

# 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](#))

# What can make experiences memorable?

Five design suggestions were identified for making experiences memorable:

## Identity-related needs

Design for the different identities people can adopt [1]

## Start and end

Memorization relies much on the key moments of an experience, such as the beginning and the end. Pay extra attention to designing the experiences for such moments [2].

## Peak moments

Create peak moments during the experience, as these will leave a lasting impression [3].

## Choice and control

Leave people the opportunity to choose and feel in control of the situation, it will increase their motivation [1].

## Flow experience

To get people immersed in an activity, apply Csikzentmihalyi's flow experience theory [1,4]

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## Methods



Literature study

## References

- [1] Falk, J. H. (2009). *Identity and the museum visitor experience*. Walnut Creek, CA: Left Coast Press.
- [2] Norman, D. (2009, April). Memory is more important than actuality. *Interactions*, 16(2), 24-26.
- [3] Arledge, C. (2016). User Memory Design: How To Design For Experiences That Last – *Smashing Magazine*. Retrieved October 08, 2016, from <https://www.smashingmagazine.com/2016/08/usermemory-design-how-to-design-for-experiences-that-last/>
- [4] Csikszentmihalyi, M. (1988). The flow experience and its significance for human psychology. In M. Csikszentmihalyi & I. S. Csikszentmihalyi (Eds.), *Optimal experience: Psychological studies in flow of consciousness*. Cambridge: Cambridge University press.

## Contact

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Project title: PENCH, the interactive museum bench

Design Challenge: “Develop a new type of Museum-related experience based on the crossover of Museum-experience-design and the Maker Movement, that can elicit lasting impact on visitors.”

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