Cleveland Museum of Art
Understanding Visitor Experience
12.9.13

Josette Galiano
Alex Taras

Professor:
Kaja Tooming Buchanan, Ph.D.

Contents

"For the benefit of all the people forever."

-The mission of CMA, est. 1913
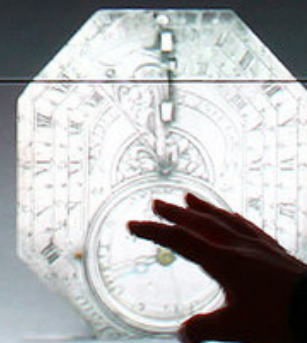
"A living room of the city."

-David Franklin, on the Ames Family Atrium

Decorative Arts

See Also
SILVER · YEAR: 1700

VISITOR CREATED TOUR:
RANDOM TOUR

♥ 76

Sundial Compass (1700s)
France, 18th century
ON VIEW IN GALLERY ONE

"It goes back to putting the visitor front and center."
- Caroline Goeser, on ArtLens and Gallery One

Purpose: Understanding visitor experience as a whole

Understand the past, present, and future of CMA as it relates to experience, interaction, and emotion through the **perspective of the visitor and the museum.**
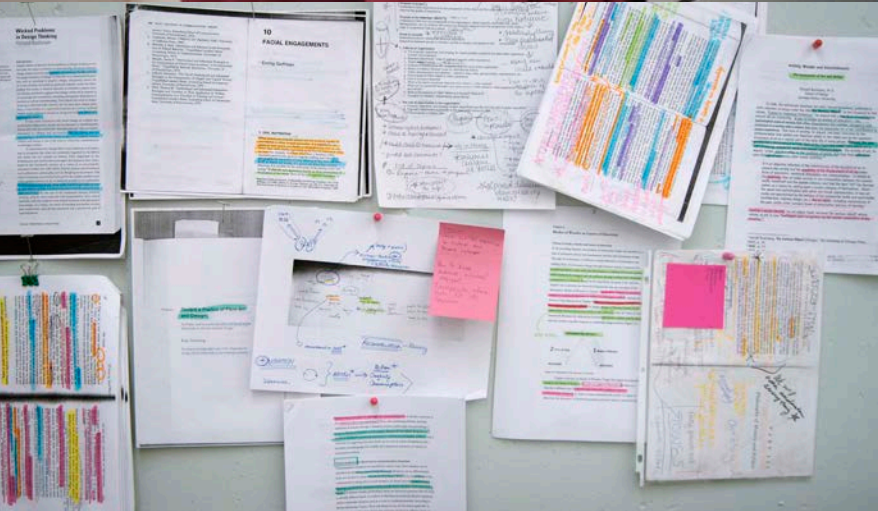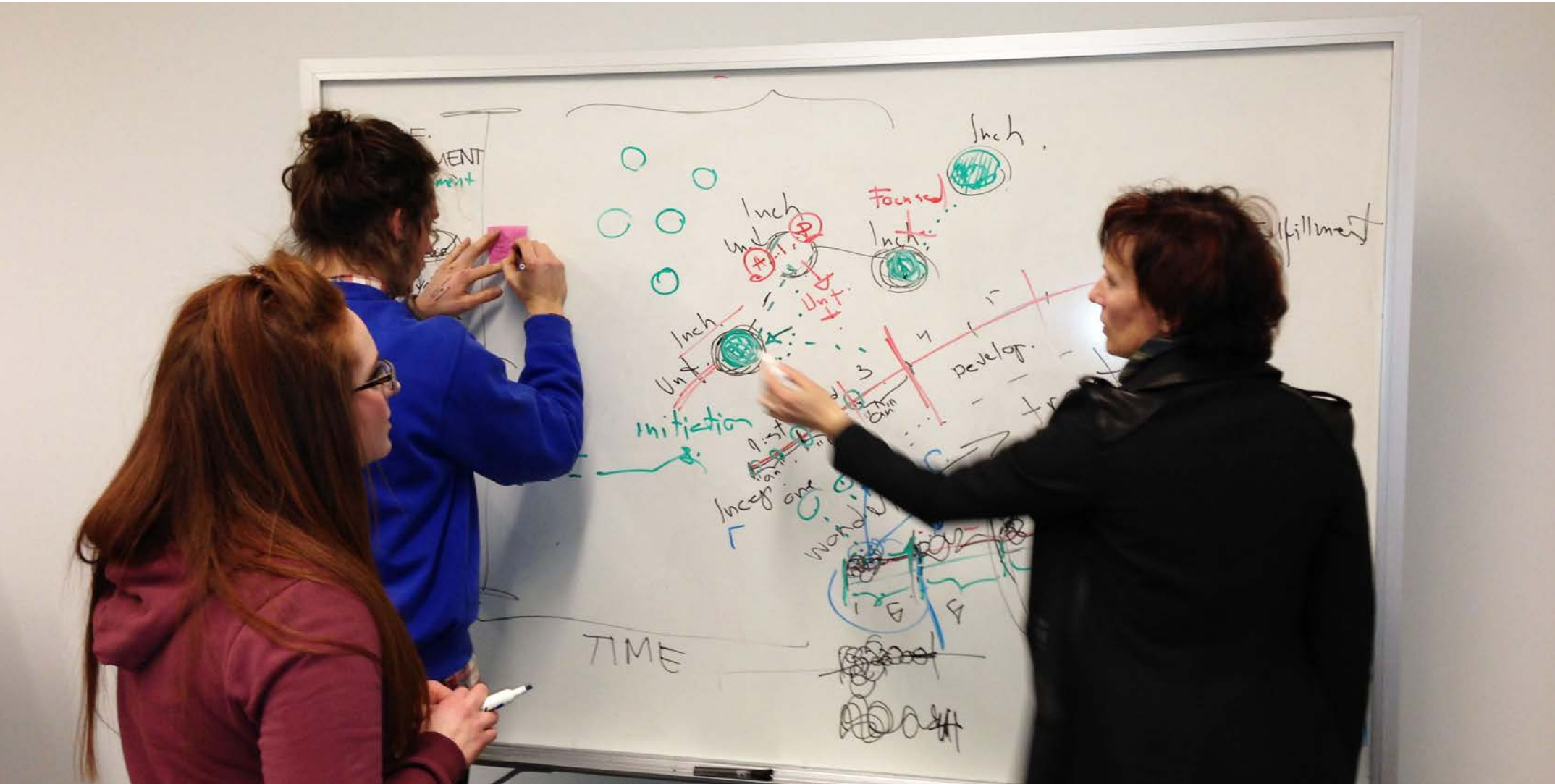
Semester 1 - Emphasis on Visitor Perspective
Semester 2 - Emphasis on CMA Perspective
Semester 3 - Modes of Wonder & Scenario Development
Semester 4 - Discovering Wonder

Research Method - Observations

Purpose - To gain insight from the perspective of the visitor at CMA. Considered interaction of people to people, things, and environment.

Daily Phenomenological Observations at CMA
Harini: 3 times = 15.75 hours total
Melvin: 4 times = 10 hours total
Josette: 4 times = 26.75 hours total
Alex: 5 times = 23.25 hours total

Special Events
Martin Creed Lecture & Reception (6 hours total)
Mix Masquerade (12 hours)
Extreme Visions Design Awards (6 hours)
Martin Creed Exhibition (3 hours)
Richard Mosse Lecture (2 hours)
Ikebana Lecture (2 hours)
Kumaré Film Screening (2 hours)
Mix: Afrobeat (9 hours)
Viva & Gala: Oliver Mtukudzi (6 hours)
Fred Wilson Lecture (6 hours)
Fred Wilson Exhibition (1.25 hours)
Viva & Gala: Flamenco (3 hours)
Mix: Interface (9 hours)
Mix: First Friday (3 hours)
Pompeii Exhibit (2 hours)
Mix: Underneath (3 hours)

Other
Provenance (14 hours)
Provenance Cafe (40 visits)
Atrium (85 hours)
Gallery One (14 hours)
Permanent Collection Galleries (26 hours)

Total Daily Observations + Special Events + Other =
269.25 hours of observation as of Dec. 1, 2013

Research Method - Interviews (structured, semi-structured, unstructured)

Purpose - **To gain insight on visitor experience from the perspective of the visitor. Considered interaction of people to people, things, and environment.**

Range of visitors at Mix events (semi-/unstructured)
Range of visitors outside of CMA, who have previously visited (unstructured)

Purpose - **To gain insight from the perspective of the organization related to visitor experience and understanding of their specific contribution to mission of CMA.**

Leigh Culbertson, Visitor Experience Employee, 1 yr. assistant
Caroline Goeser, Director of Education and Interpretations
Griff Mann, Chief Curator (semi-structured)
Aaron Petersol, Director of Membership and Visitor Experience
Larry Bloomenkranz, Senior Director of Marketing and Auxiliary Services
Seema Rao, Director of Intergenerational Learning
Jennifer Foley, Director of Interpretations
Elizabeth Bolander, Director of Marketing

Long Term Visitor Experience with CMA

Initiation → Maintenance → Leave Taking

Continued Maintenance with Museum

Experience 1
Website, telephone, advertisement, museum visit, special event, etc.

Initiation ···· Maintenance ···· Leave Taking

Experience 2
Website, telephone, advertisement, museum visit, special event, etc.

Initiation ···· Maintenance ···· Leave Taking

Experience 3, 4, 5, etc . . .
Continued Interaction

Initiation ···· Maintenance ···· Leave Taking

One Visitor Experience with Museum

Initiation

Aesthetic Experience
(Emotions)

Intellectual Experience
(Signs & Symbols)

Practical Experience
(Overt Doings)

Issues

Maintenance

Aesthetic Experience
(Emotions)

Intellectual Experience
(Signs & Symbols)

Practical Experience
(Overt Doings)

Issues

Leave Taking

Aesthetic Experience
(Emotions)

Intellectual Experience
(Signs & Symbols)

Practical Experience
(Overt Doings)

Issues

Problem Statement

Reflections

Evidence of Findings

Observation (phenomenological, participatory)

4 people participated directly in phenomenological observations at the CMA during the months of September through November of 2012 (cont.). Each observed both weekends and weekdays, ranging from open to close.

Daily Phenomenological Observations at CMA
Harini: 3 times = 10 hours total
Melvin: 4 times = 10 hours total
Josette: 4 times = 10 hours total
Alex: 5 times = 10 hours total

Special Events
Martin Creed Lecture & Reception (6 hours total)
Mix Masquerade (12 hours)
Extreme Visions Design Awards (6 hours)
Martin Creed Exhibition (3 hours)
Richard Mosse Lecture (2 hours)
Ikebana Lecture (2 hours)
Kumaré Film Screening (2 hours)

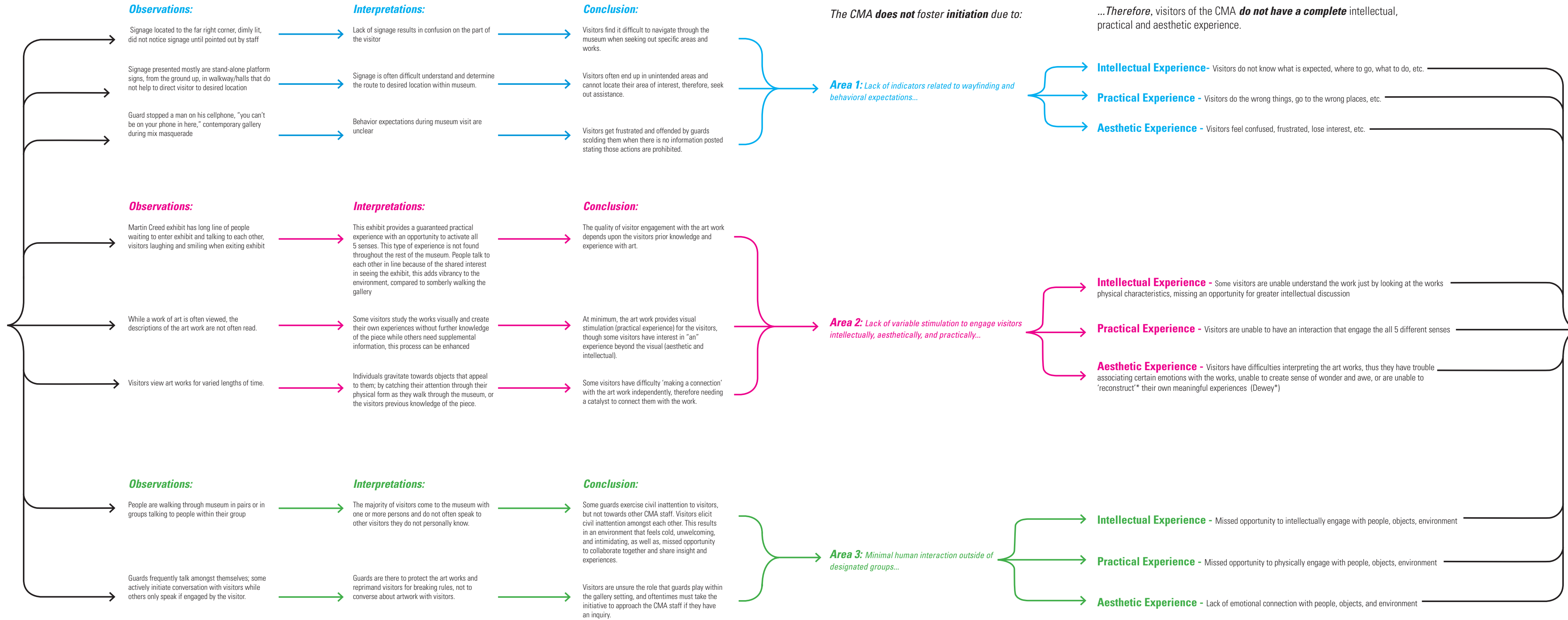Daily Observations + Special Events = 33 + 40 = **73 hours of observation as of February 2013**

The following is a cumulative documentation that reflects repeat observations noted by the 4 people, who experienced CMA from the perspective of a visitor with the purpose of understanding visitor experience as a whole. Interpretations were drawn individually after each observation and major areas were identified as a group based on conclusions drawn.

