids.

Source: TED Talk by Amid Sood, Google Art&Culture

“TAKE OUT YOUR PHONES, GO VISIT MUSEUMS.”



Your daily digest Monday, February 6



<https://www.google.com/culturalinstitute/beta/ui/>

www.google.com/culturalinstitute



TED Talk: Amid Sood

INSIGHTS

FROM INTERVIEWS

A museum is: "A communal experience; will never be diminished"

A virtual gallery is: "A second class experience; an intangible experience"

"Today it is the use of idea that is the art, rather than the person that comes up with the idea."

Resulting question for me: Can a Virtual Gallery be more than just a showcase for things that exist?

Resulting question for me: How can a Virtual Gallery be transparent / connecting / interactive?"

SHOP ONLINE

What do you like or dislike about purchasing products online?

Don't like: Other product suggestions; Tracking of parcel; Waiting

Like: Anonymous, timeless shopping

**REAL THINGS
HAVE TO BE SEEN
IN REAL TIME.**

The Digital only supports the 'Real'. – It doesn't replace it.

The Digital might makes the 'Real' experience greater.

The Digital feeds the 'Real' with greater information flow.

>> Can a Virtual Gallery / Online Art Space be more than just a showcase or store?

CHALLENGES

Framing a concrete challenge was rather difficult. Over the whole research period these challenges opened up more to see, more to know, more to talk about.

In this spirit I could have spoken not only to people engaged in the art world, but also to scientists, poets, architects, mathematicians, photographers, philosophers, composers, and others.

_How might we showcase and distribute art in future, in an age where art and commerce feed off each other?

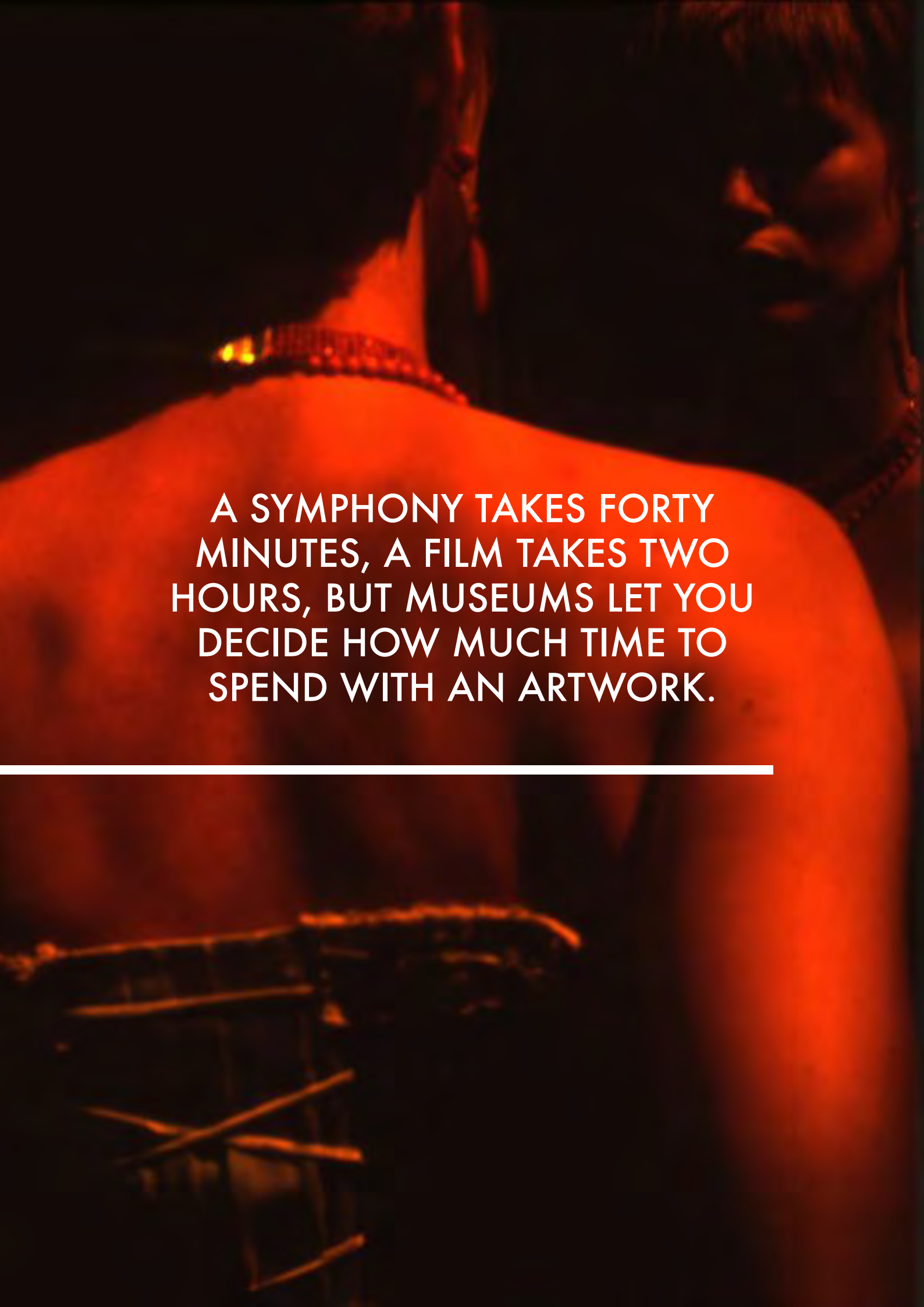
_How might we re-experience art, in an age where art and commerce feed off each other?

