

Descanso Gardens Fine Art Gallery

Exhibition Design

“Objects have distinct installation needs; the nature of the walls, the quality of the light, and the scale of the spaces.”

—Victoria Newhouse, *Art and the Power of Placement*

SCHEMATIC DESIGN: Developing Our Concept

After viewing Warren Marr's photographs we found that many of the pictures shared common characteristics: repeated perspective and visual similarity. From that, we derived our main concept: change is an everyday part of our lives. We began designing the exhibition by selecting the images, then creating an appropriate space for the show.

PHASE 1

exhibition brief

TITLE	Change A series of photographs by Warren Marr
VENUE	Descanso Gardens, La Canada Flintridge, CA
DATE	April 12 - July 1, 2007
AUDIENCE	General, all ages
LOCATION	Gardens
SIZE	4000 square foot structure
NO. OF OBJECTS	39
SPECIAL CONSIDERATIONS	Low light display for large photographic prints, temporary structure building materials
CORE IDEA	Although his subject varies, Warren Marr presents the same point of view - showing similarities between seemingly different pictures.
BRIEF	<p>This exhibition strives to show the works of landscape photographer, Warren Marr in an environment conducive to the viewing of large pieces. In his photographs, we find that change is an important factor in his art; he aims to capture beauty in nature and to find similar beauty in the man-made.</p> <p>Since changes can influence choices (and vis versa,) we plan to create a space where the viewer can choose their path and enjoy a different experience from each one. For example, one path could show the development of a civilization, beginning with bleak nothingness and ending with a mecca.</p>

PHASE 1

object list



- 1 Big Pine Death Valley Road**
June 1998, Inyo National Forest, CA
20" x 60"
(The dimension of every piece is same.)
-



- 2 Early Snowfall, San Juans**
September 2001, Uncompahgre National Forest, CO
-



- 3 Newspaper Rock**
November 1992, Canyon Rims Recreation Area, UT
-



- 4 Running Surfer, Huntington Beach**
February 1990, Orange County, CA
-



- 5 See Through Palace**
February 1990, San Bernardino County, CA
-



- 6 Spirit In The Woods**
July 1998, Broome County, NY

After looking at the complete works of Warren Marr, we collected his best photographs and discussed our options for presentation. We organized the photographs with sizes, titles, locations and numbers.

PHASE 1

object list



7 Summer, Anza Borrego
July 1989, San Diego County, CA



8 Totem Pole & Yei Bi Chei
September 2001,
Monument Valley Navajo Tribal Park, AZ



9 Which Way Sign
August 1990, Mineral County, NV



10 Junction Butte
March 1992, Canyonlands National Park, UT



11 Juniper Stump, Grandview Point
March 1992, Canyonlands National Park, UT



12 Juniper Stump, Grandview Point
March 1992, Canyonlands National Park, UT



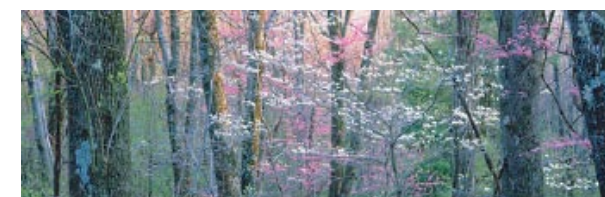
13 Toroweap Sunrise
October 1998, Grand Canyon National Park, AZ



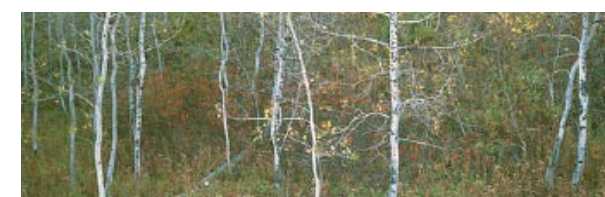
14 View From A Cave
March 1992, Canyonlands National Park, UT



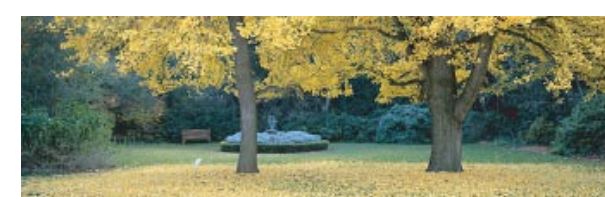
15 Aspens, Parker Creek
October 2003, Mono County, CA



16 Dogwoods & Redbuds
May 1999, Shenandoah National Park, VA



17 Dancing Aspen Trunks
September 1999,
John D. Rockefeller Jr. National Parkway, WY



18 Ginkgo Trees
April 2003, Descanso Gardens, La Canada, CA

PHASE 1

object list



19 Japanese Garden Bench
November 2003,
Descanso Gardens, La Canada, CA



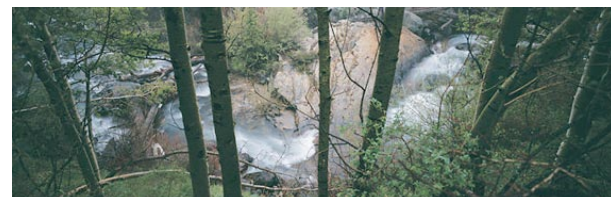
20 Japanese Garden With Azaleas & Clivias
March 2003, Descanso Gardens, La Canada, CA



21 Nature Trail Head
September 2003,
Descanso Gardens, La Canada, CA



22 Oak Forest & Bench
March 2003, Descanso Gardens, La Canada, CA



23 Vertigo
May 1990, Mono County, CA



24 Passing Storm, Monterey
December 1993, Monterey Bay, CA



25 Pasatiempo
December 1993, Santa Cruz, CA



26 Greywolf
September 1999, British Columbia, Canada



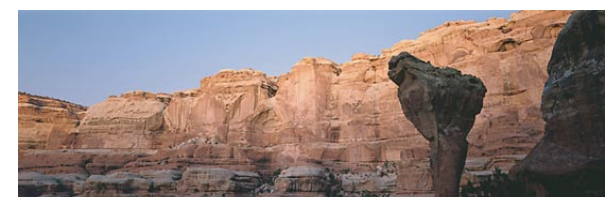
27 Nonesuch River
October 2000, Scarborough, ME



