creating a new narrative: rebooting a museum

@sebchan
cxo/chief experience officer
acmi.net.au | freshandnew.org

in transit to my new office

cooper hewitt smithsonian design museum

andrew carnegie
steel magnate, philanthropist

just a **minor**
renovation

16,000

square feet. its quite small.

Birdcage In The Form Of A Church, mid-19th century

Button Showing West Indian Scene, late 18th century.

Cricket Cage, late 19th century.

Figure, Duvelo Porcelain Factory, 1989

Figure of a pony, 1930

Figure, "Cat and kitten", late 19th–early 20th century.

“The **tchotchkes and baubles** on which the museum's reputation was built, though, **are not what attract today's forward-thinking corporate sponsors and cutting-edge designers**”

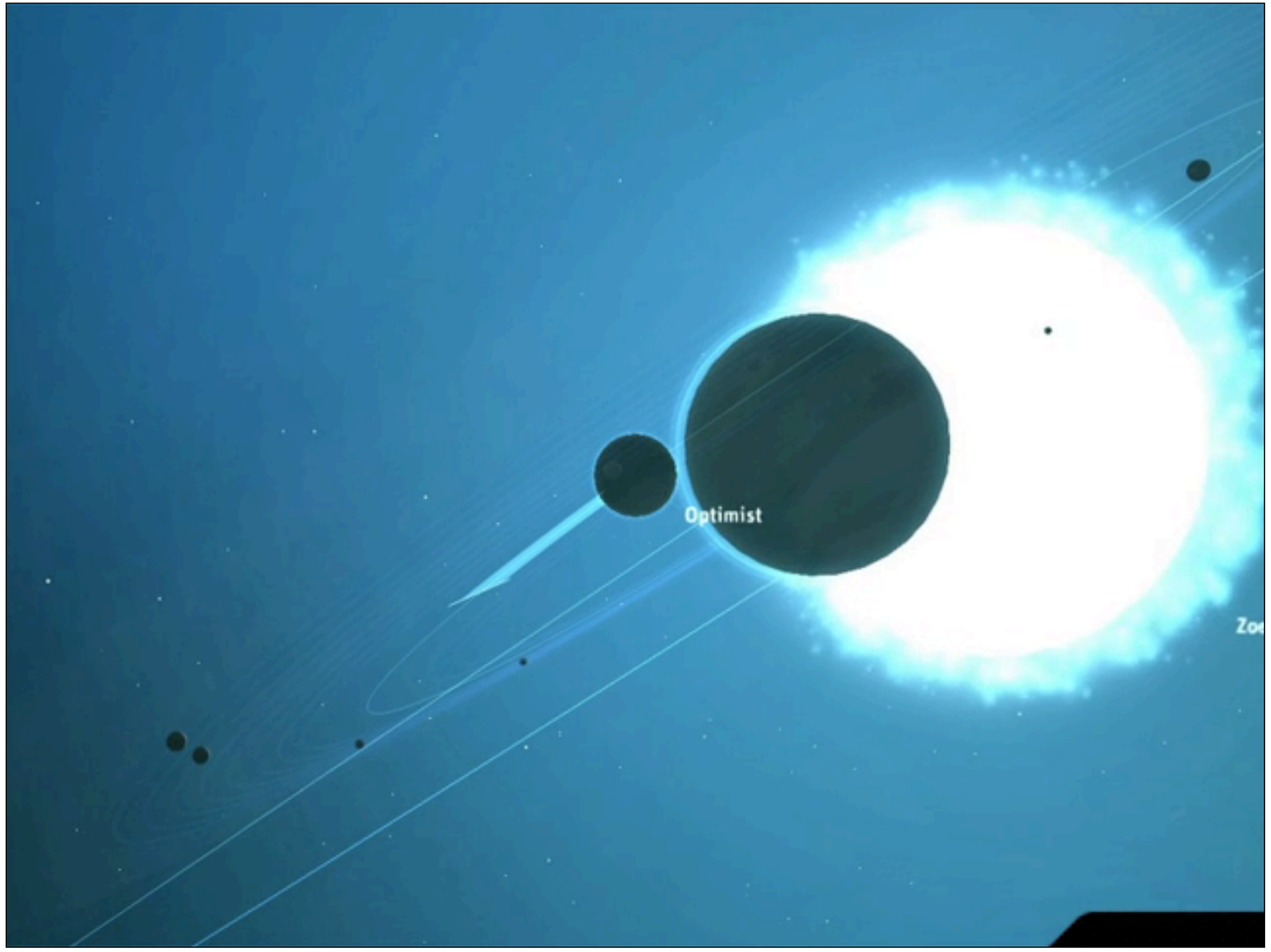
Fast Company 2011

Poster, "El Dominio del Fuego (The Domain of Fire)", Luis Vega .1972

Poster, "Otis Rush", 1967. Wes Wilson

Planter, ""Hyvalysti" Garden Tool Set", 1988. Kai International Co., Ltd.

