



Emotion Design

How to create a meaningful and unforgettable visitor experience

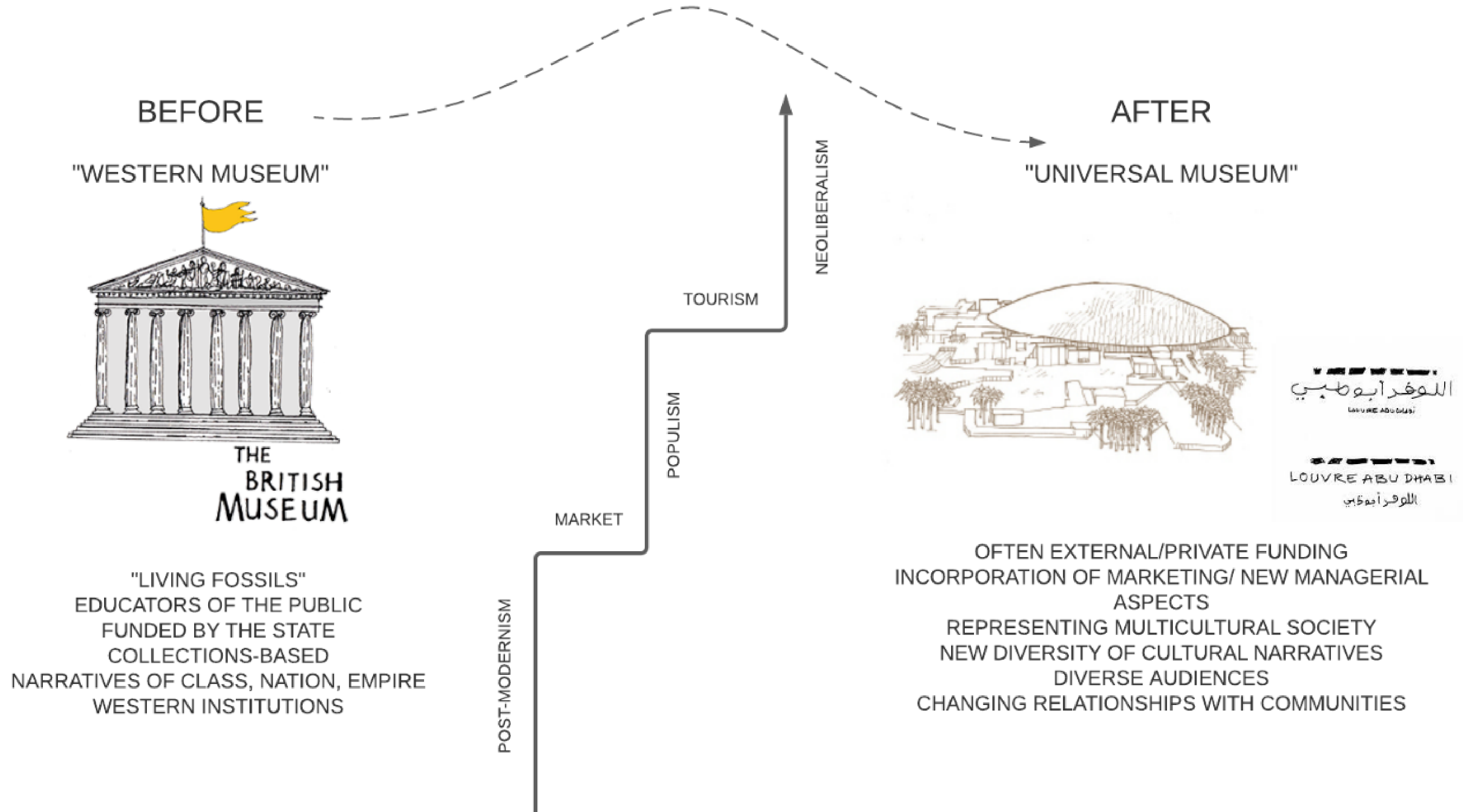




“First time in my life my children asked to make a second route through the museum.”

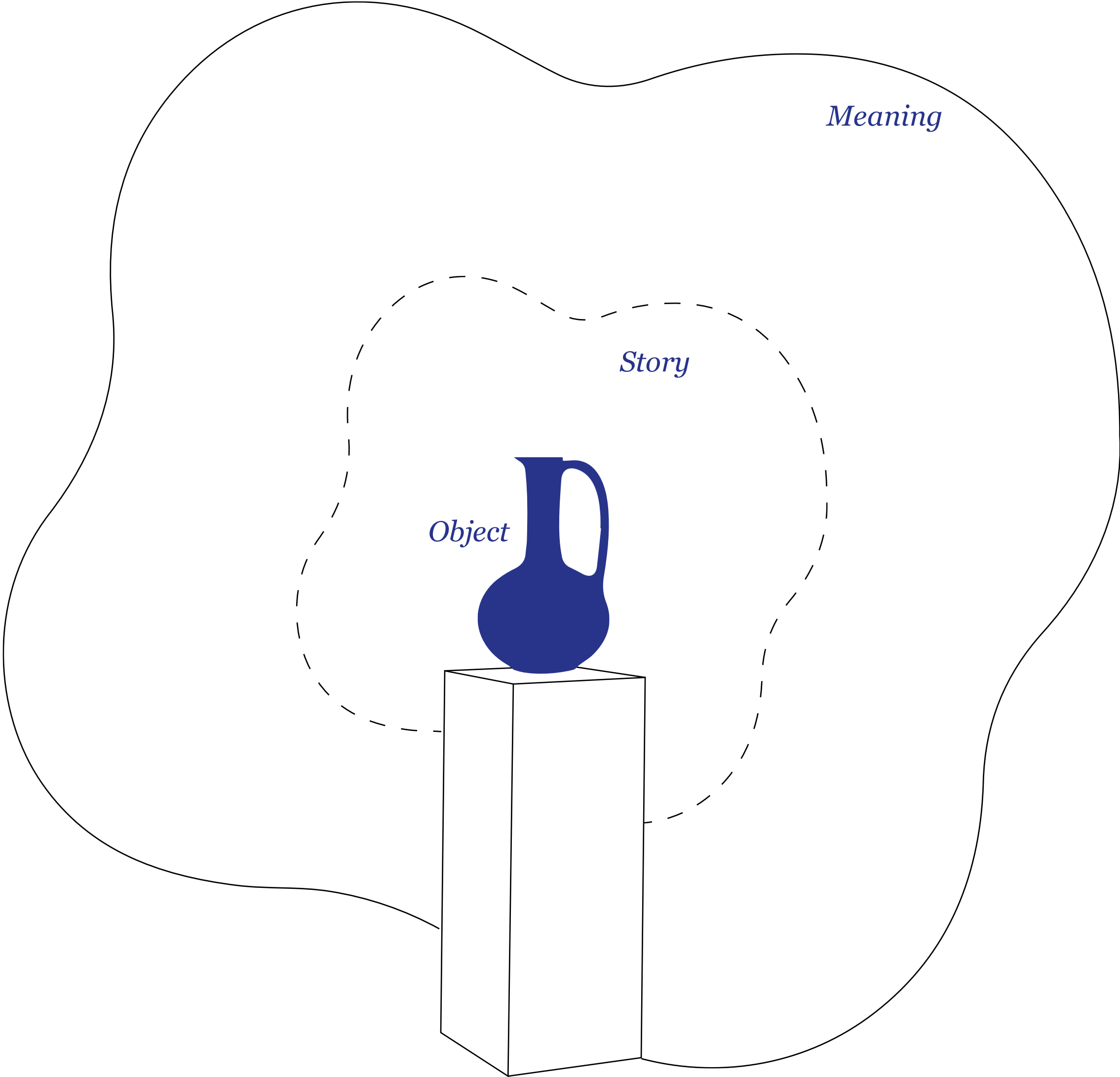
Raoul Cilento about National Museum of Qatar, 27 november 2019.

