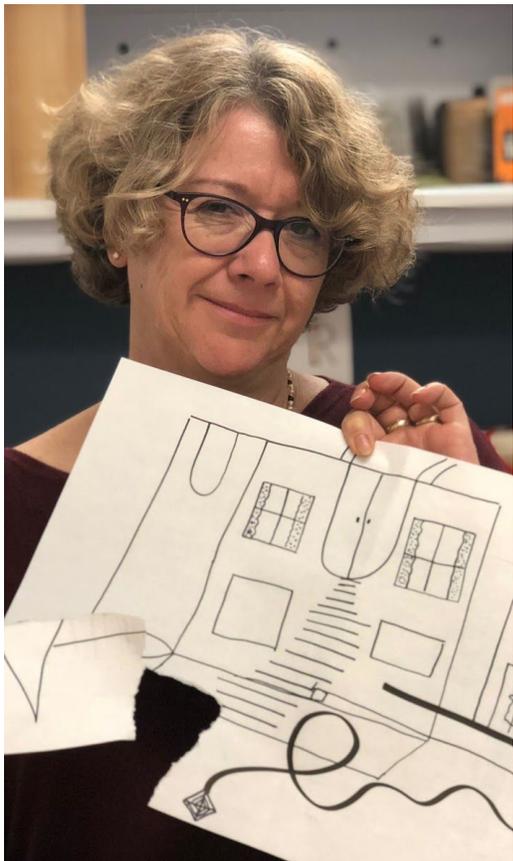


CS 147 // ARTS & CULTURE STUDIO
Assignment 2: POVs &
Experience Prototypes



Introduction

The Team



Zach Goodale



Lexi Stein



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Casey Wong

We are **articulate**, a team of Stanford students in the CS147 **Arts and Culture** Studio. **We are creators**, and as such we're interested in unpacking what it means to be one.

The Problem Domain

Our problem domain is **art accessibility**. For artists and non-artists, art has become less accessible in many forms. From our research, we were able to divide art accessibility into three categories: **access to education, inspiration, and creative outlets**. From here, we examined the following needs: **facilitating feedback between creators, unfiltered creation, and art education and literacy**.



The Initial POV: Kylee Beck

We met a student named Kylee, a HumBio major and Art Studio minor at Stanford who loves to paint. We were surprised to hear how detached she felt with the process of creating her art, combatting the idea of preciousness by sometimes painting over her artwork entirely. It would be game-changing to remind creators in all mediums that **art can be raw and messy and accessible**.

Extended Needfinding

In these interviews, we were interested in interviewing those who were **consumers of art that wanted to become creators but were impeded upon in some way.**



Jared Hector

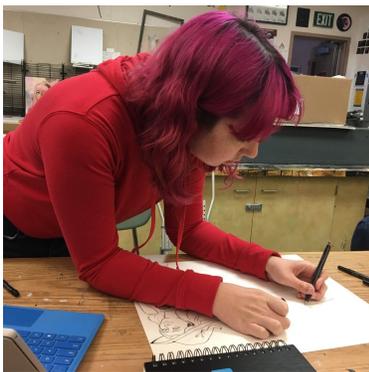
Jared is a current junior at Stanford who is into music production but has set it aside to focus on writing new music.

As a creator, he finds it exasperating to have to learn music production to see his vision come to reality, even though there are people in the field that know more about music production than he did. He'd prefer a way to **be connected to experts** and to work on these projects together.

Anna Marie Manning

Anna Marie is a current Senior at Stanford who is a Varsity Squash athlete majoring in HumBio.

As a consumer, Anna Marie loves how art can be intricate and stunning, especially art that captures people and their characters. However, as an inexperienced artist, Anna Marie wanted a way to **pursue art without “rights” and “wrongs” or judgment.** Although she believes she has potential to become a creator, Anna Marie still shies away from artistic forms of expression.



Nicole Stein

Nicole is a high school senior in San Diego who is a California Arts Scholar.

As a creator, Nicole finds it difficult to find reference photos for her art. She expressed that she is unable to draw realistic anatomy from memory alone, but that her online searches for images of people of a certain body type and action are fruitless the majority of the time. Nicole wants a way for **artists to share their inspirations and their artwork with each other.**

Point-of-Views

Michael Rau

We met a professor named Michael, a director and theater maker from Chicago. We were surprised to hear his frustration with the departmentalization of art, influenced by his interest in how art and technology mix. It would be game changing to **facilitate the integration of art with other disciplines.**

- HMW change the definition of art to be inclusive?
- HMW encourage mixing different disciplines?
- **HMW make art accessible to non-artists?**