_How might we encourage a new community of young art-buyers to invest in art online?

_How might we connect the analogue and the digital way of distributing art?

_How might we bring artists and art buyers closer together?

_How might museums incorporate digital technology in exhibitions?



A SYMPHONY TAKES FORTY MINUTES, A FILM TAKES TWO HOURS, BUT MUSEUMS LET YOU DECIDE HOW MUCH TIME TO SPEND WITH AN ARTWORK.

ARTISTS

The internet hasn't only changed our lives and jobs, it has also changed the the definition of an artist.

While these artists do exhibit in galleries, their work often continues to evolve and be shared beyond those white boxes, meaning online and on social media.

"Allowing your work to circulate in areas without such strictly defined and elite audiences is really interesting, because then you are hopefully participating in a bigger conversation."

_Artists are also using online platforms to explore something much more personal: questions of who we are online.

"...to force a disruption from the mindless clicking that defines most people's digital experience: only then can we step back, re-evaluate, and regain control of our identities online."

_Artists use "the innovator's dilemma" to make art.

WILL ARTISTS
APPROACH THEIR WORK
DIFFERENTLY KNOWING IT WILL BE
SHOWCASED VIRTUALLY?

"HOW DOES MY
ART WORK LOOK LIKE
ONLINE?"

ARTISTS

CURATORS

“Art is ultimately not an end product that I am trying to sale. As an artist I am seeking to be a thought leader too. I want to make a social impact.”

“I got funded once. I was left in the dark how the funding was supposed to help me directly. Give me studio space and materials. Not money that is floating in the air.”

Resulting question for me:

HOW MIGHT WE EMPOWER ARTISTS WHO ARE MAKING A POSITIVE CHANGE IN THE WORLD?

“My virtual gallery sales are slowly increasing. But no clue why, because I don’t know my buyers and therefore am missing the conversation, the exchange, the feedback.”

“I find my talents on Instagram. I can spend hours on the search. There is so much variety on spot, at once, exposed to anyone. I love it. I print, exhibit and sell them in a real showroom, not online.”

Resulting question for me:

HOW MIGHT WE DISTRIBUTE ART WORK ONLINE AND ENCOURAGE TO INVEST IN ART, ONLINE, IN FUTURE?

ART SEEKER

STUDENTS

“How artists and their work are being described either online, in reviews, or on museum table boards is often over the top and quite elaborate. Trying to sound smart. The language in the sophisticated art world alienates me sometimes.”

“Art today stands for luxury, but it once also stood for the free operation of a thinking mind. That’s what the world needs now.

Resulting questions for me:

HOW MIGHT WE MAKE ART MORE ACCESSIBLE THROUGH EASY AND ELEGANT WAYS OF COMMUNICATION?

HOW MIGHT WE GIVE THE PUBLIC A VOICE TO DISCUSS VIEWED ART PIECES, AND SHARE EXPERIENCES?

“I went to the Brooklyn Museum the other day to see a Marilyn Minter retrospective and I took some photos. Marilyn reposted one of my photos on her personal instagram and that I found very cool because it was a direct acknowledgment from the artist by a viewer that creates this virtual relationship or conversation.”