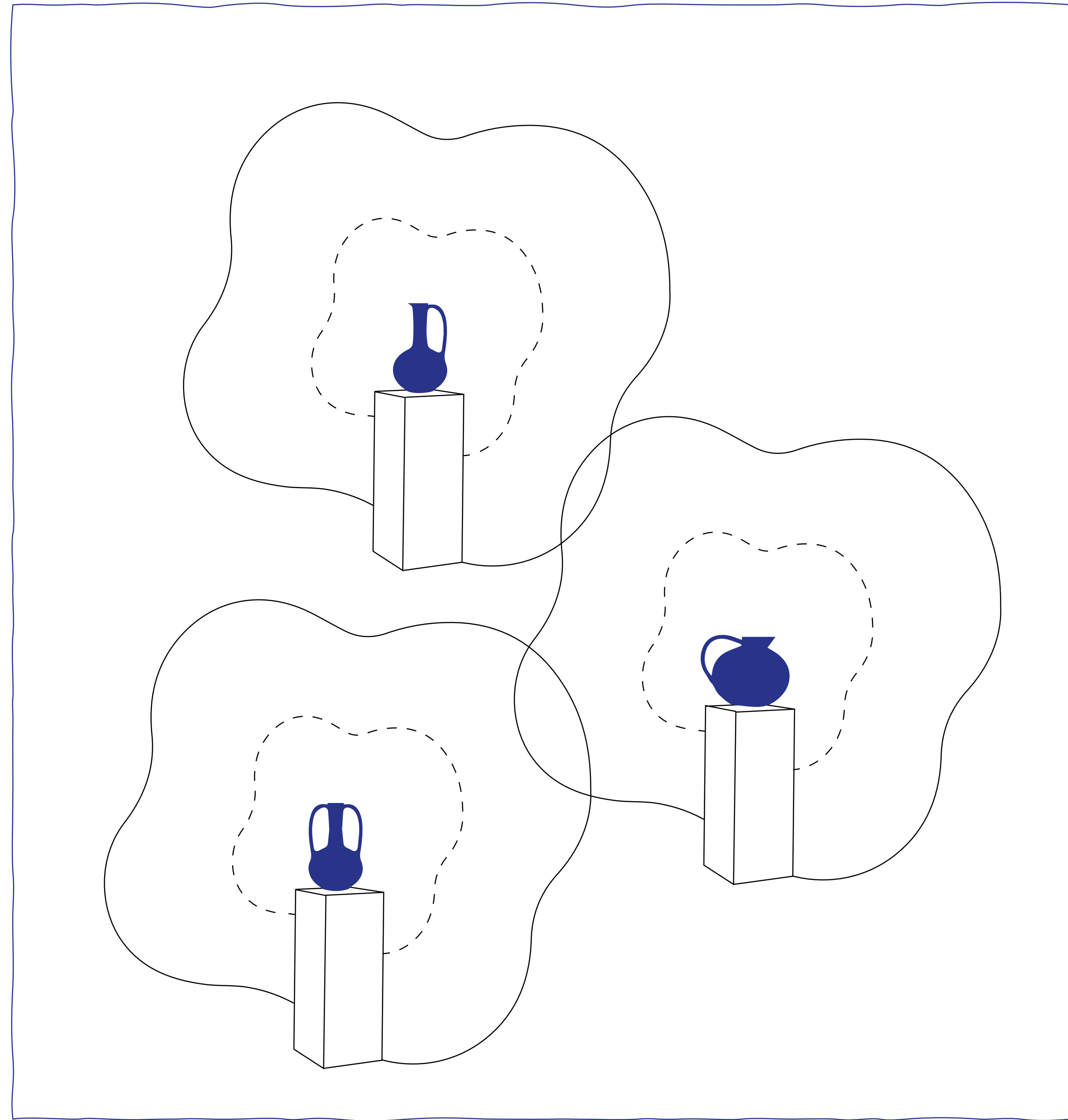
New museology

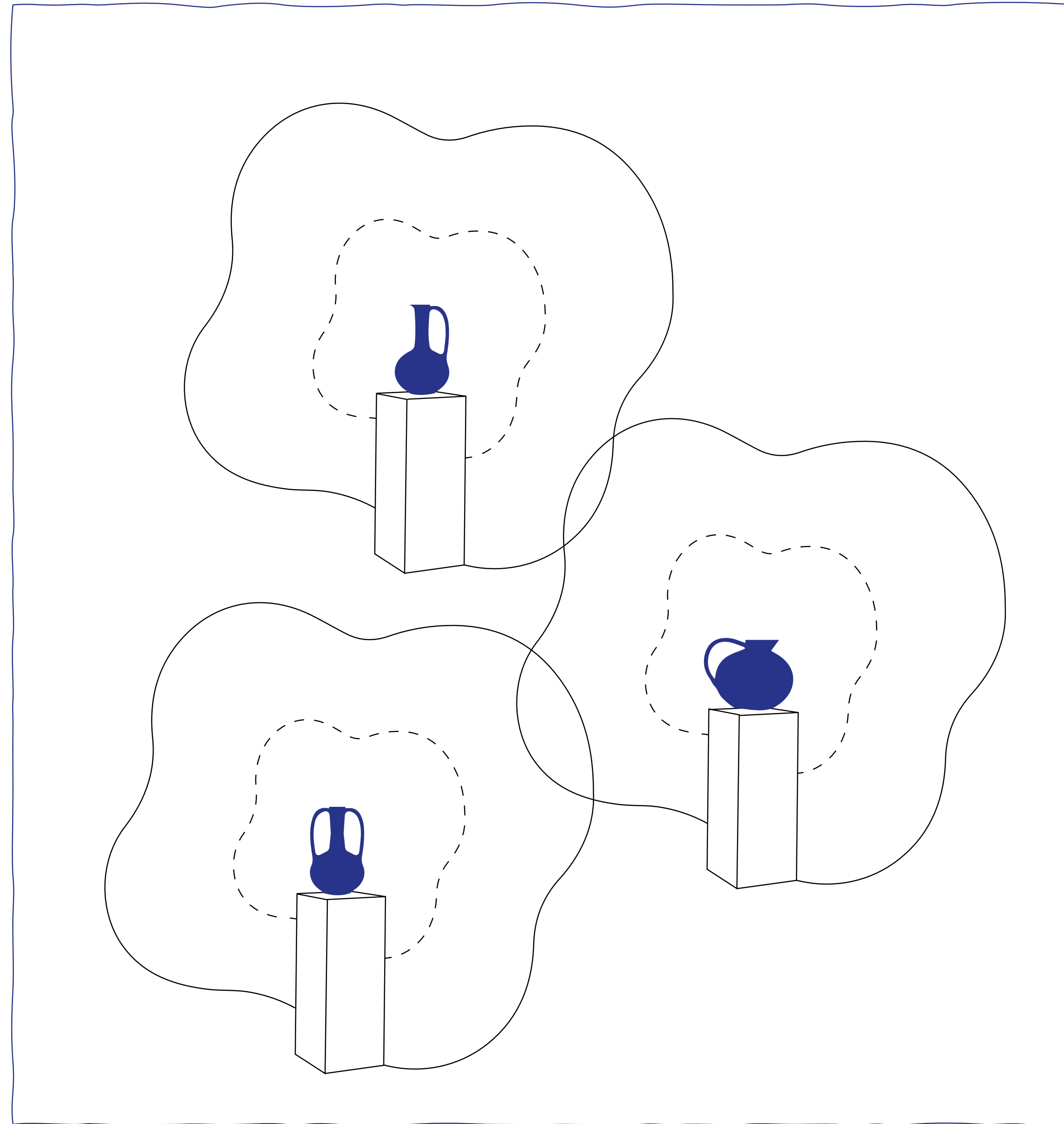


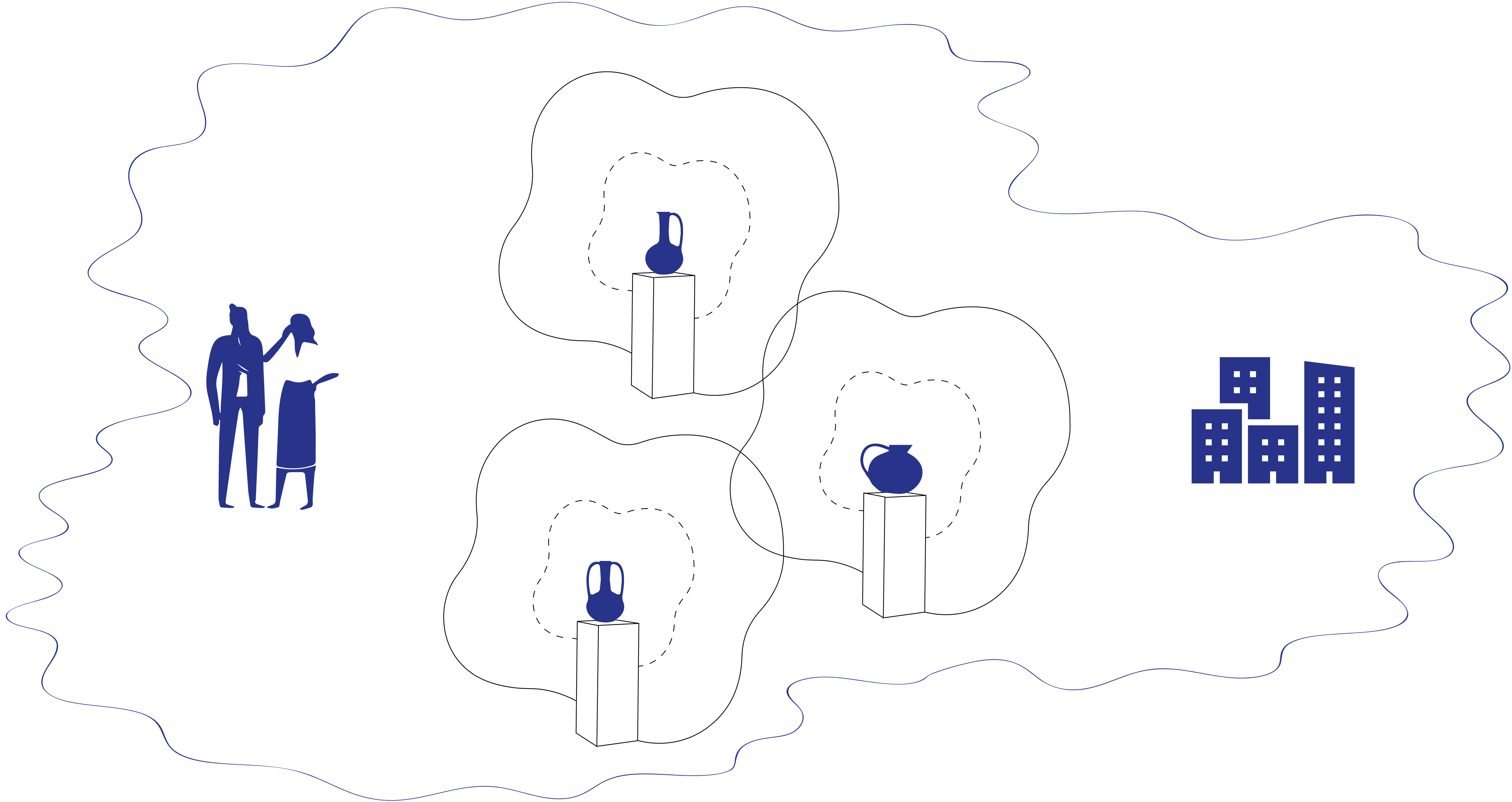


The museum
is part of society



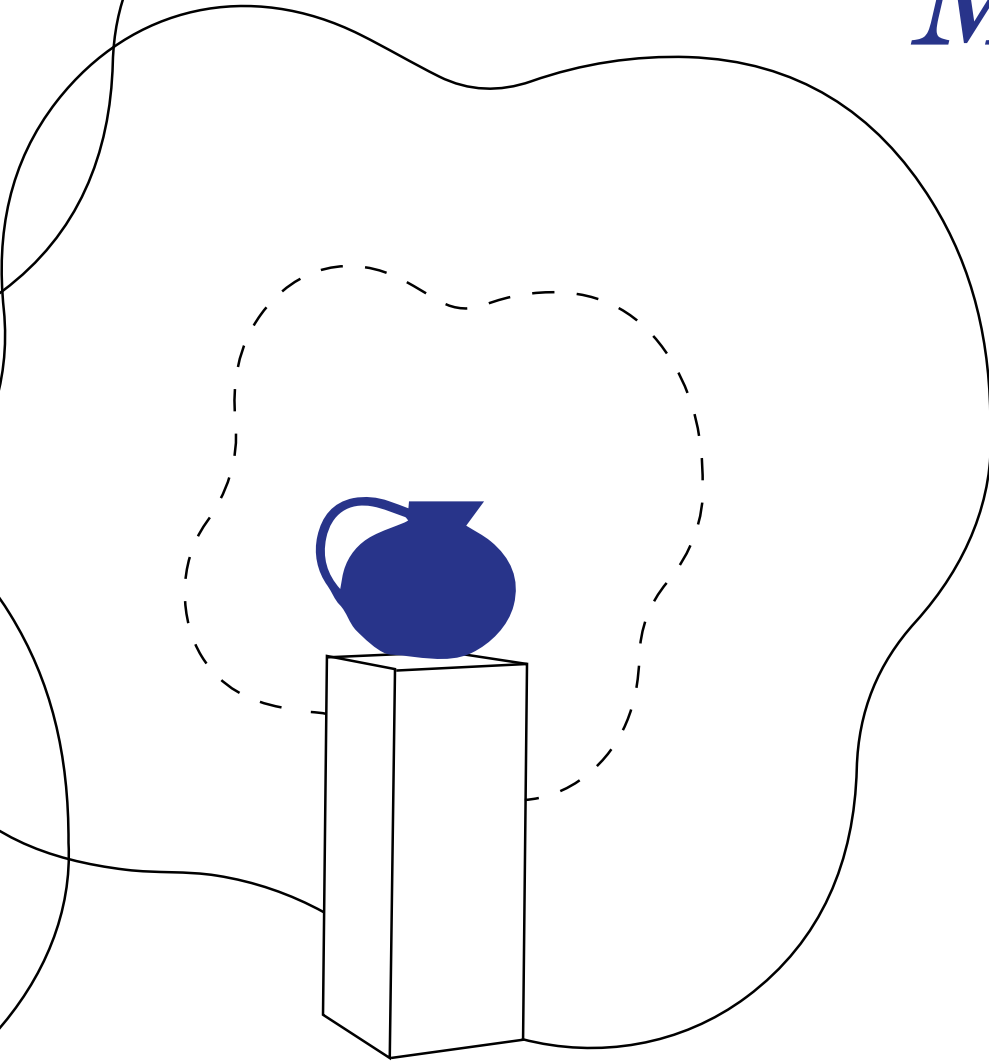
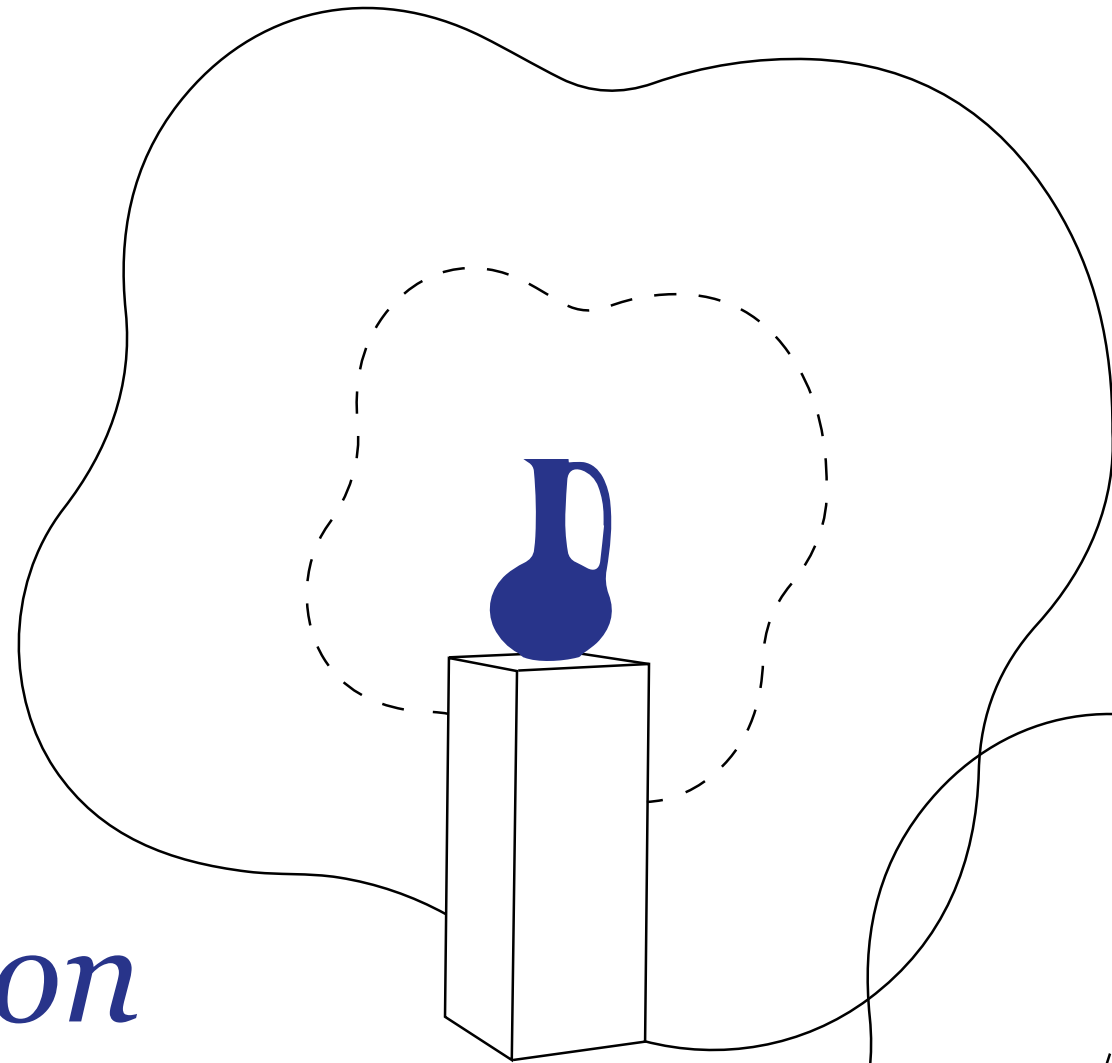
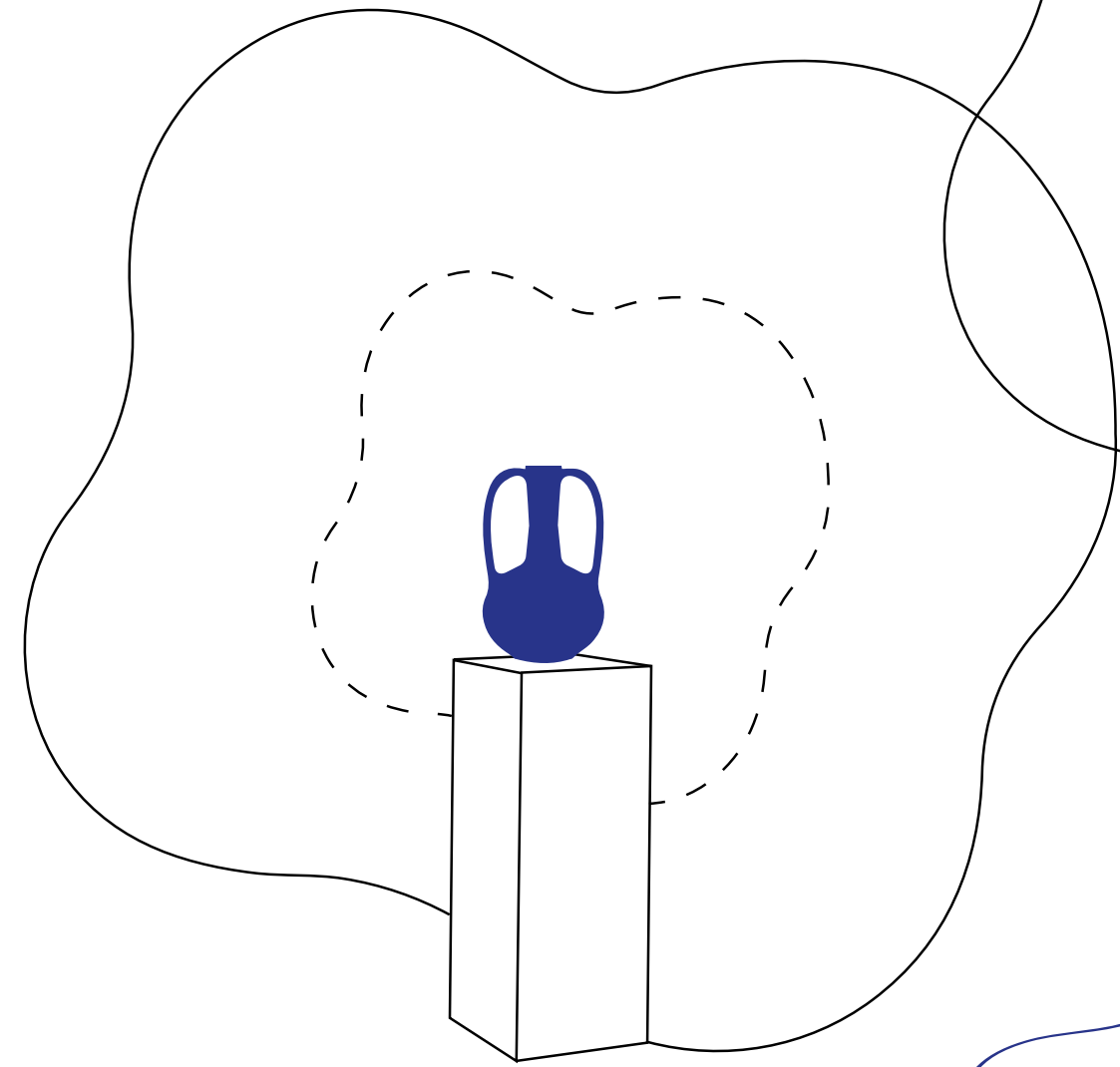








