“strangely, museums are still trying to work out what the internet is for”
cooper-hewitt smithsonian design museum
andrew carnegie’s old mansion
museum mile, new york city

Thursday, 3 October 13
art museum
inspire
engage

science museum
explain
inspire
formerly powerhouse museum, sydney
consulting for many institutions & projects
three parts.
2001:

“the virtual museum”

“an encyclopaedic resource”

“authoritative”

we (thought we) were in control
2011:
“the museum without walls”
“museum as service provider”
our authority is entirely contextual
visitor is in control
tensions & continuums:

‘families’ <-> ‘scholars’

‘exhibitions’ <-> ‘collections’

‘buildings & galleries’ <-> ‘platforms & media’

‘curriculum’ <-> ‘free-choice learning’

‘experience’ <-> ‘information and fact’

‘serendipity’ <-> ‘speed & precision’
“visitation to a museum’s online presence is in the order of 10x that of admissions”
“visitation is a poor measure of impact”
“We’re attempting to add new capacities to the world, and influence behavior around them. And we’re attempting to do it in an uncertain and complex environment; we neither know the exact recipe for success, nor do we do expect that recipe to stay the same over time.”

Kellan Elliot-McCrae, Etsy
“any utopian project has failure hardwired into it”
“institutional wabi sabi”

more detail at http://bit.ly/14MTYrK
technology acts as an amplifier.
contextual depth
geographic reach
temporal persistence

vectors of scale
geographic reach
Museum of Old & New Art, Hobart, Tasmania
temporal persistence
temporal persistence
temporal persistence
persistence of identity. does your museum remember its visitors?
outside of art
museums, collections
are very unfashionable
collections are what makes us unique.
1. lightweight architectures of participation
powerhouse online collection 2.0 2006
Meet Sydney's nurse to the stars

Deborah Smith Science Editor
April 15, 2009

A SYDNEY nurse with a passion for astronomy has uncovered a valuable instrument that was used more than 180 years ago by some of the colony's first scientists to study the earth's magnetic field.

The dip circle, which was made in Paris and brought to Sydney by Governor Brisbane in 1821, had been long forgotten before Sharon Rutledge identified it last month in a museum collection.

"It's a very exciting discovery," said Nick Lomb, curator of...
Dip circle used to study the earth's magnetic field at Parramatta Observatory, 1815 - 1858

**Statement of significance**

The dip circle or instruments almost certainly came from the Parramatta Observatory where it was used for studying the Earth's magnetic field. It is later used in the 1850s and 1870s for Parramatta Observatory as well as being mentioned in research papers or inspiration to observatory staff.

A dip circle measures the inclination of the Earth's magnetic field compared with the horizontal. It contains a magnet in a compass card mounted horizontally, but the magnetic field is only horizontal at the equator. The higher the latitude the more the magnetic field inclines downward. Dip circles were used in surveying, mining, and navigation, the Earth's magnetic field. For example, hand Dip circles were used in France before the invention of electromagnets, instruments. Consequently, this instrument is used for legal and legal cases in the evolution of Iridium. A dip circle is used to measure the inclination of the magnetic field or by using a level. The dip circle provides the basis of a part of modern navigation.
Related Subjects

- Beauty and haircare
- Plastics technology
- Art Deco
- Spanish culture

User tags

Add tags

nla.gov.au/nla.news-article18164478

unexpected tag hacks
SPANISH COMB

The Museum of Applied Arts and Sciences, Sydney, has acquired from France a replica of a Spanish mantilla comb which was made for the Centenary Exposition of Algiers in 1930.

It is described as one of the finest pieces of handwork of its type ever to come to this country. It is now on exhibition in the Special Exhibition Hall on the first floor of the Museum in Harris Street, Broadway.
the first wave of crowd projects used people's goodwill & spare time
is a engaged community of users more valuable than a collection?
a wildly successful failure
photographic negatives
The key goals of The Commons on Flickr are to firstly show you hidden treasures in the world’s public photography archives, and secondly to show how your input and knowledge can help make these collections even richer.