“There was a cool exhibition, a series of nude drawings done of Iggy Pop. A British artist had arranged an art class of artists to draw him in the museum and now the drawings are the artworks. I thought that was great because it is a sort of un-established relationship between viewer and artist or icon.”

“In a museum my first instinct is to take a picture of the art work that inspires me. When security tells me off, I am being forced to disconnect.”

Resulting questions for me:

HOW MIGHT WE PUT GALLERY VISITOR AND ARTIST OR ART PIECE INTO AN INDIRECT CONVERSATION?

MUSEUMS

“In the digital marketing team at the MET in NYC we were trying very hard to incorporate hashtags of the museums on social media. We were toying with the idea of apps in which you could look at traditional art works (paintings etc) but we created movement in them. We asked art students what they thought of it. It didn’t do anything to them.”

“We are starting to use digital projections to fill in what was lost in some art works for example in the Egyptian wing at night we played with projections of all the calligraphies in their original colors. The student test group loved it. They thought it was very cool to now know what the original colours and symbols were. We can apply this anywhere.”

Resulting questions for me:

HOW MIGHT WE INCORPORATE DIGITAL TECHNOLOGY
IN MUSEUMS OR GALLERIES
TO MAKE THE EXPERIENCE GREATER?



METROPOLITAN MUSEUM NEW YORK CITY
Wall projections at night, Egyptian wing.



PRO AND CONS

WHAT ONLINE USER LIKE AND DISLIKE ABOUT ONLINE GALLERIES

PRO'S ART ONLINE

"Great variety on the spot"

- _Larger audience
- _More exposure online
- _Easy accessibility
- _Daily accessibility
- _Overcomes geographical borders
- _Overcomes political barriers
- _Lower commissions
- _Possibly better prices
- _Playful manipulation of art work

"It expands the audience. It increases the circulation of art."

"An exceptional selection available in one place where you can search with the aid of specialised filters from the comfort of your home."

CON'S ART ONLINE

"Not the real thing"

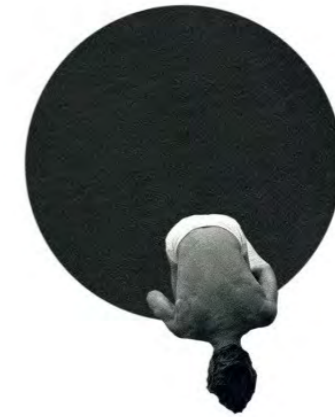
- _Intangible experience
- _Second class experience
- _Buyers or viewer anonymous
- _Greater distance to artist
- _Young concept
- _Unfamiliar to many

"Real things have to be seen in real time."

HMMW

TIME TO DEFINE.

HOW MIGHT WE ENHANCE THE
GALLERY VISITOR'S INDIVIDUAL ART
EXPERIENCE IN A MUSEUM
THROUGH THE IMPLEMENTATION OF
DIGITAL TECHNOLOGY?



INTERVIEW

I ASKED GALLERY VISITORS
TO FINISH THE SENTENCE.

"I GO TO
A MUSEUM TO..."

"THE FUTURE IS..."

"I GO TO A MUSEUM AND
FEEL ..."

"I VISIT A GALLERY TO ..."

BEST INSIGHT:

*"I GO TO A MUSEUM TO
BE INSPIRED, T
TO RECONNECT."*

*"THE FUTURE IS
UNATTAINABLE."*

IDEATION

NOTIZEN

Umtauschrecht beim Onlinehandel (Vergleich Zalando & co.): Mit der Kunst geht das ja eigentlich nicht.

Ideation: "Kunst auf Zeit" (Kunstwerke leihen – sich mit diesen anfreunden - und dann kaufen)

Differentiation: Steigerung des Leihpreises pro Monat - wird mit dem Kaufpreis verrechnet.

Share an individual art experience. Be your own art critic.

TO DO

Individualize the art work you are looking at. //
Filter by texture, colour, material, way of painting.

Find playful ideas for virtual galleries that are not possible in an analogue museum.



POV'S

Art students need an instant way to relate and connect to exhibited artists or art pieces,
but there are not enough bridges for interaction.