Emotion



Meaning

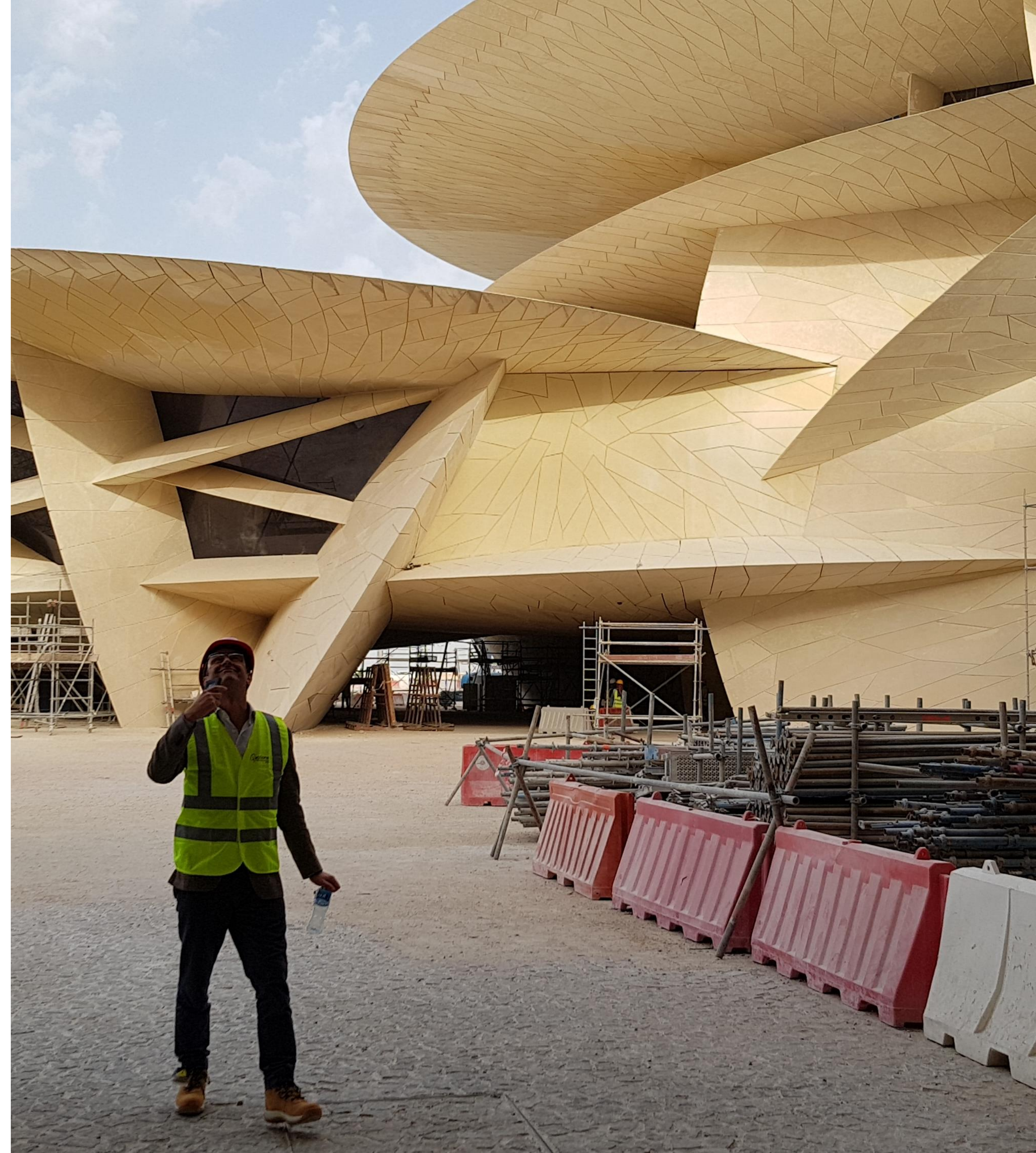




A museum is a *designed* place

A designed place

- The location
- The architecture
- The layout of the building
- The arrangement of the objects
- The display techniques
- The different interpretive means



Content Design

- A design discipline that focuses on narrative.
- Helps museums to tell stories in the most powerful way possible.
- We create unforgettable visitor experiences.



About

Studio Louter is a content design studio for museums. We help make stories unforgettable. We call our approach Emotion Design.

It's about facts, meaning and emotion. Because what you feel stays with you.





Museums in the Netherlands

Eye Museum (NL) - Fries Museum (NL) – Museum Boerhaave (NL)



And abroad

National Museum of Qatar – University Museum Bergen- Turku Castle



Places with a story

Titanic Belfast – Church Veere – Het Steen Antwerpen

Our philosophy

We believe people need meaningful stories to help them understand the world. The more we emotionally involve them in a story, the better they'll remember the message.



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Museums are meaningful places

Museum are the new churches

The difference between museum experiences and leisure experiences is that the museum provides *meaning*, an insight about life.

“

Like the cathedrals of bygone eras, galleries are now the ultimate buildings of our times – and the way we use them mimics religious rituals

Jason Fargo, 2015



Spiritual architecture
The Guggenheim, Bilbao

Museum or architectural experience?



A cathedral or palace with mystic additions
The Louvre, Paris



Worshipping



The new Cathedrals, the pride of the nation

Louvre Abu Dhabi, Museu do Amanhã Rio de Janeiro, Ordos museum in Kangbashi, National Museum of Qatar

The three big questions

All meaningful emotional stories in museums can be brought back to three basic questions/themes:

- Who am I (and who are you/we)? —————→ *Identity*
- What threatens me (and you and us)? —————→ *Fear and Anger*
- What makes life worth living? —————→ *Love*

Identity:
Who am I ?
(and who are you/we?)



Who am I? Stories about nation and culture
National Museum of Qatar



Combining history and nature



Who am I and who are you? From evolution to other cultures
Musée de l'homme, Paris



Who am I and who are you? We are animals
University Museum, Bergen

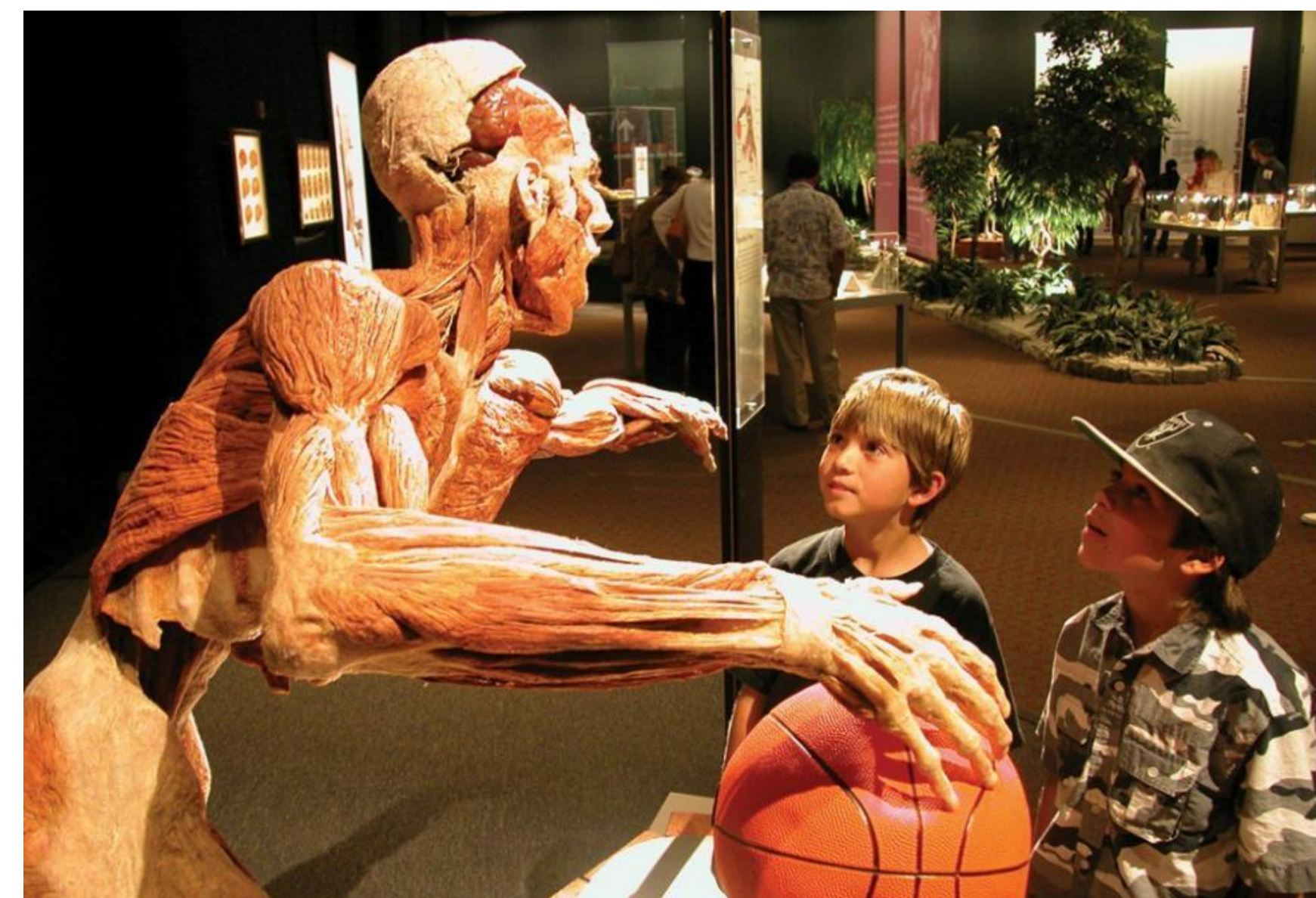


Who we are is what we made
Rijksmuseum, Amsterdam

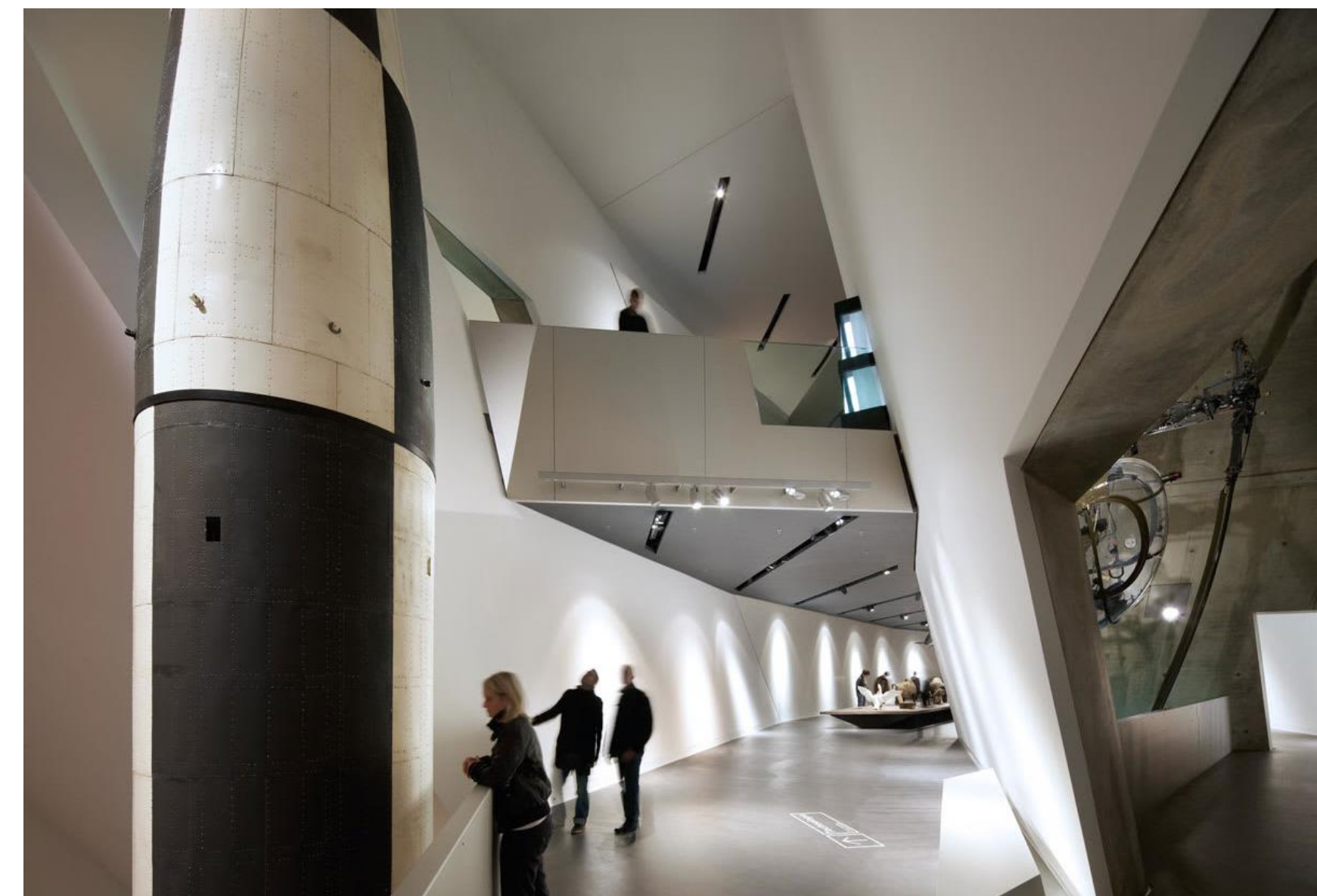
Fear:
What threatens me
(and you and us)?