You’re invited to help describe the photographs you discover in The Commons on Flickr, either by adding tags or leaving comments.*
Aeroplane with AS Mamba engine on air strip, 1944 - 1954

De Havilland DH.80A Puss Moth VH-UPN in field

De Havilland DH.84 Dragon aeroplane VH-URV outside hangar, 1930 - 1939

Arthur Butler archive
40 photos
80 views

Jenolan Caves
14 photos
464 views

Bob Lucas Archive collection
30 photos
1,454 views
1 comment

Don Harkness archive
41 photos
1,869 views

Rousel archive
28 photos
1,525 views
The Tyrrell Collection consists of 7903 glass plate negatives from the studios of Charles Kerry (1857-1928) and Henry King (1855-1923) who had two of Sydney’s principal photographic studios in the late 1800s and early 1900s. The collection – an important record of city and country life – was bought by James R. Tyrrell in 1929 and sold in 1980 to Australian Consolidated Press who donated it to the Powerhouse Museum in 1985.

All the photographs in the collection were intended for sale: first as prints, and later as postcards when the craze for collecting them began. Both Kerry and King also exhibited at international and intercolonial exhibitions. Charles Kerry began his career as a photographer in about 1875, working for the Sydney portrait photographer, A.H. Lamarinier. By 1884, Kerry had taken over
most popular image
George Street at Hunter Street, Sydney

Format: Glass plate negative.

Rights Info: No known restrictions on publication.

Repository: Tyrrell Photographic Collection, Powerhouse Museum
www.powerhousemuseum.com/collection/database/collection=The_Tyrrell_Photographic

Part Of: Powerhouse Museum Collection

General information about the Powerhouse Museum Collection is available at
www.powerhousemuseum.com/collection/database
George Street at Hunter Street, Sydney.
Tyrell Today

View southward on George Street. Photographer standing 3 metres south of Bent Street. Margaret street visible in near right, Hunter Street obscured ahead at left.

GPO clock protruding into George Street visible in distance above roadway at left.

Copper-jacketed dome of Queen Victoria Building visible in distance down George Street.

This photograph was taken on Sunday at around 10.30am. There is usually more traffic on George Street however it was reduced due to the Papal Mass being celebrated at...
1st museum in flickr commons 2008
ingestion of flickr content tagging
princess_42 says:
can u change this 2 a coloured picture i think it will be more nicer!

Todd Baker says:
Colour? You’re mad.

Martin Kimeidorf’s Pixel Playground says:
This is fun stuff...here’s my take on it:
www.flickr.com/photos/martingphotobery/?saved=1

MeganMorris says:
Anyone who says “more nicer” is either mad or an idiot.

Little Doe says:
Anyone who takes the time to insult someone’s comment is either bored or extremely rude.

Choapa flores silvestres says:
Buena foto, gran testimonio.

Ramsay says:
Given that it was taken around 1900 I think idiot suits them better.

El Cristo says:
Fantastic photo, what’s the age?

bking19 says:
this picture is so old it was taken before colors were

the other Bailey says:
Detroit by 2012?
congregant behaviour
“... Though [the integration of community sourced knowledge into the catalogue] completes the circle of gift exchange, the principle of reciprocity requires all parties to continue to give and receive in order to maintain the social bonds the gifts have created. In the case of the Powerhouse Museum, the sustainability of their gift exchange relationship with the Flickr community puts the productive capabilities of the Commons in jeopardy.”

Alyssa Croucher, 2010

“Cultural heritage photographic collections and a circle of gift exchange”
what are the limits to ‘digital volunteerism’?
2. increased engagement needs increased staffing
3. there is no virtual. there is only the real.
a malleable world
Cloud print: Access infinite options

Upload your files for 3D printing by Cubify

Cubify offers access to industrial-strength 3D printers through cloud printing. Upload your files and pick from a wide selection of materials including full color ceramic-like materials and strong and flexible plastics. Cubify prints your files using 3D Systems full range of large printers and ships directly to your doorstep.

START NOW

Get started

1. Upload your model (.stl, .obj, .wrl, or .3ds)
2. Choose your materials
3. Cubify automatically generates the print price
4. Opt to sell your model in the Marketplace to earn a profit set your price above the auto-generated price
5. Add and tag pictures to promote your model

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Cubify uses state of the art 3D printing technologies to bring you a great variety of materials as your creation takes its best.

With colorful Cubify Everest and Cubify Colostone, finely detailed Cubify Acrylough, sparkly Cubify Alumix, gossy Cubify Ceramix and Cubify Clear, and translucent Cubify Frost, we have a material that will make any creation stand out.