28 Buttes Of The Cross
October 1992, Canyonlands National Park, UT



29 Large Rock, Murphy Hogback
October 1992, Canyonlands National Park, UT



30 Molar Rock
November 1992, Canyonlands National Park, UT

PHASE 1

object list



31 Rorschach Test
December 1989, Mono County, CA



32 Snowstorm, Mono Lake
December 1989, Mono County, CA



33 Tufa Tower, Mono Lake
December 1989, Mono County, CA



34 Negit Island
December 1990, Mono County, CA



35 Tufas In Snow
December 1989, Mono County, CA



36 Firestorm, Laguna Beach
November 1993, Orange County, CA



37 Modern Subdivision
February 2004, City of Anaheim, CA



38 Modern Subdivision
February 2004, City of Anaheim, CA

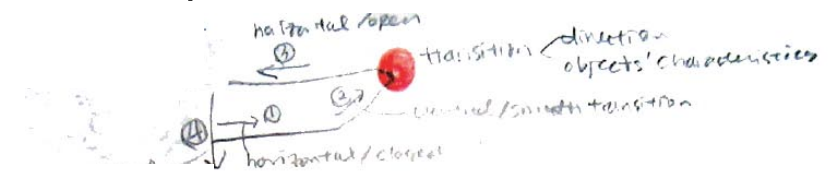


39 Weir Canyon Road, Street Lighting
March 2004, City of Anaheim, CA

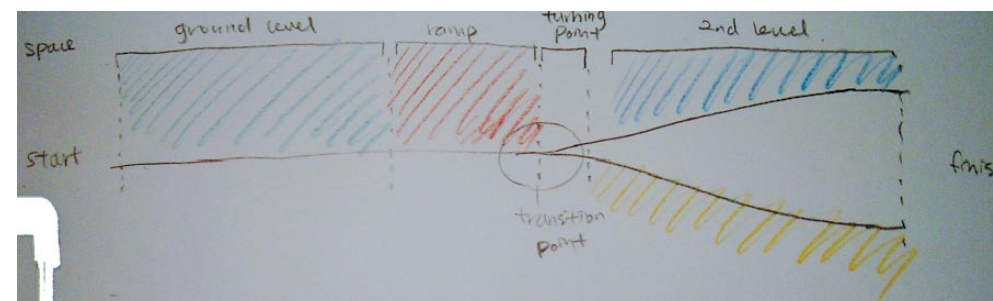
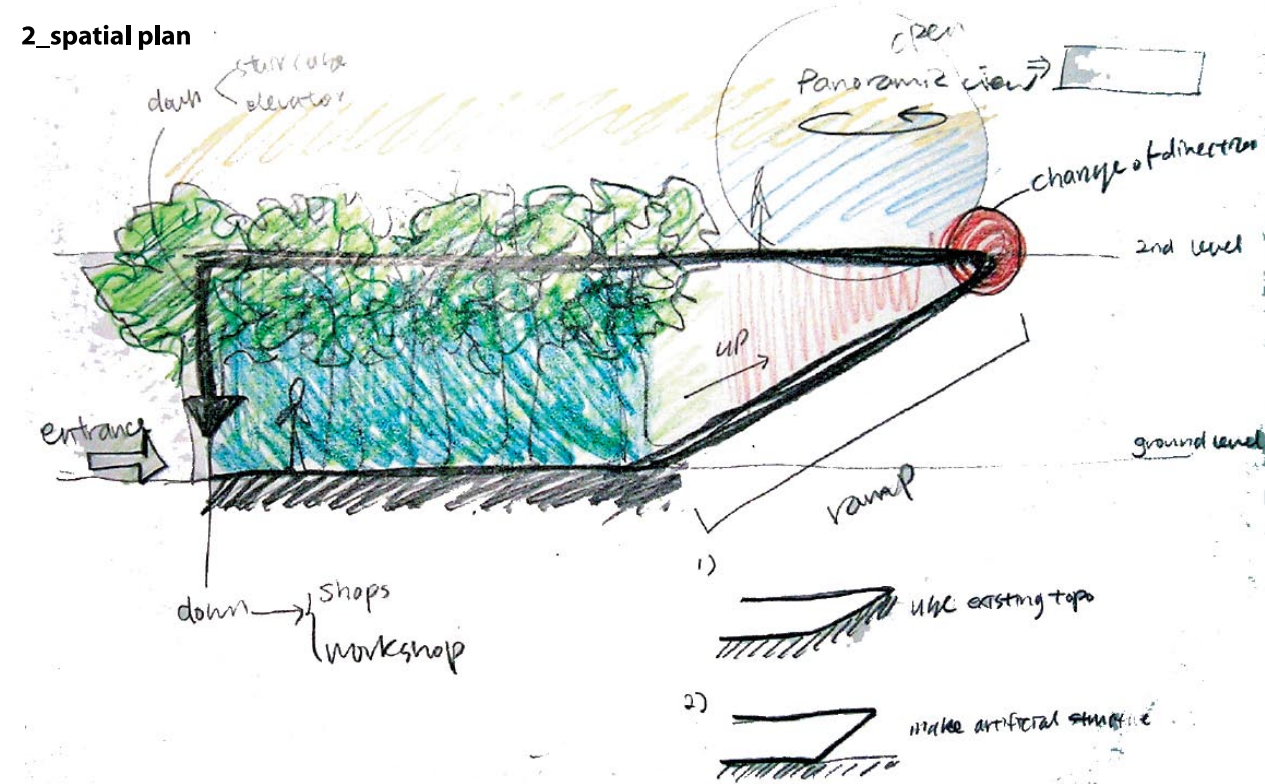
PHASE 1

preliminary sketch

1_movement pattern



2_spatial plan



Since the Descanso gardens does not have a gallery space for such an exhibit, we undertook the responsibility of designing a building primarily for presenting art. Certain ideas and concepts had more appeal to us than others: the use of a ramp, the emphasis of the horizontal (from the photograph size, and from the landscape of Descanso Gardens) and the integration of the outdoors on the interior.

“No matter what happens in the world of human beings, it happens in a spatial setting, and the design of that setting has a deep and persisting influence on the people in that setting.”