Observations:

Signage located to the far right corner, dimly lit, did not notice signage until pointed out by staff

Signage presented mostly are stand-alone platform signs, from the ground up, in walkway/halls that do not help to direct visitor to desired location

Guard stopped a man on his cellphone, "you can't be on your phone in here," contemporary gallery during mix masquerade

Interpretations:

Lack of signage results in confusion on the part of the visitor

Signage is often difficult understand and determine the route to desired location within museum.

Behavior expectations during museum visit are unclear

Conclusion:

Visitors find it difficult to navigate through the museum when seeking out specific areas and works.

Visitors often end up in unintended areas and cannot locate their area of interest, therefore, seek out assistance.

Visitors get frustrated and offended by guards scolding them when there is no information posted stating those actions are prohibited.

Area 1: *Lack of indicators related to wayfinding and behavioral expectations...*

Intellectual Experience - Visitors do not know what is expected, where to go, what to do, etc.

Practical Experience - Visitors do the wrong things, go to the wrong places, etc.

Aesthetic Experience - Visitors feel confused, frustrated, lose interest, etc.

Observations:

Martin Creed exhibit has long line of people waiting to enter exhibit and talking to each other, visitors laughing and smiling when exiting exhibit

While a work of art is often viewed, the descriptions of the art work are not often read.

Visitors view art works for varied lengths of time.

Interpretations:

This exhibit provides a guaranteed practical experience with an opportunity to activate all 5 senses. This type of experience is not found throughout the rest of the museum. People talk to each other in line because of the shared interest in seeing the exhibit, this adds vibrancy to the environment, compared to somberly walking the gallery

Some visitors study the works visually and create their own experiences without further knowledge of the piece while others need supplemental information, this process can be enhanced

Individuals gravitate towards objects that appeal to them; by catching their attention through their physical form as they walk through the museum, or the visitors previous knowledge of the piece.

Conclusion:

The quality of visitor engagement with the art work depends upon the visitors prior knowledge and experience with art.

At minimum, the art work provides visual stimulation (practical experience) for the visitors, though some visitors have interest in "an" experience beyond the visual (aesthetic and intellectual).

Some visitors have difficulty 'making a connection' with the art work independently, therefore needing a catalyst to connect them with the work.

Area 2: *Lack of variable stimulation to engage visitors intellectually, aesthetically, and practically...*

Intellectual Experience - Some visitors are unable understand the work just by looking at the works physical characteristics, missing an opportunity for greater intellectual discussion

Practical Experience - Visitors are unable to have an interaction that engage the all 5 different senses

Aesthetic Experience - Visitors have difficulties interpreting the art works, thus they have trouble associating certain emotions with the works, unable to create sense of wonder and awe, or are unable to 'reconstruct'* their own meaningful experiences (Dewey*)

Observations:

People are walking through museum in pairs or in groups talking to people within their group

Guards frequently talk amongst themselves; some actively initiate conversation with visitors while others only speak if engaged by the visitor.

Interpretations:

The majority of visitors come to the museum with one or more persons and do not often speak to other visitors they do not personally know.

Guards are there to protect the art works and reprimand visitors for breaking rules, not to converse about artwork with visitors.

Conclusion:

Some guards exercise civil inattention to visitors, but not towards other CMA staff. Visitors elicit civil inattention amongst each other. This results in an environment that feels cold, unwelcoming, and intimidating, as well as, missed opportunity to collaborate together and share insight and experiences.

Visitors are unsure the role that guards play within the gallery setting, and oftentimes must take the initiative to approach the CMA staff if they have an inquiry.

Area 3: *Minimal human interaction outside of designated groups...*

Intellectual Experience - Missed opportunity to intellectually engage with people, objects, environment

Practical Experience - Missed opportunity to physically engage with people, objects, environment

Aesthetic Experience - Lack of emotional connection with people, objects, and environment

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The CMA **does not** foster **initiation** due to:

...Therefore, visitors of the CMA **do not have a complete** intellectual, practical and aesthetic experience.

Problem Statement:

While the Cleveland Museum of Art has the objects, people, and environment in place that are necessary to facilitate visitor engagement, *it does not foster initiation due to lack of: communication methods, multi-modal stimulation, and human interaction between differentiated groups; therefore,* not all visitors have a complete aesthetic, intellectual, and practical experience.

See Appendix 2 for corresponding color coded observations and interpretations.

Primary
Females
• Age: 45 - 64
• Work hours: 40 hrs/wk, Retired
• Education: Bachelors degree, Graduate, Post-Graduate
• Location: NE Ohio
• Technology: Minimal to Advanced Experience
• Family: Single, Married, Family

User Profiles

Developed based on insight analyzed from CMA and visitor interviews.

CMA info **+** Our research **=** User Profiles

Secondary
Young Professionals
• Age: 18-34
• Work hours: Typically 40+ hrs/wk at work or school
• Education: Working towards a Degree, Bachelors, Graduate, Post-Graduate
• Location: Currently live in Cleveland: University Circle, Little Italy
• Technology: Moderate to Advanced Experience
• Family: Single, Married, Family (Predominently Single)

Tertiary
Families with Children
• Age: 25 - 65 years
• Work hours: 20 - 40 hrs/wk at work or home
• Education: Parents: Bachelors or Higher Children: None to Higher Ed.
• Location: Settled in Cleveland
• Technology: Minimal to Advanced Experience
• Family: Families with Young Kids, Families with Tweens, and Empty Nesters

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Primary Personas
Developed from secondary user profiles
Young Professionals + College Students
Developed based on insight analyzed from CMA and visitor interviews.

CMA info **+** Our research **=** Personas

Willow Dolman

First time visitor
Exploration of CMA with Friends

William "Billy" Macintire

Occasional visitor
Interest in Social Interaction through CMA

Mindy Chao

Frequent visitor
Enjoys spending much of her time at CMA

Primary Persona
First time visitor

Name	Willow Dolman
Age	21
Gender	Female
Location	Ohio City in Cleveland, Ohio
Education	Working on Bachelor's Degree in Anthropology with a minor in Film & Digital Media at Cleveland State University
Occupation	Full-time student, part-time at Le Petit Triangle & sells thrift items on Etsy
Work Hours	40 hrs/wk at school, 15 hrs/wk at work
Income	$12,000/yr
Experience at CMA	Eager to visit, but has never found the time. She's heard many positive things from friends but never gets around to it. She's interested in attending Mix events, but has not gone yet because she is usually working.
Technology	Extensive digital media skills, jewelry and metals experience
Family	Single, ready to mingle
Goals	Own and operate a vintage store with cafe in Cleveland
Hobbies	Photography, foreign films, crafting macaroons

Primary Persona
Occasional visitor

Name	William "Billy" Macintire
Age	31
Gender	Male
Location	Shaker Heights, Oh
Education	B.S. @ Ohio State M.B.A. @ Weatherhead School of Business
Occupation	Financial Planning
Work Hours	40 hours a week
Income	$114,000
Experience at CMA	$150 Membership, Attends 1-2 events a month. Member of the Contemporary Art Society
Technology	iPhone, iPad, Computer: Mac OS, Microsoft, Microsoft Office,
Family	Single
Goals	Retire Early, Get Married, Procreate
Hobbies	Running, Pumping Iron, Rugby Club, Craft Beer

Primary Persona
Frequent visitor

Name	Mindy Chao
Age	26
Gender	Female
Location	University Circle, Ohio
Education	B.S. in Biology, Working on M.A. in Bioethics
Occupation	Student, College T.A.
Work Hours	40 hours a week of schoolwork, 20 spent teaching
Income	$18,000
Experience @ CMA	Attends 3-6 times a month, mixes, food @ cafe, visit new exhibitions and permanent collection.
Technology	iPhone, Computer: Microsoft Office
Family	Single
Goals	Graduate with Master's degree, find work
Hobbies	Food Aficionado, Video Games, Amateur Astronomer, Dog Walking, Ukulele

Problem Statement

CMA provides a range of affordances to initiate visitor engagement, especially with initiating and maintaining it. However, it is **unknown what unifies initiation, maintenance, and leave taking into "an experience."** It is also unknown what occurs **between the leave taking of "an experience" and the initiation** into another interaction with CMA. These areas of indeterminacy, or commonplaces, can often lead to an **inchoate experience, thus severing the flow of experience** to fulfillment and limiting the quality of the long term relationship between visitor and CMA.

Initiation

Maintenance

Leave-taking

Initiation

Indeterminancy or commonplace

Indeterminancy or commonplace

Indeterminancy or commonplace
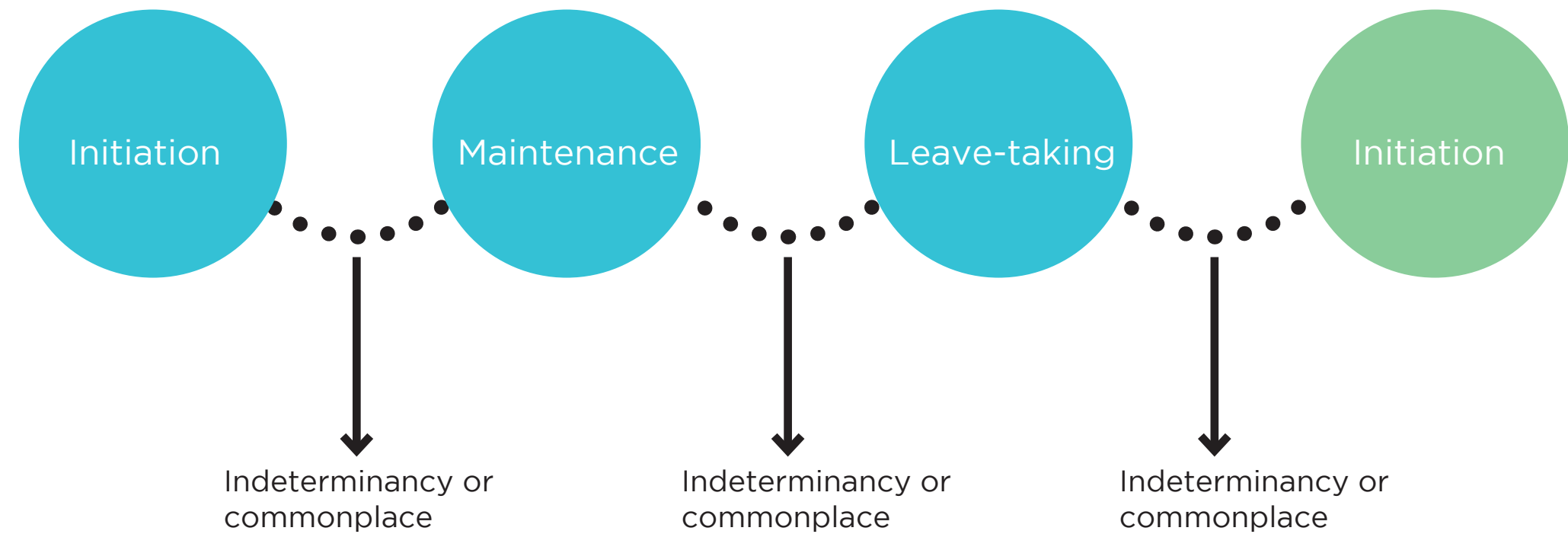
WONDER

Modes of Wonder
As Transformation in Between Places

Concepts discussed in Soojin Jun's dissertation, "Information and the Experience of Wonder: A Rhetorical Study of Information Design," was analyzed and applied to the current strategic framework. Jun describes, "Modes of Wonder" are layers of discovery in the sense that each mode is related to what it is we discover in a situation:

Wonder

Astonishment

Amazement

Sublime
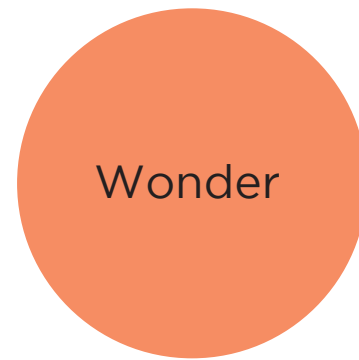
1) Wonder arises when one **perceives the existence of information** that is differentiated from others.