SEE THE MATERIALS

File guidelines

- Maximum size: 64 MB or 1 million polygons
- Filetypes: .obj, .stl, .wrl
- Color printing: Upload file must be a zip file containing .obj, .wrl, or .3ds with color information (either texture maps or vertex colors)
- For textures: .jpg, .png
- Model in mm or inches
Add a whole new dimension to your 3D designs.
Turn ideas into real products with Shapeways.

Top tips for creators
- Preparing models for 3D printing
- Supported 3D applications
- 3D design tutorials
- Hire a 3D modeler to design your idea

Uploading 3D files:
- Maximum size: 64 MB or 1 million polygons
- Filetypes: DAE, OBJ, STL, X3D, X3DB, X3DV, WRL
- Color printing: DAE, WRL, X3D, X3DB, X3DV
- For textures: GIF, JPG, PNG
- ZIP: Containing files, above
- Privacy: Product will be private by default

You can also try using one of the easy creator apps or 3D modeling tools.
How it works

With your Personal Factory you can make almost anything — like electronics, homeware, fashion & furniture. Here’s how:

1. Design it
   - For buyers: Customise a design
   - For creators: Design it yourself

2. Upload it
   - Add your 2D and/or 3D designs. You retain copyright control.

3. Choose it
   - Add your 2D and/or 3D materials & hardware. 1,600+ options.

4. Make it
   - Get an instant price & order. We’ll help you fix any problems.

5. Ship it
   - Once your parts have been made, we ship them to your door.
Free Universal Construction Kit

source: fffft.at/free-universal-construction-kit
asian art museum 3d scanning

Nandi the Bull

elaborate blanket, and other decorations carved in the stone. In the temple, it would also have been swathed in real flowers and fabrics.

On display: yes

Collection: SCULPTURE

Dimensions: H. 62 in x W. 29 in x L. 62 in, H. 132 cm x W. 73.7 cm x L. 157.5 cm
“acknowledge the internet exists. and is in our visitors pockets.”
a world of devices
a world of devices
first audioguide, stedelijk museum, 1952

mobile devices in museums aren’t new
logistical impact of device proliferation
the second wave of the crowd uses sensors and devices ambiently
a world of sensors
recycling bins as surveillance on London

Thursday, 3 October 13
exhibit tracking with wi-fi (powerhouse museum)
how might we utilise these new visitor capabilities in rebuilding a museum?
rebuilding the museum is an opportunity to reinvent it - entirely
“we are not an art museum. we are a design museum. there is a difference”
art museum
inspire
engage

science museum
explain
inspire

Thursday, 3 October 13
cooper-hewitt collection has always been a ‘working museum’
“Restrictions are eliminated, except the few necessary to protect the objects; the salient point is, that the objects are there for use, to be worked from, and, if so desired, to be removed from their positions and placed in any light ... Naturally constant use will have a tendency to damage, even destroy certain objects ... but ... if in that time an artistic tradition passed on ... the existence or non-existence of these objects will not seriously matter, and during all that time the Museum will have been fulfilling its destiny”
0.3% on display
7% photographed
Cricket Cage, late 19th century.
Figure, "Cat and kitten", late 19th–early 20th century.
revel in our history and the quirks of collecting
Visualizations: Object Types in the Cooper-Hewitt Collection

ITEM_NAME
Click to select, Ctrl-Click: multiple
Shift-Click: range

Cooper Hewitt (aggregate)
Dials colored by ITEM_NAME

visualising the ‘shape’ of the collection
Visualizations: Cooper Hewitt accessions by department over time

Experimental visualization of collecting by different departments over time.

Legend:
- Wallcoverings_objects
- Textiles_objects
- ProductDesignDecArts
- DrawingsPrintsGraphic
- Total_objects

seeing acquisitions by time
4. we no longer traffic in unique, rare, or naturally interesting objects
Aaron Chair

Thomas E. Warren’s “Centripetal Spring” chair is the forerunner of Don Chadwick and Bill Stumpf’s Aeron chair, designed nearly 100 years later. Both are made principally of metal, raised on casters for mobility, rotate on a central column, and allow for adjustment of the angle of the seat. The very different look of the chairs suggests the ways that consumer attitudes toward industrial invention and modernity have evolved over the centuries.

Although Warren’s chair bears a patent mark (on the bottom of the seat), he felt he need to mitigate the neoclassicism of his invention by concealing its ingenious metal spring system beneath a dense, soft curtain of luxurious passementerie (elaborate trim). Similarly, he disguised his progressive use of cast iron for the frame by rendering it in the backward-looking Rococo Revival style and gilding it. In contrast, the makers of the Aeron chair reveal its mechanical elements, celebrate its recycled man-made materials, and use a monochromatic black to underline the seriousness of the design, all without fear of losing customers.