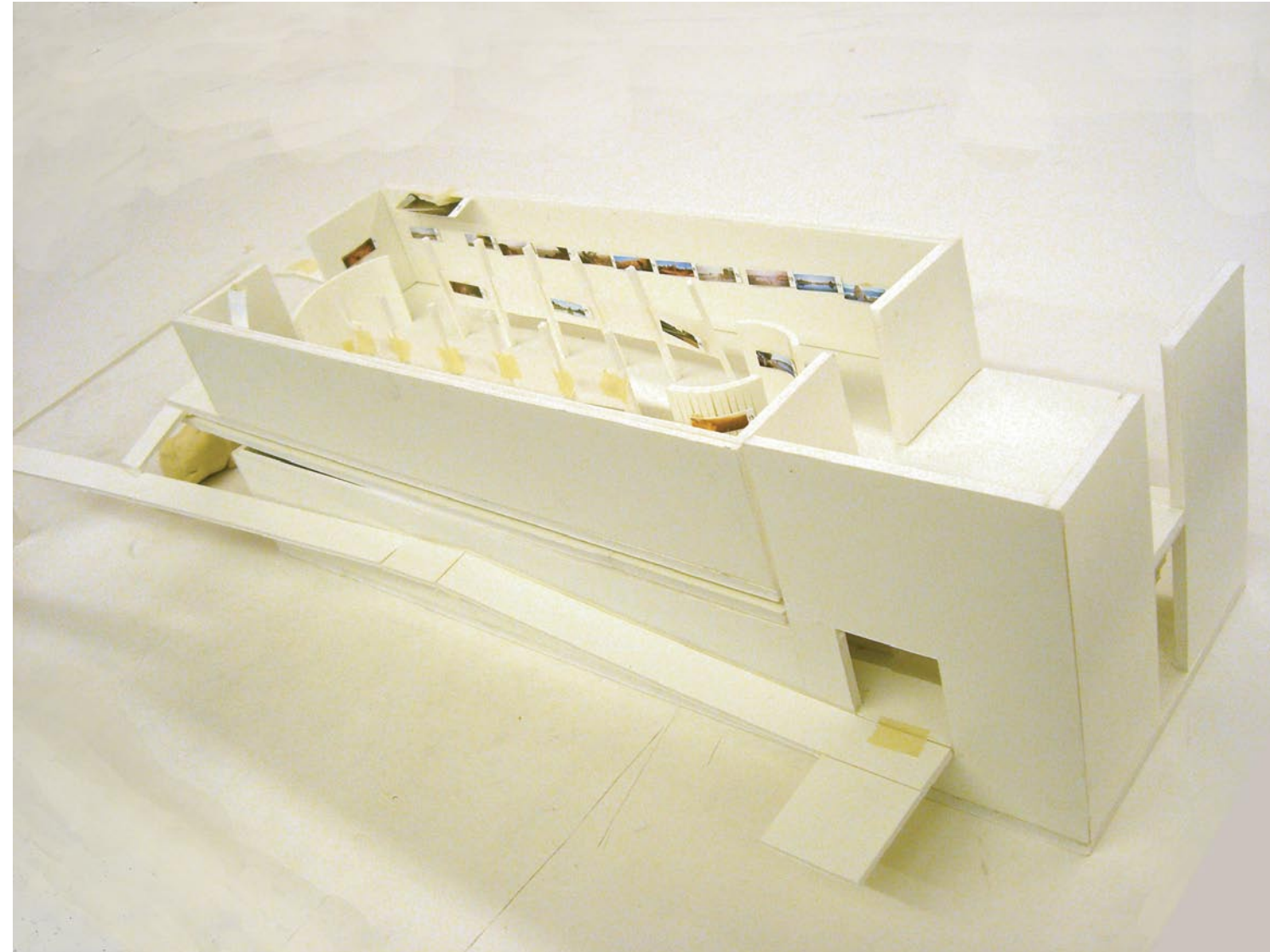
—Edward T. Hall, *The Hidden Dimension*

CONCEPTUAL DESIGN: Spatial Planning

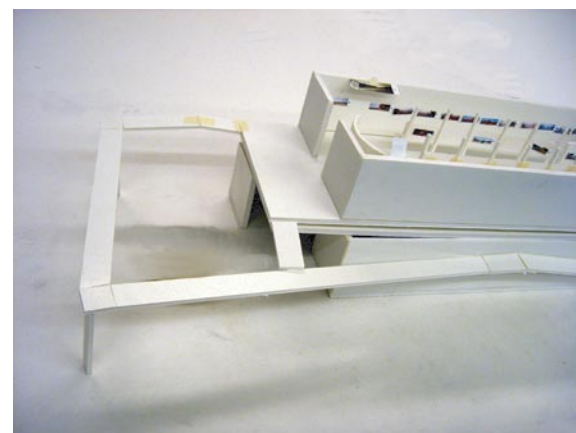
Taking into consideration the location of the proposed gallery and the content of its first exhibition, we decided to create a rectangular building. Since the structure is supposed to be a temporary building, we used simple wall structures and renewable materials, such as bamboo flooring. The upper level gallery generally would be an open space, any interior walls or structures can be changed easily. We then controlled the pedestrian flow with curved walls and fabric screens. The first floor contains the gallery store, workshop, office, and the entry to the gallery.

PHASE 2

model & floor plan



perspective



ramp



2nd floor gallery

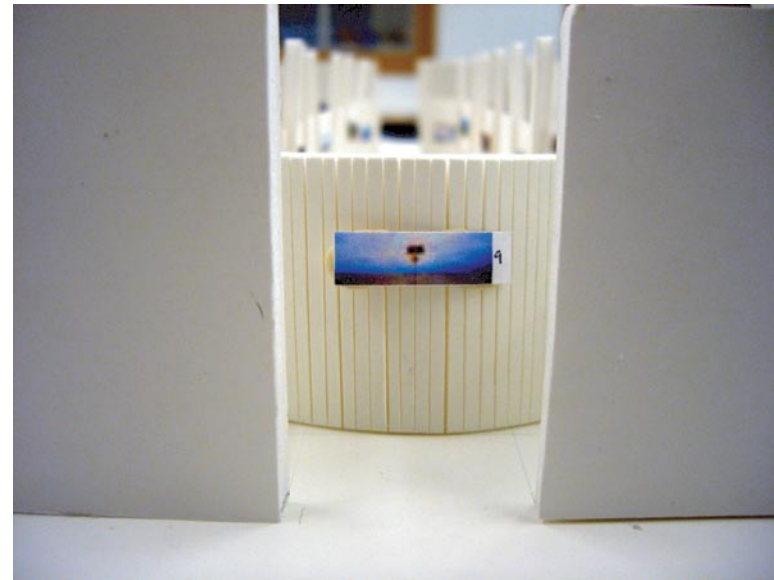
Model

The complete model scale is 1' : 1/4"

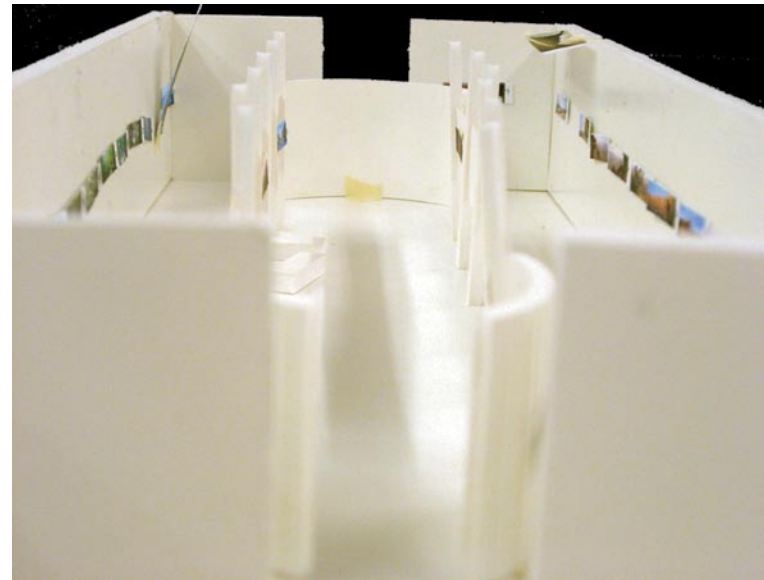
Since our concept circulates around the idea of change and choice, we began the exhibition with Warren Marr's *Which Way Sign* allowing the viewer to choose the direction of their experience. Their experience could be one of two possibilities, to the right is the experience of life to death, while the left is death to life. Whichever path they take, they both return to the center and travel down a corridor of fabric and words, back to everyday life.

PHASE 2

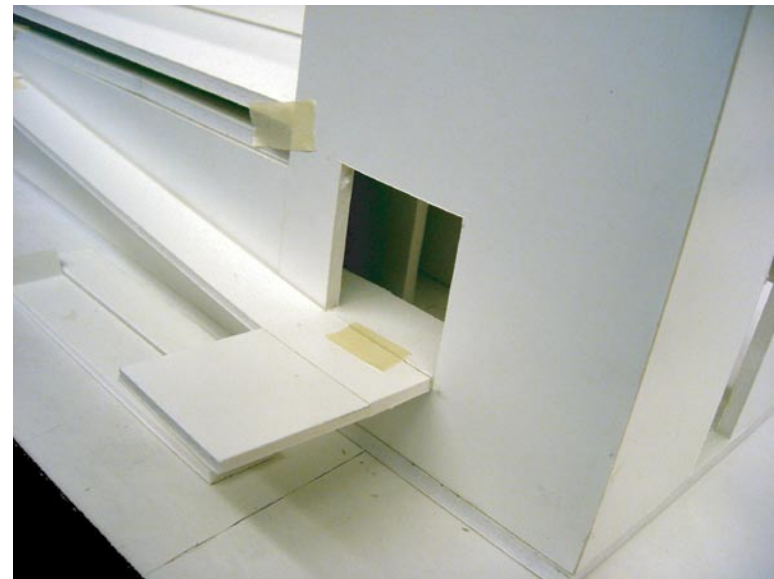
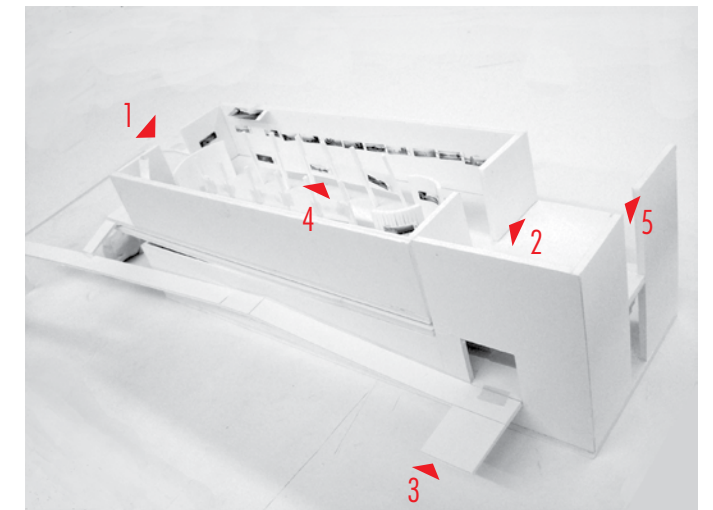
model & floor plan