2) Astonishment arises when one **understands the construction of information** in a new and unexpected way.
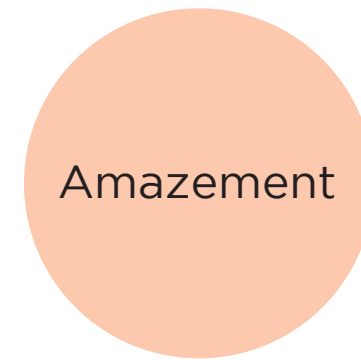
3) Amazement arises when one **discovers the way information is connected to an audience** in the situation we use.
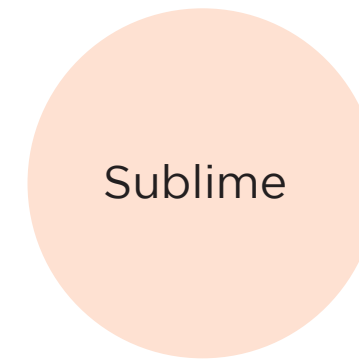
4) The sublime arises when **one realizes a transcendent idea** that elevates a common experience into a spiritual one.
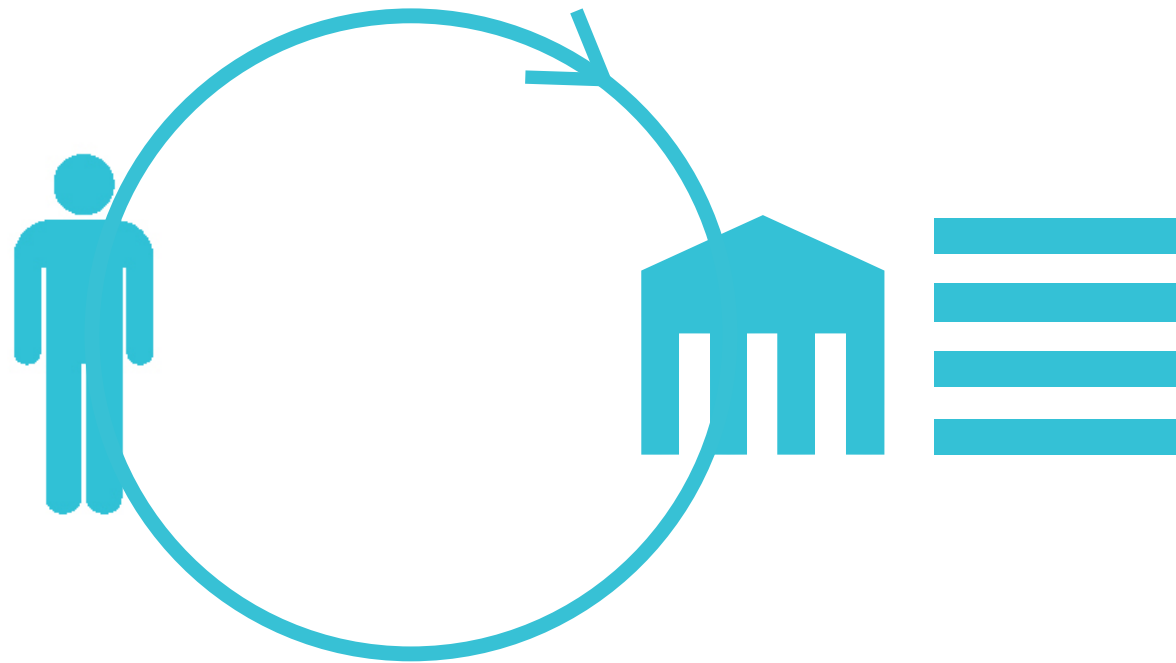
Hypotheses

1 If one of the Modes of Wonder occurs as the **connecting link** between the **aesthetic, intellectual, and practical within initiation, maintenance, or leave taking**, then this link between aesthetic, practical, and intellectual can unify the initiation, maintenance, and leave taking, leading to "an experience" within one visit.

2 If wonder serves as the **connecting link between initiation, maintenance, and leave taking of "an experience,"** then the leave taking of an initial experience will lead to the initiation of the next visit.

3 If one of the Modes of Wonder can serve as the **connecting link between "an experiences,"** this can contribute to the quality and development of a long term relationship with CMA.

Long Term Visitor Experience with CMA

Initiation ‹······································› Maintenance ‹······································› Leave Taking

Continued Maintenance with Museum

Interaction 1 ·· wonder ·· Interaction 2 ·· wonder ·· Interaction 3, 4, 5, etc . . .

Website, telephone,
advertisement, museum
visit, special event, etc.

Website, telephone,
advertisement, museum
visit, special event, etc.

Continued Interaction

Initiation ········· wonder ········· Maintenance ········· wonder ········· Leave Taking ········· wonder ········· Initiation ········· wonder ········· Maintenance ········· wonder ········· Leave Taking ········· wonder ········· Initiation ········· wonder ········· Maintenance ········· wonder ········· Leave Taking

Aesthetic
Experience
(Emotions)
··· wonder ···
Intellectual
Experience
(Signs & Symbols)
··· wonder ···
Practical
Experience
(Overt Doings)

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(Overt Doings)

inchoate experience

Opportunity for "an" experience

inchoate experience

Opportunity for "an" experience

inchoate experience

Opportunity for "an" experience

Reflections

Problem & Hypotheses

Problem Statement

CMA provides a range of affordances to initiate visitor engagement, especially with initiating and maintaining it. **However, it is unknown what unifies initiation, maintenance, and leave taking into "an experience."**

It is also **unknown what occurs between the leave taking of "an experience" and the initiation** into another interaction with CMA.

These areas of indeterminacy, or commonplaces, can often lead to an **inchoate experience, thus severing the flow of experience** to fulfillment and limiting the quality of the long term relationship between visitor and CMA.

Hypotheses

1 If one of the Modes of Wonder occurs as the **connecting link between the aesthetic, intellectual, and practical within initiation, maintenance, or leave taking,** then this link between aesthetic, practical, and intellectual can unify the initiation, maintenance, and leave taking, leading to "an experience" within one visit.

2 If wonder serves as the **connecting link between initiation, maintenance, and leave taking of "an experience,"** then the leave taking of an initial experience will lead to the initiation of the next visit.

3 If one of the Modes of Wonder can serve as the **connecting link between multiple "an" experiences,** this can contribute to the quality and development of a long term relationship with CMA.

DRS Submission Reflection

"Experience & Engagement: Aspects of Interaction & Service Design"

Reflect back to gain deeper understanding of process

Identification of struggles and how to develop further

To understand wonder in concrete situations and what initiates it is most challenging

Every experience and individual is different. How to find patterns and draw conclusions?

Key considerations identified through process

What is "wonder" for the first time, occasional, and frequent visitor?

What initiates wonder?

Where does wonder occur within experience for the first time, occasional, and frequent visitors?

How can wonder be found in the expected or the ordinary?

How can wonder be maintained in experience for the first time, occasional, and frequent visitors?

Scenario Development

Purpose

Exploring the Modes of Wonder within areas of issues to discover opportunities for improving the quality of experience.*

Scenarios will provide a framework for anticipating specific behaviors, areas of discovery, and the placement of the Modes of Wonder within experience in relation to the Model of Experience & Engagement.

Scenarios were designed to utilize personas based upon user profiles.

Test out a variety of factors related to experience, both positive and negative aspects, and opportunities for further development.

Key considerations

What is "wonder" for the first time, occasional, and frequent visitor?

What initiates wonder?

Where does wonder occur within experience for the first time, occasional, and frequent visitors?

How can wonder be found in the expected or the ordinary?

How can wonder be maintained in experience for the first time, occasional, and frequent visitors?

Willow Dolman
First time visitor
Exploration of CMA
Initiating Experience

William "Billy" Macintire
Occasional visitor
Continued Learning with CMA
Developing Meaning in Experience

Mindy Chao
Frequent visitor
New experiences with CMA
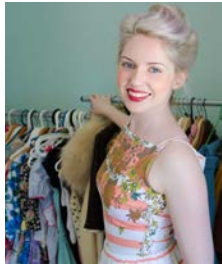**Finding New Meaning within the Expected**

(I) = Initiation
(M) = Maintenance
(L) = Leave-taking

(A) = Aesthetic Experience
(I) = Intellectual Experience
(P) = Practical Experience

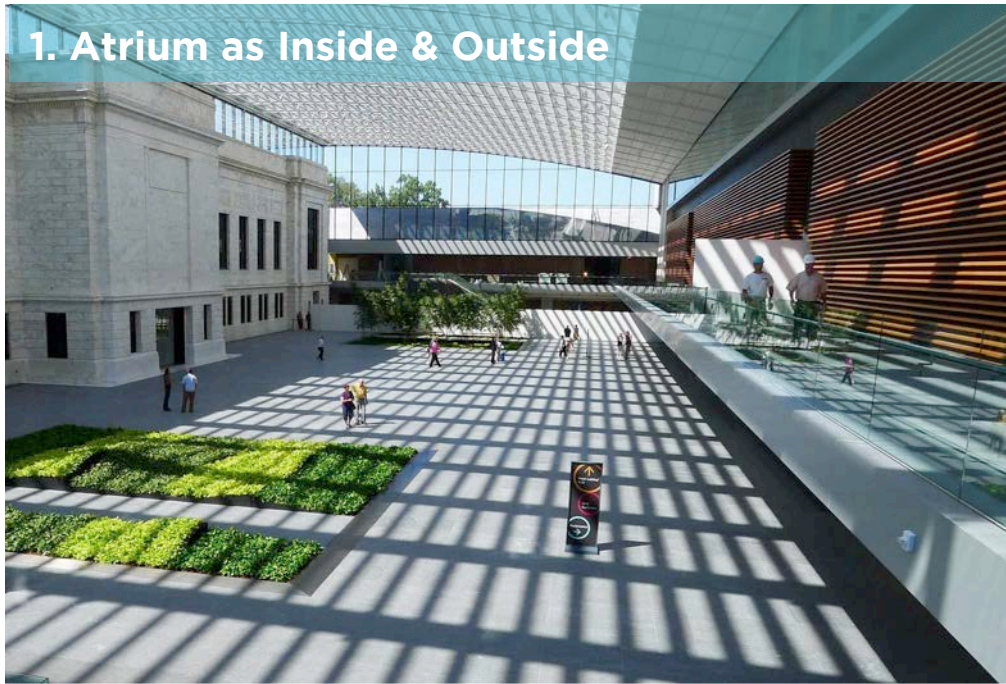Single Visitor Interaction with CMA - A, I, P