Public gallery visitors need a way to share their own very personal experience with art pieces, but there is no collective platform for that.

The young community of art buyers needs an easy way to purchase art online.

Everyone need a way to access the art world across the globe, because geographical or political boundaries might limit them.

Young pupils and kids need a way to be motivated to go to a museum...

The young community of Berlin art seekers ("Arm aber Sexy") need an affordable way to purchase art because there is no platform that offers..

ART IMPROVES OUR
QUALITY OF LIFE.



DIGITAL FIRST

DAVID LINDERMAN
HI-RESI

Hi David. Hi-Resi has done a lot of work for clients in the fashion, music and lifestyle industry, and has always focused on video and motion design. How has that changed over the years?

I wouldn't say things have changed all that much, maybe stylistically a little, but what I've noticed since I came here is that storytelling remains the biggest element of every project that we do.

I can't think of any successful projects that don't include some form of storytelling.

Motion graphics or animated elements are a big part in that, by creating the illusion of depth and setting a mood, and also by creating a psychological state or situation.

Now we're seeing digital first content coming to us. The idea is nailed working on digital first, before...

**100
Secrets
of the
Art
World**

Everything you always wanted to know about the arts but were afraid to ask

Thomas Girst Magnus Resch

Management on

HOW TO VISIT AN ART MUSEUM
TIPS FOR A TRULY REWARDING VISIT
STOP WANDERING, START ACTING!

BOOKS I READ
The Art & Digital World

ART HAS THE POWER TO IMPROVE SOCIETY BY MAKING US SEE THINGS DIFFERENTLY, THEREFORE OPENING OUR MINDS.

NEW YEAR'S ART RESOLUTIONS

ACCESSIBILITY OF ART.

Need for easy language -
elegant ways of talking about arts.

REMEMBER TO LOOK AT THE ART.

Being able to take photographs in museums.
First instinct is to take a picture that is inspiring. Then, you
are being forced to disconnect.

Museum should see the free marketing behind it, not the
exclusiveness.

FIND A MORE DIRECT WAY TO GET FUNDING TO ARTISTS.

Artists are let in the dark how funding are helping them.
How is it coming back to them. There is a need for plat-
forms like kickstarter for artists. Benefit the artist.

END PRICE INFLATION

People are hesitant to buy things when it's expensive.
Young artists work is too expensive.
Alienating for a lot of collectors. Fake momentum.

EMPOWER ARTISTS WHO ARE MAKING POSITIVE CHANGE IN THE WORLD.

Artists as thought leaders. Out of typical parameters.
Social engagement: Institutions that normally don't work
with artists. Empower artists that want to make a social im-
pact.

REFRAMING THAT RELATIONSHIP

Breaking down the hierarchy point. People's creative con-
cepts are getting stolen by bigger producers. How might
we get the recognition for those artists?

GOLDEN *NUGGETS* ART SEEKER

I NEED... a Conversation or Connection.

I WANT... to relate to the art work.

I NEED... an archive of my own.

I WANT... to sustain my museum memory.

IDEA NAPKIN #1

IDEA NAME

Amuse Desktop Art Platform

WHAT IS THE PROBLEM MY IDEA WANTS TO SOLVE?

Make the art world more accessible.
Maintain the special experience made at a gallery.

MY IDEA DESCRIBED IN A FEW WORDS.

This is a profile-based platform exclusively to share and exchange art experiences.

Translating the essential analogue experience onto a digital level in order to collect and connect.

FOR WHO?

The art student in the first step.
The public gallery visitor in the next.

This would speak to creative people who resigned from other social media channels like facebook. It is supposed to draw the right crowd with an artistic background.

RESEARCH

HOW DOES IT WORK?

"When I come back from an art exhibition I go onto my profile and make an entry. I create and share my own sort of art review. I read what other's have said about the same exhibition and can see where they want to go next. I share a photo I took in the exhibition. I can see all the other pictures people made of that art piece, collected on one wall of images.

This way I can maintain, save and share all my art experiences. I connect with new people, maybe I'll spot someone next time I go to an exhibition or an event."

Personal art critics on this platform are much more relatable for like minded art students and the public gallery visitor. Art reviews and critics in press are often very intricate and elaborate.

Easy and honest personal reviews. An open art diary.
Maintaining individual experiences.

THE DOWNSIDES OF MY IDEA

Risks of exploitation by radical art critics.
Does it need a filter?