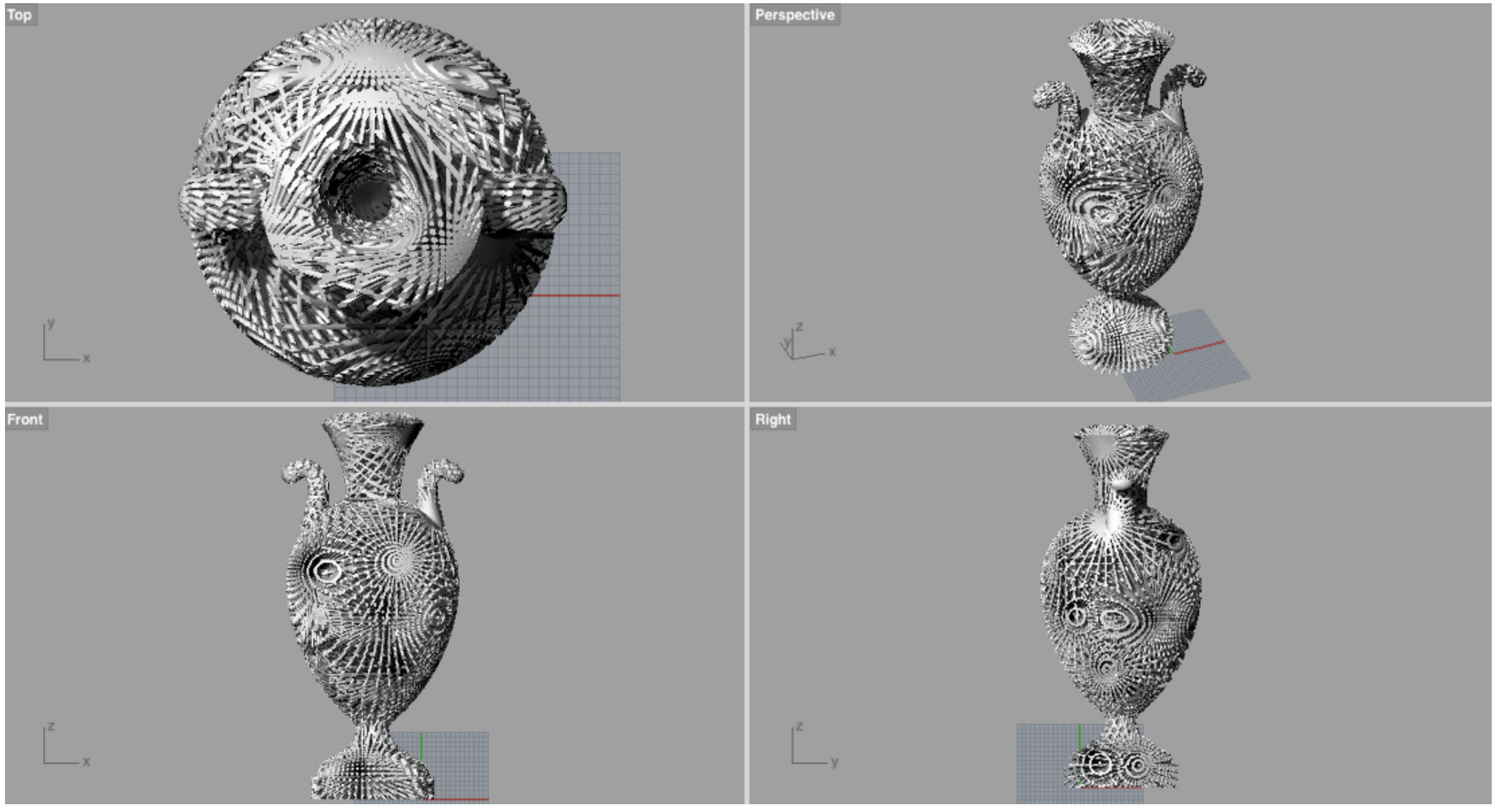
Radio, "Tykho", 1997



Software and Source Code, "Planetary", Bloom Studio, 2011.

inanimate to animate objects

Urn, "Tall Green Bloom", Michael Eden, 2012.



Rhinoceros source code "Tall Green Bloom", Michael Eden, 2012.

objects with source code

210,000

objects

even though every
object would be online
we needed to assert the
importance of
physically visiting

increased visitor **diversity**
increased **dwell times**
visitor **satisfaction**
repeat visitation
internal innovation
collecting and exhibition **capacity**

advertising to get people in the door

IMMERSION ROOM
SECOND FLOOR
PLAY DESIGNER

“threshold fear”

(Elaine Gurian, museum consultant)

“There are so many kids in this country who look at places like museums and concert halls and other cultural centers, and they think to themselves, ‘**Well, that’s not a place for me — for someone who looks like me, for someone who comes from my neighborhood**”

Michelle Obama, Whitney opening, 2015

experience

becomes the differentiator

the technology challenge:

give visitors explicit **permission to play**
make interactive experiences **social**
help visitors **remember their visit**
ensure a **‘look up’ experience**
make it **ubiquitous**, a ‘default’ operating mode

technology changes behaviour. we need an opinion on that.

FIRST FLOOR- ENTRY TECH

initial concept art for pen by Local Projects

the pen was to be both
functional and **symbolic**

“design is for doing,
not just for looking”