Short Term Visitor Experience with CMA - I, M, L

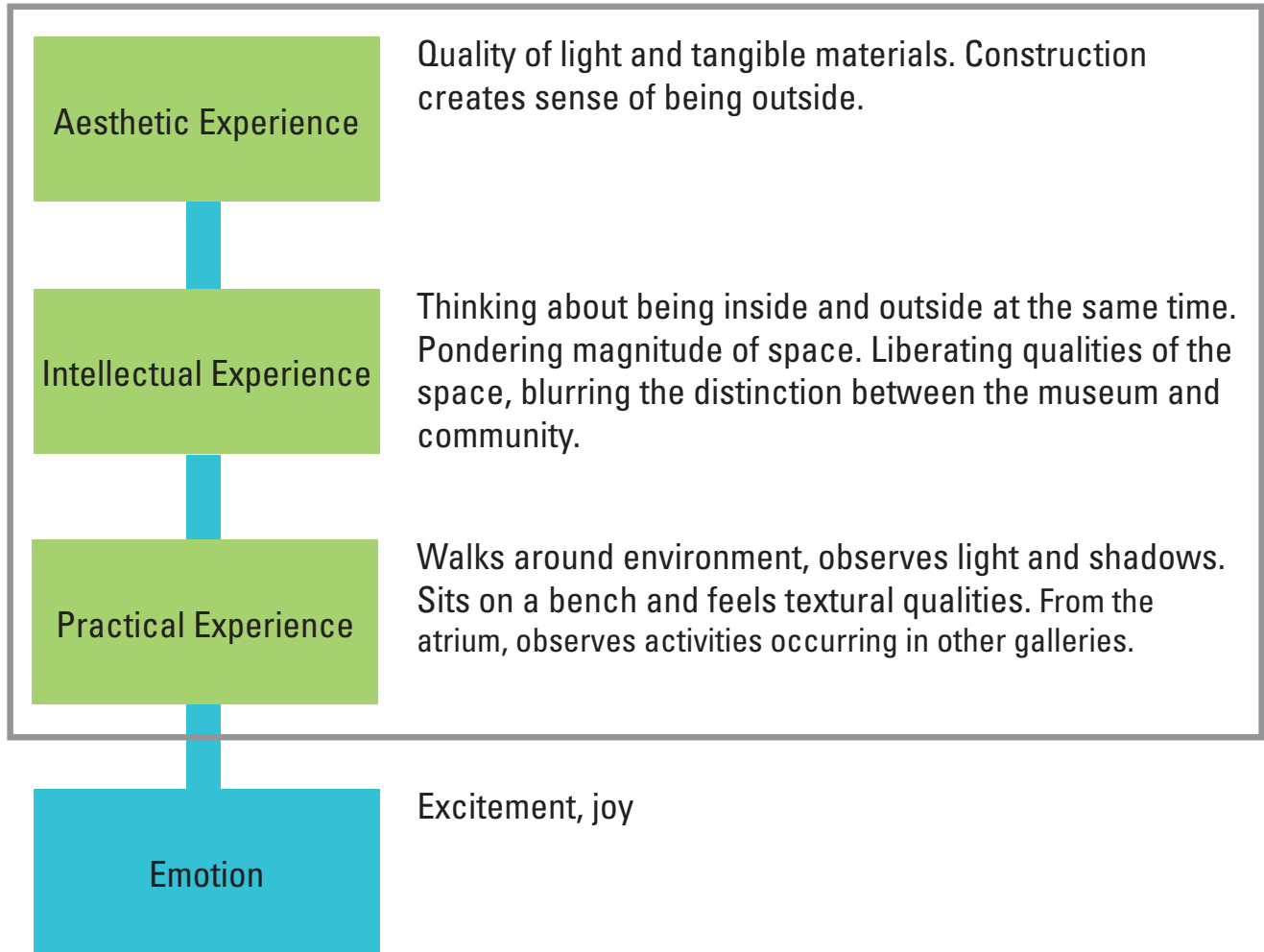Long Term Visitor Experience with CMA - I, M, L

Look specifically to intiation, maintenance, and leave-taking of visit to museum.

PERSPECTIVES:
FIRST TIME VISITOR
OCCASIONAL VISITOR
FREQUENT VISITOR

EXPLORE + CHECKOUT MUSEUM

LEARN MORE ABOUT SPECIFIC ART/GENRES

PURPOSE IS TO DO WORK AND SWITCH HER ENVIRONMENT, MUSEUM FOR HER IS A NEW PLACE OF WORK

W W W

CONTINU... EXPLORA...
MEET ... IN ALCOHOL... ON ART...
INSPIRED BY... + REFLECTS...

GO TO CMA OPEN TO NEW EXPERIENCE, LOOKING TO EXPLORE, NOT SPECIFIC ACTIVITIES PREDETERMINED

Personal connection, gain meaning w/ artwork

EXPECTATIONS

DESIRE FOR FULFILLMENT
GO TO CMA FOR INTENDED PURPOSE...

(FULFILLED) Distracted, DO SOMETHING ELSE @ MUSEUM

NEG. exp.

Unfulfilled, no clos...

Distracted @ do not fulfill their intended purpose

POSITIVE exp.

FINISH it & fulfilling
Don't finish it, & have...
FINISH it though n... enough to return

(INCHOATE) DECIDE TO LEAVE & END THEIR VISIT

fulfill their specific purpose

(FULFILLED) compelling + desire to return

Complete, not compelled to engage further
(INCHOATE)

ABLE TO FIND SOMETHING ELSE OF INTEREST

PRIORITIES... FOCUS, SCHOOL/...
NOTHING P... INTEREST ON...
SENSE OF... DOES NOT C...

Long Term Visitor Experience with CMA

Initiation .... Maintenance .... Leave Taking

Continued Maintenance with Museum

Interaction 1 .... wonder .... Interaction 2 .... wonder .... Interaction 3, 4, 5, etc . . .

Website, telephone, advertisement, museum visit, special event, etc.

Website, telephone, advertisement, museum visit, special event, etc.

Continued Interaction

Initiation ... wonder ... Maintenance ... wonder ... Leave Taking ... wonder ... Initiation ... wonder ... Maintenance ... wonder ... Leave Taking ... wonder ... Initiation ... wonder ... Maintenance ... wonder ... Leave Taking

Aesthetic Experience (Emotions) ... wonder ... Intellectual Experience (Signs & Symbols) ... wonder ... Practical Experience (Overt Doings)

inchoate experience

Opportunity for "an" experience

inchoate experience

Opportunity for "an" experience

inchoate experience

Opportunity for "an" experience

Reflections

First time visitor: Willow Dolman
Wonder as a means for initiating experience

Purpose of Scenario:
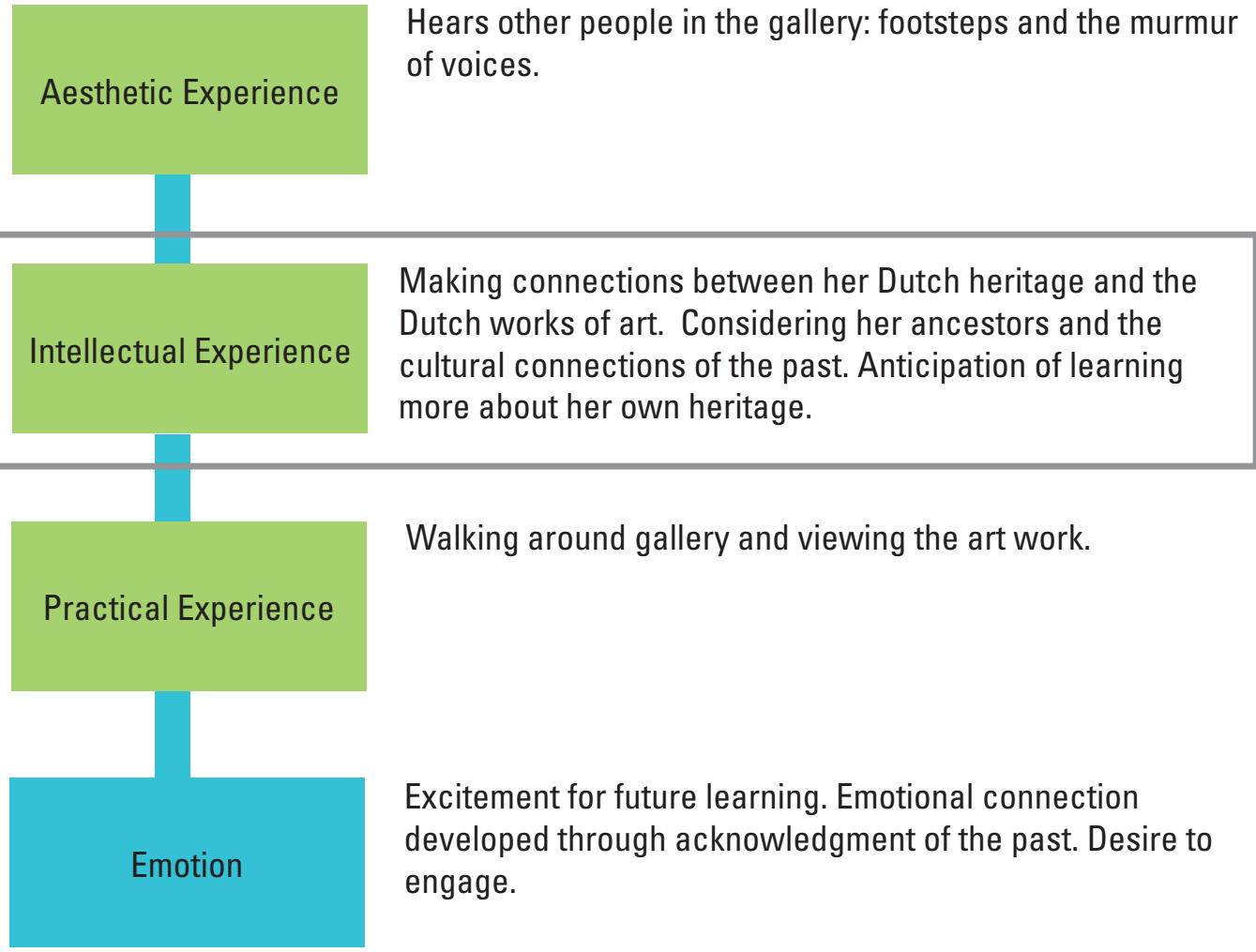*Where do Modes of Wonder occur in experience for the first time visitor?*
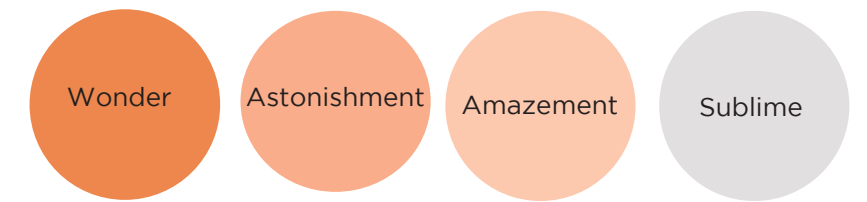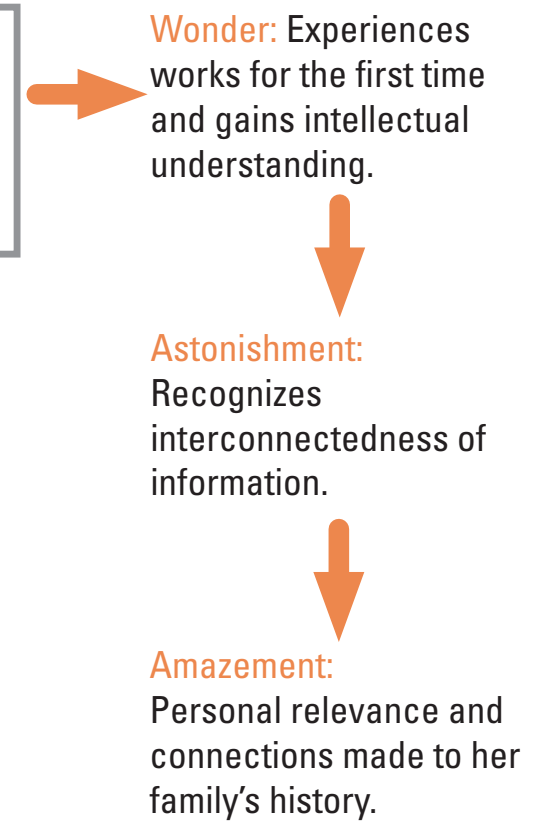**Purpose of Visit:** *Exploration + Viewing Art*

1. Experiencing the Atrium as Inside & Outside

2. Personal Relevance

3. CMA as a Means for Social Interaction

(I) = Initiation
(M) = Maintenance
(L) = Leave-taking

(A) = Aesthetic Experience
(I) = Intellectual Experience
(P) = Practical Experience

Single Visitor Interaction with CMA - A, I, P

Short Term Visitor Experience with CMA - I, M, L

Long Term Visitor Experience with CMA - I, M, L

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the first time visitor?
Purpose of Visit: *Exploration + Viewing Art*

1. Atrium as Inside & Outside

Conditions of Environment

Brightly light, sun shining through beams, casting shadows. Temperate conditions. Marble, concrete, wood.

Aesthetic Experience

Quality of light and tangible materials. Construction creates sense of being outside.

Intellectual Experience

Thinking about being inside and outside at the same time. Pondering magnitude of space. Liberating qualities of the space, blurring the distinction between the museum and community.

Practical Experience

Walks around environment, observes light and shadows. Sits on a bench and feels textural qualities. From the atrium, observes activities occurring in other galleries.

Emotion

Excitement, joy

Modes of Wonder

Wonder:
Acknowledgement of the newness of information that leads to a sense or wonder.