The Holocaust
Holocaust Galleries, London



Death
Body Worlds



War

Militärhistorisches Museum der Bundeswehr, Dresden



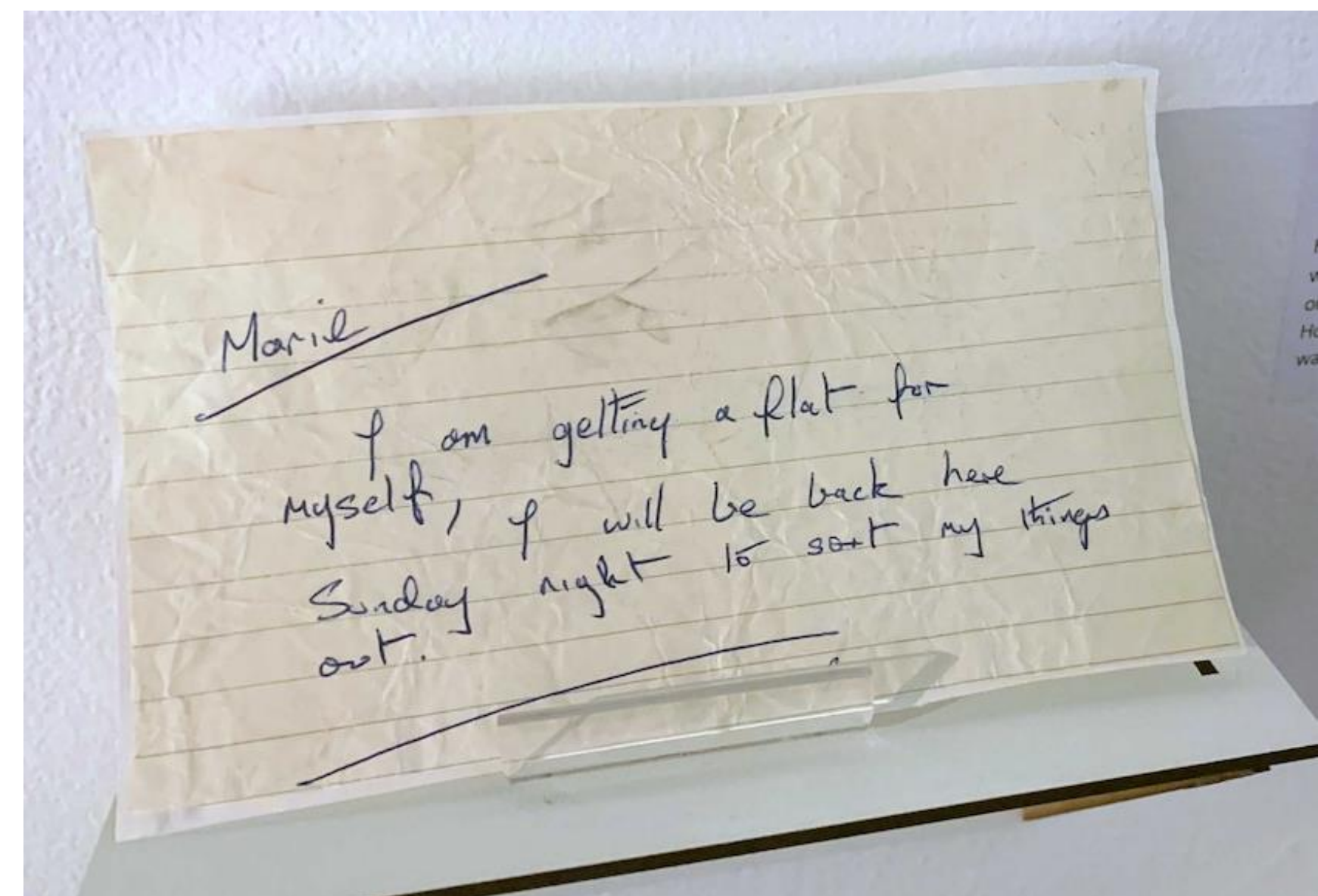
War through the eyes of children
War childhood museum, Sarajevo



The climate apocalypse
Warming up, Tolhuistuin, Amsterdam

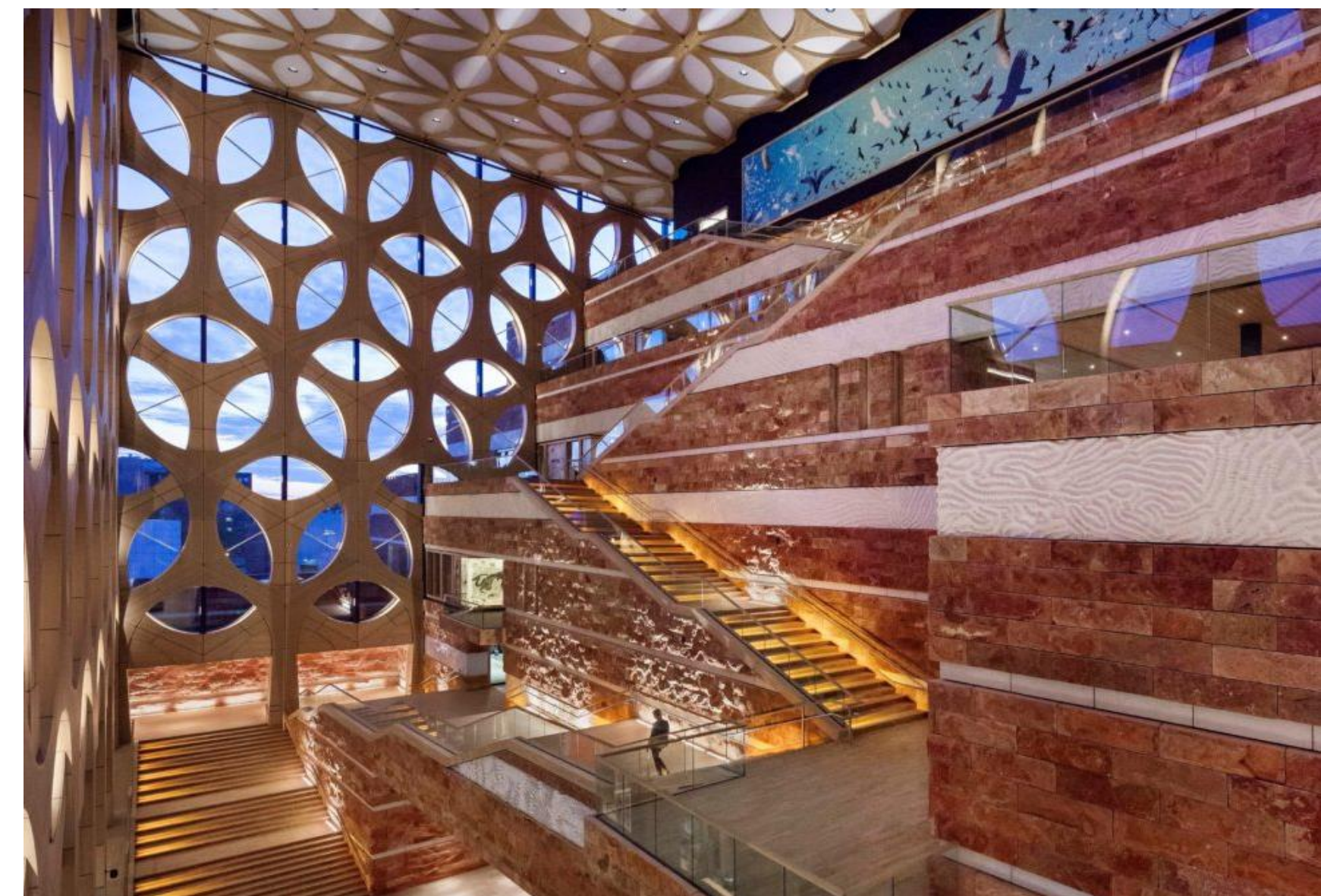
Love:

What makes life worth living?



Love

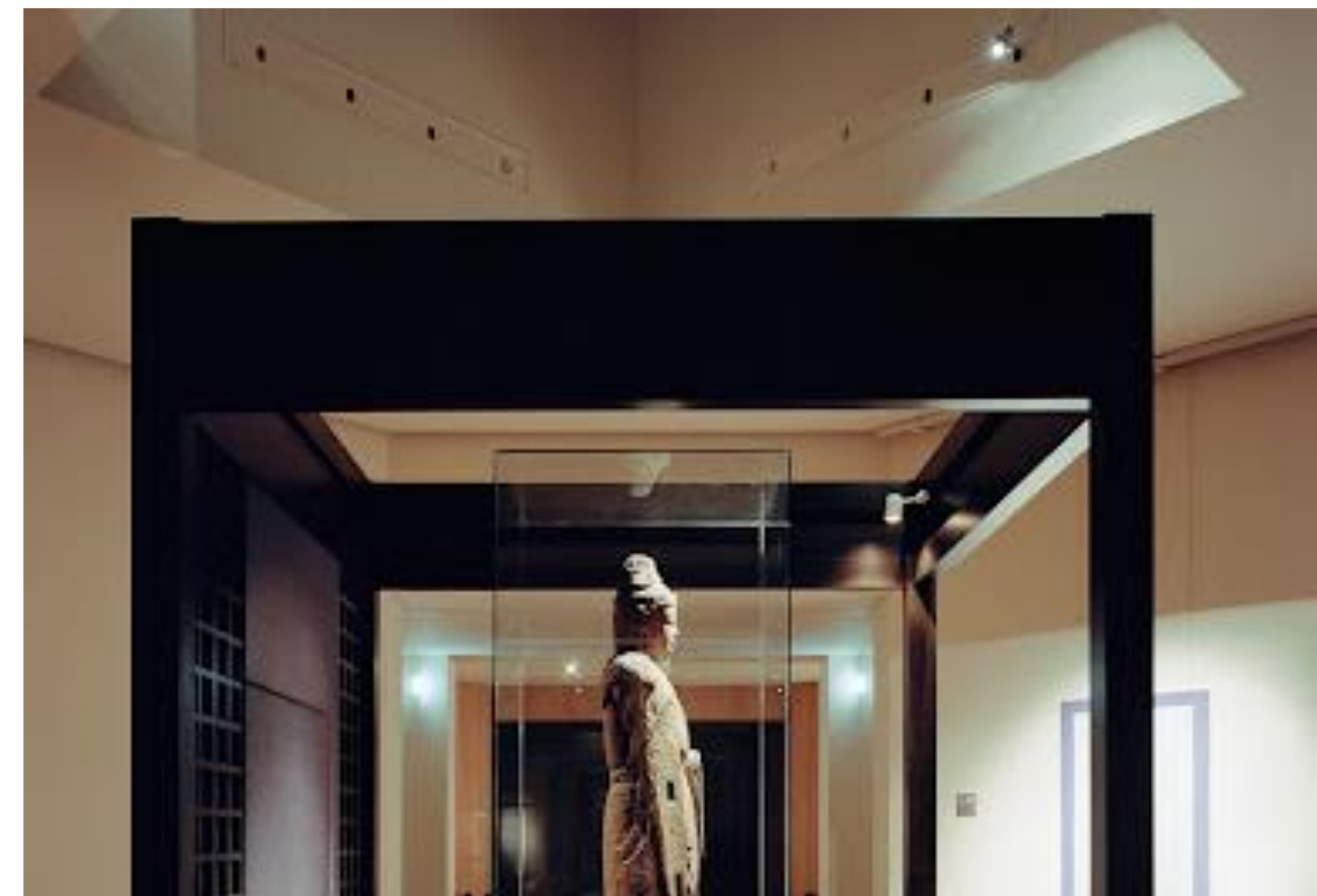
The Museum of Broken Relationships, Zagreb



The beauty of Life
Naturalis, Leiden



The beauty of Life
Teshima, Japan



The beauty of creation and creating
Teshima, Japan



Life and death

Muséum national d'histoire naturelle, Paris

Emotional

Genre

- The dominant emotion defines the genre of for example movies: drama, thriller, comedy, romance, adventure, documentary
- Museum genres are still defined by the subject or objects (art, history, science) because they always fitted into one genre: “documentaries”
- But more and more museums actually fit into emotional genres





Documentary setting: compare different cultures through time

Louvre-Lens



Drama

Mata Hari, Fries Museum, Leeuwarden



Adventure

Family exhibits, National Museum of Qatar



Action
Tirpitz museum, Denmark



Comedy
Maisons Satie, Honfleur



Humor and absurdism

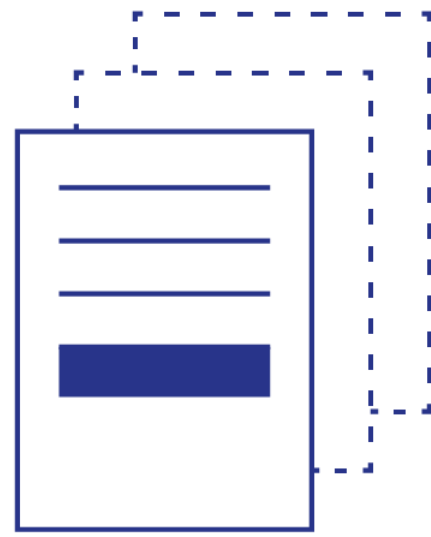
Musée de la Chasse et de la Nature, Paris