Nicole Stein

We met a high school senior named Nicole, who is an illustrator and painter applying to art schools. We were surprised to hear how hard it was for her to find reference pictures for her art and that her Google searches rarely produced the photos she needed and often produced illicit content. It would be game changing to make it **easier to find reference photos and inspiration for her art.**

- HMW encourage artists to share their reference photos?
- HMW reduce the need for reference photos?
- **HMW connect artists so they can share with each other?**

Kylee Beck

We met a student named Kylee, a Human Biology major and Art Studio minor at Stanford who loved to paint and listen to music. We were surprised to hear how detached she felt with her art in terms of the process by which she created it, combatting the idea of preciousness by sometimes painting over her artwork entirely. It would be game-changing to remind creators in all mediums that **art can be raw and messy and accessible.**

- **HMW encourage unfiltered creation?**
- HMW redefine what makes a piece of art “finished”?
- HMW make art easy to do?



How Might We...

...make art accessible to people who don't self-identify as artists?

- Educational platform
- Connect artists with non-artists
- Organized art challenges
- AI accompaniment working on art

...encourage unfiltered creation?

- Art without an erase button
- Art challenges that forces a switch in medium
- Art that erases itself after a period of time

...connect artists so they can share with each other?

- Social media centered around art
- Tinder for artists
- Coffee dates

Experience Prototypes

Artbot

In our first prototype, we wanted to actively challenge artists to view their works in different ways. Working off of Kylee's initial concept of "preciousness," we thought of an antagonistic AI bent on ruining someone's art. Given how attached we think artists are to their artwork, we assumed that **people would react strongly and negatively if their art were messed up.**



Our subject was Dr. Elaine Treharne, English professor and director of CESTA. Before starting the experience, we explained that she would be asked to draw a house in 5 minutes, with one major wrinkle: one of us would be armed with a Sharpie with the intent of ruining her artwork at random points. While she drew, we would draw random lines, force their canvas upside down, and even rip portions of her canvas.

Surprisingly, her thoughts on the experience were positive; even with the antagonistic elements working against her, she thought it **improved her creativity and adaptability** and even felt more satisfied with her creation after having found a clever way to work around it. On our efforts to dissuade her, she said: **"I like that I can turn your disruption into something positive."** In this case, our assumption was proven wrong (to our relief!).

Elaine did offer an important note that in order for such an antagonistic experience to be warmly received, **we'd need to explain this very early on in the experience so users understand exactly what they're getting themselves into.**

Qur8

With Qur8, we wanted to create a space for artists to share their artwork and inspiration with each other in an adventurous way. We assumed that **people would appreciate a selection of art chosen for them with a unifying theme.**

We decided to use location-based themes and created a prototype for a crowd-sourced curation and inspiration app. The user would receive a location suggestion from the app and, upon reaching the destination, they could choose either to view “Inspiration” or “Artwork.” The inspiration category featured photographs of the location that had inspired other artists in the past. The artwork category featured works that artists had made in the location or pieces that had been inspired by the location. In both categories, the user could select a piece to view information on it.



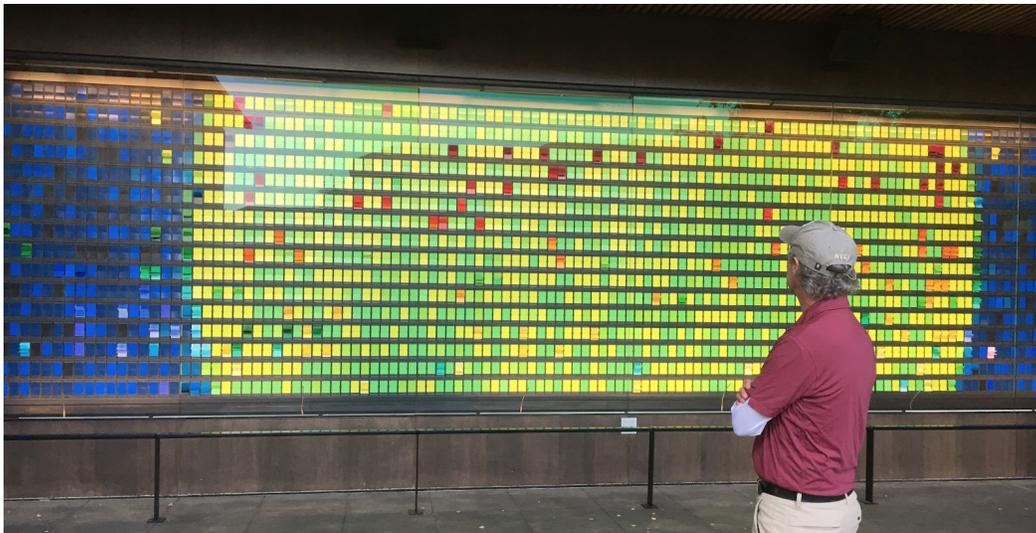
To test our prototype, we took Aman Singh, a Stanford first-year, to Meyer Green. We gave him two scenarios: first, that he was a creator with artist’s block, and second, that he was a consumer looking for art. For the creator, we showed him the inspiration category which, for this experiment, featured three photos of Meyer Green years or decades apart. For the consumer, we showed him the artwork that other artists had associated with Meyer Green.

