Exhibition Design

Engaging people with objects and narratives in the spatial environment

The "Officers' Club", the Presidio of San Francisco, 2014. Final installation and design rendering, Ralph Appelbaum Associates

DES 185 Exhibition Design, Winter Quarter 2019

Instructor: Tim McNeil <tjmcneil@ucdavis.edu> 530 752 2589

TA: TBD

Office Hours: Tuesday/Thursday 4:30–6:00 p.m. or by appointment

Course Overview: Design of cultural and commercial exhibition environments. Exhibition research, concept development, object selection and spatial planning. Design of display furniture, object staging, architectural finishes, exhibition interpretive strategies and graphics.

Course Description: Exhibition design shapes environments ranging from museums and cultural institutions to commercial trade shows and global expositions. It is the most inter-disciplinary of the design fields, encompassing: architecture, interior, lighting, graphic, digital media and industrial design. Exhibition design is primarily concerned with how to communicate an object led narrative to an audience in an engaging manner. Interpretive strategies using spatial planning, furniture, lighting, graphics, audio, film and new media enhance the delivery of this narrative.

The principles of exhibition design have undergone significant transformation in the last 25 years. Designers now not only devise innovative approaches to the display of artifacts and the communication of stories, they design for audience engagement, interaction and participation. Teamwork is crucial in the exhibition design process and includes curators, conservators, writers, educators and technical specialists. The exhibition designer is required to have an understanding of these areas in order to facilitate successful and appropriate design solutions.

Exhibition content is relayed through multiple levels (intellectually as well as participatory), and designing an exhibition is like telling a story in three-dimensions. This course will focus on the theoretical planning and design of an exhibition space, and the process will follow a professional design studio model through four specific phases: (1) developing an exhibition narrative and concept (how will you tell the story?), (2) spatial planning and object placement (how will you organize the story?), (3) exhibition staging (what will the story look like?), (4) visual language and information delivery (how will you communicate the story?).

Each phase will introduce information organization, sketch visualization, architectural drawing, model making, object display and conservation, exhibition design presentation standards and techniques. The process and final design intent will be documented in a professional presentation book. The means and methods of designing an exhibition environment will be explored through lectures, field trips, studio assignments, critiques and fieldwork. While pragmatic concerns will be stressed in all phases, experimentation is highly encouraged. Individual instruction and group discussion will occur regularly to foster the generation of ideas and monitor progress.

Course Objectives
• To explore principles of exhibition design and the creative process.
• To explore audience driven content delivery methods and narratives.
• To provide tools, resources, and action steps for academic and professional advancement.

Summary of Course Topics
History of exhibition design; exhibition planning, marketing and curatorial practice; spatial analysis, interpretive exhibit strategies and universal design; object placement, staging and conservation; display furniture, architectural details, materials and finishes; color and lighting in the exhibition environment; interpretive and promotional graphics; construction and installation specifications.

Reading See Bibliography and Reference List

Course Schedule
(Classes are T/TR from 1:10 – 4:00 p.m. in Cruess 208 unless noted otherwise)

WEEK 1	Jan 8:	Course introduction/Overview of Project 1
	Jan 10:	Overview of project 2/Studio
WEEK 2	Jan 15:	**Project 1 due (presentation and critique)**
	Jan 17:	Studio/Computer lab/Field trip to Crocker Art Museum
WEEK 3	Jan 22:	Studio/Computer lab
	Jan 24:	Studio/Computer lab
WEEK 4	Jan 29:	**Project 2: phase 1 due (presentation and critique)**
	Jan 31:	Tour of Manetti Shrem Museum/Overview of Project 2: phase 2
WEEK 5	Feb 5:	Studio/Computer lab
	Feb 7:	Studio/Computer lab
WEEK 6	Feb 12:	**Project 2: phase 2 due (presentation and critique)**
	Feb 14:	Overview of Project 2: phase 3/Studio
WEEK 7	Feb 19:	Studio/Computer lab
	Feb 21:	Studio/Computer lab
WEEK 8	Feb 26:	**Project 2: phase 3 due (presentation and critique)**
	Feb 28:	Overview of Project 2: phase 4/Studio
WEEK 9	Mar 5:	Studio/Computer lab
	Mar 7:	**Project 2: phase 4 due (presentation and critique)**
WEEK 10	Mar 12:	Overview of Project 2: final project book/Studio
	Mar 14:	**Project 2: phase 5 due (presentation and critique)**
WEEK 11	Mar 20:	**Final due (bound book delivered and uploaded to Canvas by 10:00 a.m.)**

Schedule is subject to change.