the pen also marks a return to the
original purpose of the collection

international collaboration

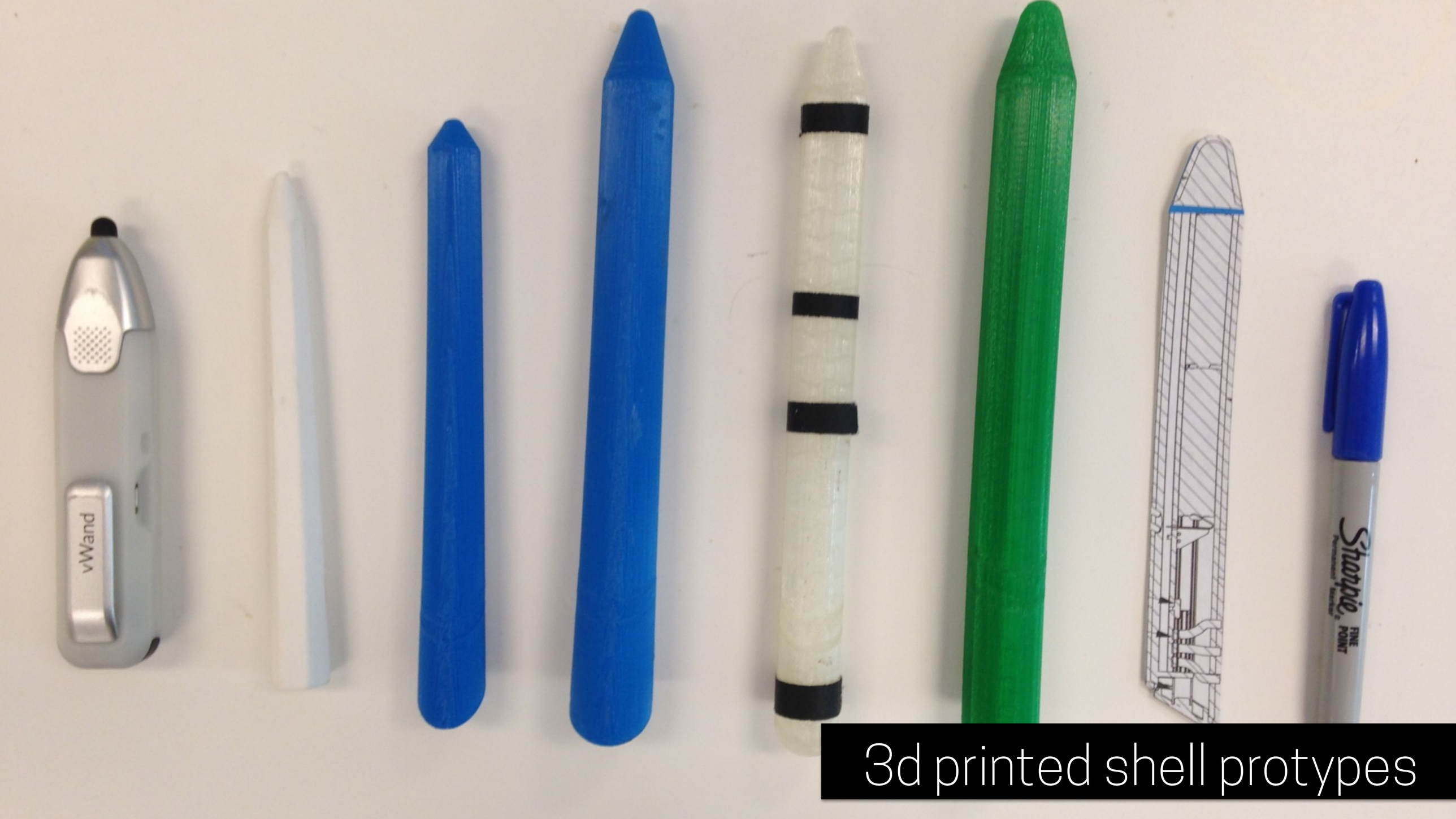
spain, usa, taiwan

“venture philanthropy”

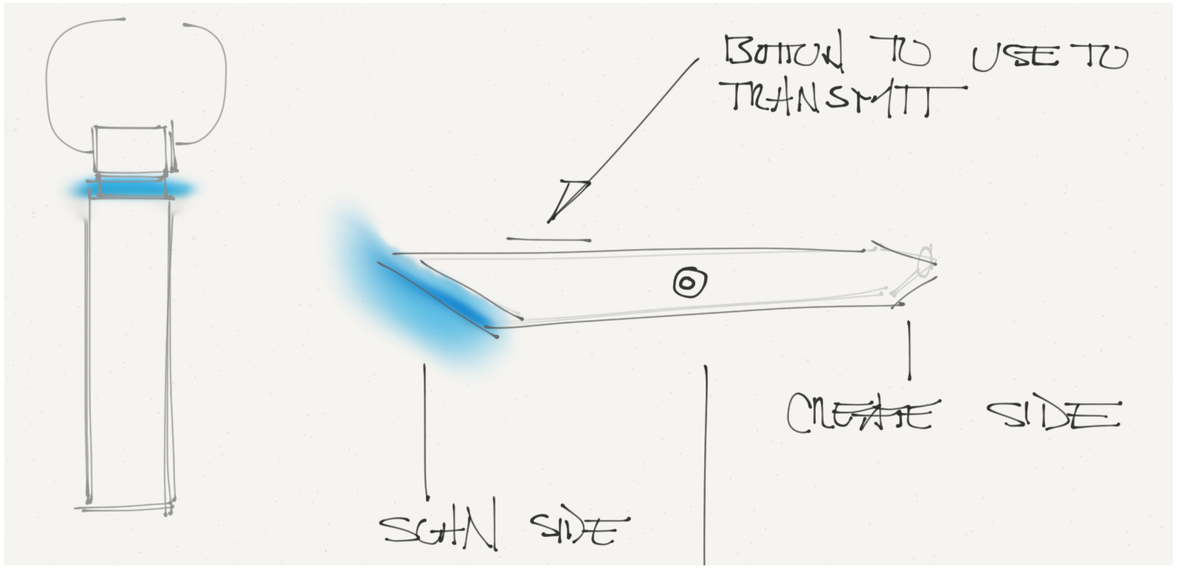
Bloomberg
Philanthropies

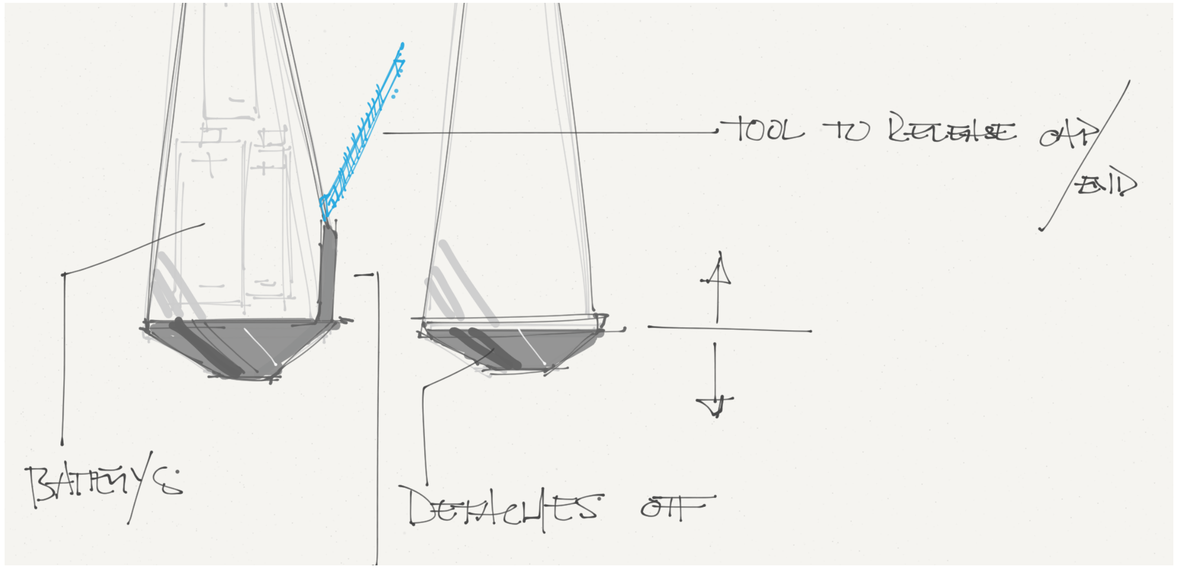
in the absence of actual things, **make them**