1_from the 2nd gallery entrance



2_from the exit



3_ramp entry on the 1st floor



4_2nd floor gallery screen installation

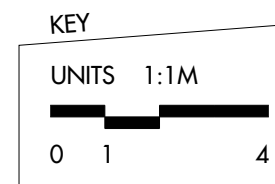
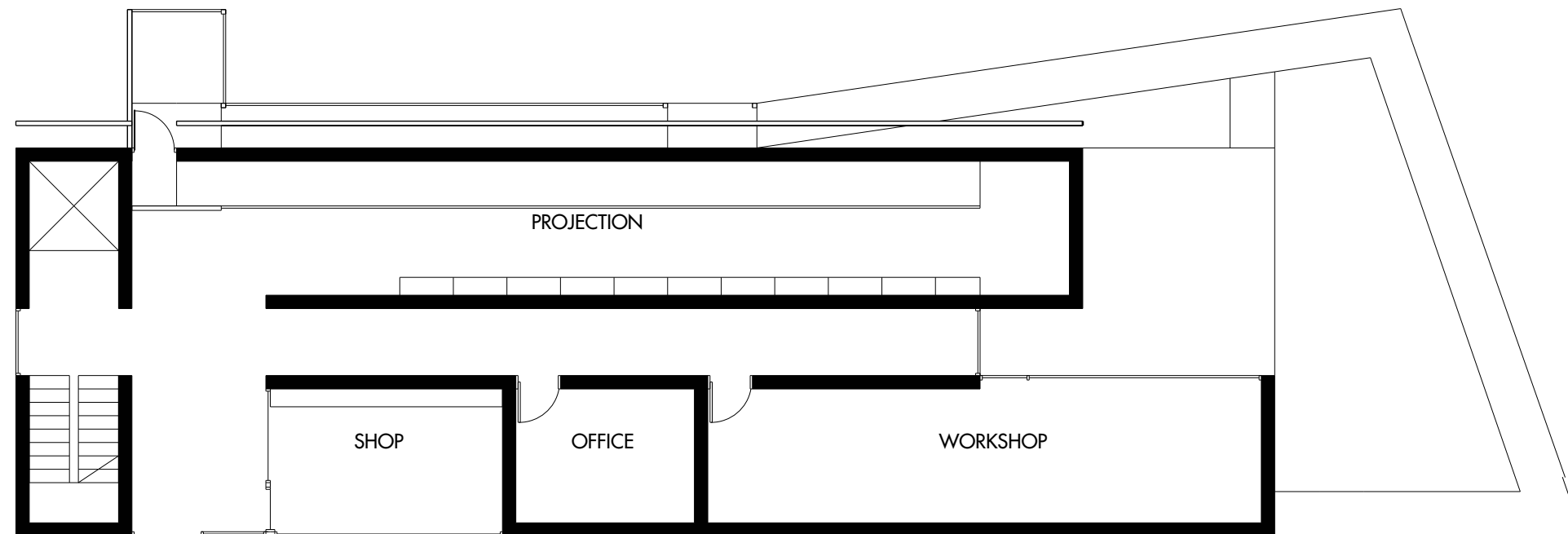


5_elevator & stairs

Model Detail

PHASE 2

model & floor plan

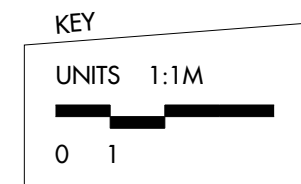
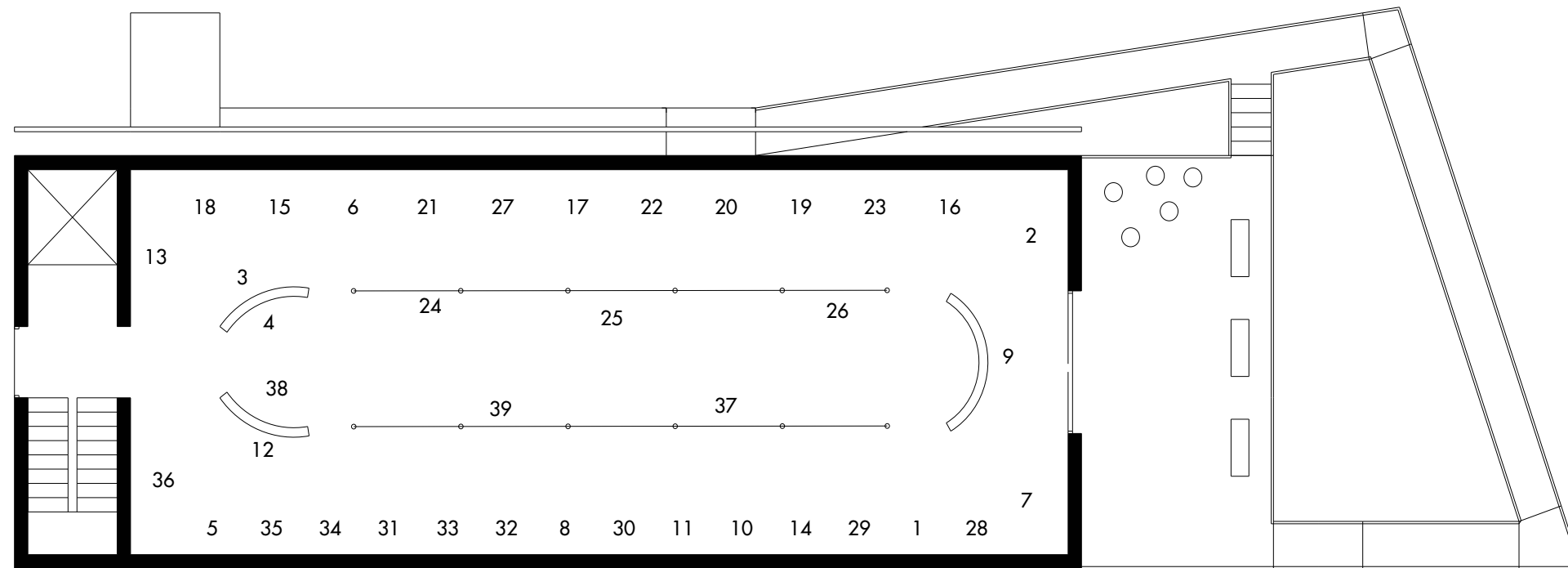


Level 1

The most interesting architectural feature of the first level is the ramp; starting on the inside, the ramp climbs out of the building into the outdoors of Descanso Gardens, allowing for a different viewing perspective. As the primary entrance to the second level gallery, it was important to make the ramp angle accessible for all.