“

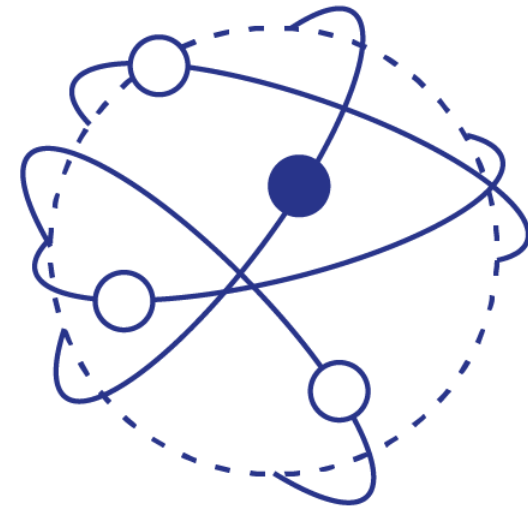
I've learned that people will forget
what you said, people will forget
what you did, but people will never
forget how you made them feel

Maya Angelou

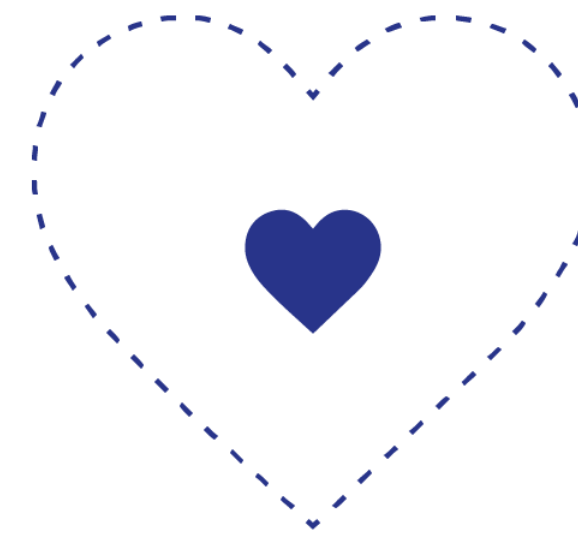
Emotion Design



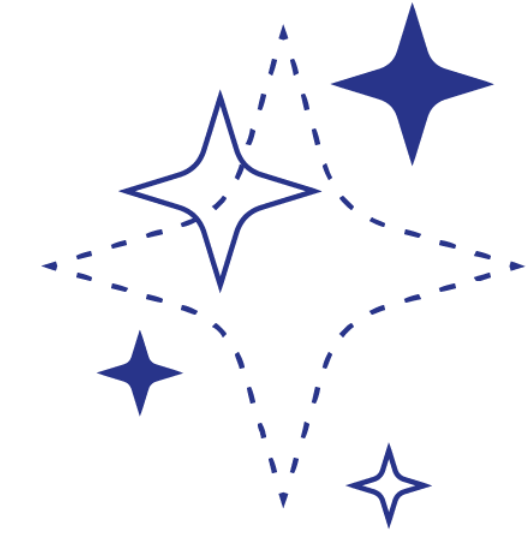
Facts



Meaning

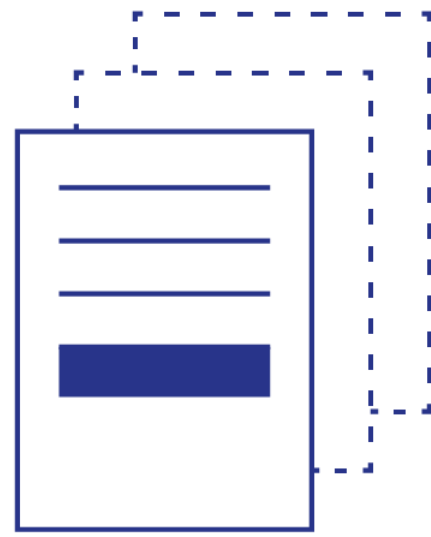


Emotion



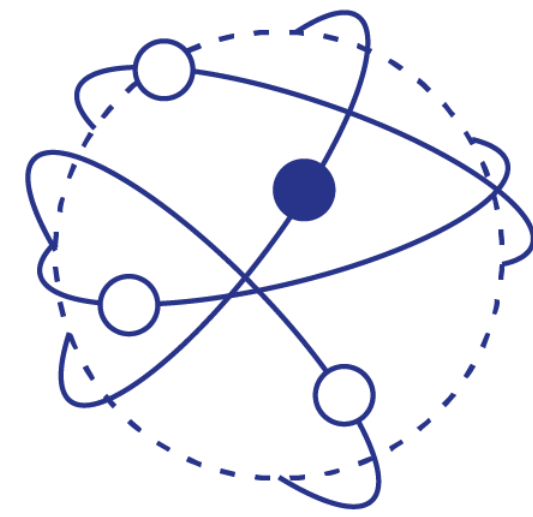
How

Emotion Design



Facts

What do I learn?



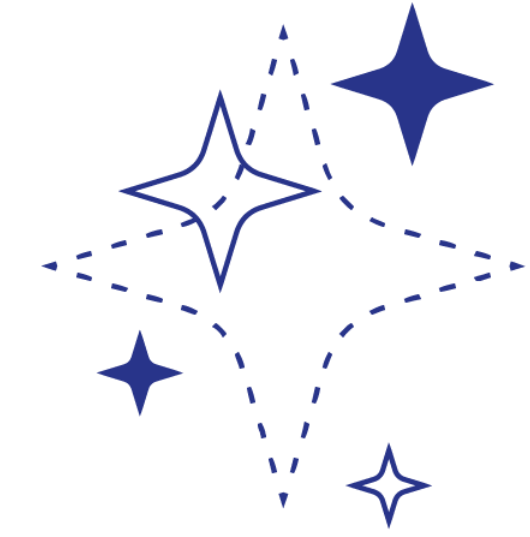
Meaning

*Why is this
important to me?*



Emotion

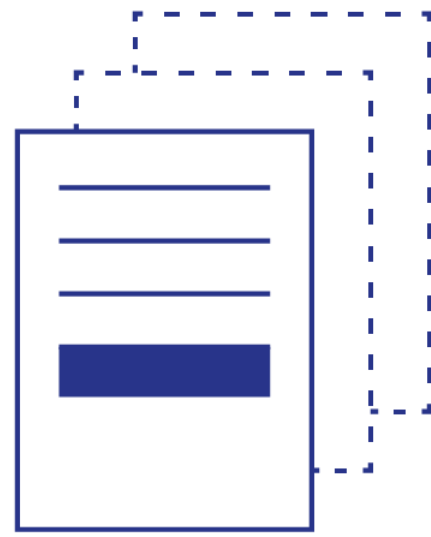
*Which emotion
will I feel?*



How

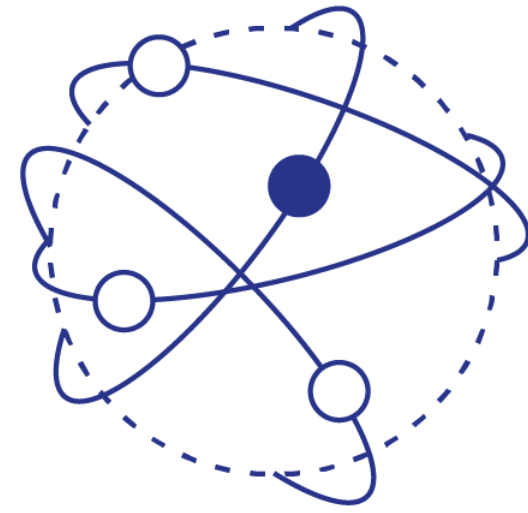
*Which means will be used
to tell me this story?*

Emotion Design



Facts

What do I learn?



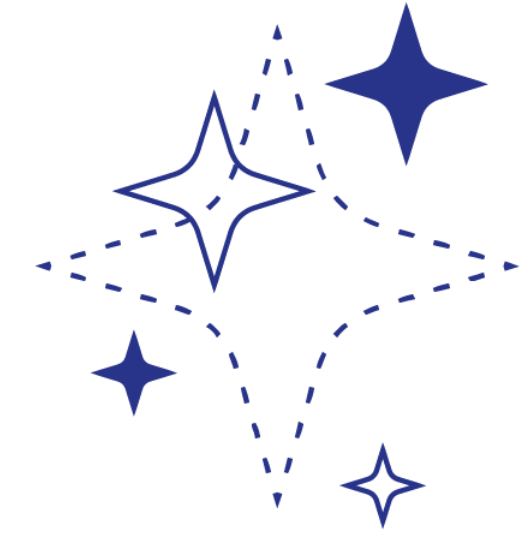
Meaning

Why is this important to me?



Emotion

Which emotion will I feel?



How

Which means will be used to tell me this story?

Museum

Together

Designer

Emotion Design:
Shifting Image –
In search of Johan Maurits

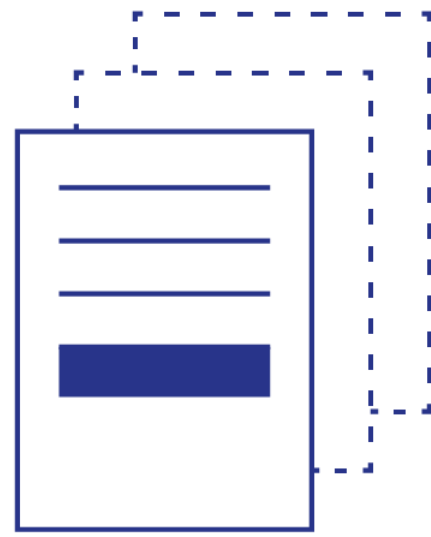
Challenge

As an art museum, how do you tell a story about a national hero with a slave-trading past?

Who is also the namegiver to the museum and cannot be separated from the institute.

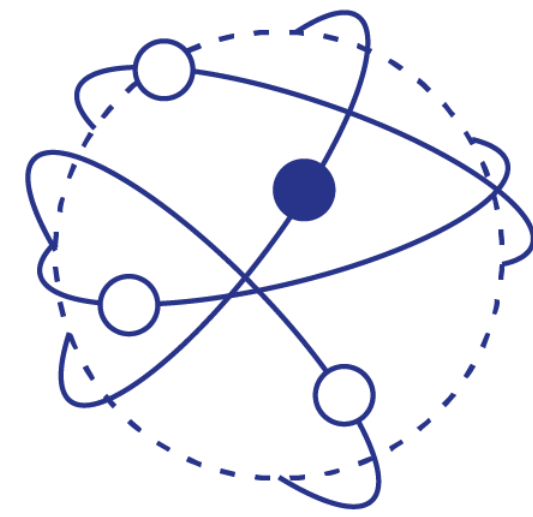


Emotion Design



Facts

What do I learn?



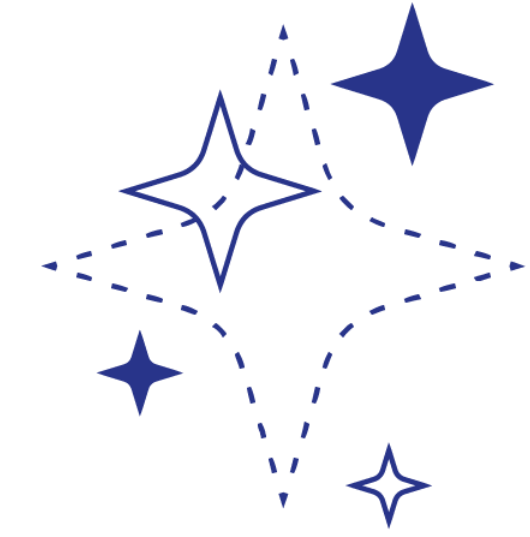
Meaning

Why is this important to me?



Emotion

Which emotion will I feel?



How

Which means will be used to tell me this story?

Facts

My image of history
is constantly shifting



Facts



Meaning



Emotion



How

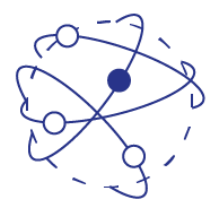


Meaning

It is important to stick to the facts and to respect nuance.



Facts



Meaning



Emotion



How

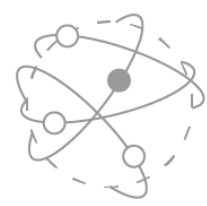


Emotion

Contemplation and awareness: my perspective is just one of many.



Facts



Meaning



Emotion



How



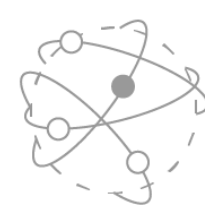
How

A layered story told with layered means.

Enchanting installations show the wealth of facts and perspectives.



Facts



Meaning



Emotion



How





Layered story, layered means

In this exhibition, visitors could watch, read, marvel, examine and actively contribute.



Perspective

The 'twitter war about the removal of the statue' of 2018 projected on 3D copies of the bust of Johan Maurits.



Republiek der Verenigde Nederlanden Dutch Republic

1679 Overlijdt in Berg und Tal, bij Kleef. Dies in Berg und Tal, near Cleves.

1673-74 Benoemd tot opperbevelhebber in het Noorden van de Republiek en gouverneur van Utrecht. Appointed commander-in-chief in the north of the Republic and governor of Utrecht.

1678 Overlijdt aan gryp, schiedt over aan Lodovik XIV. Dies a number of jointings to Louis XIV.

1672 Benoemd tot opperbevelhebber in het Noorden van de Republiek. Appointed military commander in the north of the Republic.

1665-66 Benoemd tot opperbevelhebber in de Oost-Indische Compagnie. Leads the Dutch army against the British of Madras during the second Anglo-Dutch war.

1664 Schenkt een deel van zijn collectie aan de Deense koning Frederik II. Gives part of his collection to the Danish King Frederick II.

1662 Publicatie van het boek 'Het verdoemenis in Brasilia' over zijn expedities in Brazilië. Publication of the book 'Het verdoemenis in Brasilia' about his expeditions in Brazil.

1647 Benoemd door de Keurvorst van Brandenburg tot staathouder van Kleef. Later overneemt hij de stad Breda. Appointed governor of Cleves by the Elector of Brandenburg. He relinquishes several provinces and dies long out of number of governors there.

1644 Teruggereisd naar de Republiek. Benemt Kleef in het Noorden van de Republiek. Moves into the Republic. Moves into the north of the Republic.

1643 Ontvangt van graaf van Don Garcia II, koning van Congo, in São Tomé de São, graaf van Sotho (provincie in Congo) een aantal kunststukken. Receives among other by Don Garcia II, King of Congo, and Don David de Silva, Count of Sotho (province in Congo) several pieces of art.

