

# PROJECT 3



## Project 03

Objects and Narratives  
#FutureMuseum

*“Real museums are places where  
time is transformed into space”*

– Orhan Pamuk, 2009

### The brief

Utilising your selected collection of objects from the Science Museum, explore imaginative ways to bring the objects to life and tell their stories tailored for a specific audience. Through innovative communication methods, you need to engage a specific audience into an immersive experience, bringing the significance of these artifacts to life in a memorable and impactful way.

### Part 1. Preparatory research

Choose a group of objects from the content links. Explore the objects in lots of detail: What was the function? What materials? What narratives do they tell?

The whole collection is available at <https://collection.sciencemuseumgroup.org.uk>

There 200,000+ objects with images:  
<https://collection.sciencemuseumgroup.org.uk/search/images>



And 3D scans:  
<https://sketchfab.com/sciencemuseum>



Design Lab ARTD6116  
Launch: 20th March  
Crits: 14th and 15th May 2025

Formative Assessment  
You will receive formative assessment in the form of discussion and feedback throughout the project. You are also required to attend a formative feedback review in March.

**Part 2. Choose a prompt question from below.** This is to frame your projects and create a speculative product or experience that tells a story of your chosen object. This must be finished to the highest quality.

Prompt questions  
Choose up to three *how might we* statements below to guide and focus your project.

- How might museums increase the reach of their vast collections?
- How might museums surface the lesser-known aspects of their collections?
- How might museums present alternative user interfaces onto their collections (rather than a search box)?
- How might the collection be interacted with to encourage exploration and discovery?
- How might the experience of the collection be more playful and delightful?
- How might museums present their collections in different contexts, for example how might the museum collection be integrated with audiences everyday experiences?
- How might digital discovery have a serendipitous aspect (as with visiting a museum)?
- What alternative organising principles might be used to create experiences?
- How might audiences be encouraged to share collections?

### Further information

90% of museum collections are not on display but can be found on the links. Consider ways to activate and tell the story of one of these objects. This project will involve rethinking how we use/access the museum content and exploring completely new concepts to amplify and share information. It might be an enhanced experience within the museum or something streamed to a device. Pop-up event, projection-mapped, interactive, speculative and experimental, offline and online.

### Outcomes

Body of research, sketchbooks and experimentation.  
High quality finished visualisation/mock up of your proposed outcome.

Project Staff  
Danny Aldred  
Andy Lapham  
Jennifer McHugh

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External Guest  
John Stack  
(Digital Director of the Science Museum)

Academic Integrity:  
It is important that the work you submit for assessment is your own and does not include material that has been submitted for previous modules. Any third party elements must be clearly cited. For detailed guidance about plagiarism and the broader Academic Integrity policy of the University of Southampton please refer to the document: Academic Integrity Guidance for Students.

It is the duty of all students to work in a safe & healthy manner and to have a duty of care unto yourself and others. Please ensure that you are aware of the relevant Health & Safety requirements for all activities that you undertake during your study. In particular you must refer to Studio & Workshop codes of practice, attend all mandatory and relevant training, and refer to the traffic light system for equipment use. Please check with your academic staff if you are required to complete a project proposal from and/or a specific risk assessment

<http://wsa.wikidot.com/healthandsafety>

### Things to look at

Definition of a museum  
<http://uis.unesco.org/en/glossary-term/museum>

### Audiences

There are two good sources of information on audiences for cultural experiences:

(1) <https://mhminsight.com/culture-segments>

(2) [https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore\\_Segments](https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore_Segments)

### Science Museum Strategy Doc

<https://learning.sciencemuseumgroup.org.uk/learning/learning-strategy-2020-2030/>

<https://www.arup.com/perspectives/publications/research/section/museums-in-the-digital-age>

<https://econsultancy.com/how-museums-are-using-immersive-digital-experiences/>

<https://futureofartsandculture.org>

### Other information

Within the product/experience design, museums often think about:

#### Product objectives

- > Which museum objective(s) is fulfilled?
- > What outcomes are desired (e.g. learning outcomes)?

#### User behaviours

- > What are these behaviours?
- > What will users have to do to achieve this goal?

#### Drivers for these behaviours

- > Why would a user do this?
- > What are the influencers that will drive them to action?

#### Context of these behaviours

- > Where will these behaviours happen?
- > What tools will people use for the behaviours?

#### Calls to action for these behaviours

- > What is the message that will drive this behaviour?
- > What language is going to be most effective to drive users to act?