RESEARCH

USER JOURNEY #1

DESKTOP ART PLATFORM

IN GALLERY OR MUSEUM

Getting inspired, reconnected.
Taking pictures. Making notes.
With friends. Or alone.



AT HOME AFTER THE VISIT

Recollecting experience.
Going online.
Opening personal profile on website.
Making an entry. Link it to the exhibition.
Writing a review.
Uploading a photo.
View what others have written.
Discover which artists are involved.
Make a list of which events to go to next.



BACK ONLINE

Grow your network.
Enjoy the extended experience.
Participate in events with artists.



BACK AT GALLERY OR MUSEUM

Meet the like-minded people you
reviewed and connected to online.

IDEA NAPKIN #2

IDEA NAME

Amuse Digital Phone Application

WHAT IS THE PROBLEM MY IDEA WANTS TO SOLVE?

Maintain and enhance the special experience made during a gallery visit.

MY IDEA DESCRIBED IN A FEW WORDS.

This is a location-based application exclusively to collect museum memories and extend the art experience.

Translating the essential analogue experience onto a digital level in order to collect and connect.

An individual source of collected art inspiration.

HOW DOES IT WORK?

Scan the art piece that strikes you. Create your personal archive. Enjoy additional background information in an easy and elegant language. Enjoy a greater understanding of what drives the artist.

FOR WHO?

The art explorer. The public gallery visitor.

THE DOWNSIDES OF MY IDEA

Risks of exploitation by radical art critics.
Does it need a filter?

EXPERIENCE #2

PHONE APPLICATION

Make your offline experience valuable.

EMOTIONS

Accessibility of Art.

CONTEXT

Archiving memories. Learning on the spot.

USE

Enhance and maintain art experiences.

FUNCTION

THE APP

EXTEND YOUR ART EXPERIENCE,
ALLOW YOURSELF TO DIGEST IT
AND FINALLY REMEMBER IT FONDLY.

TURN YOUR VISIT INTO A
MEANINGFUL MEMORY.

*Scan the art piece that strikes you.
Amuse helps you create your personal archive.*

*Enjoy additional background information and an under-
standing of what drives the artists.*

This is your individual source of collected art inspiration.



THE STEPS

1 The app detects your location, and shows the exhibition you are about to see. Off you go.

2 There is no greater place than learning about art than right in front of it. You have likely found yourself standing in front of an art work before, trying to connect with it, but not knowing where to start. Museum labels usually feature Name of artist, name of piece, year of execution and used materials. period. When picking and scanning the images that inspire you and you want to archive, it instantly gives you more background information on that particular image.

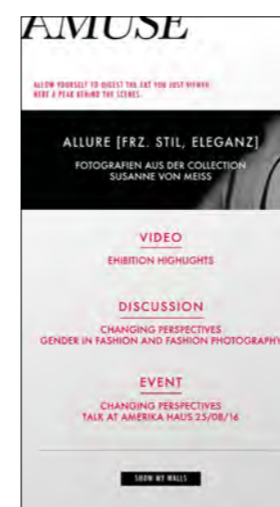
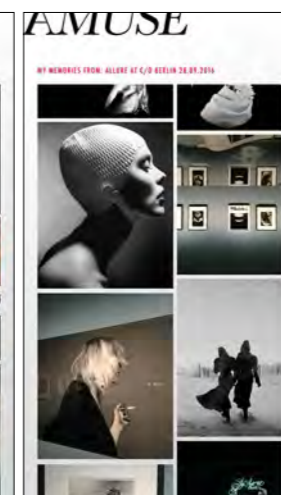
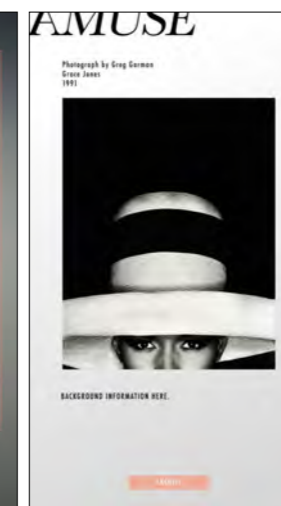
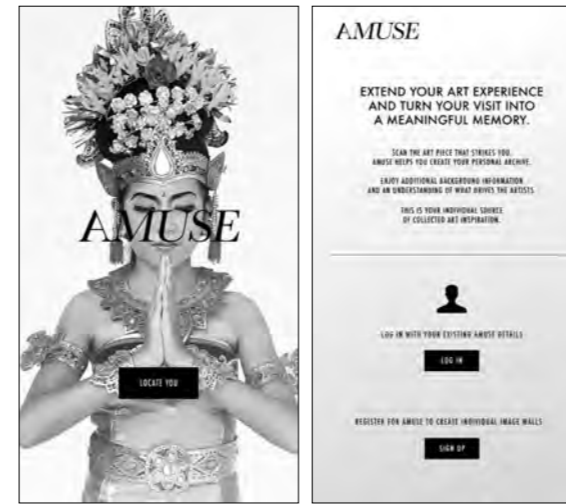
3 After the gallery and the app got you high on art, the app instantly creates a catalogue of the images you scanned during your visit. You will find various walls of images from all the exhibitions you visited.