PHASE 2

model & floor plan



Level 2

For the second level, we really wanted to include a gathering area where people can sit and look out over the gardens. In the exhibition space, we wanted to give people a choice as to which path to take. The first image encountered is directional, the image points to the left and right, allowing the viewer to choose a path that best appeals to them.

“How can the objects be best displayed so that they will attract attention, hold an audience and tell their story.”

—Kathleen McLean, *Planning for People in Museum Exhibitions*

DETAILED DESIGN: Finalizing Object Placement & Articulation

Finalizing the object placement, we then considered display materials. Deciding on wire as a means of mounting, we continued to emphasize the long horizontals of landscapes. In the center corridor, we chose to use fabric walls to separate without dividing strongly and to help guide people to the space. We chose a neutral color for the walls and decided on the exterior copper skin for its ability to weather and change.

PHASE 3

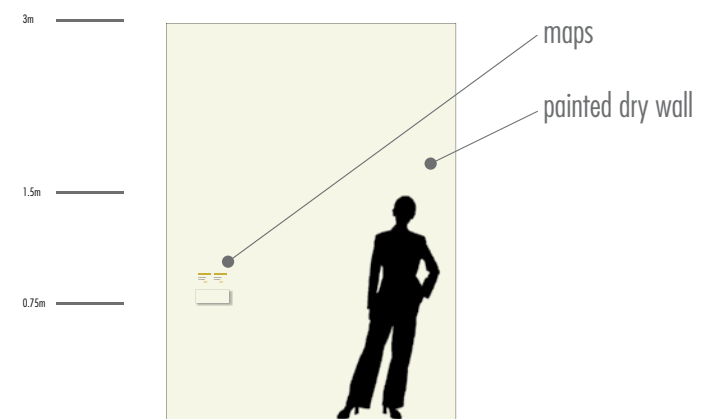
exhibition details

b_wall

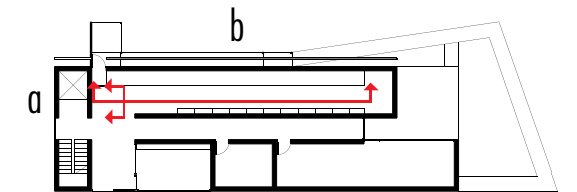


← The projected picture moves from the right to the left.

a_ 1st floor gallery entrance



projection perspective - level 1



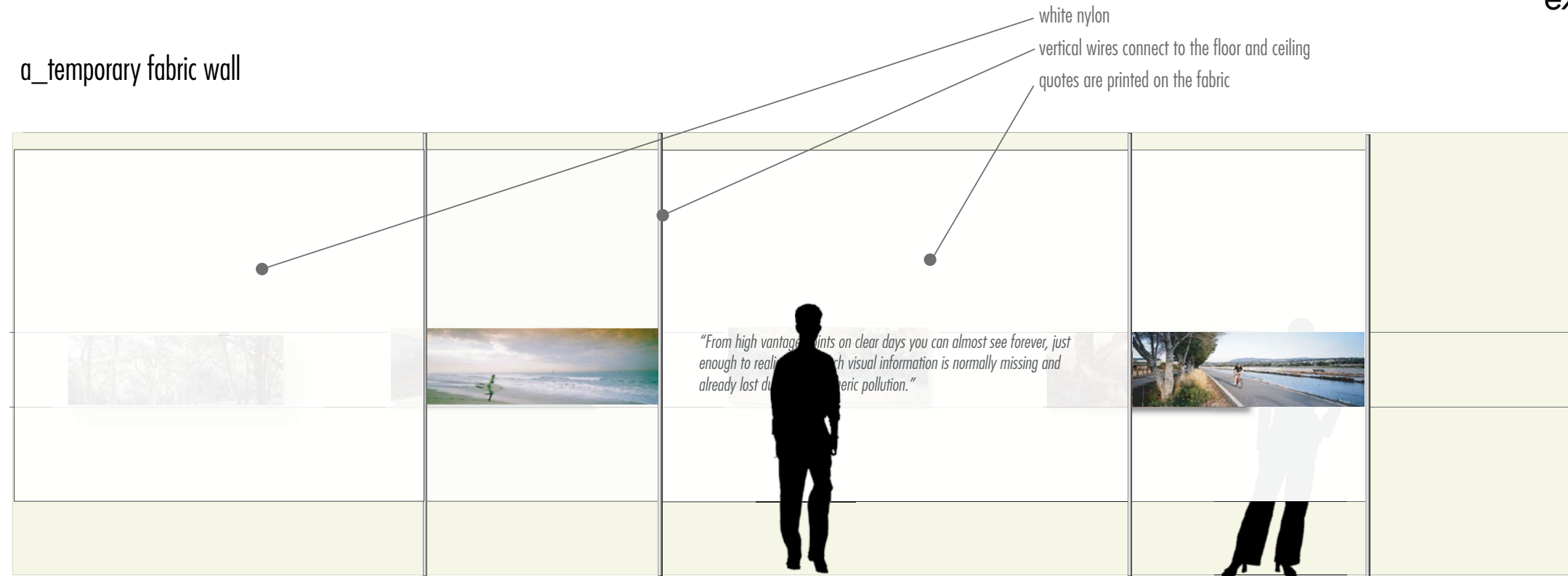
Elevations - Level 1 gallery

The large black and white projection will be a moving "film" of Warren Marr's photographs in the exhibition. Projected onto a partially sheer nylon fabric, the projection brings images of the outdoors, inside. Behind the screen lies the ramp, creating an ephemeral mood reflective of the exhibition concept