#### Products that will support these behaviours

- > What do you need to make or do to make this happen?
- > What is the context or product you need to drive the behaviour?

#### How will we measure this?

- > How will you know that users have actually done what you have asked?
- > What are the tools or ways of measuring this?

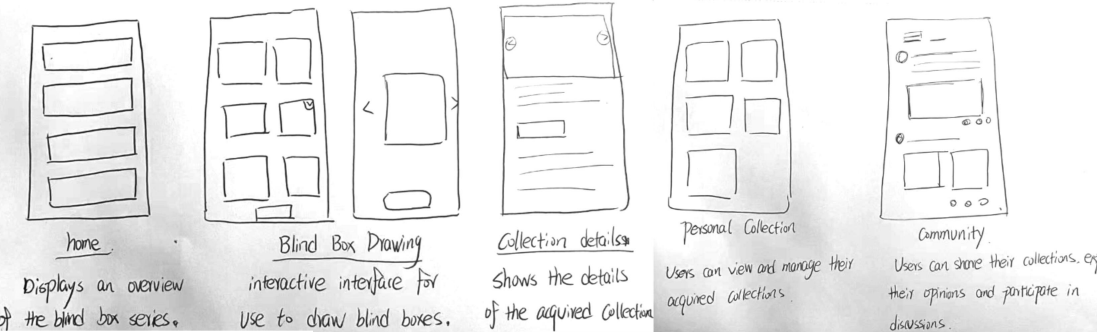
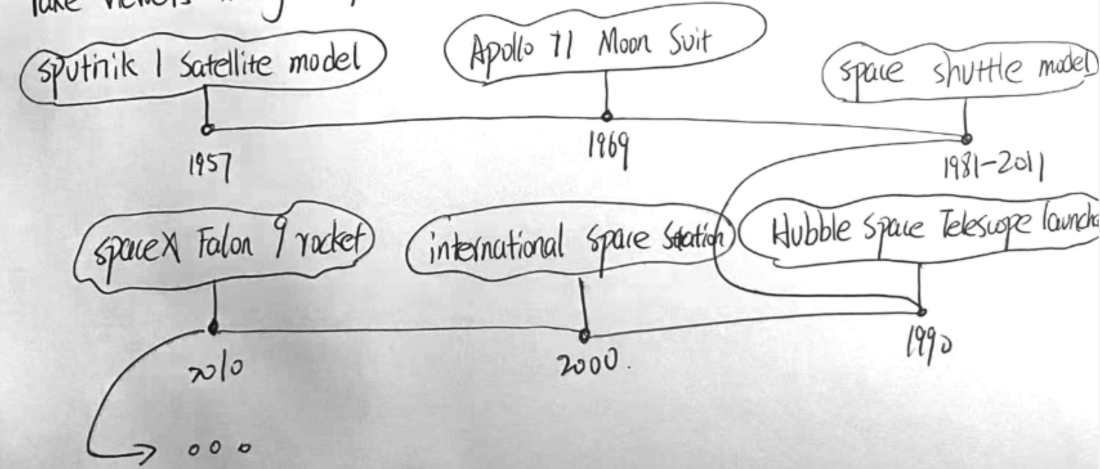
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- collection theme:
1. A series
  2. with a story line.
  3. With a timeline.



## PLAN.1. Space Exploration Blind Box

Take viewers through key points in human space exploration.



## PLAN.2. Blind Boxes for Collections: Digital Explorations of

A collection with story connection and visual appeal

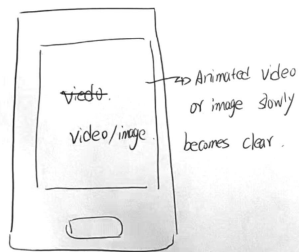
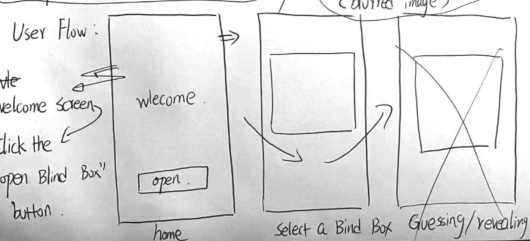
Quantity: 10

Unexpected Discoveries

animation

Blind box animation

Randomly draw an item (blurred image)



Guessing/revealing process

Collection becomes clearer

(Animated/revealing process user)



collection story display

show high-resolution collection image + short story

<<Museum of object Sounds>>: Resurrecting historical collections through sound reactivates their memories and emotions.