Museums tend to write labels in pompous prose, which may frustrate your need for vivid explanation or interpretation. The app gives you an easy and elegant alternative.

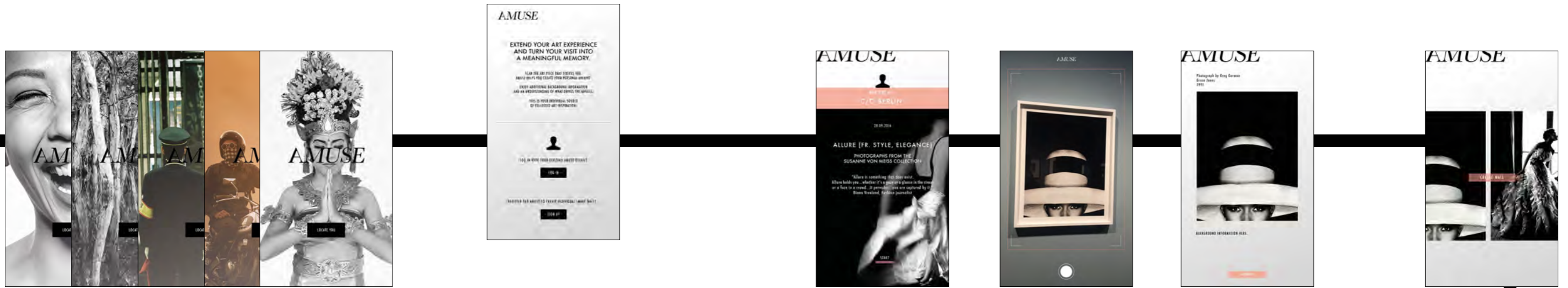
4 If you go to the cafe to digest your experience, the app offers you an exciting peek behind the scene. An understanding of what drives the artist. Artists are the best teachers. You can choose to listen to recorded artist talks.

5 Back at home you have the desktop app. It features more settings, such as adding your notes and thoughts. Your own labels. Your own piece of critic. And the possibility to share your experience with others. You can also view entries of others made on social media platforms. A feed of filtered personal art reviews.

Museums make little effort to let you get acquainted with an artist.