1641 Stuurt vloten naar São Tomé en Luanda om Portugese handelsposten te vernieuwen. Sends fleets to São Tomé and Luanda to renew Portuguese trading posts.

1640 Vraagt om toestemming van de Staten-Generaal om de WIC naar de Nederlanden te verhuizen. Asks permission to move the WIC to the Netherlands.

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Nederlands-Brazilië Dutch Brazil

1634 Start bouw Mauritshuis. Construction starts on the Mauritshuis.

1626 Bevordering tot kapitein. Promoted to captain.

1620 In dienst van het leger van de Republiek. Joins the Dutch army.

1604 Geboren in Dillenburg (Duitsland), als kind van graaf Jan VII van Nassau-Siegen en Margaretha van Holstein-Sonderburg. Born in Dillenburg (Germany), as the son of Count John VII of Nassau-Siegen and Margaretha of Holstein-Sonderburg.

Facts

Objective timeline about the life of Johan Maurits and his time in the colony.
Intentionally in black and white without any pictures.



Facts

Three wall-to-wall projections give objective facts



Perspective

The objective facts are combined with subjective images



Perspective

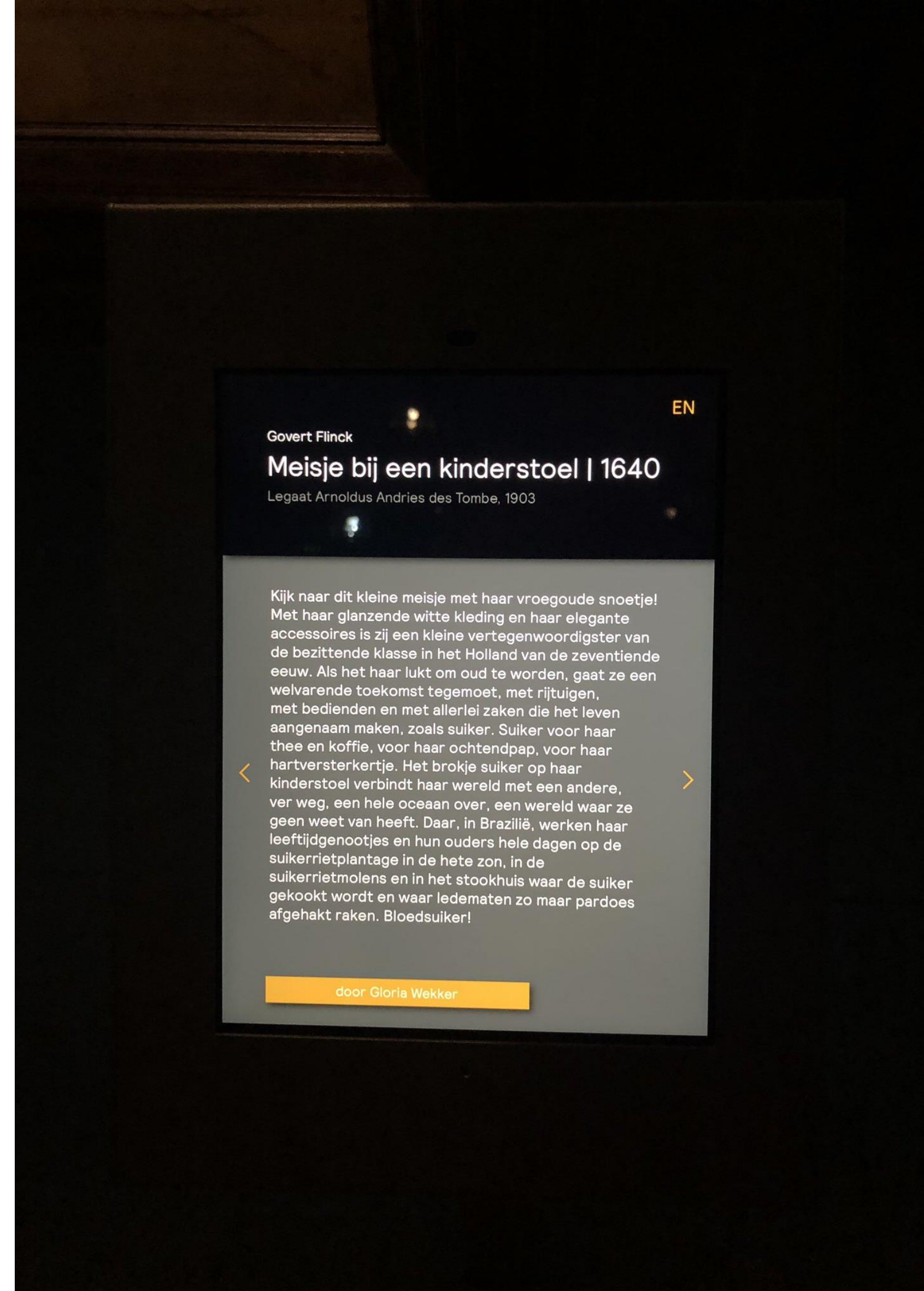
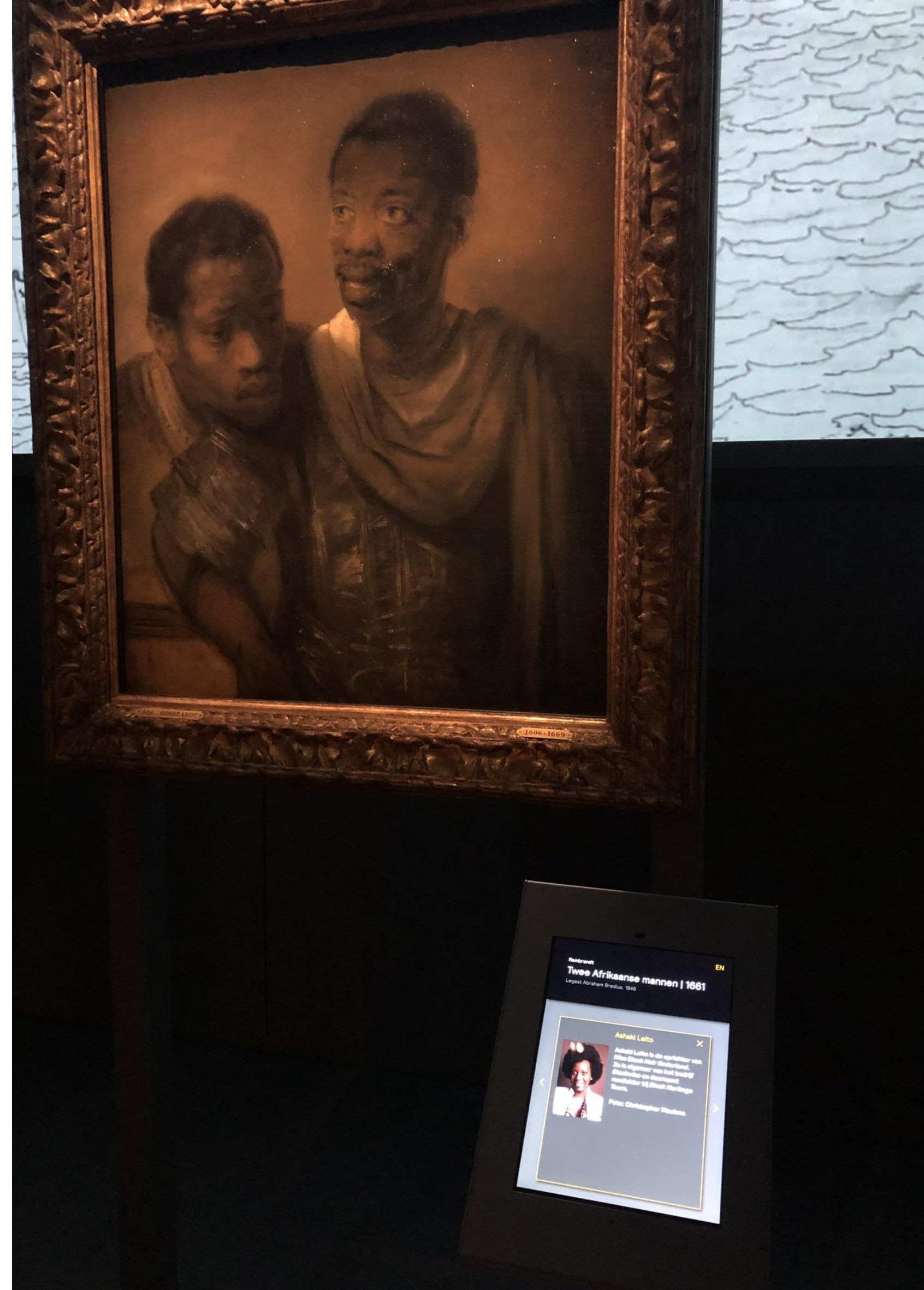
New object descriptions, new perspectives

Letter from Johan Maurits to Constantijn Huygens | 1641

On long-term loan from the Friends of the Mauritshuis Foundation

Johan Maurits wrote this letter in 1641. That same year he also sent a fleet to Luanda in Angola and to the island of São Tomé to expand the slave trade in Brazil. During Johan Maurits's governorship of Dutch Brazil, the Dutch West India Company (WIC) transported as many as 24,000 enslaved Africans to the colony - at least 4000 of whom did not survive the journey. There are strong indications that Johan Maurits profited personally from this trade. In 1642 he sought permission from the WIC to trade in enslaved people in his own name. Whether he was granted permission is unknown, but in 1643 Captain Reinier Adriaensz Schagen declared to the WIC's company notary in Amsterdam that he had purchased 'a significant party of blacks' in Angola on behalf of Johan Maurits. These were 55 enslaved Africans who were transported to Brazil on the ship the 'Princes'.

by Mark Pompa



No anonymous 'institutional' texts, but texts written by people.

Every text was signed with the name of the author, and visitors could read an authors bio, including a picture.

Wat vraagt u zich af?

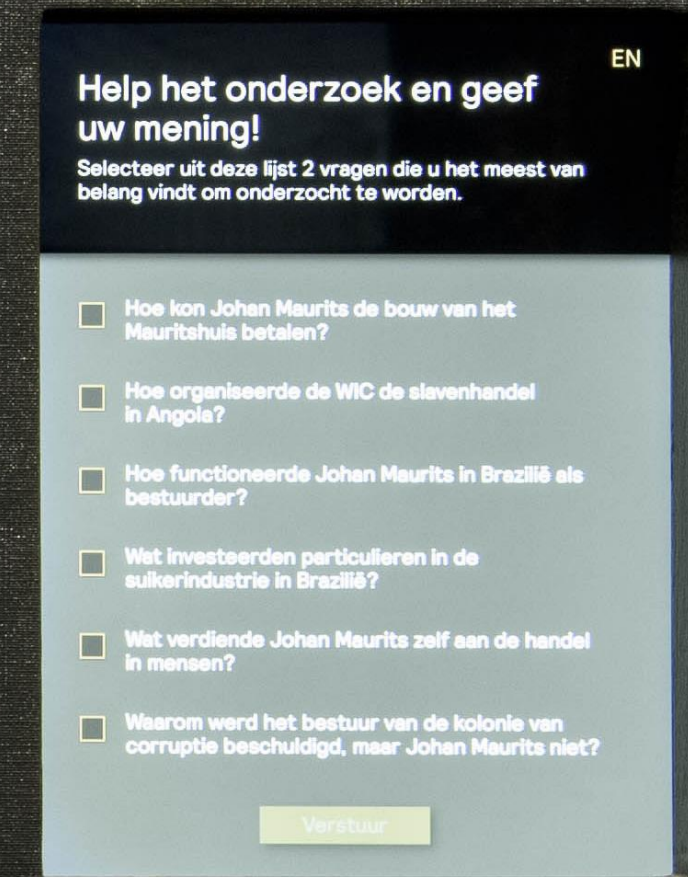
Uit het maatschappelijk debat rondom de buste van Johan Maurits begin 2018, kwamen concrete vragen naar voren. Waarmee werd de bouw van het Mauritshuis nu eigenlijk betaald? Was dit geld uit inkomsten uit suikerhandel en slavernij? Hield Johan Maurits zich ook persoonlijk bezig met mensenhandel? We moesten constateren dat hier nog nooit grondig onderzoek naar was verricht.

Wij zouden graag willen weten wat voor ú de meest relevante vragen zijn.

What would you like to know?

The public debate around the bust of Johan Maurits in early 2018 raised some thorny questions. How was the building of the Mauritshuis financed? Was it built on the proceeds of the sugar trade and slavery? Was Johan Maurits personally involved in the trade of enslaved people? We had to acknowledge that this had never before been thoroughly investigated.

We would like to know what the most relevant questions are for you.



EN

Help het onderzoek en geef uw mening!
Selecteer uit deze lijst 2 vragen die u het meest van belang vindt om onderzocht te worden.

- Hoe kon Johan Maurits de bouw van het Mauritshuis betalen?
- Hoe organiseerde de WIC de slavenhandel in Angola?
- Hoe functioneerde Johan Maurits in Brazilië als bestuurder?
- Wat investeerden particulieren in de suikerindustrie in Brazilië?
- Wat verdiende Johan Maurits zelf aan de handel in mensen?
- Waarom werd het bestuur van de kolonie van corruptie beschuldigd, maar Johan Maurits niet?

Verstuur



Facts

Start of an academic research project



Perspective

A house made of sugar refers to the museum's unambiguous nickname, the 'sugar palace'

“

...our mandate as a public institution is to offer as many perspectives as possible. It's up to you, as a visitor, to form your own opinions. We realized that there's a very large grey area between the two poles, and that's where we want to be as a museum — in that grey area.

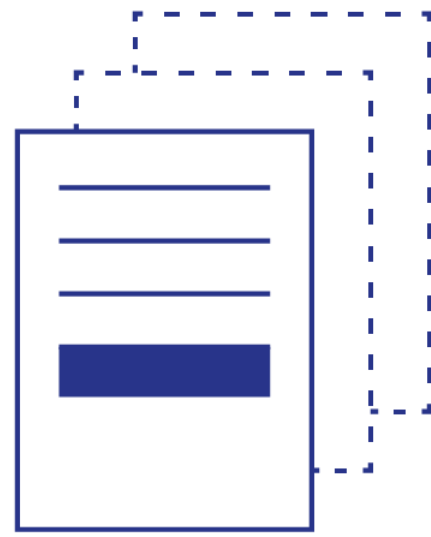
Emilie Gordenker, former director of Het
Mauritshuis

Conclusion

How to make stories unforgettable?