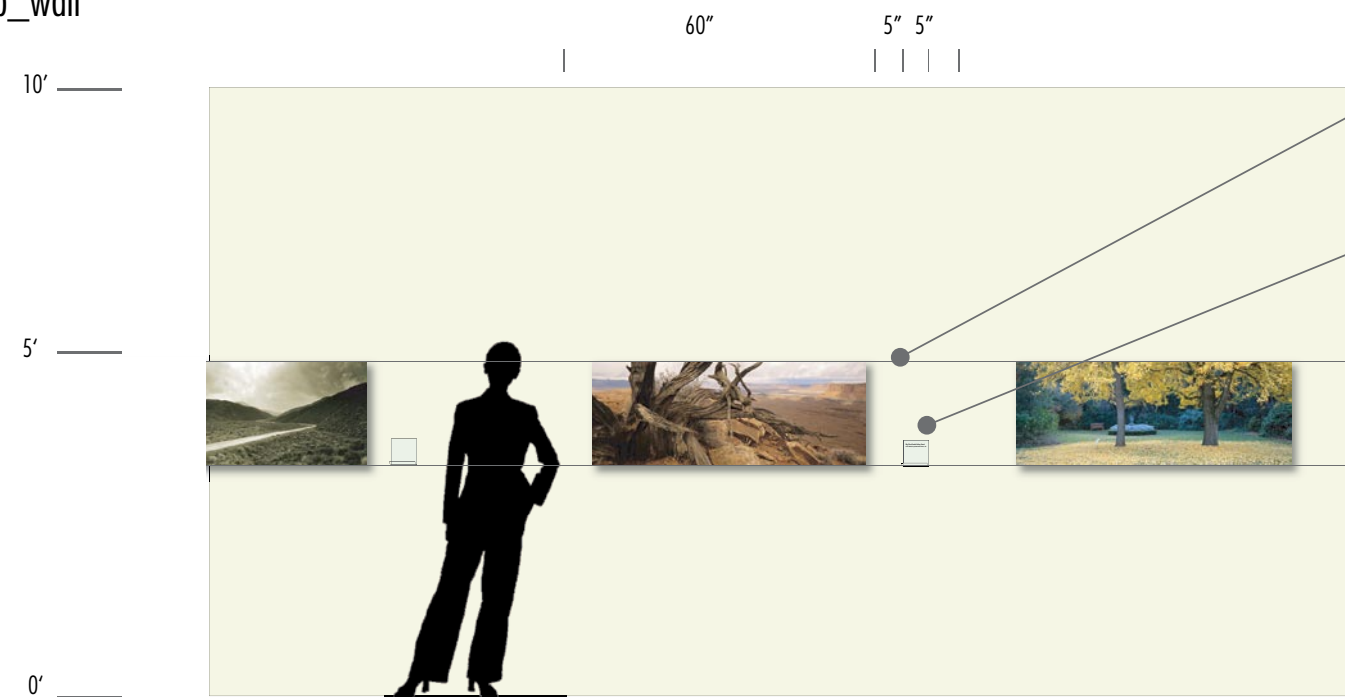
PHASE 3

exhibition details

a_temporary fabric wall

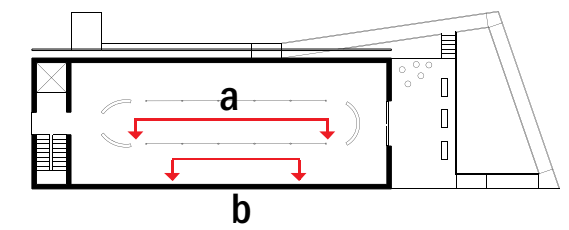


b_wall

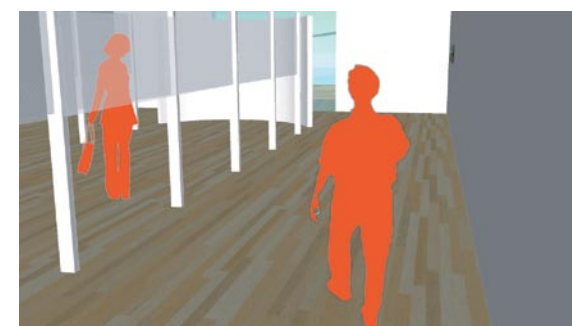


The prints are wrapped in lexan laminate over gatorfoam and installed on horizontal wires.

Labels are made of transparent lexan laminate with black print.



perspective



Elevations - Level 2 gallery

PHASE 3

exhibition details



- Projection**
 : a temporary box will be installed along the right side of the 1st floor gallery and the multiple numbers of projectors will provide continuous moving projection with b/w images of exhibits.

- seating**
 : box-shape long chairs will be placed along the right side of the 1st floor gallery. (capacity: 3x 11 persons)

- Artificial lighting**
 : Lighting equipment for exhibit spotlights will be installed as shown; also, the lights are movable in all directions. For this exhibition, the 1st floor gallery's artificial lighting will be used as circulation guide above the ramp.

- Natural lighting**
 : Since Southern California has abundant sunlight most days, it is important to use natural light for energy conservation and sustainability. Through the 1' wide long slits on the ceiling along the 1st floor gallery, natural light will be provided and used for basic lighting in the lower gallery space.

Elevations - Lighting Level 1

PHASE 3

exhibition details

Print installation

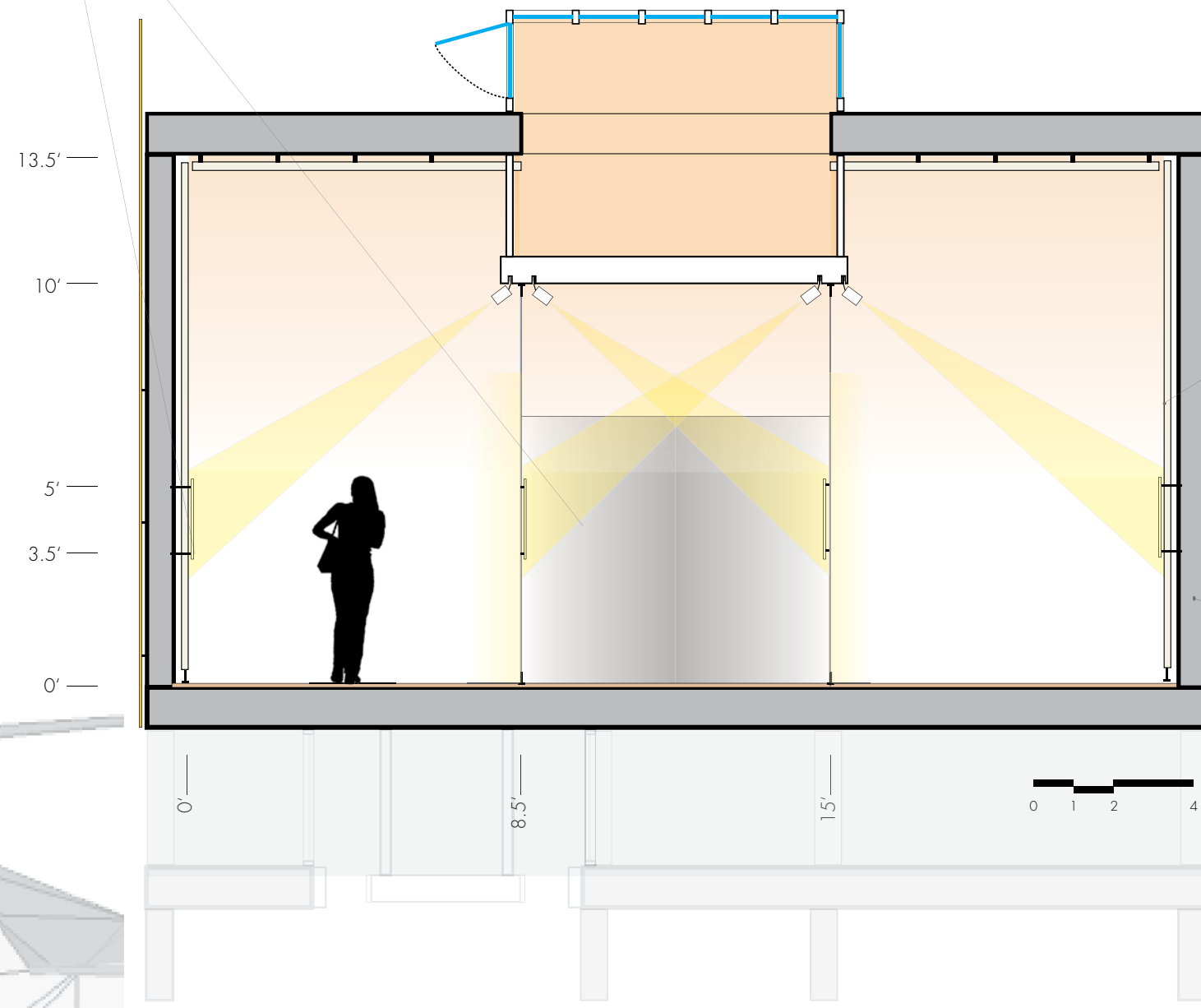
on wall :horizontal wires are connected to the wall behind through the drywall
 on fabric wall: fabric will be fastened by wires

Lighting

 Natural lighting
 Artificial lights

Material swatch

-  Skin
: stylized copper
-  drywall
: painted plywood
-  interior floor
: light color bamboo
-  deck/ramp floor
: dark color wood
-  structural wall
: insulation embededinside



Elevations - Lighting Level 2

“Design is the intermediary between information and understanding.”