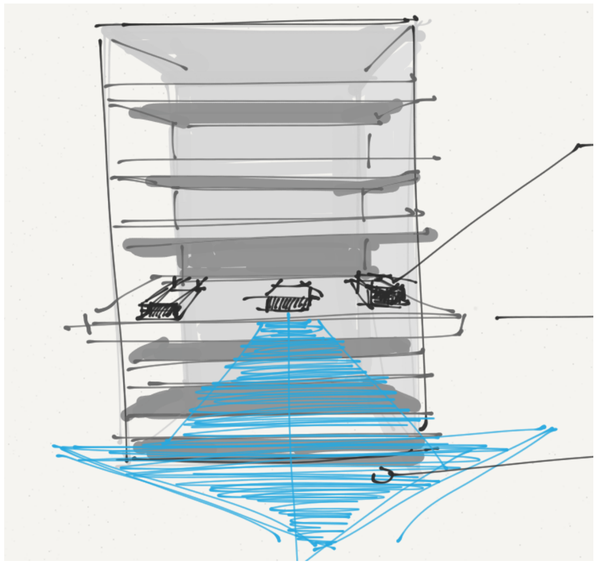
early cooper hewitt UX video storyboarding

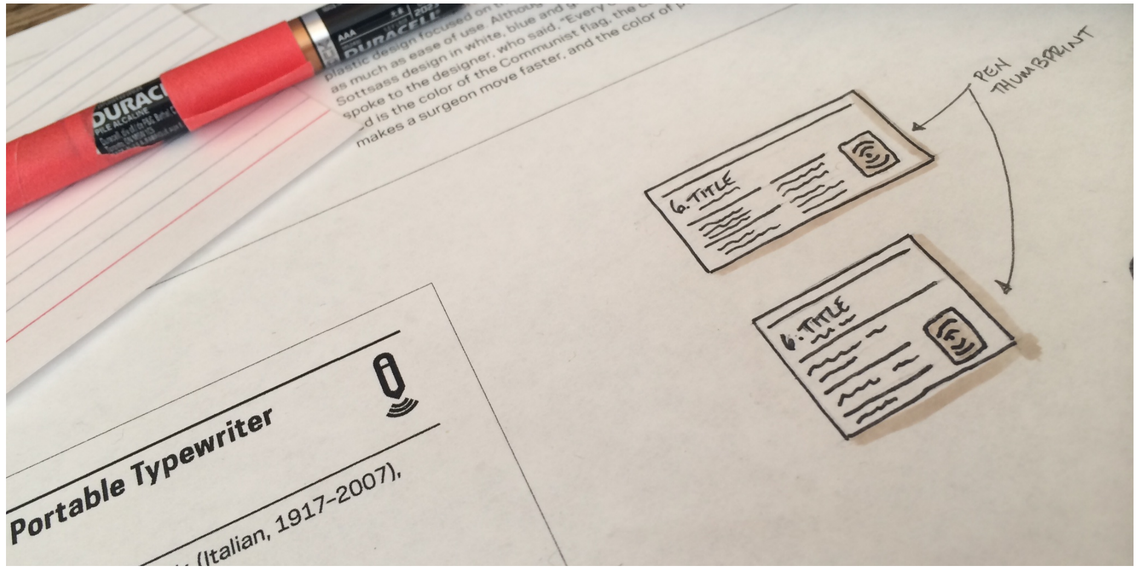


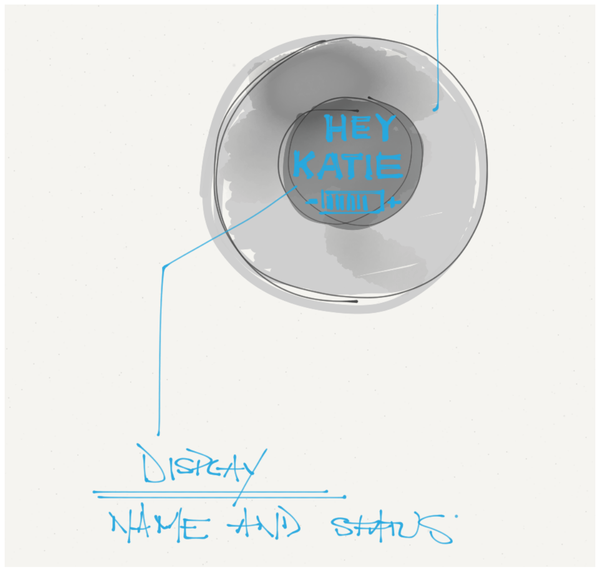
3d printed shell protypes











product design sprint with GE

INTRODUCING THE PEN

haptic memory
“did i mention it vibrates?”
COOPER HEWITT
04. Dome-shaped Staircase Model (France)
mid-19th century
Carved, planed, joined, inlayed, and turned walnut and beechwood
architecture, display, miniature, columns, dome
Gift of Eugene V. and Clare E. Thaw, 2014-11-3
This maîtrise (masterpiece) in the 17th-century Italian style, is one of the finest examples of the combination of architectural design and structure with staircase modeling.
05. Architectural Model of a Baptistery or Church (Cavarzere, Veneto, now Italy)
1782
Carved and turned ivory and ivory veneer, gilt metal, wood
architecture, miniature, dome, church-related, display
Gift of Eugene V. and Clare E. Thaw, 2013-9-2