Curated Artifacts:

collection	sound
Newcomen steam	engine sound of steam being emitted.
Jenny spinning machine	wooden wheel, yarn pulling
old-fashioned typewriter	key strokes → keys striking, carriage return ringing
Railroad locomotive (Rocket)	sound of steam bursting, railroad tracks rubbing
Early <del>ham</del> <del>hand</del> <del>made</del> <del>electromagnetic</del> machines	sound of nuisance electric current, clicking of switches.

# SKETCH BOOK

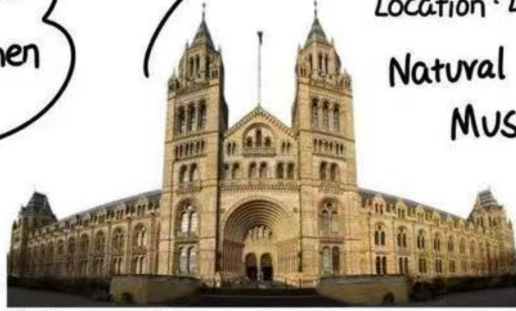


# LOGBOOK TASK



Butterfly and  
Insect Specimen  
Installation

The design of this work adopts the hanging transparent stand, hundreds of butterflies, moths, dragonflies and other insects "floating" in the air, creating a visual effect as if they are flying naturally. When viewing the exhibition, one feels the beauty of the fusion of nature and art, and at the same time is reminded of the importance of biodiversity conservation.



Location: London  
Natural History  
Museum

Blue Whale Skeletal Specimen.  
Name: "Hope"



This exhibit uses a real blue whale skeleton with modern suspension design, making a static skeleton seem to come life as if it were leaping out of the sea in the air, which is particularly shocking. I can surround and look down on it from different angles and floors, and really feel the immense volume of the blue whale, which brings a strong sense of immersion.

Taxidermy of animals



Real animal skeletons



are used  
with artificially  
restored hair

or skin, and even the direction of the hair and the demeanor of the eyes are meticulously reproduced to make the animals look lifelike.

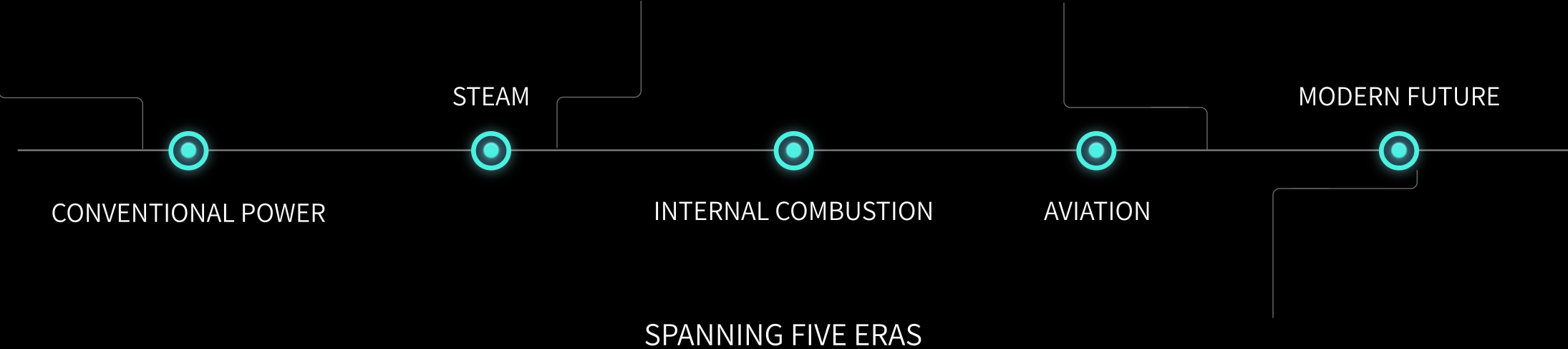
Seaweed Curtain

Real seaweed specimens are hand-pressed and fixed, and hung between transparent acrylic panels to present a natural, flowing form.