The text refers to these objects: 2005.97, 2005.89

Designers: Don Chadwick, American, born 1930; Bill Stumpf, American, born 1933.
DONALD T. CHADWICK (AMERICAN, BORN 1936)

AARON OFFICE CHAIR

Manufacturer: Herman Miller, Inc., Zeeland, MI
Date: 1992
Medium: Structure: Glass-reinforced polyester and die-cast aluminum
Pellicle: Hytrel polymer, polyester, and lyocell

Dimensions: Dimensions range from a minimum h. of 32 1/4" (82 cm) to a max h. of 43 1/2" (109 cm)
W: 28 1/2" x 28 1/2" (72 x 72 cm)

Credit Line: Gift of the employees of Herman Miller
MoMA Number: 393.1994

Related Links
Works: Donald T. Chadwick, William Stumfolt
Department: Architecture and Design
Classification: A&D Design Object
Date: 1992
Resources: Library Search
Permalink: Create a permanent link to this page

Find related products at MoMA store >
how is it made?
why was it made?
how does it work?
why is it important?
people, places, context, stories?
making peace with interpretative differences
who values the user’s stories? who sits in the chair?
**Aaron Chair**

The Aeron Chair offers state-of-the-art ergonomic support by distributing the load in weight-reducing cushions on the spine. Featured in the Museum's collection, the Aeron Chair continues to be the design standard for chair design in its integrity shape when occupied, when an open design provides unique skin ventilation and customizable armrests and height-adjustable lumbar support. The chair's upholstery allows easy to clean and maintain, and offers a durable frame and sled, making it perfect for a variety of office and home environments.

**PRODUCT SPECIFICATIONS**

- **Height**: 59 - 60 cm
- **Width**: 72 cm
- **Depth**: 71 cm
- **Weight**: 31 kg
- **Finish**: Ebony

**FEATURES**

- Custom lumbar support
- Adjustable armrests
- In the Museum Collection

**MAILING OPTIONS**

- **Standard**
- **Express**

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**YOU MAY ALSO LIKE**

- [Link to related products or similar products available on MoMA Store]

**ADD TO CART**

[Button to add the Aeron Chair to the shopping cart]
“new forms of curatorial practice”
being on the network
connecting the collection outwards
People we know about from the Victoria and Albert Museum

- Jacques André Duplessis
- Jean-Jacques François Lebrerier
- François Étienne Joubert
- Louis Crispin
- Giovanni Battista Leonardi
- Jean-Louis Primat the Younger
- Gilles Desmarettes
- Virgil Marti
- Jean Baptiste Carpeaux
- Jean-Emile Laboureur
- Harold Stabler
- Phoebe Stabler
- Hella Jungers
- Pierre Charnas
- Giacomo Cassa
- Thomas Chevenier
- Texile Dort
- Jacques Le Moyne
- Émile Jacques Ruhlmann
- Max Hill
- Christo Javacheff
Hella Jongerius (Dutch, b. 1963) is from Netherlands.

We have 12 objects that Hella Jongerius has had a hand in. Here's the breakdown:

- **Designer**: 12 objects

Here are a couple of these designs by Hella Jongerius in our collection:

![Image 1](image1.png)

![Image 2](image2.png)

**Neutel, Printed Garden Sculpture, 2006**

*This display appears central in the exhibition and is about 44 cm high. The design is based on the "core" of the flower, the color relationships are inspired by plants.*

**Yooko, Necklace Rosette, 2006**

*This necklace is made of nylon and is about 15 cm high. The work is based on the "core" of the flower. The design is inspired by plants.*

---

**Freeform Text**

Hella Jongerius was born in de Moer, Netherlands in 1963, and graduated from the Academy for Industrial Design in Eindhoven in 1990. In Jongerius’ designs, she often manipulates ancient craft techniques and modern technology to yield a product that reflects their ultimate potential. Her early work for Droog Design, the Dutch design collaborative, has been standout in the world of product design for over a decade. At her design firm, Jongeriuslab, materials largely determine the direction of their designs. The range of materials and techniques used at the firm are diverse and very broadly derived. For example, an exploration of polyurethane resulted in Soft Vision (1994), where the forms of an ancient sea urchin are encased in soft, flexible polyurethane, and, in another project, a primitive wooden
Frederic Edwin Church (American, 1826–1900) in New United States.