Astonishment:
Exceeded her expectations, did not realize the magnitude of the space. Redefines her idea of what a museum experience could be.
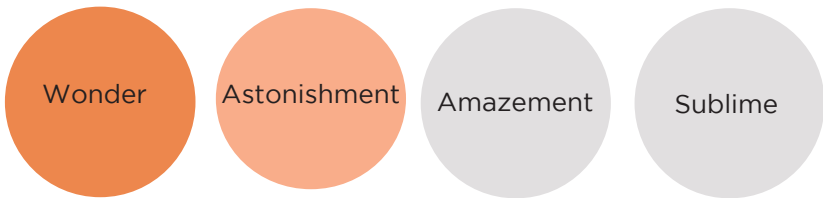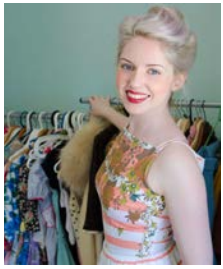
Wonder   Astonishment   Amazement   Sublime

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the first time visitor?
Purpose of Visit: *Exploration + Viewing Art*

2. Personal Relevance
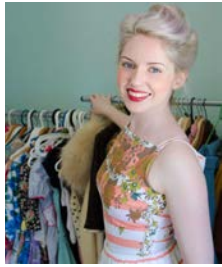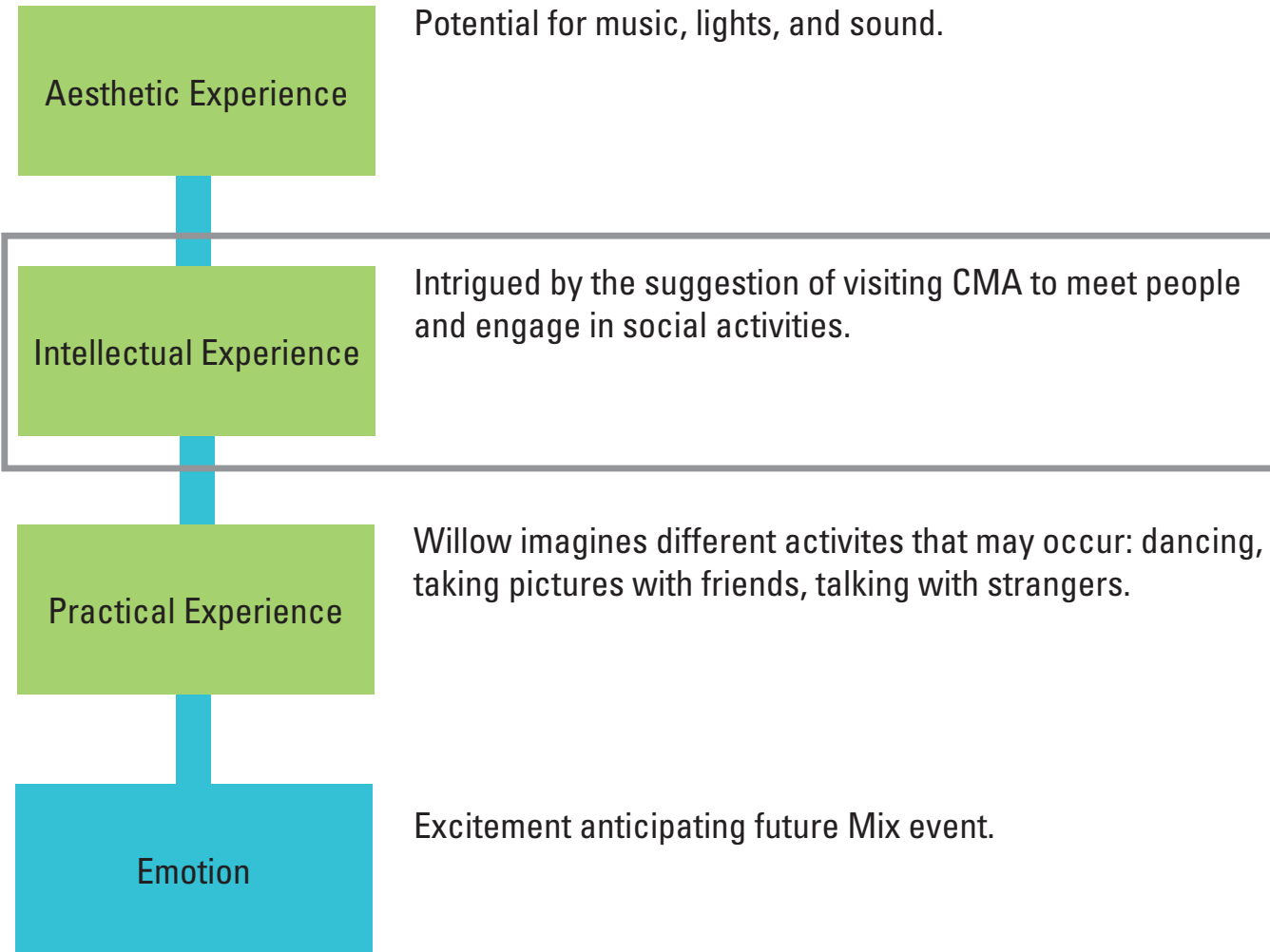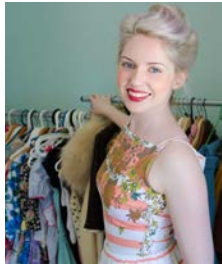
Conditions of Environment

Cool, open space gallery. Marble floor.

Aesthetic Experience

Hears other people in the gallery: footsteps and the murmur of voices.

Intellectual Experience

Making connections between her Dutch heritage and the Dutch works of art. Considering her ancestors and the cultural connections of the past. Anticipation of learning more about her own heritage.

Practical Experience

Walking around gallery and viewing the art work.

Emotion

Excitement for future learning. Emotional connection developed through acknowledgment of the past. Desire to engage.

Modes of Wonder

Wonder: Experiences works for the first time and gains intellectual understanding.

Astonishment: Recognizes interconnectedness of information.

Amazement: Personal relevance and connections made to her family's history.

Wonder   Astonishment   Amazement   Sublime

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the first time visitor?
Purpose of Visit: *Exploration + Viewing Art*

3. CMA as a Means for Social Interaction

Aesthetic Experience

Potential for music, lights, and sound.

Intellectual Experience

Intrigued by the suggestion of visiting CMA to meet people and engage in social activities.

Practical Experience

Willow imagines different activites that may occur: dancing, taking pictures with friends, talking with strangers.

Emotion

Excitement anticipating future Mix event.

Modes of Wonder

Wonder: Curious about the activities and experience of the Mix event.

Wonder

Astonishment

Amazement

Sublime

First time visitor: Willow Dolman
Wonder as a means for initiating experience

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the first time visitor?
Purpose of Visit: *Exploration + Viewing Art*

1. Atrium as Inside & Outside

2. Personal Relevance

3. CMA as a Means for Social Interaction
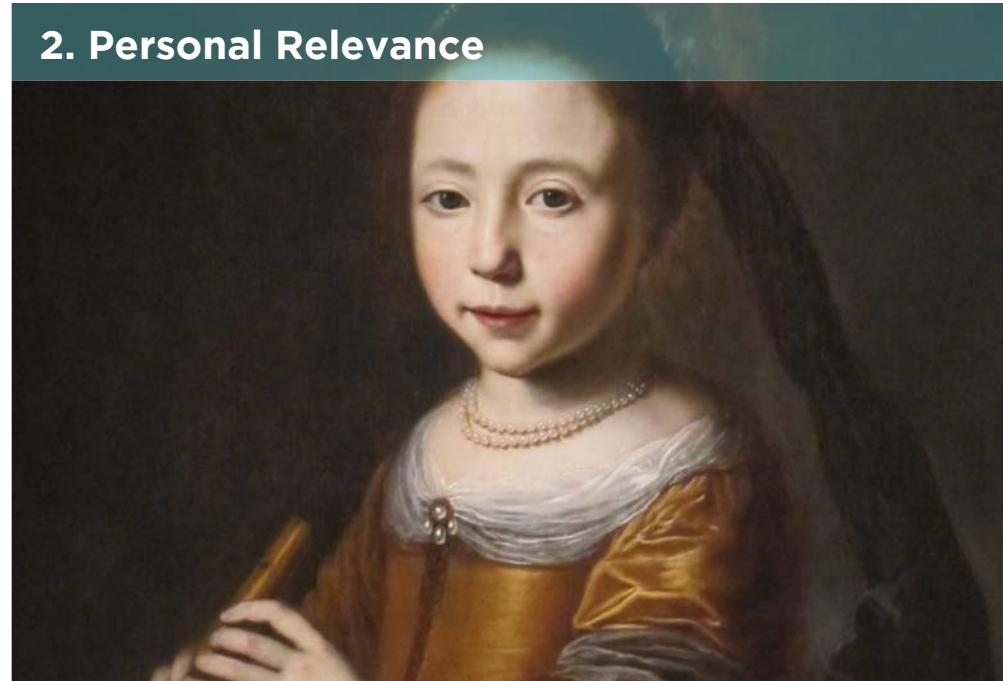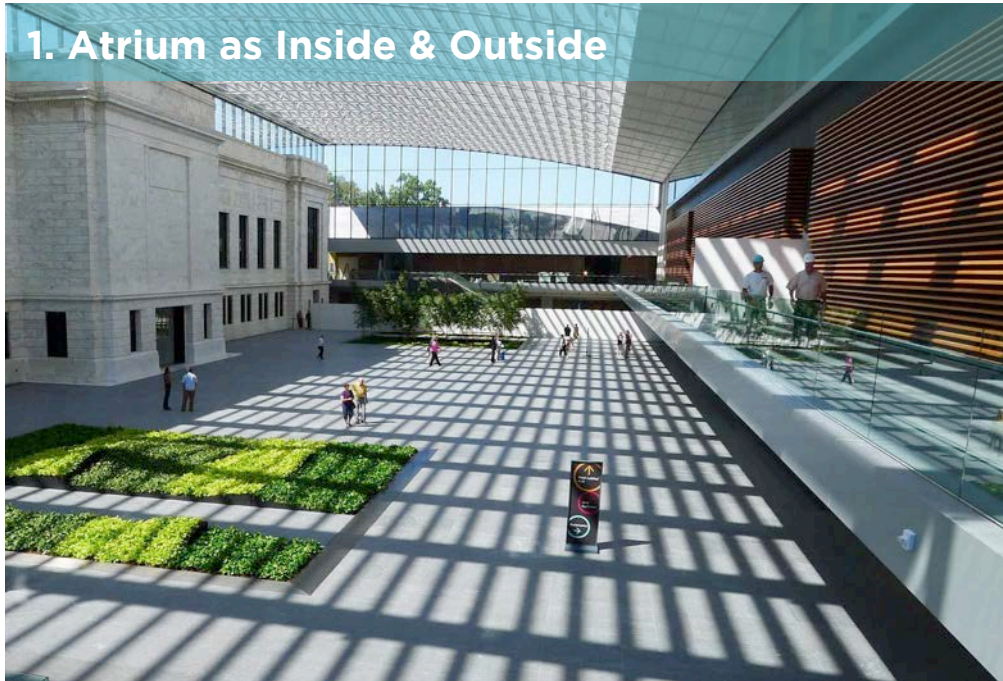
Atrium as Inside & Outside

Experiences wonder at "inside and outside" quality of the atrium.

Wonder is not a fleeting emotion, but rather pervades rest of experience and provides the drive for engagement...

Personal Relevance

Finds personal relevance in the art work of the Dutch gallery.

Intrigued to explore further and gain additional knowledge...

CMA as a Means for Social Interaction

Projection of Mix accentuates multi-dimensionality of interactions with CMA.

Curious of all the ways she can interact with CMA and what other offerings it may provide...