the **simplicity makes it attractive** to non-tech users

the pen in operation

playful and generous interfaces

browse not search

64,040 pens
in 158 days

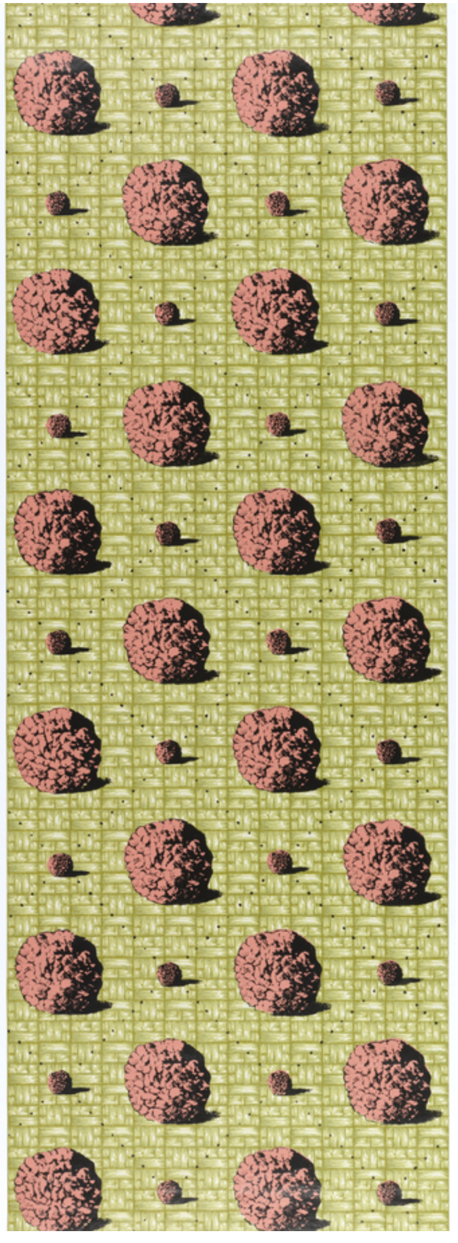
94%

1,442,850

objects collected

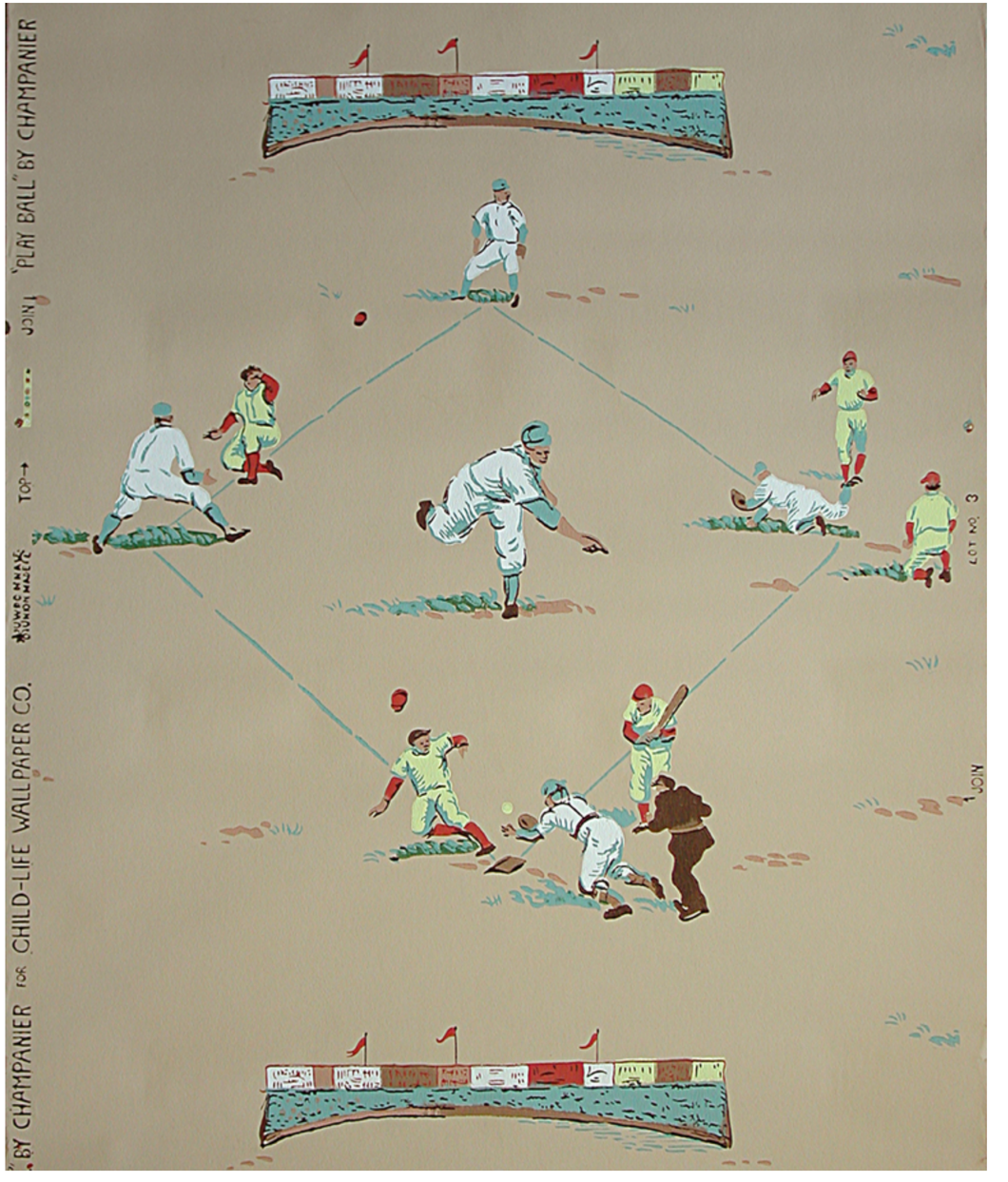
Cut paper, “Noah’s Ark’, 1982.

collected 5,200 times



Sidewall, “Meatballs on Green Weave", 1990.