USER JOURNEY



Open
LOCATE

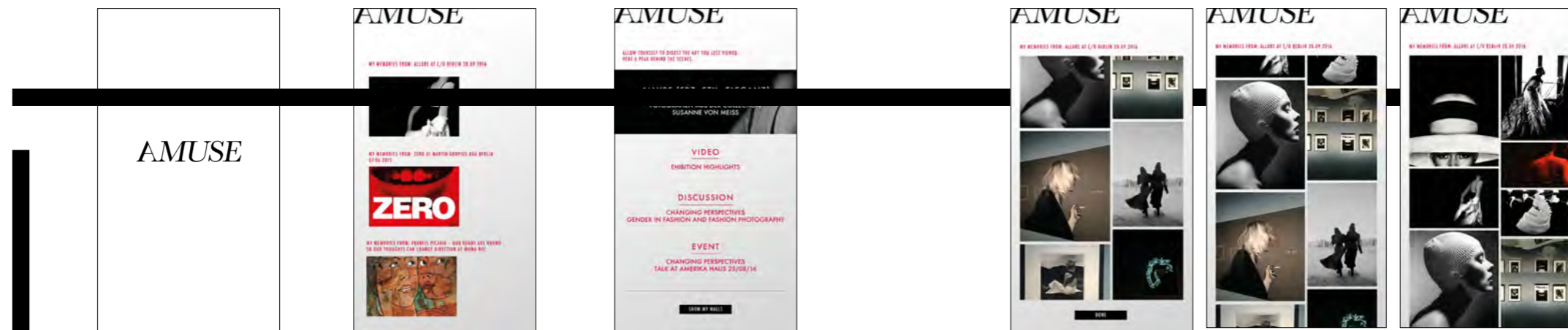
Understand
REGISTER
OR LOG-IN

Learn

Scan

Learn

Save



Exit

Recollect
Reconsider

Learn

Recollect

Future concept

RESEARCH

RESEARCH

USER TYPES

Everyone has a different personal goal motivating his or her visit.

This App is for the explorer, for the experience seeker.
He or she doesn't come for a particular exhibition or art piece,
but to satisfy his or her intellectual curiosity.
He or she is an opinionated individual, used to finding his or her
own way through a museum. This app will fuel their learning.

It is also an App for the experience seeker, thinking to him or her-
self: "Been there, done that."

This is not particularly an App for the "Recharger". He or she goes
to a museum to recuperate. - physically, intellectually or emotion-
ally. For them the museum is a place to rejuvenate and get away
from it all. Their visit may even qualify as spiritual.

SOCIO-DEMOGRAPHIC

25 - 45 years old
Digital Immigrants & Digital Natives
Art seeking people

SITUATION

Find themselves annoyed by over usage of social media.

Spend endless time online sourcing art events,
information, news.

NEXT STEPS

MERGE THE TWO IDEA NAPKINS.

Extend the Mobile Application to a Desktop Online Platform for Art Seekers. (I found that several people emerged in the art world banned Social Media platforms like Facebook. This could be the perfect alternative.)

INVOLVE MUSEUM/ INSTITUTIONS.

Find a way to make the museums the partner and push the concept, in order to gather and distribute background information on art pieces.

COLLABORATIONS.

Think of Collaborations with Art News, Institutions, and even artists giving unique insides.

BUSINESS MODELLING.

Set up a Brand Model, introducing a finance plan.

GESTURE INTERACTIONS.

Look into Gesture interaction design to improve function and use of the application.

TESTING & PROTOTYPING.

Test the idea long term and on spot. Make more field research and behavior research.

STYLE GUIDING.

Improve design, name and User friendliness. Test it.

AMUSE

AMUSE

ART // MUSE

AMUSE

THE IMAGE MAKES THE STORY.

WE MUST REMAIN RADICALLY OPEN TO NEW IDEAS.
AND WE MUST PRESERVE AND PROMOTE THE SYSTEMS BY WHICH IT IS
POSSIBLE TO SHARE, COLLABORATE, AND INVESTIGATE.
THE FUTURE DEPENDS ON IT.

THANK YOU.

PRES. NOTES

(INTRO)

This is a painting my Aunt Lyn made, last year, in 2016. She likes to imitate painters and tweak the setting a little bit. Can someone recognize which painter she is imitating here? Correct. It is a modification of a painting by Edward Hopper in 1929.

In Hoppers paintings he was examining the influence not only of other painters, but also of such new media of is age as literature and film.

Aunt Lyn, the funny and smart woman she is, took it to the next level, embedding today's media we all depend on, into the scene.

I am showing you this because with my project I addressed the impossibility of predicting the future.

*The future is unattainable and Art is a conversation.
Let's embrace the digital and join it with the here and now of our doings.*

I chose to research online art experiences, online art spaces, virtual galleries. I found multiple touch points. I will only briefly tell you about some insights and then move on to my ideation and prototype.

(CHALLENGES)

A few of the challenges I framed. You see, it was quite difficult to channel my thoughts here. These Challenges opened up conversations with various stakeholders such as: the artists, institutions like museums and galleries, art seekers and gallery visitors, art students, the rising community of young art buyers, and so on.

For each of the groups I asked myself questions like: How will museums look like in 50 years? Will artists approach their work differently when knowing it will be showcased virtually? And many more.

