

DESIGN PROJECT 2 design thinking bootcamp fall 2012



YOUR CHALLENGE:

“Redesign the museum experience... without the museum.”

THE DESIGN BRIEF

What happens when a museum – a space that is about the experience of physical objects and the staging of experiences – no longer has its space? Museums are often identified strongly with their architect-designed buildings as well as their collections. What’s more, a museum is part of a larger spatial, sensory, and social experience, dependent on a physical location. So, how can a museum continue to provide visitors with rewarding, meaningful experiences when it’s temporarily homeless?

In April 2009, the San Francisco Museum of Modern Art (SFMOMA) announced plans for a major building expansion in order to grow its collection, space, and impact, and provide a new home for the contemporary art collection of Gap Founders Doris and Donald Fisher. The current space is 225,000 square feet. The expansion will add 78,000 square feet of gallery space and 70,000 square feet of public and support space. The expansion is more than just an add-on – the existing building will be reimagined and transformed. As a result, all collections and operations will be moved offsite during the construction period.

The museum will be closed to visitors from June 2013 until the new space opens in early 2016. Instead of relocating to a temporary home, SFMOMA will develop collaborative and traveling museum exhibitions, site-specific installations throughout San Francisco, and neighborhood festivals and events. However, the iconic building at 151 Third Street will remain closed to the public for 2 ½ years. (See more details about the expansion at http://www.sfmoma.org/our_expansion.)



SFMOMA, founded in 1935, was one of the first museums of modern and contemporary art west of the Mississippi. From the outset, the museum has championed the most innovative and challenging art of its time, and it continues to exhibit and collect work by both modern masters and younger, less-established artists. The museum always has a dynamic schedule of thought-provoking [exhibitions on view](#), including exhibitions and presentations from the collection of more than 27,000 artworks, photographs, and design objects. [Audio guides](#), [docent tours](#), video screenings, and [public programs](#) offer opportunities for visitors to learn more about modern art.

THE DETAILS

You will create a product, service, or experience that helps SFMOMA visitors remain engaged with the museum during the closure and expansion. Your prototype can be physical or digital, and it should be functional enough to elegantly and clearly convey the essence of your concept. Focus your energy on developing the concept and storytelling rather than a fully functional prototype. This solution should be grounded in user needs that come from direct empathy with museum visitors.

You are required to visit SFMOMA, but you'll also do empathy elsewhere. Other museums are one way to start. The Museum Studies program at San Francisco State University has put together a list of museums in the Bay Area (<http://museumstudies.sfsu.edu/museumstudies/node/111>).

Your final product, due Friday, October 26, has three parts:

1. A video
2. A Q&A session after the screening of your video, with prototypes in hand
3. A two-page project summary (we'll give you a template)

Why a video?

- + Video shows off the human-centered aspect of your process.
- + The storytelling aspect of video challenges you to identify what's compelling about your user, need, and solution.
- + You'll encapsulate and crystallize your work in an accessible, aesthetic way that's appropriate to the resolution of your prototype.

What makes a good video?

- + Make us care about your user(s). Actual footage of users can really help with this.
- + Make us understand the need you found and articulated.
- + Make us understand the solution you created, and why you created it.

Technical specs

- + Your video must be no longer than 4 minutes.
- + Your video must be uploaded to the class Vimeo account (username: bootcamp@dschool.stanford.edu; password: yesand) before 11am on October 26.
- + The first 3 seconds of your video should be a still frame with your team name and team members' names.
- + It can be hard to screen or publish your video if it has copyrighted music in it; Vimeo may even remove the video. Creative Commons suggests some sources for music you can legally use:

<http://creativecommons.org/legalmusicforvideos>



The video centers on your solution. However, since we're a process-focused class, we take process into account just as much as product. We want to give you a chance to show off your process learnings as well. So, in addition to your video and your Q&A session, we'll ask you to fill out a 2-page summary report about your process. This should take no longer than 45 minutes to complete.

GUIDELINES FOR DOING RESEARCH AT SFMOMA

+ SFMOMA is located at 151 Third Street, between Mission and Howard, in downtown San Francisco. It is a 15-minute walk from the 4th and King Caltrain terminus and a 10-minute walk from the Powell St. BART station. Opening hours are 11:00am-5:45pm Friday through Tuesday and 11:00am-8:45pm Thursday. The museum is closed on Wednesday.

+ When you're at SFMOMA, you should wear a name badge at all times identifying you as a d.school student researcher. You should tell interview subjects that you're a Stanford student doing a project in partnership with SFMOMA. Check in with the on duty visitor services manager at the info desk in the atrium when you arrive at SFMOMA.

+ Bring a pencil for sketches and notes – no pens in the galleries.

+ You may observe in the galleries. You may conduct interviews in the museum's non-exhibition spaces, such as the Koret Visitor Education Center, the Blue Bottle Rooftop Coffee Bar, the Museum Store, the landings and stairwell, and Café Museo. Make sure not to block traffic flow into and out of exhibitions. You can approach people in the galleries, but you must conduct your interview elsewhere.

+ You need verbal permission from interview subjects in order to publish their name, voice, or image – given that your deliverable is a video, it's highly advantageous to get permission. If subjects don't want to give their names, you can offer them the option to use first names only, or, if that fails, you can ask permission to change their names in the final project.

+ You can record audio or video in the gallery as long as you're unobtrusive. That means not using tripods, peripherals, flash, or big cameras. Photography is permitted for personal and educational use in the permanent collection galleries, but students must be mindful of any special restrictions in temporary exhibitions and around specific works of art. See SFMOMA's full guidelines for photography here:

http://www.sfmoma.org/pages/accessibility_policies



SCHEDULE

DATE	CLASS PLAN	DUE
Friday 10.05.12	+ Launch DP2 with Dana Mitroff Silvers + Capturing video for observation + Happy hour after class	+ Hang out with your team!
Monday 10.08.12	+ Empathy 1.0	+ Find or buy a notebook/logbook for DP2 (will not be turned in – just for your own notes) + At least 2 team members must have visited SFMOMA
Wednesday 10.10.12	+ Define 1.0	
Friday 10.12.12	+ Coaching – meet your coach	+ Each team member must have visited SFMOMA
Monday 10.15.12	+ Ideate 1.0	+ Preliminary POV due
Wednesday 10.17.12	+ Prototype/Test 1.0	
Friday 10.19.12	+ Coaching	
Monday 10.22.12	+ Storytelling 1.0	+ Substantial user testing with prototypes
Wednesday 10.24.12	+ Dress Rehearsal/Storyboard Review	+ Storyboard
Friday 10.26.12	+ Screening of final presentations + Q&A + Debrief with Dana	+ DP2 video + Bring prototypes to class + Written project summary