We have 2,513 objects that Frederic Edwin Church has had a hand in. Here's the breakdown:

- Artist, 2,000 objects
- Maker, 500 objects
- Association, 100 objects
- Collection, one object
- Class, one object

There are a total of 21,813 objects in Frederic Edwin Church's collection.

---

Cooper Hewitt says:

Church was a pupil of Thomas Cole, dean of the Hudson River School. In 1871, Church built "Olana" in the Catskills. It was designed by Calvert Vaux with input from Church. The landscape was designed by Frederic Law Olmstead who also designed Central Park.

---

Wikipedia says:

**Frederic Edwin Church** (May 4, 1826 – April 7, 1900) was an American landscape painter born in Hartford, Connecticut. He was a central figure in the Hudson River School of American landscape painters. While committed to the natural sciences, he was "always concerned with including a spiritual
5. “give everything and everyone a stable place on the network”
Digital Media Player, “iPod Nano”, 2009

It takes a village to make an object. Here are the people who’ve been involved with this one.

Images

take a look at these images of the object.

This object’s color palette is

[Color swatches]
Vertical rectangular form of blue aluminum with large rectangular screen above circular white click wheel with control symbols.

This digital media player is aluminum, glass, polyurethane. Its dimensions are: H x W x D: 24.9 x 18.6 x 10.6 cm (9 3/4 x 7 1/2 x 4 in.).

This digital media player is from Current Issues and dated "2007".

Call of Apple. Its provenance is Apple Computer Inc., given to CHIDNC for Design USA exhibitions, 2000, now in collection. [Note: We acquired this object in 2010.]

This object has been included in the following exhibitions:

- Design USA: Contemporary Innovation

See more stuff from the Product Design and Decorative Arts department.

Do you have your own photos of this object? Are they online somewhere, like Flickr or Instagram? Or have you created a 3D model of one of our objects in SketchUp or Thingiverse? If so then tag them with aia-object-04111721 and we will consider using your photos!

If you would like to cite this object in a Wikipedia article please use the following linkage:

[aia-object-04111721](http://example.com/aia-object-04111721)

If you would like to sell or license an object or have found an error in an object record, please fill out [this form](http://example.com). Objects that are listed to be on display when this document is printed in 2014 are being given priority for all comments you submitted!
Color, or colour, is one of the attributes we're interested in exploring for collection browsing. Bearing in mind that only a fraction of our collection currently has images, here's a first pass.

Objects with images now have up to five representative colors attached to them. The colors have been selected by our robotic eye machines who scour each image in small chunks to create color averages. These have then been harvested and "snapped" to the grid of 117 different colors — derived from the [CSS3 palette and naming conventions] — below to make navigation a little easier.
code is open sourced on github
6. collect the present. at scale.
“Enthusiastic digitization by amateurs, a phenomenon previously ignored by information professionals, is providing a rich source of online cultural heritage content ... ephemera and popular culture materials are often better served by the pro-amateur community than memory institutions.”

Melissa Terras, 2010
Digital Curiosities: Resource Creation Via Amateur Digitisation. Literary and Linguist Computing 25 (4)
popular culture exhibition 2010-2011
Get short, timely messages from The 80s are back. Twitter is a rich source of instantly updated information on an incredibly wide variety of topics. Join today and follow the80sareback.

Any web designers here? You will like this http://bit.ly/95EXLG 80s album art re-created using CSS #nerdy

RIP Sony Walkman – would you prefer this design classic over an ipod? Do you still listen to analogue mix-tapes? http://bit.ly/b7PcRW

We spoke to Madeleine Preston, the artist behind the Darlinghurst Eats Its Young exhibition about 80s subculture images http://bit.ly/9n0buw
large % private object loans
“pro-am interfaces”
0xDB launched 2007

full text search of film & tv
subtitles pulled from torrents
“a museum never truly becomes digital until it collects born-digital objects”
new types of ‘object’ we need to collect, preserve, exhibit
new types of ‘object’ we need to collect, preserve, exhibit
1. architectures of participation
2. increased engagement costs
3. digital is the new real
4. the present is not unique
5. give everything a stable place
6. collect the present at scale
thanks

@sebchan
director of digital & emerging media
cooper-hewitt national design museum, nyc
labs.cooperhewitt.org | freshandnew.org

Thursday, 3 October 13