Aman really appreciated **how little effort it took to discover art** and also enjoyed **the spontaneity that comes with the suggested location**, confirming our assumption. One of the ideas he mentioned was to provide more information about a selected artwork and add a way to “follow” artists you like. From the experiment, we also found a new assumption: **people want to see more work from the artists that they like.** If we prototype this idea further, we will look more into the **art as a social media** and see how it can be integrated with the current features.

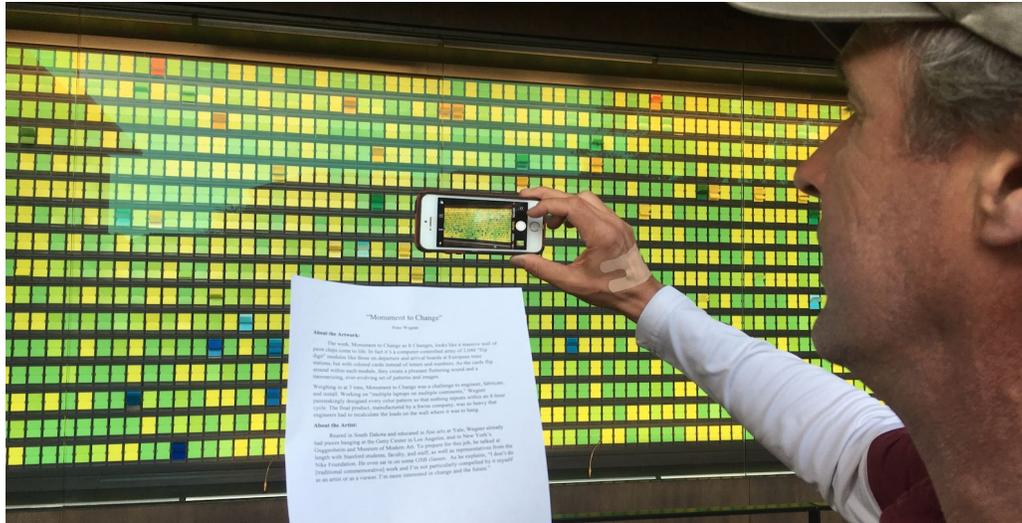
ARt

For ARt, we wanted to create a platform to educate consumers about art in an efficient manner. While museums or public art installations use plaques to introduce artwork, these plaques may leave out other crucial information or be hard to absorb. We assumed that **people would be interested in the content and context of art pieces in a scholarly and digestible fashion.**

We created a prototype for an AR application where users would point their phone camera at the observed art piece; then, the app would identify and return information about the artwork. To test this prototype, we took Mark Talbott, a squash coach, to the GSB, which houses a few art installations by Peter Wegner. We walked around until we came across the “Monument to Change,” which is comprised of 2,048 brightly colored cards that flip in randomized patterns.



When prompted if he knew about the installation, Mark told us no. We then told him to hold his phone camera up to the art installation and gave him a piece of paper with information about the artwork - the medium, purpose, and inspiration behind the artwork. We also included thought provoking quotes from the artist.



Overall, Mark really enjoyed our prototype. He said, "It's a lot easier than having to Google information and then read a large Wikipedia article. It is also **a lot more exciting to hear about the artist and their inspiration rather than just what the piece is made from.**" Mark enjoyed how spontaneous and accessible this information could be; "It would be cool to go for a walk, see a statue, and then be able to easily retrieve information on it."

From testing this prototype, our assumption was valid - **people are interested in easily accessible art information.**

Moving Forward

We were immediately drawn to **Artbot** as soon as we had the idea, in part because of its outlandish irreverence in its concept, but also because it closely aligned with our problem domain of art accessibility. **Game-ifying art** in this way and **deconstructing the creative process** is in the vein of what we'd love to do, and as a result, we see great potential in this idea.

Our fears mainly came in the assumptions we made about the idea and its reception, but we found that in explaining the motives behind the product, we were able to get a much more positive response than we may have expected otherwise. Of the three prototypes we thought of, Artbot is easily the most original and perhaps most intriguing, and so in the future, we'd really love to unpack what it means to be "antagonistic" and see if there are ways to capitalize on this in a cheeky, irreverent way.