—Richard Grefé, *AIGA*

DETAILED DESIGN: Exhibition Graphics

We chose 4 key images to be used in all promotional graphics, in order to further emphasize the horizontal line of the building and photographs. With these images, we created invitations, large banners, and a map.

Title wall

CHANGE

A series of photographs by Warren Marr

"I've always been fascinated by the concept of change. We think we live in a static environment, but in fact things are always in flux. We change. The land changes underneath us."

Level 2 Fabric Quotation

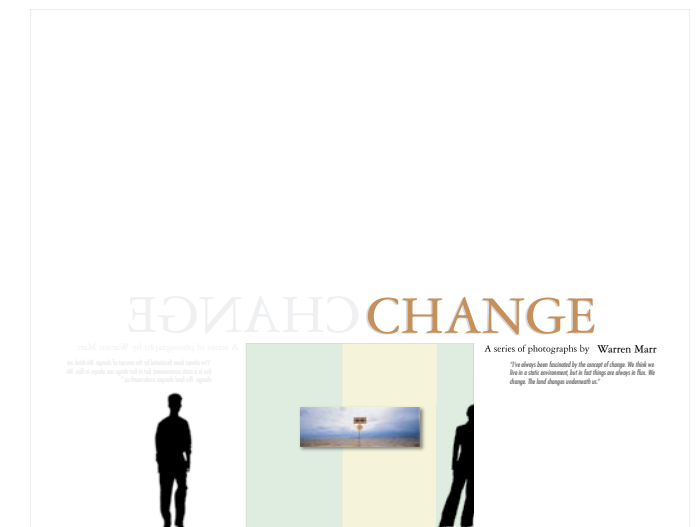
"From high vantage points on clear days you can almost see forever, just enough to realize how much visual information is normally missing and already lost due to atmospheric pollution."

"For us humans they take the edges off our own hard surfaces by their amazing variety of sizes, forms, colors, and textures."

"... looking at the same thing over and over again is very different than seeing something for the first time, when the obvious pops out. If you've already looked at a scene 50 times, it's much more of a challenge to find a new perspective on the 51st try..."

"It's really about all the choices one has to make..."

"Some places are better left alone."



Typography

The typefaces we chose to use for this exhibition were Garamond and Franklin Gothic. We wanted to utilize a serif font and a sans-serif font; these typefaces are used throughout the exhibition, from the title wall to the object labels. With the sans serif providing improved legibility, the sans-serif provides a more classic feeling, especially with the raised letters on the title block.

PHASE 4

exhibition graphics



type

background



Key Images

Our four key images were chosen based on their feeling and ability to interest. From these four images, we chose our color palette and created four versions of the exhibition promotional graphics.

PHASE 4

exhibition graphics

Outside

"I've always been fascinated by the concept of change. We think we live in a static environment, but in fact things are always in flux. We change. The land changes underneath us."

DEAR PATRON,

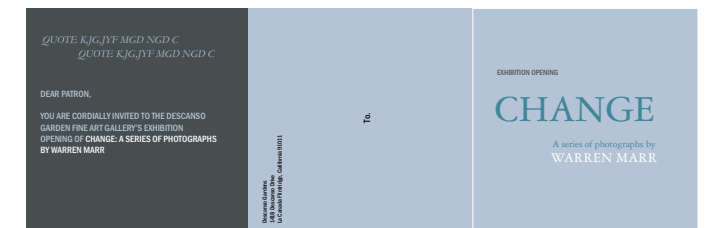
YOU ARE CORDIALLY INVITED TO THE DESCANSO GARDEN FINE ART GALLERY'S EXHIBITION OPENING OF CHANGE: A SERIES OF PHOTOGRAPHS BY WARREN MARR

To,
Fine Art Gallery
 Descanso Gardens
 1418 Descanso Drive
 La Cañada Flintridge, CA 91011

EXHIBITION OPENING

CHANGE

A series of photographs by
WARREN MARR



Inside

Ginkgo Trees size 20" X 40"

APRIL 12 - JULY 7, 2007

DIRECTIONS:
 Descanso Gardens is located near the intersection of the 210 and 2 freeways.

1418 Descanso Drive
 La Cañada Flintridge, CA 91011

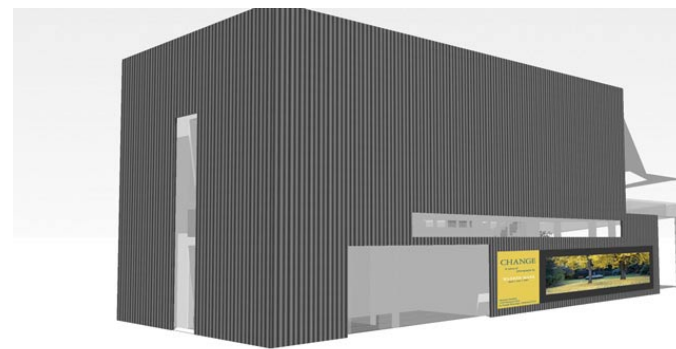
Location: Camellia Garden



Invitations

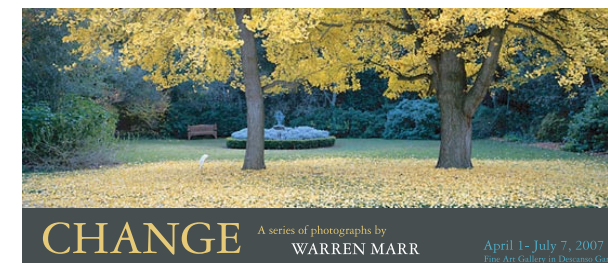
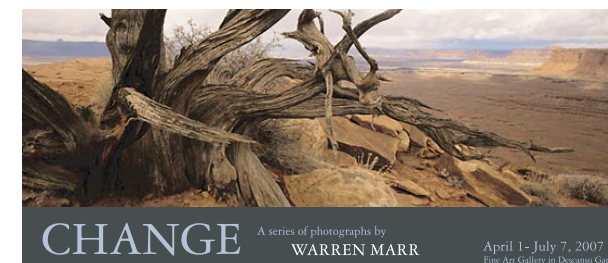
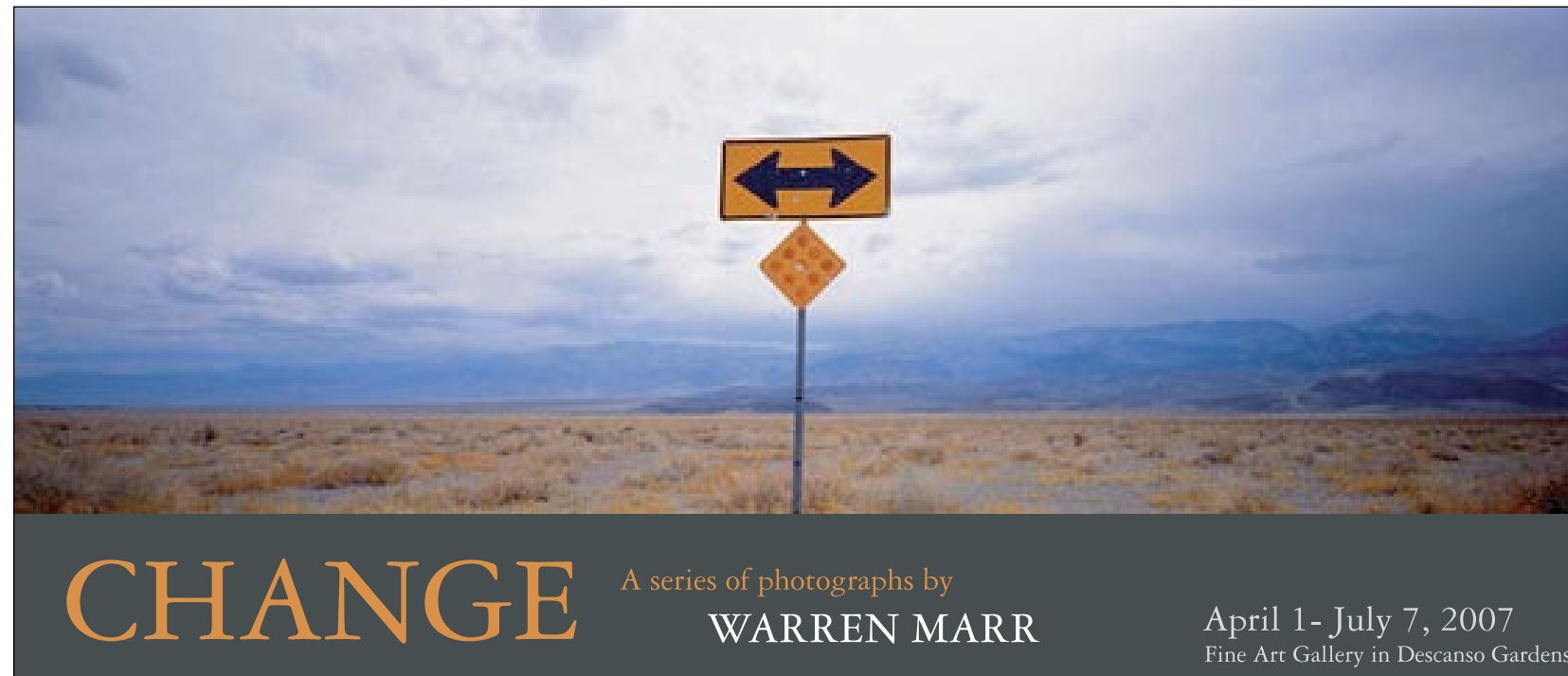
PHASE 4