# PREPARATORY RESEARCH

## REPRESENTATIVE TRANSPORTATION COLLECTION OF THE SCIENCE MUSEUM





# SELECTED COLLECTIONS



Early horse-drawn trap, scale model



'Puffing Billy' Locomotive with Tender and Rails



Three-wheeled motor car



Prototype Rover gas turbine motor car



Alcock and Brown's Vickers Vimy Biplane



Apollo Saturn V rocket and box



Horse slaughterer's cart of 1892



Whole model rigged of the screw steamship "Great Britain"



Honda CB92, Benly motorcycle, 1964



Lockheed 10A Electra, serial no 1037, 1935.



Apollo 11, Lunar Module 'Eagle', 1969.



'Sociable' horse drawn carriage

## PROMPT QUESTIONS

### 1.HOW MIGHT WE BRING HISTORY TO LIFE BY LETTING MUSEUM OBJECTS SPEAK FOR THEMSELVES?

Narrated in one-person voice" + AI, personality and memory.

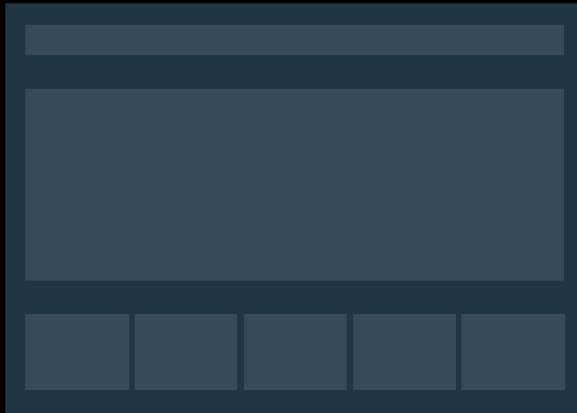
### 2.HOW MIGHT WE MAKE MUSEUM COLLECTIONS MORE PERSONAL AND INTERACTIVE?

How “Transportation DNA Test + Virtual” , users can get personalized results after participation.

### 3.HOW MIGHT WE PRESENT A HISTORICAL TIMELINE IN A WAY THAT FEELS IMMERSIVE AND EMOTIONALLY ENGAGING?

How's “Generation Journey” structure (five eras + collection as guide) replaces the traditional flat display and enhances the sense of immersion.