*To keep it simple and realistically for the time we had: This is what I went for:
How might we enhance our individual art experience in a museum or gallery through the implementation of digital technology?*

(RESEARCH)

I was in contact with a friend of mine who is in charge of the digital marketing team at the MET in NYC. And they are really trying very hard to incorporate hashtags of the museum on social media. They are toying with the idea of apps which look at traditional art works but create additional movement in them. Testing that with a group of art students, the results were quite disappointing. It did nothing to the students. That didn't seem appealing to them at all. Because there was no personal benefit for them.

Another and far more interesting idea of how to incorporate digital technology in museum experiences was the use of projections to fill in what was lost in some art works. For example at Egyptian wing in the museum, showing lost calligraphies and original colours.

RESEARCH

(USER)

Who am I approaching with my project? My user group might actually be us. So please just imagine yourself. But, yourself, as an art explorer. As someone who doesn't come for a particular exhibition, but to satisfy your intellectual curiosity. But what do you do to, first of all, enhance your experience in the museum and then, secondly, remember and go back to what inspired you during your visit? My POV therefore is: The art explorer/ seeker needs a way to extend his museum experience, because he wants to maintain the special moments when experiencing art in a museum.

(IDEA)

I developed a concept for a digital tool to help you learn more about the specific art piece YOU are interested in and then archive them in very own image walls.

We all know the situation: Labels next to the art piece unfortunately don't say much, and if they do, then in a very pompous prose, which may frustrate your need for explanation and interpretation. So I take a photo of the image i like, then a photo of the label to do research at home and at home i can't puzzle anything together anymore. So in most cases I let it go.

APP Steps: We have several background screens of art pieces in a slideshow. Here some options. You ask the app to detect your location, the museum you are in, the exhibition you are about to enter. You stroll through the exhibition. There is a piece that strikes you. You scan it. You then receive brief background information, in an easy and elegant language, maybe a surprising fact about that piece of work.

Museum labels usually feature Name of artist, name of piece, year of execution and used materials. Period.

In order to not spend the time you are in the exhibition starring on the phone, you save the photo to your archive to come back to it whenever you want.

You scan the pieces you like, or you take photos in the exhibition, of intriguing light or reflections or whatever your creative eyes spots.

After the gallery got high on art, you create a wall of those images. This wall goes into your archive of exhibitions you've visited. A very personal source of the inspiration and special moments you collected. On one spot.

When you are done and you want to digest your experience going to the cafe for example, there are more peeks behind the scene offered to you. A further understanding of the artists drive. Museums make little effort to let you get acquainted with an artist.

A video, a discussion, an article, or an upcoming event concerning the exhibition.

Here you can see all your image walls.

Amuse - for the enhanced museum experience. Maintain those special moments. User experience / Quick future concept idea.

Conclusion: The digital supports the "real". - It doesnt replace it. The digital can feed the real with greater information flow.

RESEARCH

SOURCES

WEB

The future of art:
<https://www.artsy.net/article/hans-ulrich-obrist-the-future-of-art-according-to-hans-ulrich-obrist>

Ted Talk Virtual Galleries:
http://www.ted.com/talks/amit_sood_every_piece_of_art_you_ve_ever_wanted_to_see_up_close_and_searchable/transcript?language=en#t-857572

Virtual Reality:
<http://blog.europeana.eu/2013/12/virtual-reality-and-the-museum-of-the-future/>

Pay for art:
<http://ideas.ted.com/how-should-i-pay-for-art/>

Interviews Art World:
<https://steidl.de/Interviews-0924364755.html?page=3>

Young generation of artists:
<https://www.theguardian.com/artanddesign/2016/mar/16/generation-y-young-british-artists-punk>

Art galleries of the future:
<https://www.theguardian.com/artanddesign/jonathanjonesblog/2014/feb/06/art-galleries-future-tate-britain-robots-roam-virtual>

Virtual galleries:
<https://www.artsyshark.com/2014/07/24/virtual-galleries/>

LITERATURE

Branded Interactions, Creating the Digital Experience; Thames & Hudson

The Book of Symbols; TASCHEN

100 Secrets of the Art World, Girst/ Resch; Koenig Books, London

How to visit an art museum, Johan Idema; B/S

The Doors und Dostojewski – Das Rolling Stone Interview, Susan Sontag & Jonathan Cott; btb

ENHANCE YOUR MUSEUM VISIT.
AMUSE YOURSELF.

BY LENYA BASS