Wonder as a means for **initiating experience** for the **first time visitor.**

• *Wonder occurs frequently and in discrete situations. overwhelming newness for the first time visitor.*

• *While the first layer of wonder occurs multiple times throughout visit, it is necessary to sustain this moment of curious intrigue in order to develop meaning in experience.*

(I) = Initiation
(M) = Maintenance
(L) = Leave-taking

(A) = Aesthetic Experience
(I) = Intellectual Experience
(P) = Practical Experience

Single Visitor Interaction with CMA - A, I, P

Short Term Visitor Experience with CMA - I, M, L

Long Term Visitor Experience with CMA - I, M, L

Occasional visitor: Billy Macintire
Wonder as a means for developing meaning in experience

Purpose of Scenario:
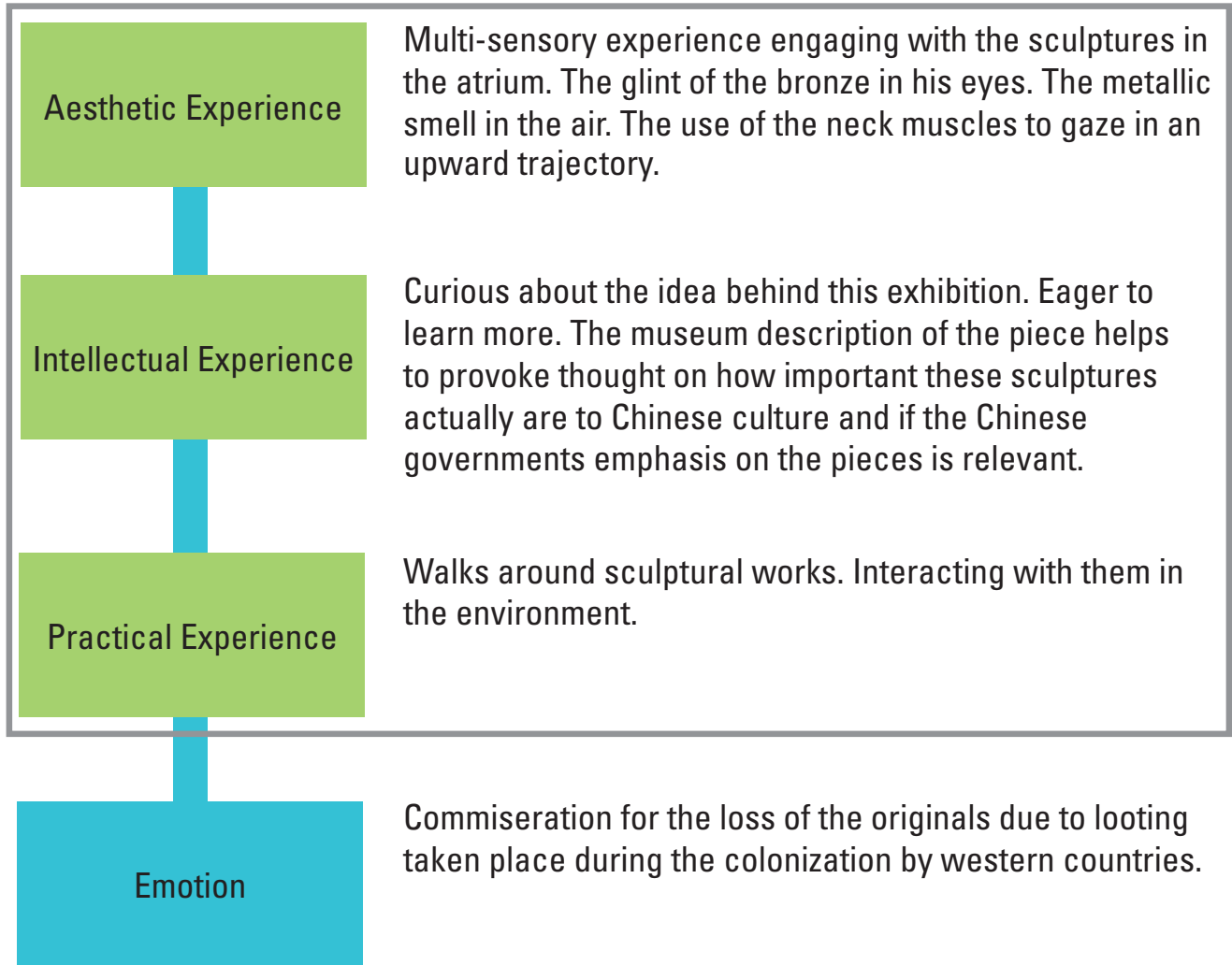*Where do Modes of Wonder occur in experience for the occasional visitor?*
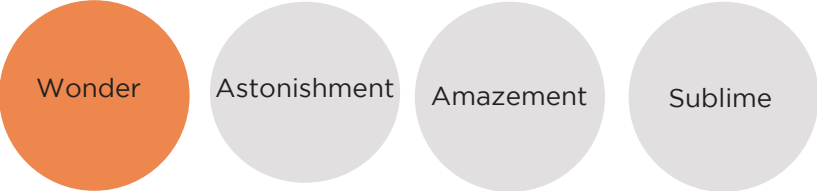**Purpose of Visit:** *Continued learning*

1. Imposing Sculptures

2. Multi-film & Lecture Series

3. Reflections

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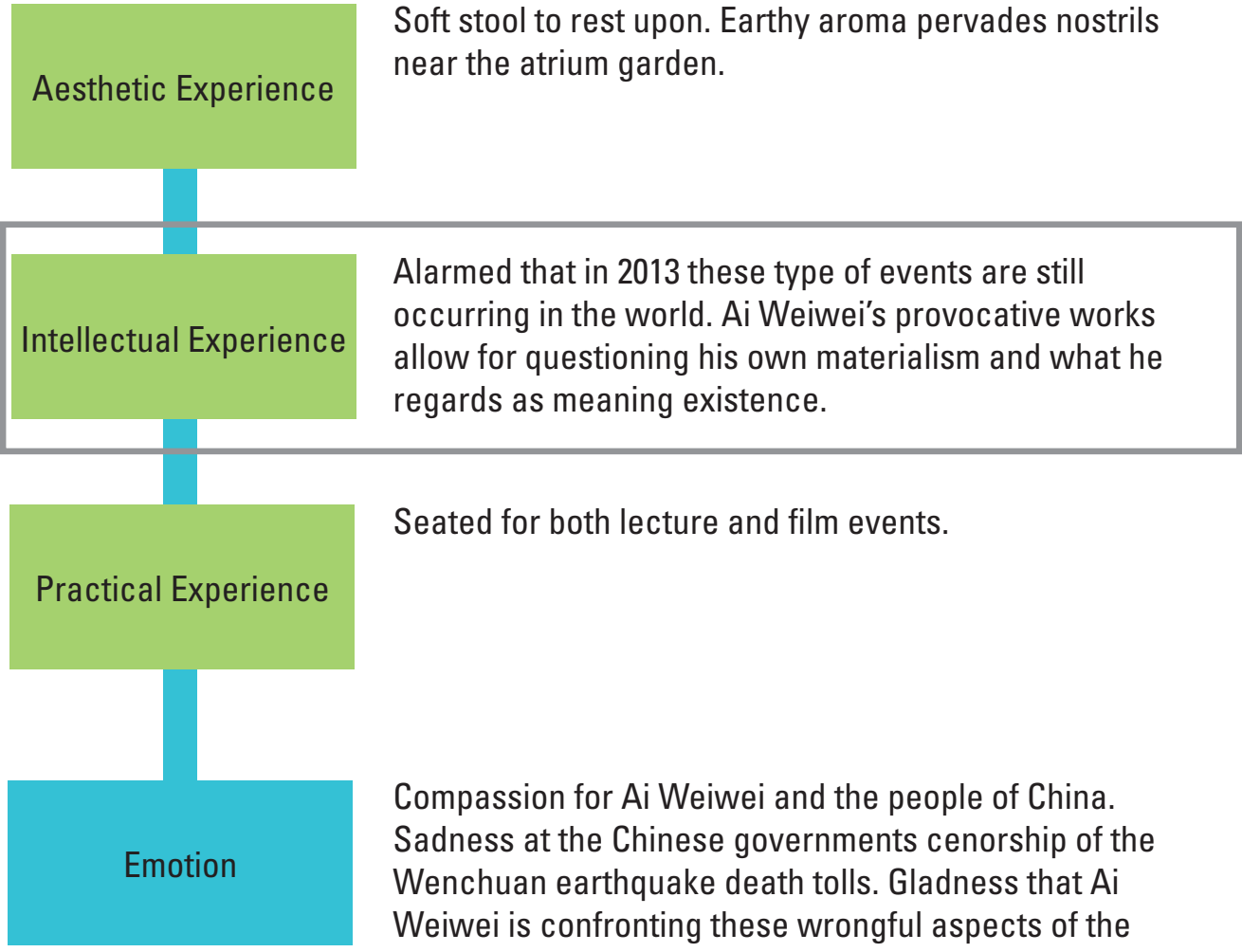*Where do Modes of Wonder occur in experience for the occasional visitor?*
Purpose of Visit: *Continued learning*

1. Imposing Sculpture

Aesthetic Experience

Multi-sensory experience engaging with the sculptures in the atrium. The glint of the bronze in his eyes. The metallic smell in the air. The use of the neck muscles to gaze in an upward trajectory.

Intellectual Experience

Curious about the idea behind this exhibition. Eager to learn more. The museum description of the piece helps to provoke thought on how important these sculptures actually are to Chinese culture and if the Chinese governments emphasis on the pieces is relevant.

Practical Experience

Walks around sculptural works. Interacting with them in the environment.

Emotion

Commiseration for the loss of the originals due to looting taken place during the colonization by western countries.

Conditions of Environment

Bright, open and airy space of Atrium. Positioning of contemporary sculptures against backdrop of marble structure.

Modes of Wonder

Wonder: Intrigued by the sculptures and would like to learn more about the artist and their meanings.

Wonder Astonishment Amazement Sublime

Occasional visitor: Billy Macintire
Wonder as a means for developing meaning in experience

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the occasional visitor?
Purpose of Visit: *Continued learning*

2. Multi-film & Lecture Series

Conditions of Environment

Warm temperate environment with structured seating. Seated in the Morley Lecture Hall and Atrium.
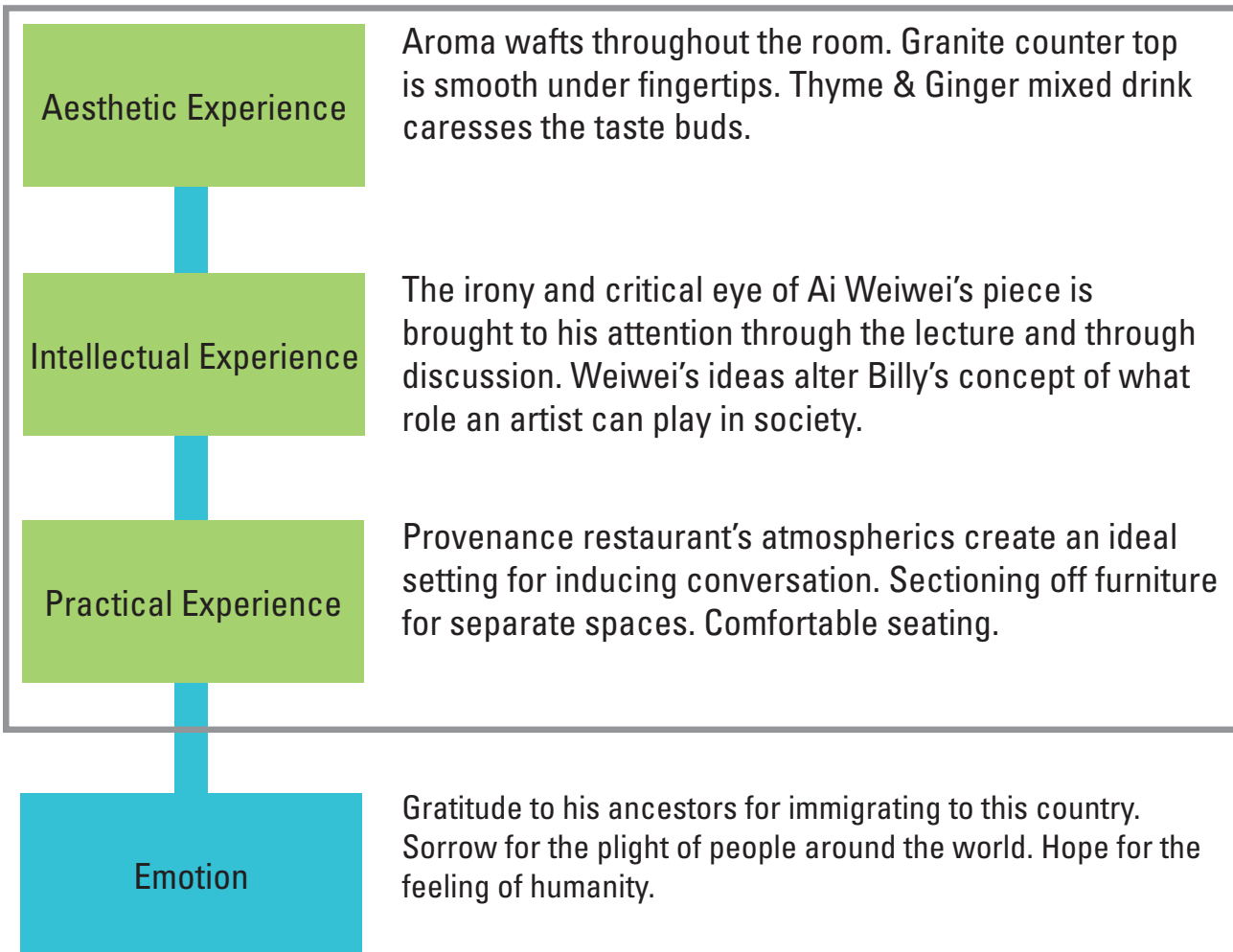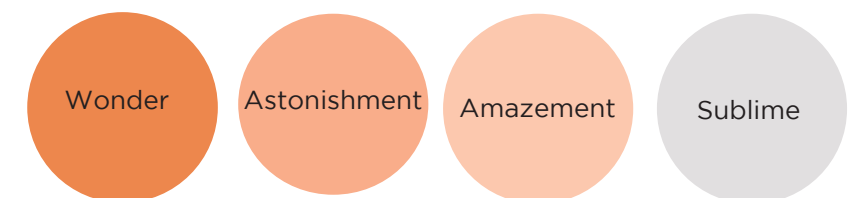
Aesthetic Experience

Soft stool to rest upon. Earthy aroma pervades nostrils near the atrium garden.