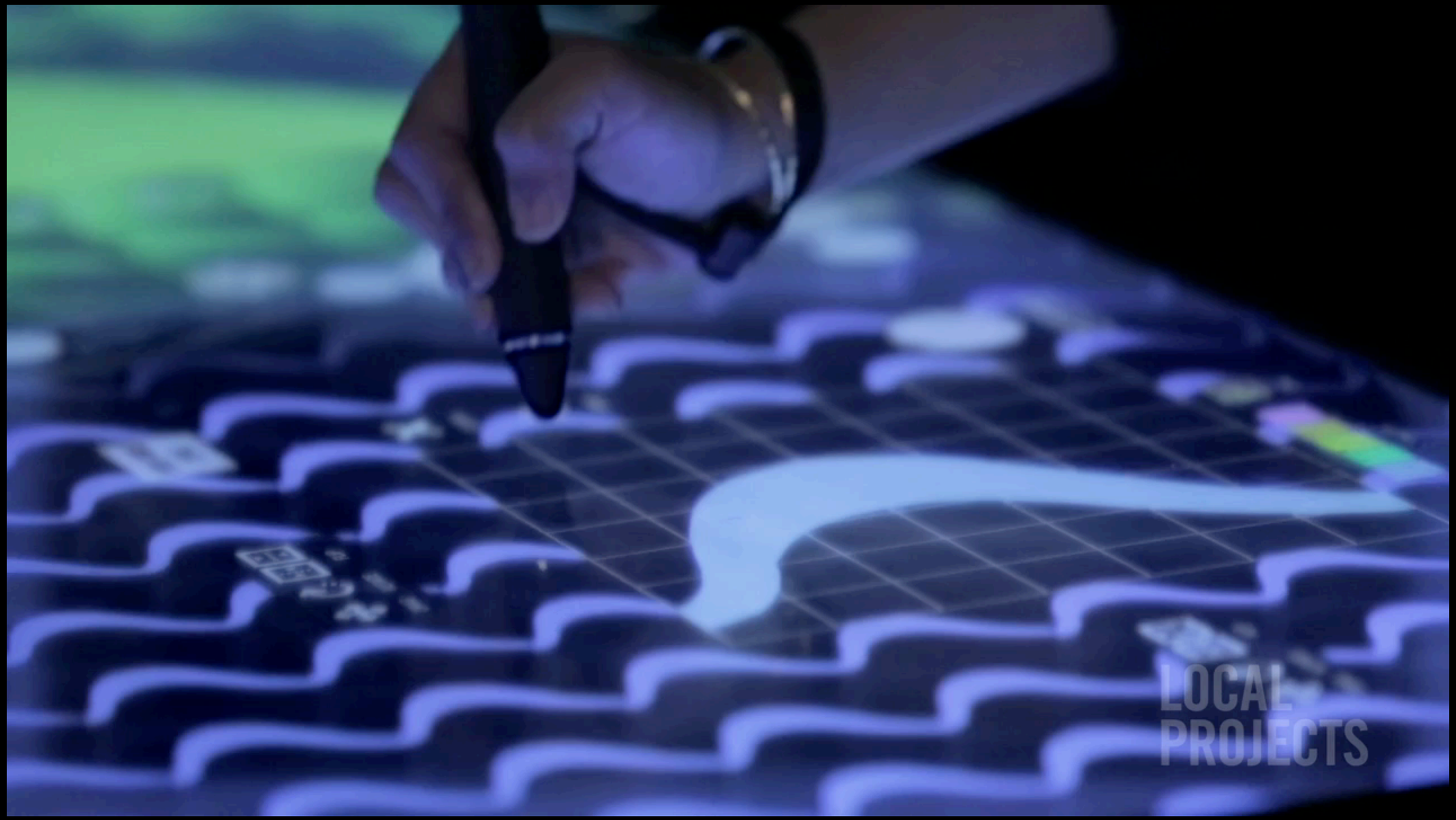
Sidewall, 1955



Sidewall, “Play Ball", 1949.

“How long can people defend a wallpaper collection?”

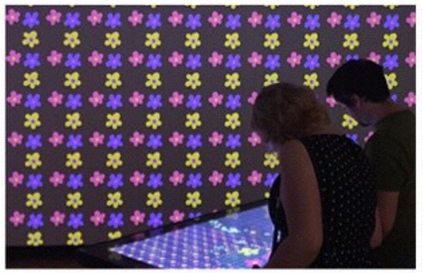
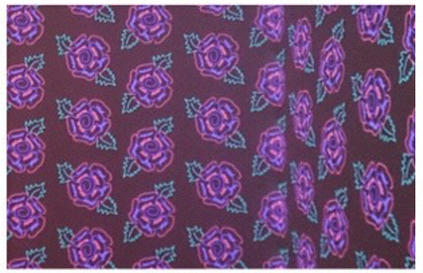
Ric Grefe, executive director of AIGA
quoted in Lustig, Fast Company 2011

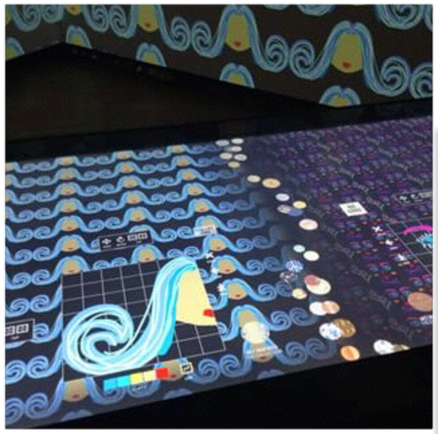
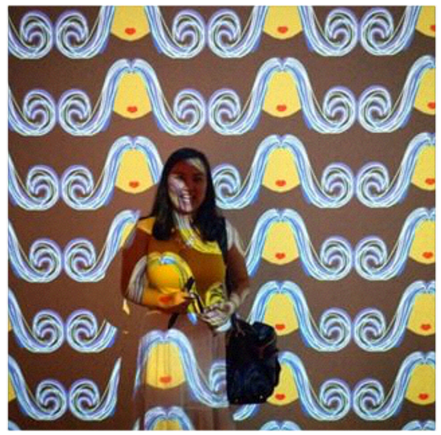


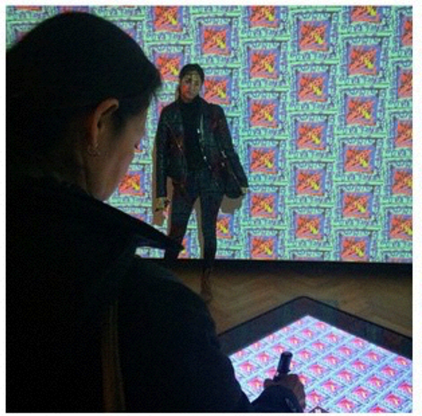
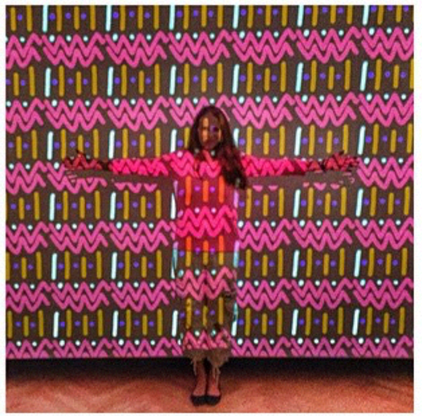
immersion room

55,871

visitor-made designs saved

via instagram

102 minutes

average time spent in the museum

RETRIEVE YOUR MUSEUM VISIT

Enter your ticket shortcode to see all the stuff you collected

Enter your ticket shortcode FETCH

Your shortcode is the alphanumeric code after the final slash (/) on your ticket.

Are you looking for your **past visits**? If you've already created a Cooper Hewitt account then they're right over here.

35%

post-visit logins

YOUR VISIT TO THE MUSEUM ON JULY 02, 2015

Search

SEARCH THIS VISIT

Poster, Book of the Dead/Second Avenue,...