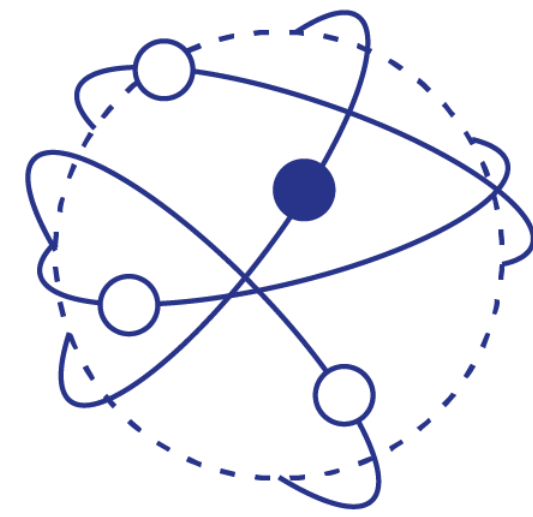
- Content design to create meaningful stories and unforgettable experiences.
- Museums are meaningful places.
- Museums tell emotional stories and have a genre.
- What you feel stays with you
- Emotion Design to define the meaningful story + emotion

Emotion Design



Facts

What do I learn?



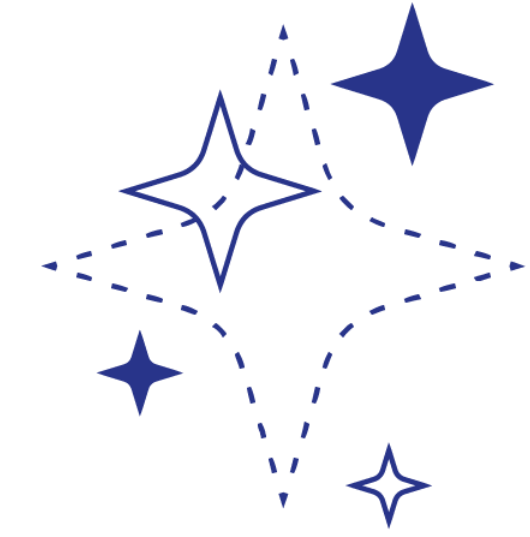
Meaning

*Why is this
important to me?*



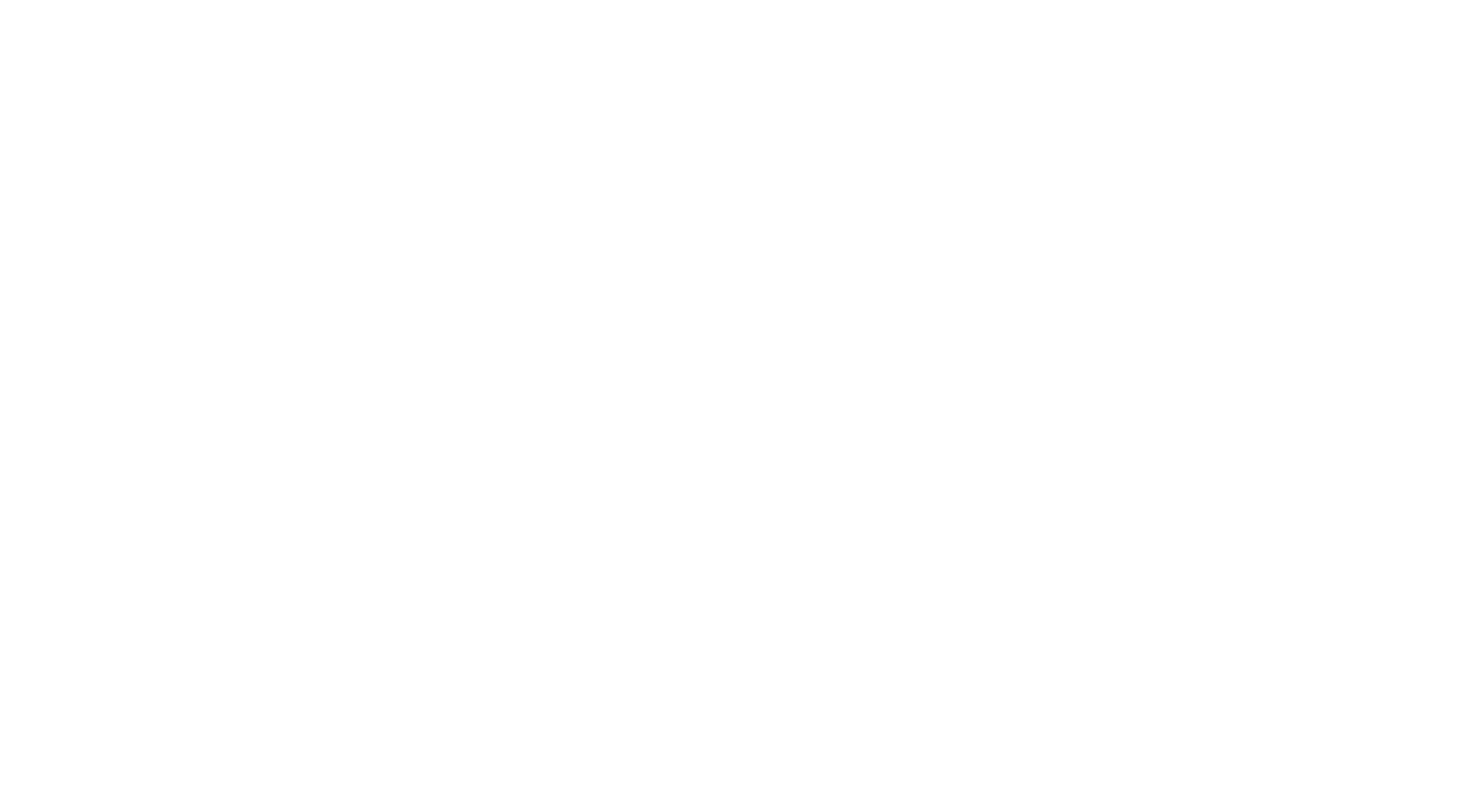
Emotion

*Which emotion
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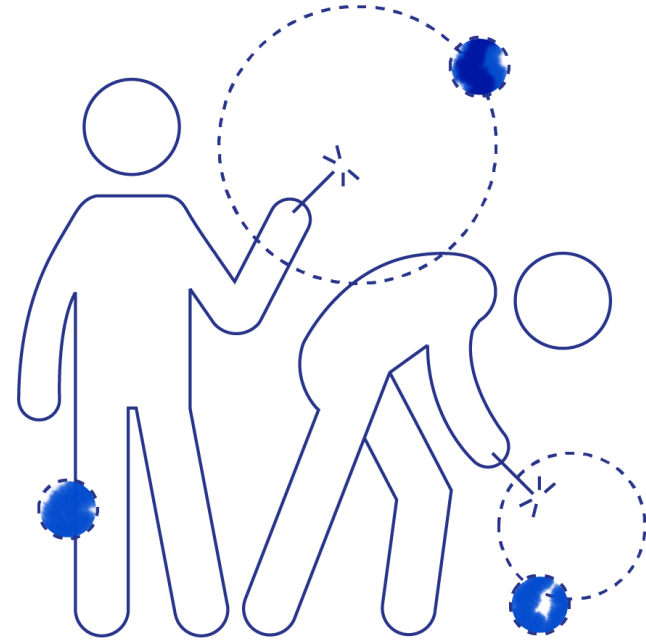


How

*Which means will be used
to tell me this story?*



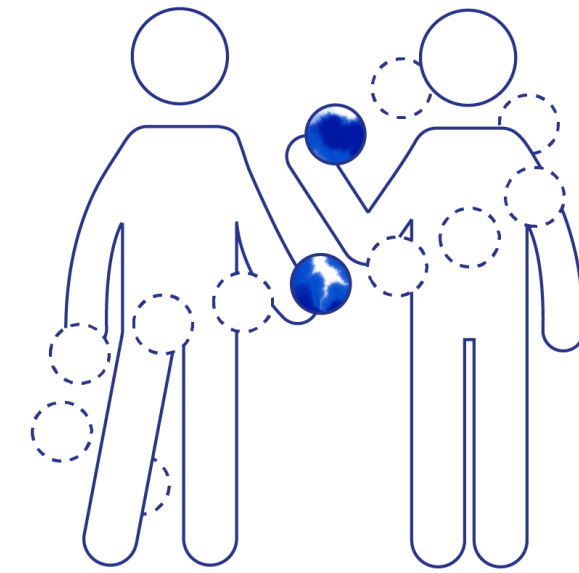
The Pressure Cooker



Confrontation

We ask the journalist's "five Ws": who, what, where, when and why. We discuss dreams and ambitions, target group, the relevance of the story and the collection, organisation and location.

Your team will provide the answers. We'll listen, confront and provide structure. All the involved are welcome.



Inspiration

With the foundation in place, space for inspiration will open up. We'll come up with an initial idea during the session. With the Emotion Design method we make sure it's meaningful and emotional. The pressure cooker can be expanded with an inspiration session on museum trends or a visit to a relevant location.



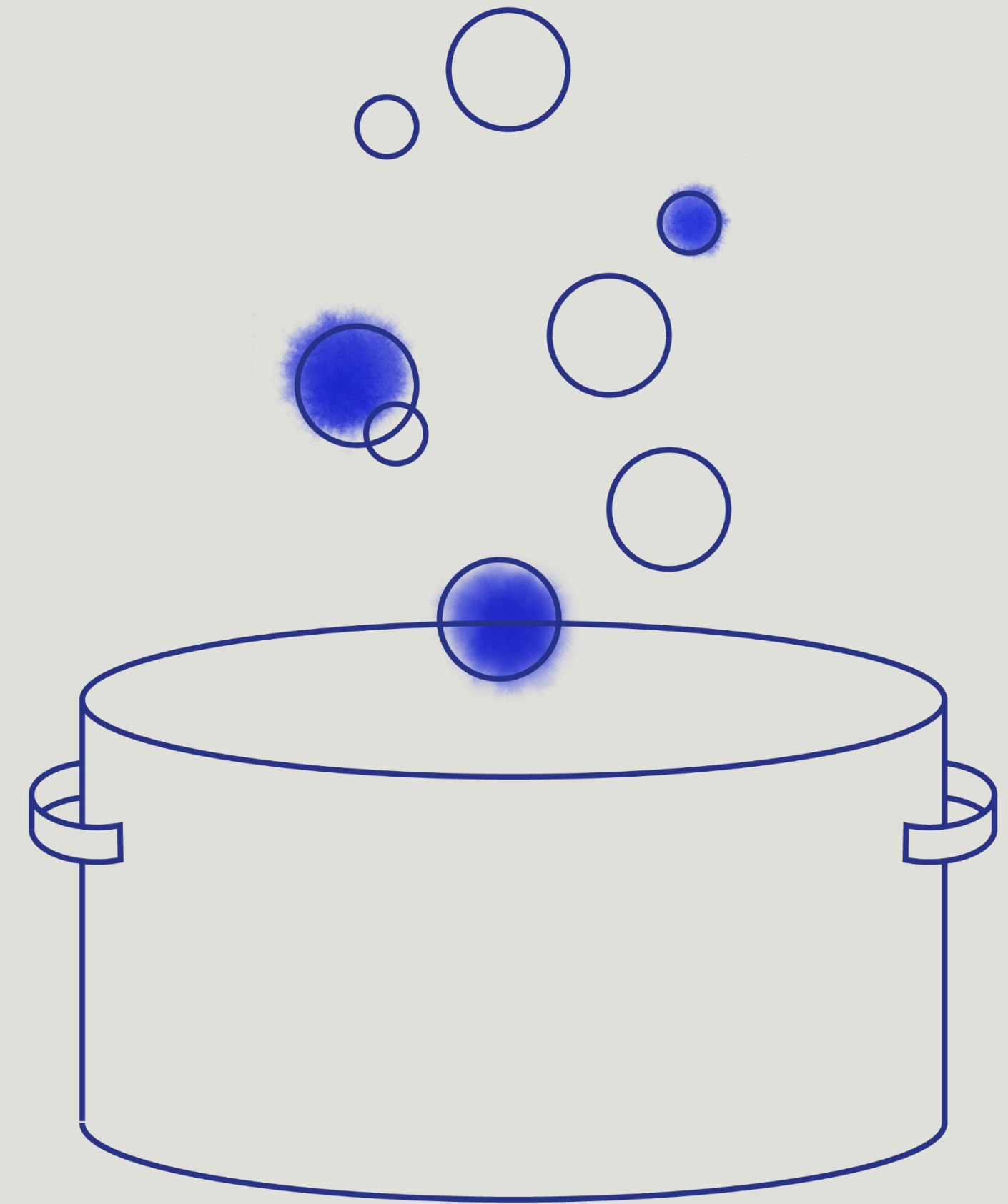
Creation

After the session, we will formulate a core concept containing analysis, creative proposal, cost estimate and plan of approach. This can be expanded for fundraising purpose, or turned into a magazine or video. Your team will be ready for the next stages: design and execution of an unforgettable experience.