Intellectual Experience

Alarmed that in 2013 these type of events are still occurring in the world. Ai Weiwei's provocative works allow for questioning his own materialism and what he regards as meaning existence.

Practical Experience

Seated for both lecture and film events.

Emotion

Compassion for Ai Weiwei and the people of China. Sadness at the Chinese governments cenorship of the Wenchuan earthquake death tolls. Gladness that Ai Weiwei is confronting these wrongful aspects of the Chinese Government.

Modes of Wonder

Wonder: Now views Ai Weiwei as an artist and activist, filling multiple roles in society. Recognizes mutli-dimensional qualities.

Astonishment: The information presented in these films reached far beyond what he thought the directors would cover. Less about art, more about culture and the Chinese situation.

Amazement: Connections made between Billy and the content gained through reflection.
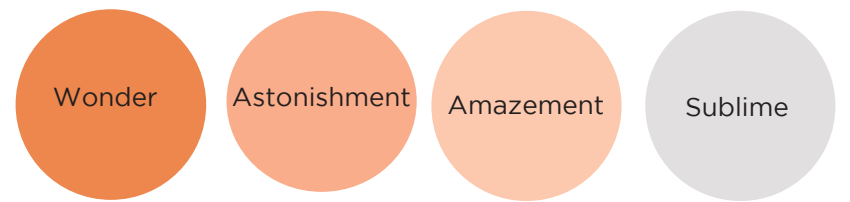
Wonder	Astonishment	Amazement	Sublime

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the occasional visitor?
Purpose of Visit: *Continued learning*

3. Reflections

Conditions of Environment

Space bustling with activities.

Aesthetic Experience

Aroma wafts throughout the room. Granite counter top is smooth under fingertips. Thyme & Ginger mixed drink caresses the taste buds.

Intellectual Experience

The irony and critical eye of Ai Weiwei's piece is brought to his attention through the lecture and through discussion. Weiwei's ideas alter Billy's concept of what role an artist can play in society.

Practical Experience

Provenance restaurant's atmospherics create an ideal setting for inducing conversation. Sectioning off furniture for separate spaces. Comfortable seating.

Emotion

Gratitude to his ancestors for immigrating to this country. Sorrow for the plight of people around the world. Hope for the feeling of humanity.

Modes of Wonder

Amazement in connecting with the information in a new and thoughtful way.

Wonder   Astonishment   Amazement   Sublime

Occasional visitor: Billy Macintire
Wonder as a means for developing meaning in experience

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the occasional visitor?
Purpose of Visit: *Continued learning*

1. Imposing Sculpture

2. Multi-film & Lecture Series

3. Reflections

Imposing Sculpture
Intrigued by the new means for experiencing sculptural works.

Sculptures provided means for initiation and engagement. Desire to learn more about this artist through various offerings provided by CMA...

Multi-film and Lecture Series
Film and lecture series provided multiple opportunities to deepen knowledge and insight into the artist and his work.

Multiple means for developing understanding allowed for continued learning and engagement over time...

Reflections
Reflection occurred both at the museum and outside of the museum in between events.

Periods of reflection allowed for integration into understanding and new connections to be made.

Wonder as a means for **developing meaning** in experience for the occasional visitor.

• *Multiple offerings to enhance the understanding of the artist and his work allowed for a range of opportunities for engagement.*

• *Series brought the occasional visitor back multiple times, as the Modes of Wonder developed over reoccurring events in time.*

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Single Visitor Interaction with CMA - A, I, P

Short Term Visitor Experience with CMA - I, M, L

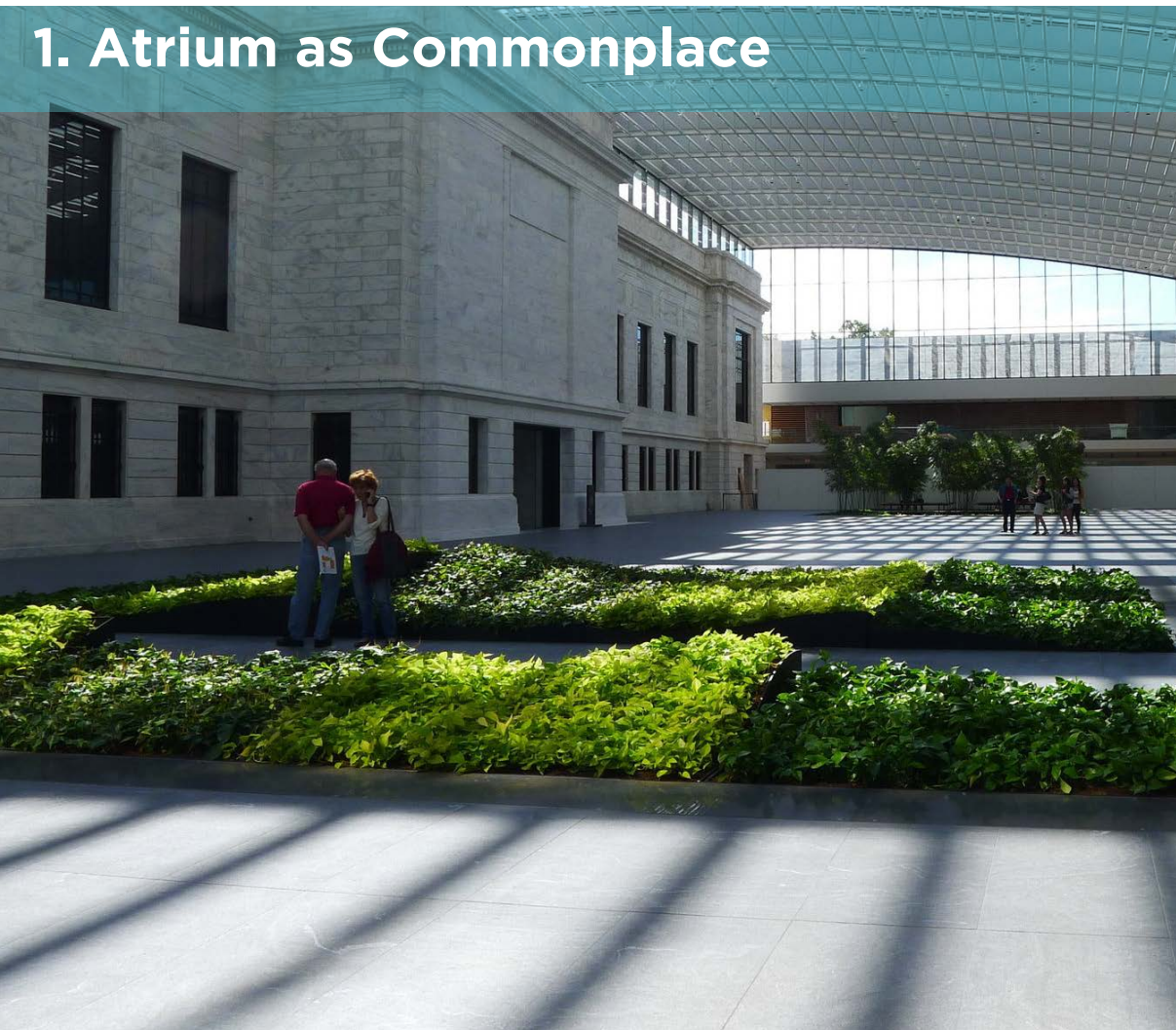Long Term Visitor Experience with CMA - I, M, L

Frequent Visitor: Mindy Chao
Wonder as finding new meaning within the expected

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the frequent visitor?
Purpose of Visit: *Rediscover art at CMA*

Scenario 3

1. Atrium as Commonplace

2. Gallery One as a Tool for Rediscovery

3. Reconnecting with Art

Dutch Painting
See Also
POLYCHROME · 1640S

Landscape with a Windmill (1646)
Jacob van Ruisdael
ON VIEW IN GALLERY 213

SAVE ARTWORK

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Purpose of Visit: *Rediscover art at CMA*

1. Atrium as Commonplace

Conditions of Environment

Cafe seating, sunshine, temperate environment, flora

Aesthetic Experience

Sense of warmth in the sun compared to the shade. Noticeably warmer when the sun shines directly on her skin.

Intellectual Experience

Able to see the progression of the day by watching the changing of the shadows from to the sun. Actively reading and processing information from her bioethics course.

Practical Experience

Seated at a table in the cafe dining area. Typing on iPad, writing in notebook and sipping coffee.

Emotion

Gratitude towards the museum for providing this space to do work. Joy at watching the passing of the day and not feeling contained in a library cut off from nature. Inspired by her surroundings.