You collected this object at 10:35 AM. This selection is private and can only be seen by you but you can make it public if you'd like. You can also remove this item

Sidewall, 1922–30

You collected this object at 10:32 AM. This selection is private and can only be seen by yo
make it public if you'
can also remove this item

My Chair Made at Cooper Hewitt Museum using a Collections Table.

You created this item at 10:32. It was created with table-chair.

either a SLA or a PNG file

"my objects and my creations"

SX-70 CAMERA AND CASE, 1972

Polysulfone plastic with a layer of copper-nickel-chromium alloy, applied leather. Museum purchase through gift of Neil Sellin. 1999-2-2-a,b.

Designed by **James M. Conner** Designed by **Henry Dreyfuss** Manufactured by **Polaroid Corporation**

You are viewing this image in all its big-ness. To see it scaled to your screen, click the image above. Please don't steal our images, yeah?

See all the colors for this object

WHAT IS THIS?

Camera open: Angular metal-covered plastic body, the triangular, hinged bellows and lens housing rising from flat rectangular base, and surmounted by angled view finder; tops of view finder and bellows housing covered in tan leather. Recessed circular lens, red shutter button, and other controls at front of housing. Base opens at front to accept film casette. Camera closed: flat rectangular metal form surmounted by flat rhomboidal folded view finder cap; tops of view finder and housing covered in tan leather.

WHY IS THIS IMPORTANT?

The SX-70 was the first camera to achieve one-step photography. Introduced in 1972 by Edwin H. Land, co-founder of the Polaroid Corporation, this single-lens reflex camera revolutionized instant photography long before smartphones and Instagram, today's global photo sharing app. Polaroid manufactured cameras as early as 1947, but the SX-70 embodied major innovations in both form and function. Unlike previous cameras, this camera required the photographer to merely point, focus, and click—then wait three minutes for the snapshot to develop. The first to employ an instant film pack that included a built-in battery, the SX-70 ejected pictures automatically, without the chemical residues of previous models. Sleek and compact when folded flat, the camera is encased in a stylish brushed-chrome and leather shell, enhancing its appeal as a desirable accessory. It achieved a cult following upon its release, used by photographers including Ansel Adams, Walker Evans, and Andy Warhol.

This is a camera and case from United States. It is dated 1972 and we acquired it in 1999. Museum purchase through gift of Neil Sellin.

This object is currently on display in **room 302**.

Its medium is

> polysulfone plastic with a layer of copper-nickel-chromium alloy, applied leather

Its dimensions are

This object has been tagged:

circles personal communication collapsible boxes recording metal tool folded contrast portable mechanical photography cameras observation handheld

This object was designed by James M. Conner and Henry Dreyfuss and manufactured by Polaroid

"it doesn't feel like reading a database"

My Wallpaper Made at Cooper Hewitt Museum using a Collections Table.

You created this item at 10:44. It was created with wallpaper-drawing. You can download this creation as either a SVG or a PNG file. This creation is public and can only be seen by anyone but you can make it private if you'd prefer. You can also remove this item entirely.

My Lamp Made at Cooper Hewitt Museum using a Collections Table.

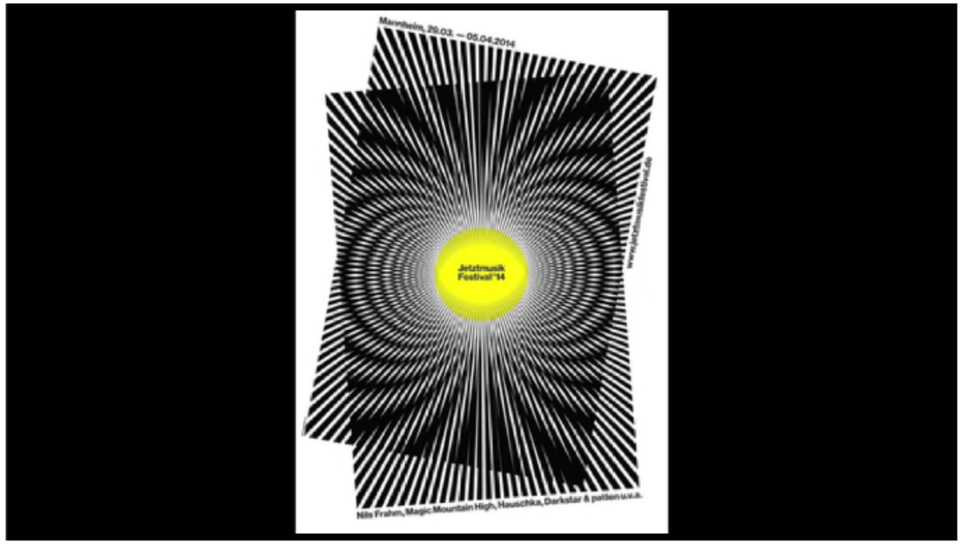
You created this item at 10:38. It was created with table-lamp. You can download this creation as either a SLA or a PNG file. This creation is public and can only be seen by anyone but you can make it private if you'd prefer. You can also remove this item entirely.

downloadable as **vector shapes** & **3d models**

HOW POSTERS WORK

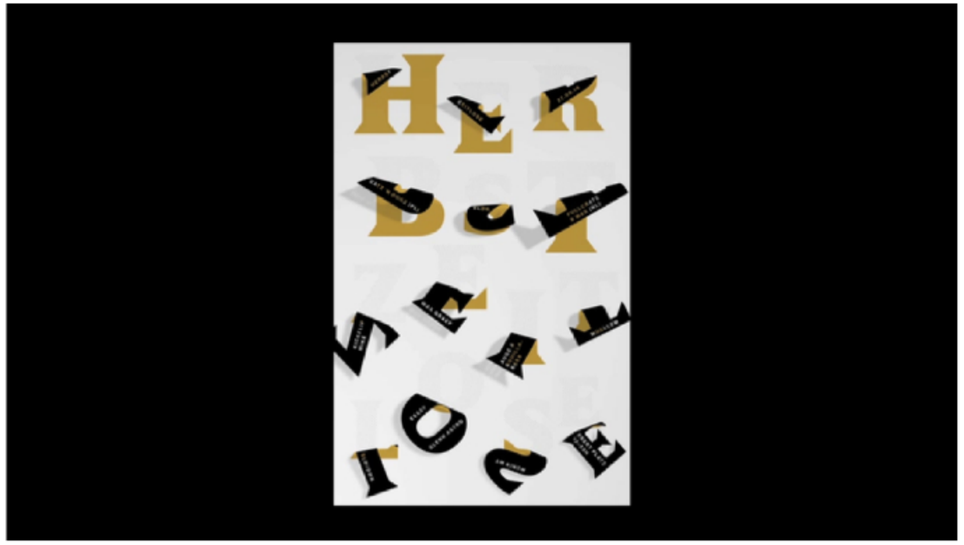
We have 5 videos involving this exhibition / see all of its objects

All Objects | All Videos | Focus the Eye | Overwhelm the Eye | Use Text As Image | Overlap | Assault the Surface | Cut and Paste | Simplify | Tell A Story | Amplify | Say Two Things at Once | Double the Meaning | Communicate with Scale | Exploit the Diagonal | Make a System | Make Eye Contact | 106 Cases



GRAMLICH POSTER REEL

A collection of animated posters shown back-to-back.