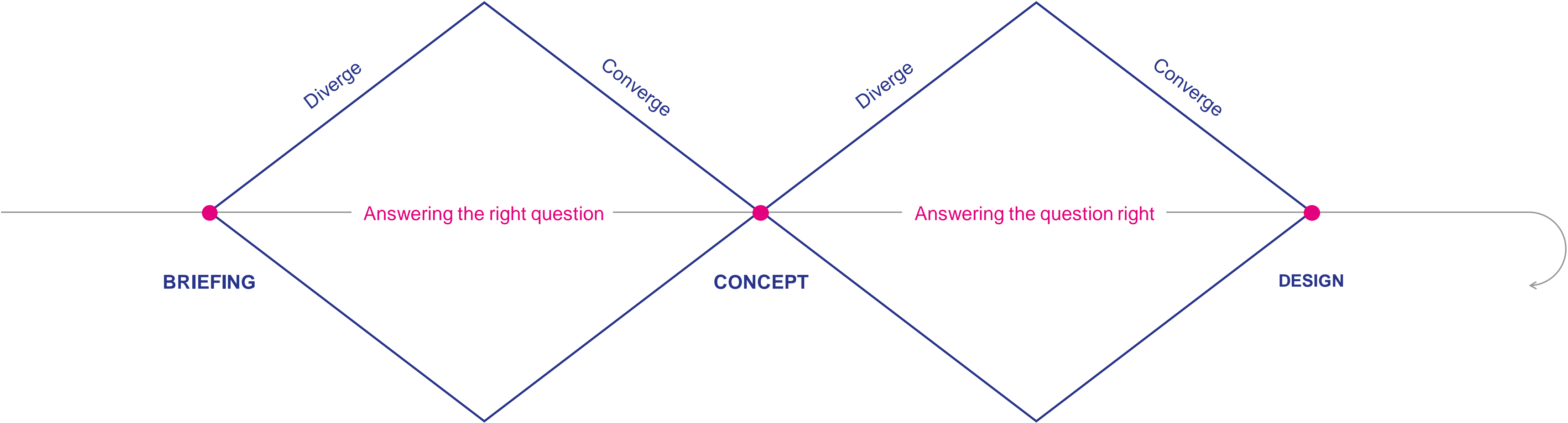
Find your concept fast in a pressure cooker

The pressure cooker session begins with the journalist's "five Ws", to define the foundations of your project. We confront, inspire and create a core concept for a museum experience together.

- Who? (whose? for whom? with whom?)
- Where?
- Why?
- When?
- What?
- How?

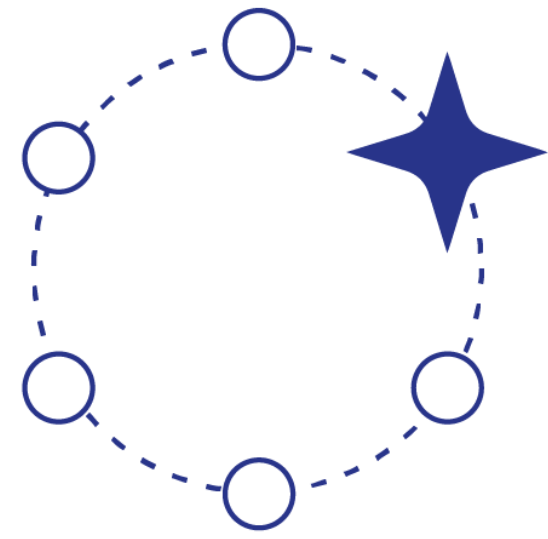


Design thinking



DIA MET EENREGELCONCEPTEN UIT PITCH
DOCUMENT

UEU-analysis



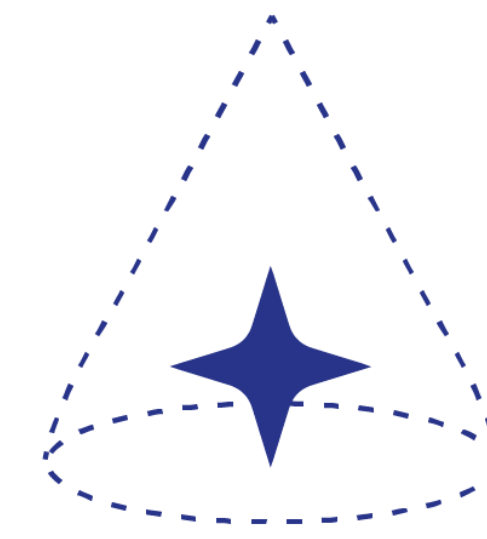
Unique

*What makes
the experience
unique? Why am I
going there?*



Evident

*What makes
the experience evident?
Why here?*



Urgent

*What makes
the experience urgent?
Why now?*

Designing unforgettable
experiences

WHY

- We want to tell the true story based on facts one story of how it happened
- ⇒ unified script/narrative
- How a different ^{the} right story to make
- People understand this is not about violence
- D'Masmark is the prologue (lack of social contract, no state etc. ended here)
- take away misconceptions, without taking away the adventure
- The triad state is the completion of the first + second state

Waarom wereldmerk

- Gouda is een sterk merk v. Hollandse iconen
- In gouda mist de trots
- Nu: als je iets leukes wil meemaken ga je buidende stad, nu is leuk om ons
- De wereld is groter dan gouda, gouda is groter in de wereld!
- Om gouda groter te maken, een warm hart geven
- Progressief museum: cliché's bevaagen en ontkrachten
- kritisch, activistisch
- globalisering is niet eng, maar onderdeel van wat/wie je bent.
- Want wij zijn verbonden met elkaar.
- Petri-schaal of globalisering v. NL
- Vrouwengeschiedenis gelijkwaardig belichten
- Wij maken deel uit van een groter geheel, het valeden, dat geeft mij
- veerkracht want wereld. Ik maak deel uit van iets groter

WHY

- To promote the Eggenberg family
- To find a way into history
- Identity: who are we (as Styrians)? ^{treasure} The castle of Styria
- Are the people who lived here different from me?
- We are all owners of the castle
- Aspirational: I like to be part of this or do I?
- Why did we never come to terms with this family?
- Moral story about life
- The palace as a justification for a utopia: order of the world
- What is the utopia in our world of turmoil? The empty utopia
- The need to build a legacy
- Being Privileged
- Inside the outsider - a Styrian family story
- Theater of power
- Theater der (a)macht

Waarom?

- Ontsluiten v. gedigitaliseerde beelden voor publiek + wetenschappers via website + publieksbeliving
- Insichten op website
- Duiken in details en die insichten die dat oplevert delen
- Onderbelichte grootmeester uitlichten
- + nieuwe impuls aan vervolgonderzoek geven

Hoe?

Op de monumentale zolder in SJH beleef je de kleinste details van meubels of topstukken, zodat je dichterbij hem komt dan ooit

in een immersie en interactieve ervaring

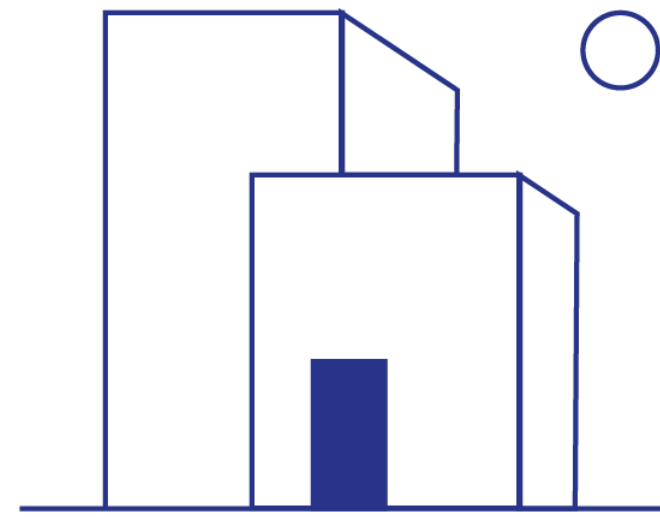
Waarom Sea Rotterdam

- Een opvallend gebouw dat uitstraling heeft en een bestemming kan worden (of dat hoe?)
- positivisme: een museum dat uitdagingen durft te beseffen, dus oppositieve tegenwoordigheden
- Doe generatie inspireren een stentje bij te dragen aan de ontwikkeling van de relatie tussen mens en see (ind. knoof voorondering)
- De maritieme wereld zichtbaar maken, om verhaal over leef en werk bij de bezoeker te laten
- Omninoon te ontmoet en jezelf te verliezen
- Verleg je horizon van het grootste maritieme
- Verbonden met Rotterdam op maar, economisch (uitgevoerd) centrum v. NL
- Collection is wat onderscheidend maakt
- niemand is er nog maar
- Ontdek de maritieme wereld
- onzichtbare
- zodat je je inspiratie kan horizon te verleggen
- inspireren om je grootste verleggen
- leren van nieuwheid denken te behouwen

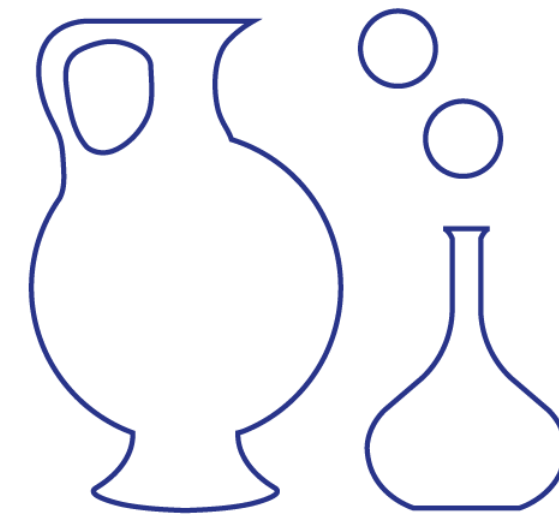
Waarom?

- Creatieve ontplooiing
- Ontstaan uit kunsteducatie
- Professionaliseren: niet meer pionier zijn, maar bij gwestigde orde horen (stevig profiel)
- Kinderen hun stem laten ontdekken
- Structureel en duurzaam bijdragen aan ontwikkeling kinderen
- Zelf durven laten zien → zelfvertrouwen opbouwen

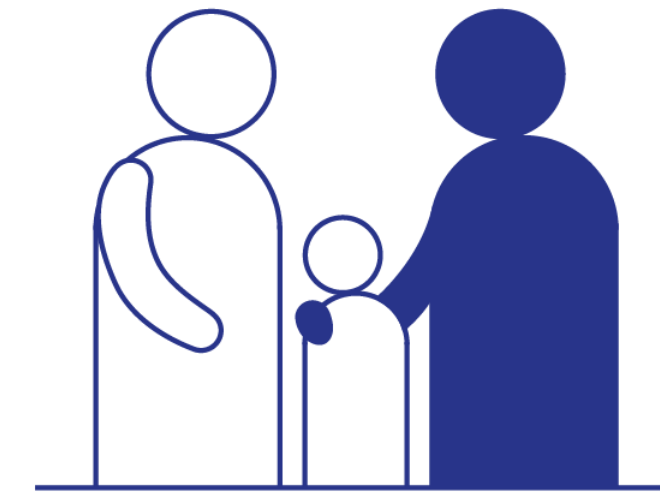
Project fundamentals



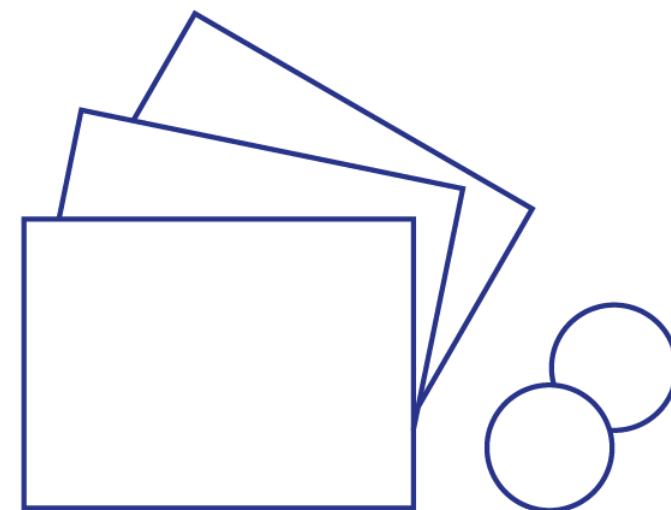
Building



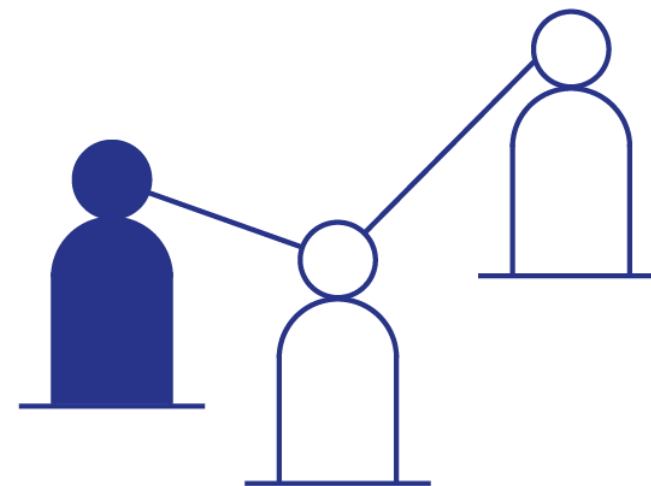
Collection



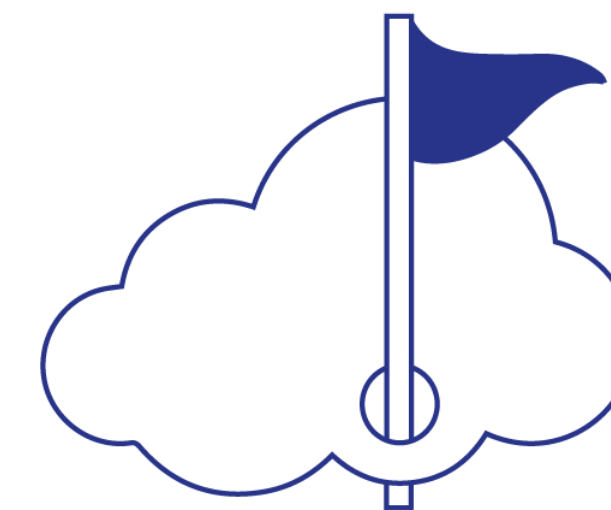
Visitors



Budget



Organization



Dreams and ambitions

The building

- Are you an architect or spatial designer? No? Then don't bother thinking about space.
- But you're making a spatial experience. You need a good spatial designer.
- A visit starts and ends outside: visitor journey!



The collection

- The one thing you have is authenticity. The objects are as real as is gets, never forget that.
- Know you're objects. You are the expert, no external designer can take over this responsibility.
- But never forget: you are designing. So you decide what is shown.



The visitor

- For who are you making the exhibition? Is that really for your colleagues and yourself?
- Use research, or just ask visitors
- If you want to reach an audience, marketing starts right at the beginning



Budget

- A good concept can help funding.
- Meaning can help others.

Titanic Quarter plan for hundreds of new homes unveiled

Developers say scheme includes "high quality social and affordable apartment homes"



Organization

- Be clear in who decides about what.
And if you decide, be at the table
- When hiring outside help never forget: it is your story, it all starts with you.
- Talk, talk, talk



Dreams and ambitions

- Speak and don't be shy.
- Make it personal: your story is important and needs to be told.



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