## PROTOTYPE



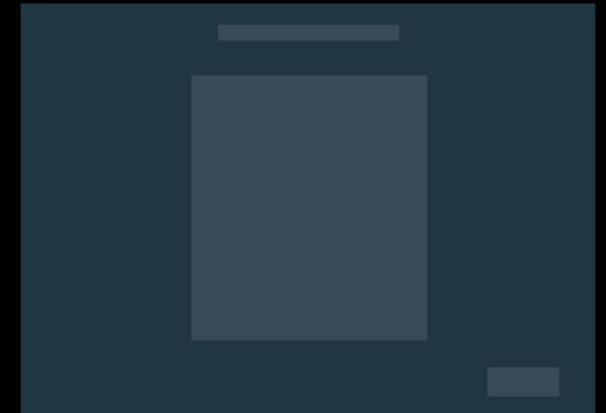
Home



Details



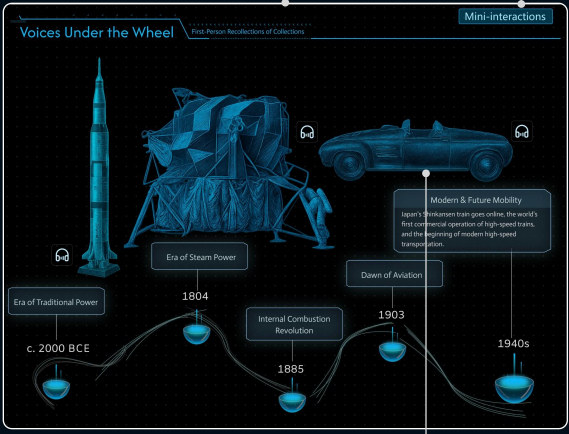
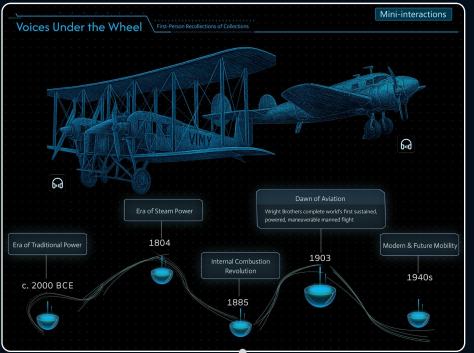
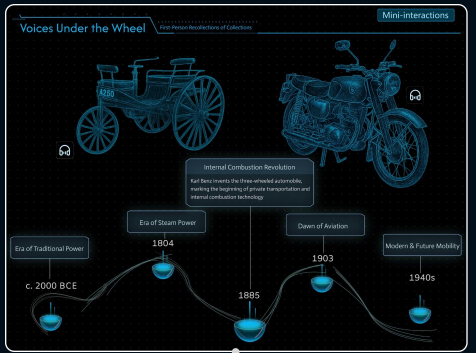
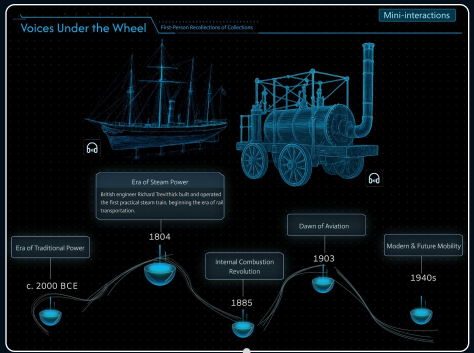
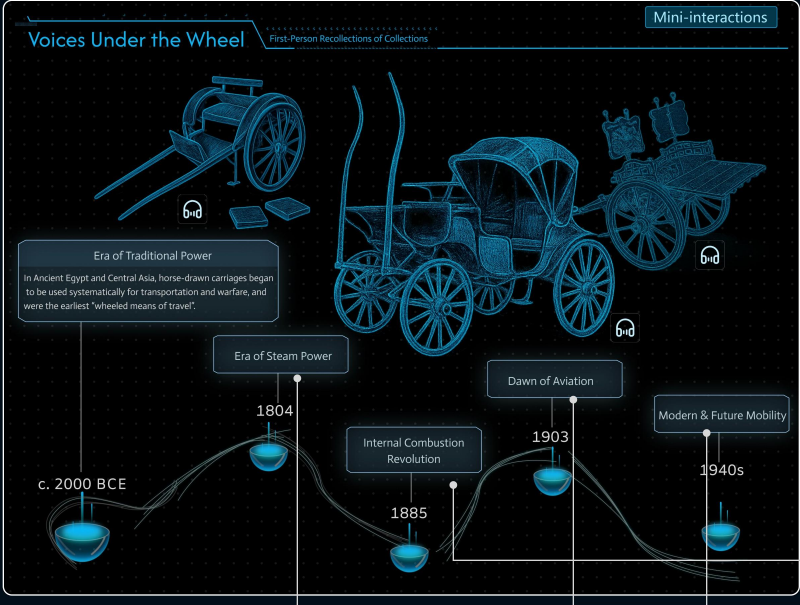
Test page



Results page



# INTERACTION DIAGRAM



Prototype Rover gas turbine motor car

Made:1946-1950 in England and Solihull  
maker Rover Company

Prototype Rover gas turbine motor car, JET 1, built by the Rover Company, Solihull, England, 1946-1950.

JET 1 was the world's first gas-turbine-powered motor car. It was made by Rover, the car company which had been intended as the main producer of the new Whittle aircraft jet engine in the Second World War. Work on a small gas turbine suitable for powering a motor car began in 1946, and the finished vehicle was unveiled to the public in 1950. In 1950 JET 1 was fitted with an uprated engine and achieved a world record speed for gas turbine cars of 152 mph (244 kmph).

When JET 1 was launched, the gas turbine jet engine was seen as a symbol of modernity and of British technical prowess. Many viewed it as the power source of the future, but test driving showed that its poor fuel consumption and slowness to respond to the throttle made it unsuitable for road transport. Rover continued to develop gas turbine car designs until 1965, and work was subsequently carried out on gas-turbine-powered trucks. Many other companies also started to explore gas turbine-powered cars, trucks and railway locomotives.

For all these small-scale applications the gas turbine has proved, up to now, too costly to manufacture, and the problems of control and fuel economy still exist. However, higher-power gas turbines are very successful in aircraft, ships, and for generating electrical power.

Choose your favorite transportation option (1-3)

A grid of nine transportation options: a ship, a steam locomotive, a horse-drawn carriage, a motorcycle, a steam train, a biplane, a rocket, a car, and a futuristic car.

Test results

You are: a traveler  
across time and space

Transportation DNA Keywords:  
time traveler, border explorer, retro idealist

A central graphic with a blue cube and a red cube, surrounded by a circular path.

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# INTERFACES

## [Page Interaction video](#)