exhibition graphics



Large Promotional Banner- Billboard etc.

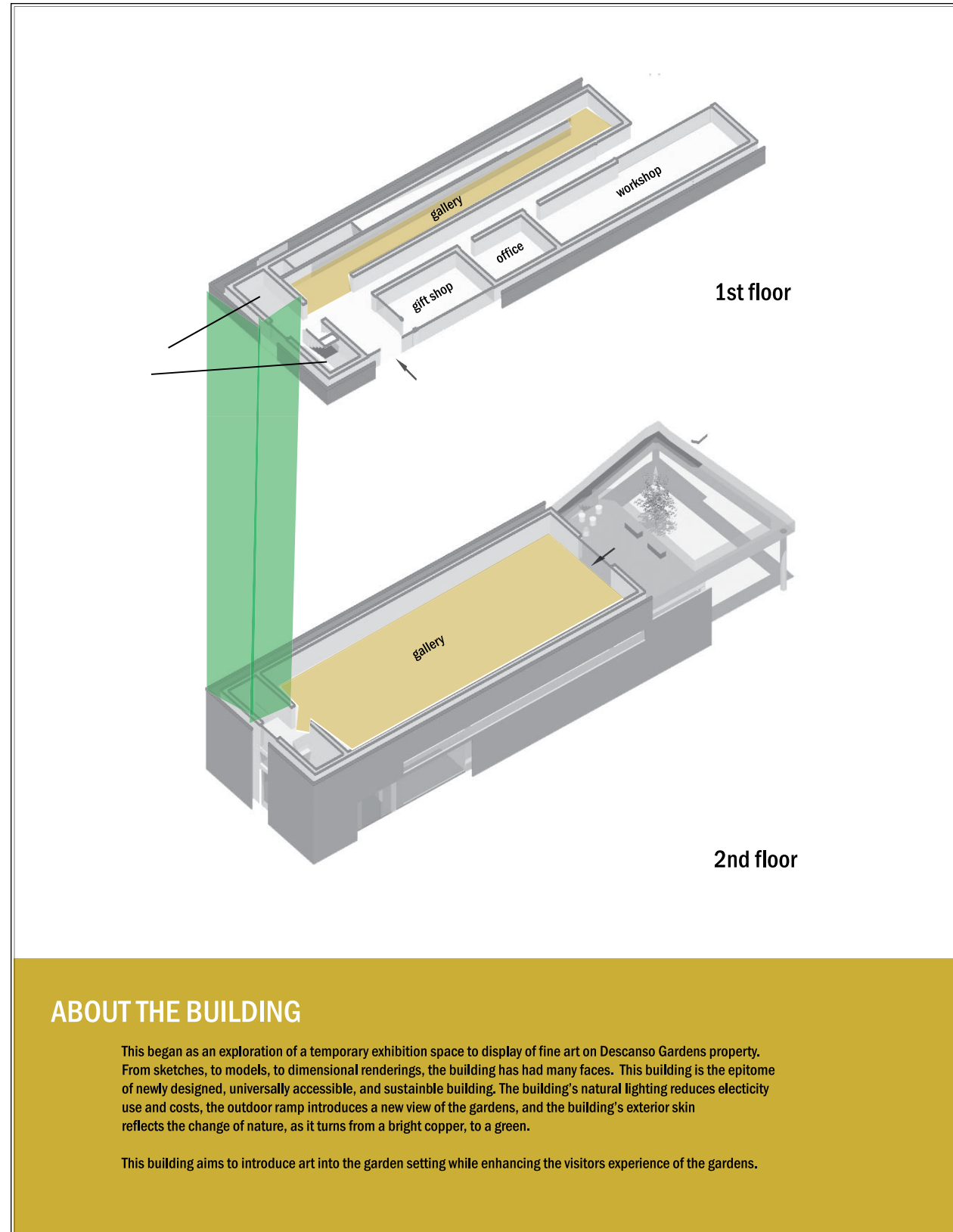
PHASE 4
exhibition graphics



Large Promotional Banner- Bus

PHASE 4

exhibition graphics



ABOUT THE BUILDING

This began as an exploration of a temporary exhibition space to display of fine art on Descanso Gardens property. From sketches, to models, to dimensional renderings, the building has had many faces. This building is the epitome of newly designed, universally accessible, and sustainable building. The building's natural lighting reduces electricity use and costs, the outdoor ramp introduces a new view of the gardens, and the building's exterior skin reflects the change of nature, as it turns from a bright copper, to a green.

This building aims to introduce art into the garden setting while enhancing the visitors experience of the gardens.

CURRENT
April 12- July 1, 2007
CHANGE: A series of photographs
by Warren Marr

As a photographer, Warren Marr captures the sizes, forms, colors and textures of nature in all lights and places. No matter where he goes, he freezes feelings to share and remember.

UPCOMING
September 12- February 28, 2008
NATURAL ABSTRACTION:
Sculptures by Anna X.

Lost & Found
See security or visit the front desk.

Cameras
Photography and videography are not permitted in the gallery. Flash photography is permitted only with a handheld camera on the balcony, ramp, and entry. No tripods are allowed.

Admission
General Admission: FREE with Descanso Gardens admission

Gallery Hours
Open daily (except Mondays) 10am - 4pm
Open late Fridays until 9pm
Summer hours (Memorial Day - Labor Day) open at 9am
Closed Mondays

Gallery Store
Open daily (except Mondays) 10am - 5pm
Open late Fridays until 11pm

Descanso Gardens
1418 Descanso Drive
La Canada Flintridge, California 91011

**Descanso Gardens
Fine Art Gallery**

MAP

EXHIBITS

GENERAL INFORMATION

Brochure- Map