Modes of Wonder

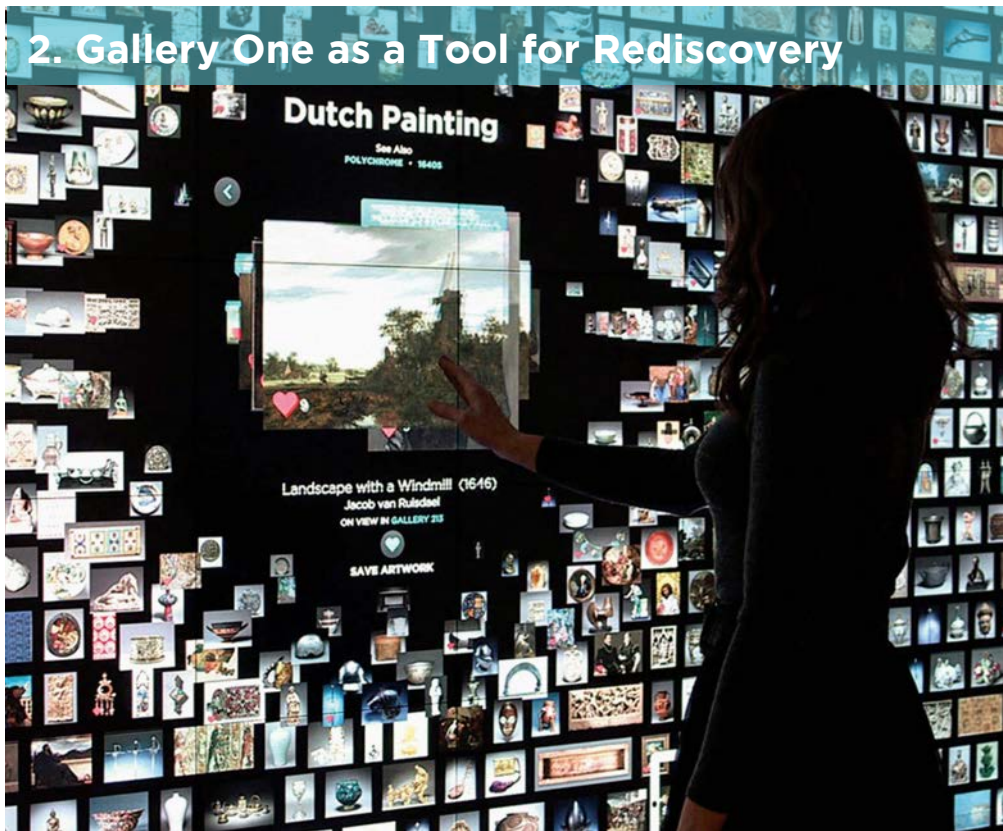Wonder: Experiences wonder through the progression of light.
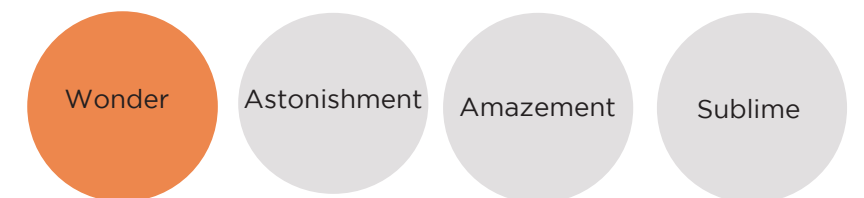
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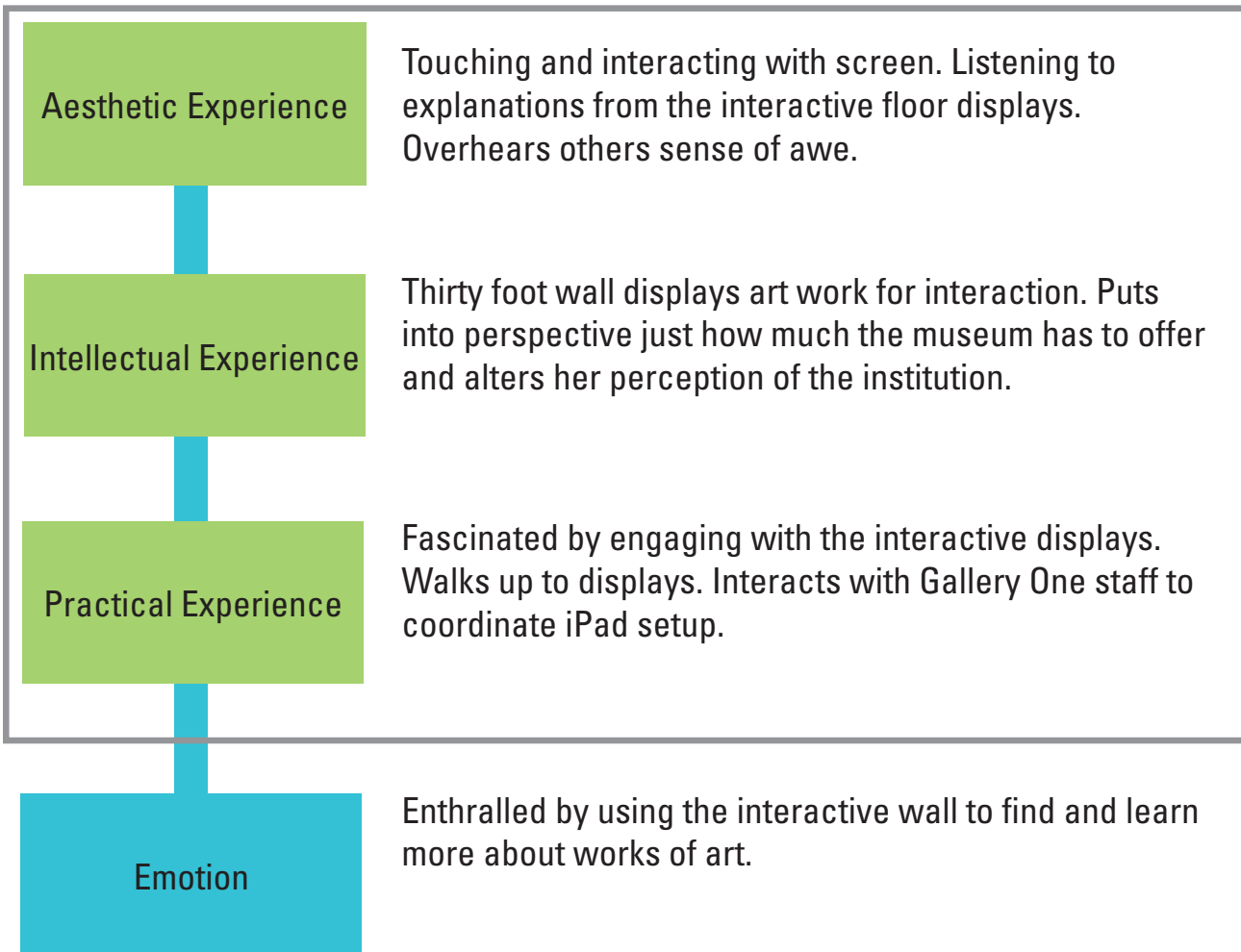
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2. Gallery One as a Tool for Rediscovery

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See Also
POLYCHROME • 1640S

Landscape with a Windmill (1646)
Jacob van Ruisdael
ON VIEW IN GALLERY 252

SAVE ARTWORK

Conditions of Environment — Dim lighting, bright screens, directional lighting

Aesthetic Experience — Touching and interacting with screen. Listening to explanations from the interactive floor displays. Overhears others sense of awe.

Intellectual Experience — Thirty foot wall displays art work for interaction. Puts into perspective just how much the museum has to offer and alters her perception of the institution.

Practical Experience — Fascinated by engaging with the interactive displays. Walks up to displays. Interacts with Gallery One staff to coordinate iPad setup.

Emotion — Enthralled by using the interactive wall to find and learn more about works of art.

Modes of Wonder

Wonder: The interactive display with much of the work from the museum. Easy to discover to works.

Astonishment: Interactivity between herself and the works of art provides a means for meaningful engagement and developing connections.
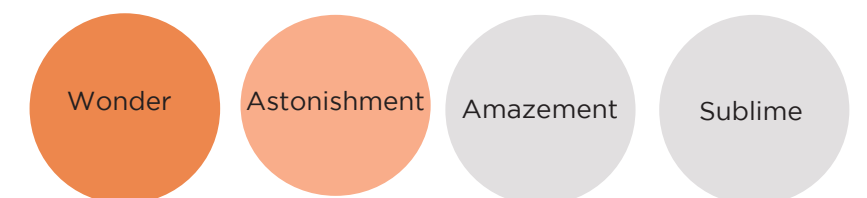
Wonder Astonishment Amazement Sublime

Frequent Visitor: Mindy Chao
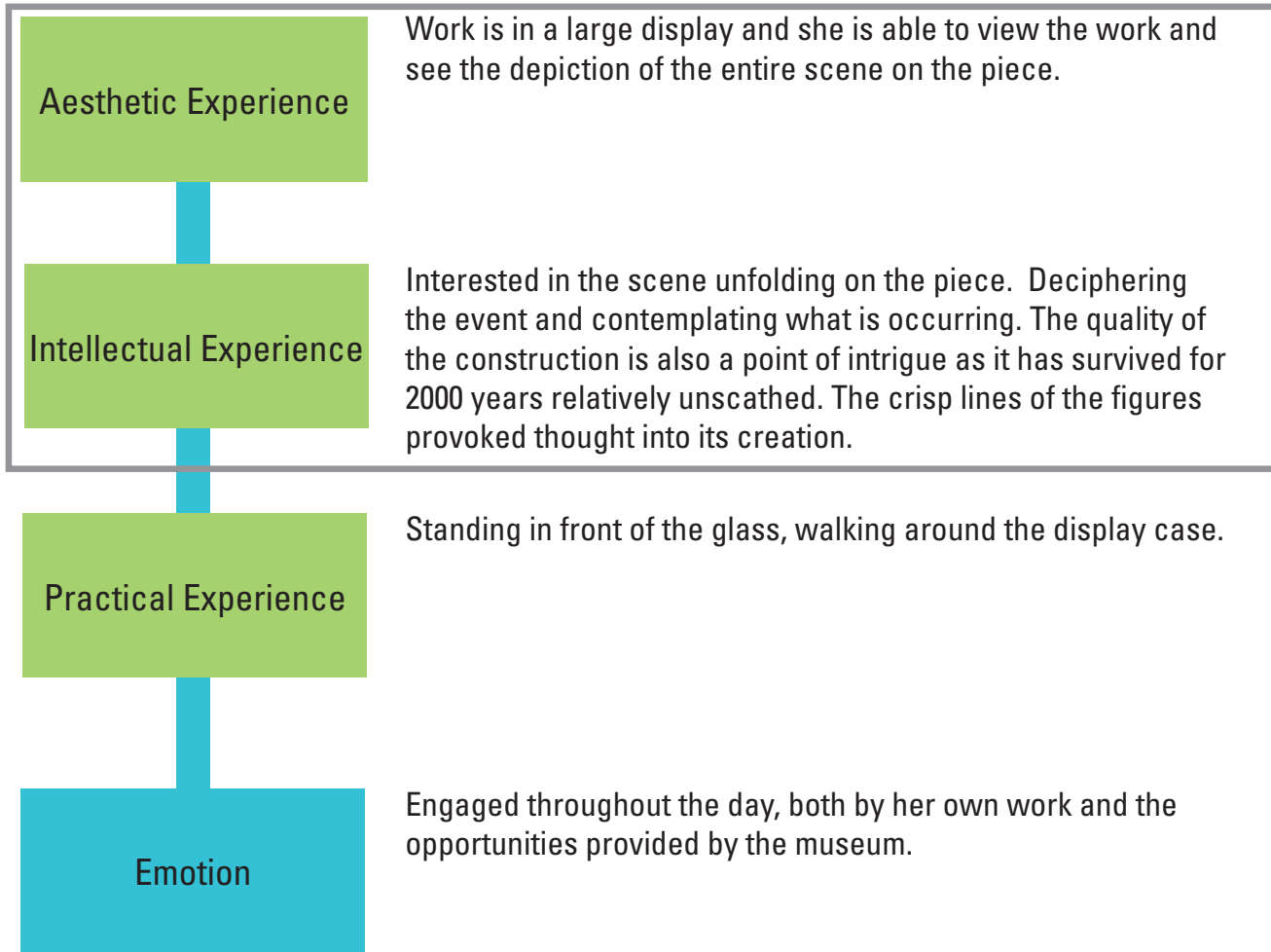*Wonder as finding new meaning within the expected*

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the frequent visitor?
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3. Reconnecting with Art

Aesthetic Experience

Work is in a large display and she is able to view the work and see the depiction of the entire scene on the piece.

Intellectual Experience

Interested in the scene unfolding on the piece. Deciphering the event and contemplating what is occurring. The quality of the construction is also a point of intrigue as it has survived for 2000 years relatively unscathed. The crisp lines of the figures provoked thought into its creation.

Practical Experience

Standing in front of the glass, walking around the display case.

Emotion

Engaged throughout the day, both by her own work and the opportunities provided by the museum.
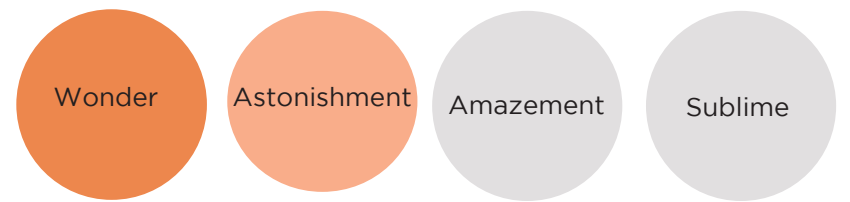
Conditions of Environment

Dim lighting, glass, terracotta, marble, wood

Modes of Wonder

Wonder: Different perspective is gained on Greek terracotta painters through close inspection of the work's details.

Astonishment: The laborious process fostered contemplation of production methods used in modern times and what constitutes quality.

Wonder   Astonishment   Amazement   Sublime

Purpose of Scenario:
Where do Modes of Wonder occur in experience for the frequent visitor?
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1. Atrium as Commonplace

2. Gallery One as a Tool for Rediscovery

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Jacob van Ruisdael
ON VIEW IN GALLERY 213

SAVE ARTWORK

3. Reconnecting with Art

Atrium as Commonplace
Atrium provides a structure of constant change. Evokes wonder for even the frequent visitor, yet still most challenging to trigger initial mode of wonder because found in newness of experience.

Has used CMA for the same purpose for a while, now she wants to reconnect with the art work and branch out to experience CMA in different ways.

Gallery One as a Tool for Rediscovery
Gallery One provides unique affordance for engagement with the rest of the museum.

Element of unknown and continuous change is supported through interactions.

Reconnecting with Art
Bridging the gap between Gallery One and works of art.

Desire for seeking new meaning is met through exploration of galleries.

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Long Term Visitor Experience with CMA - I, M, L

Wonder as finding new meaning within the expected.

• Necessary to embed aspects of the unexpected into the ordinary moments of experience; repositioning of places.

Moving Forward

Explore how to develop and maintain the Modes of Wonder within experience for the first time, occassional, and frequent visitor

• *What is "wonder" for the first time, occasional, and frequent visitor?*

• *What initiates wonder?*

• *Where does wonder occur within experience for the first time, occasional, and frequent visitors?*

• *How can wonder be found in the expected or the ordinary?*

• *How can wonder be maintained in experience for the first time, occasional, and frequent visitors?*

Semester 3: Speculative scenario development
Semester 4: Testing participants and concept development

Willow Dolman
First time visitor
Exploration of CMA
Initiating Experience

William "Billy" Macintire
Occasional visitor
Continued Learning with CMA
Developing Meaning in Experience

Mindy Chao
Frequent visitor
New experiences with CMA
Finding New Meaning within the Expected

Thank You.

Cleveland Museum of Art
Understanding Visitor Experience
12.8.13

Design as Entrepreneurship:
Connections and Innovative Practices
DES 356X.00

Josette Galiano
Alex Taras

Professor:
Kaja Tooming Buchanan, Ph.D.