

# Insight Cards

STUDENTS OF THE LAB SHARING INSIGHTS FROM THEIR DESIGN RESEARCH

## About Insight Cards

Insights Cards are sets of cards that students in the lab develop to [share the insights](#) they have gained during their master graduation projects.

Insights can come from the literature or from empirical studies they conducted themselves.

The A4 cards communicate main conclusions and provide an [entry to more detailed information](#), through references to the literature, the student reports or through contact addresses.

Thus, they are a way of [consolidating and of providing access to the body of knowledge](#) that is built through the students' individual design research projects.

## Who are they for?

Insight cards [give new students in the lab a head start](#), so that they can more easily build on prior research results, for deepening their own design research.

Insight cards are also a [service to the partners of the lab](#), for keeping them up to date about the body of knowledge that is being built in the lab. They appear digitally (as a pdf) and are updated irregularly, but usually [about three times a year](#).

## Interested in becoming a partner?

Please get in touch with the director of the lab Arnold Vermeeren ([a.p.o.s.vermeeren@tudelft.nl](mailto:a.p.o.s.vermeeren@tudelft.nl)) or via our website ([MuseumFuturesLab.org](http://MuseumFuturesLab.org)).

## This set contains the following cards:

### Getting Museums ready for the future ([Seven Shao](#)):

- Museums will be engaging institutions -3
- Museums will be agile institutions -5
- Museums will be collaborative institutions -7
- Museums will provide shareable experiences -9
- Museums will provide authentic experiences -11
- Museums will provide delightful experiences-13

### Young museum visitors:

- Children's preferences for museum exhibits -15 ([Jens de Groot](#))
- What can make museum visits memorable to young people? -17 ([Daniela Passa](#))
- What can make museum visits attractive to young people? -19 ([Daniela Passa](#))
- Design with respect for pubescent teenagers -21 ([Robbert Feunekes](#))
- Individual truths in museum engagement -23 ([Robbert Feunekes](#))

### Heritage museums:

- Bringing together small heritage museums and foreign millennials -25 ([Joy Merken](#))
- Defining cultural heritage -27 ([Ziran Chin-On](#))
- Romanticization of cultural heritage -29 ([Ziran Chin-On](#))

### Company museums ([Congxi Su](#)):

- Seeking opportunities for the company museum -31
- Increasing a sense of belonging in company museums -33

### Blind museum visitors ([Lisanne Aardoom](#)):

- Meaningful museum experiences for blind people: contributing factors -35
- Blind people obtain information in a different way -37
- Blind people in their communication -39
- A distinction between the blind and the sighted ones in museums -41
- Connecting blind and sighted visitors experiences -43
- Translation of artworks for blind visitors -45

### Museum experiences (general):

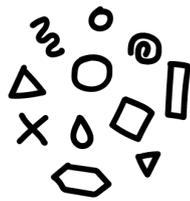
- The first-person narrative is convincing and appealing in museum storytelling -47 ([Meng Xu](#))
- What can make experiences memorable? -49 ([Daniela Passa](#))
- Five stages of aesthetic development -51 ([Malou Kortleve](#))
- Dynamic application of directional speakers -53 ([Jens de Groot](#))
- Virtual Museum experiences: desktop and VR-headset compared -55 ([Pieter Vader](#))

# Meaningful museum experiences for blind people: contributing factors.



## The ability to touch

Touching (with full (both) hand(s)) is one of the most valuable ways for the blind to obtain information. When they do not have the ability to touch, attention will be decreased.



## Variety

The museum experience should vary between being active, interactive and passive.



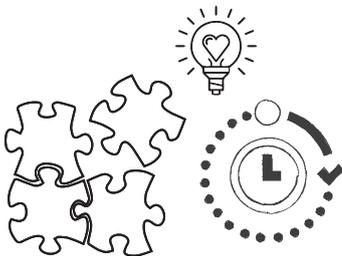
## Relating to own life

Art gets more meaning when it can be related to their own life.



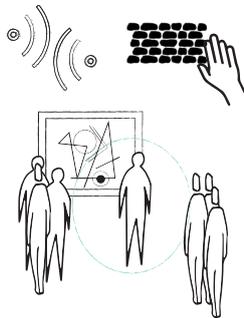
## Colours & light

They like to hear about colours and light used in artworks.



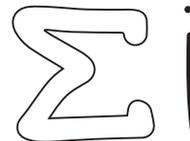
## Aesthetic experience

An aesthetic experience can take a while before it arises. They really need to delve into an artwork and make a representation from details to the whole.



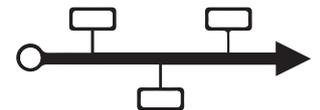
## Environment

It is important for them to have enough space when experiencing an artwork. Good room acoustics and descriptions about the museum environment are also valuable factors.



## Summation of information

It is about the amount of properly provided information, such as the translation of artworks, so that they are being able to create a representation from all pieces of information together.



## Context & time

The artworks should be placed into context and time.

## Methods



Interviews



Observations

## Contact

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[www.museumfutureslab.org](http://www.museumfutureslab.org)

Name: Lisanne Aardoom

E-mail: l.s.aardoom@gmail.com

Project title: The blind and sighted in tandem: a new, truly inclusive art experience

Design challenge: “The final design should empower the blind and the sighted to experience art independently together, in which dialogue is a key factor. Their different perspectives on artworks should enhance each other’s experience.”

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