HERB… ANIM…

Animated digtal poster.

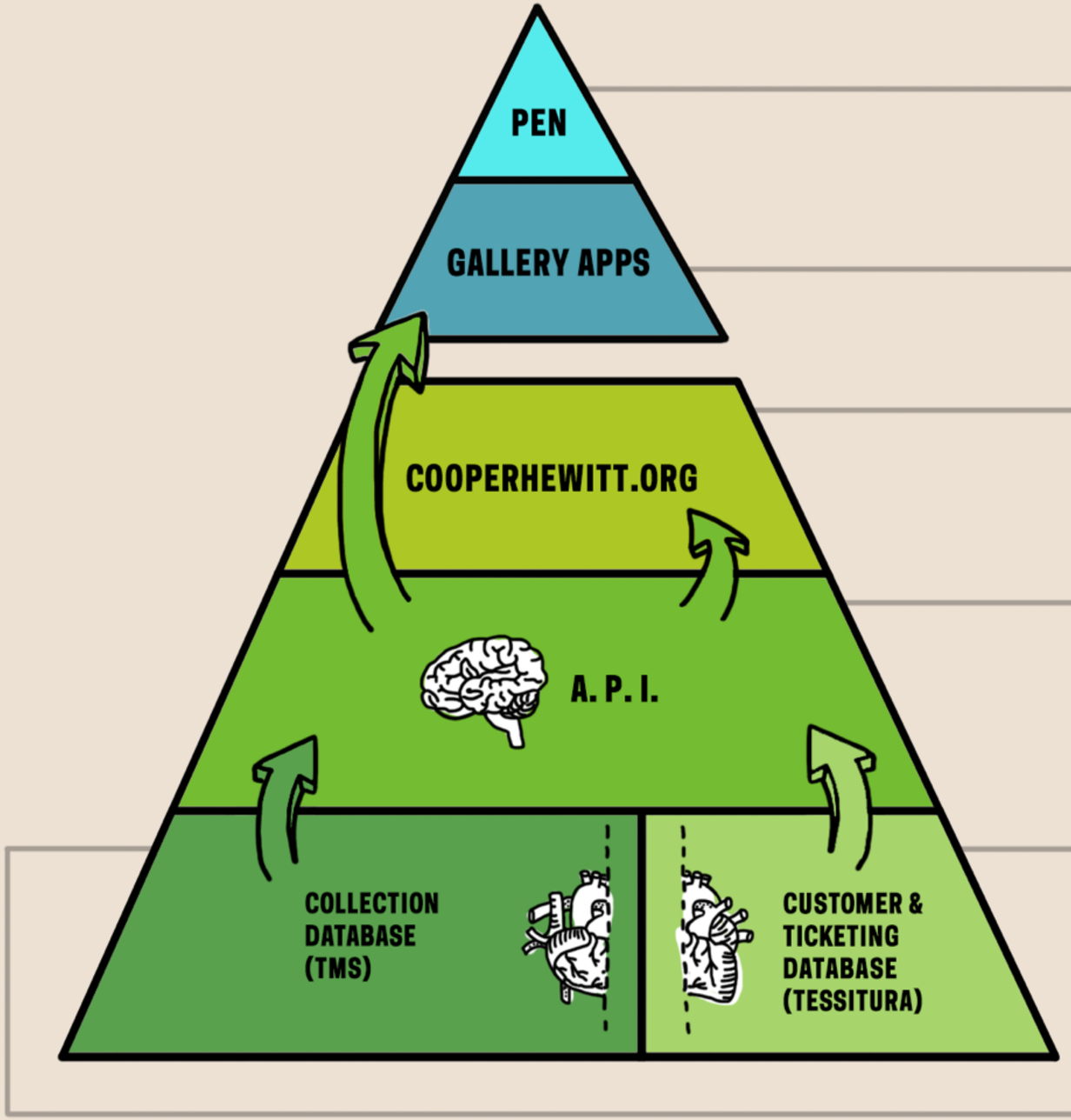
all exhibition videos online

tackling difficult challenges:

new license terms for loans from other museums
new license terms for videos and media
new ‘**photography welcomed**’ signage
continuous focus on user experience
commitment to **permanence**

“not just on the internet,
but **of the internet**”

built on **the architecture and philosophy** of the web



SISTEL
GE DESIGN COUNCIL
MAKESIMPLY
TELLART
UNDERCURRENT

LOCAL PROJECTS

Collection Explorer
Immersion Room
Mansion History
Body Scanner
Process Lab Apps

CH DIGITAL

Collection Online
Visitor Login Experience
Visitor Diaries

CH DIGITAL

Access Instructions
Image Resizing
Text Cleanup
Sort & Search Functions

CH OPERATIONS
CH DEVELOPMENT

Name
Addr
Visit History
Ticket Sales
Giving History

CH CURATORIAL
CH CONSERVATION
CH PHOTO & DIGITIZATION

Text
Object "Vital Stats"
Images
Video

web as

infrastructure

v1.0

a platform to build upon

iterate

grow

people not ‘technology’ is what makes it successful.

cooper hewitt =
mission **+** *collection* **+** building
media **+** technology **+** *experience*

but how?

1. build functional literacy

2. build internal capacity

3. always continuous deployment

4. velocity as an enabler

5. prototypes as living proof

6. build risk appetite

7. ‘consent not consensus’

(Mike Arauz & Clay Parker Jones, formerly Undercurrent NYC)

8. always focus on outcomes for end users not ‘process’

9. burn energy changing the core not the periphery

thank you

want the font? its open source
at cooperhewitt.org/typeface

@sebchan
cxo/chief experience officer
acmi.net.au | freshandnew.org