Pre-requisite Courses
DES 1, DES 14 or 21, DES 15, DES 16. Recommended: DES 50 (3d Design), DES 150 (CAD), DES 115 (Typography), or DES 186 and/or DES 187

Grading (%)
Class participation (10%); Project 1 (10%); Project 2 phases (40%); Final book (40%)

A = 90–100				
B = 80–89	100–97 A+	<90–87 B+	<80–77 C+	<70–67 D+
C = 70–79	<97–93 A	<87–83 B	<77–73 C	<67–63 D
D = 60–69	<93–90 A-	<83–80 B-	<73–70 C-	<63–60 D-

Grades are determined by:
• your work, methodology and design originality.
• your ability to explore, develop and refine a wide range of solutions.
• your ability to clearly communicate your ideas in person, in images and words.
• your active participation, both in critiques and studio work sessions.
• your response to criticism.
• your craft and professionalism.
• your notebooks and sketches.
• your attendance and completing assignments by the specified deadlines.

Your final grade is not necessarily an accumulation of assignment grades, but rather a weighted consideration of the above. Grades will be posted on **Canvas**.

Materials and Equipment
You are required to have the following materials: sketchbook/tracing pad/roll and markers, digital camera, Olfa knife and blades, metal ruler and self-healing cutting mat, white drafting tape, UHU Tac, model making, glues and mounting materials as needed.

Attendance and Etiquette
Attendance is required for all classes unless instructed otherwise. Please be on time for all classes, lectures, studio work, field trips and critiques. If you are not on time and consistently late this will lower your final participation grade by 0.5 pt. for each time it occurs. Remain for the entire duration of the class unless excused. Email instructor/TA in advance with a valid reason prior to missing a class.

Please attend all presentations and meet the deadlines. Late work will not be accepted and you will forfeit a grade. If necessary, present a project incomplete and on time rather than not at all. Studio time is valuable, do not use it to work on non-course related projects.

Mobile phones, tablets and laptops should be closed during lecture, discussion and field trips unless they are exclusively being used for note taking. Project research and work should be conducted on laptops and lab computers only and not on mobile phones.

Exhibition Environments

Exhibition design deals with the disposition of objects in space: their conceptual and physical relationship to one another and to the observer. – Abbott Miller
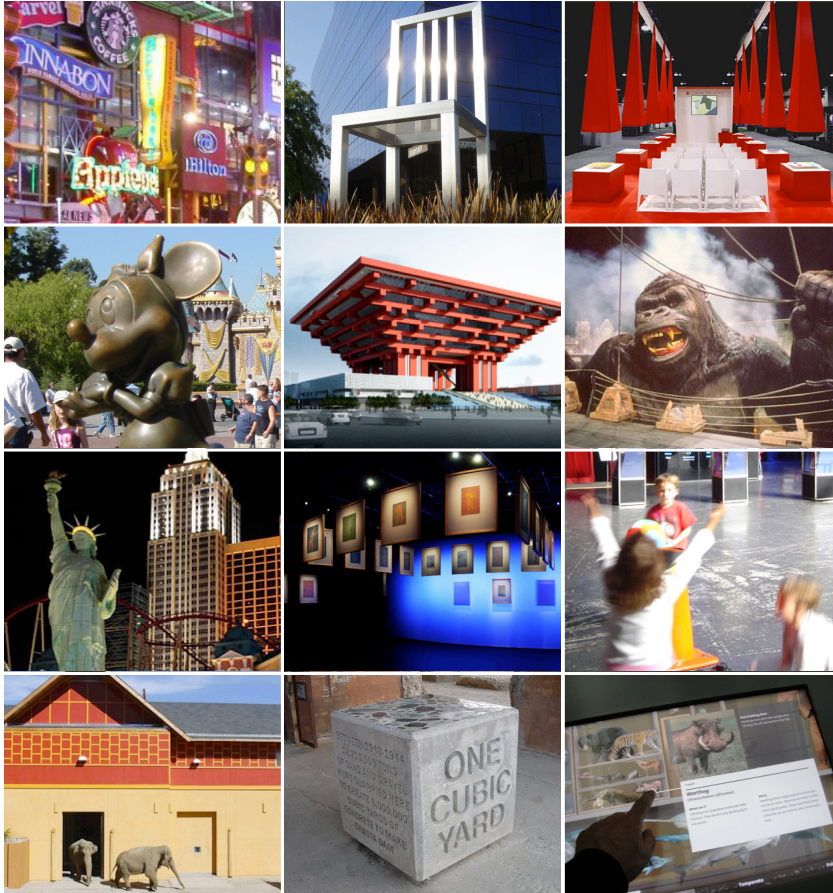
To help frame the exhibition/narrative environment, refer to "Engaging Spaces" by Kossmann.dejong in the course reference materials on *Canvas.*

Types of Exhibition Environments

Cultural environments include museums and historical sites. These are highly narrative spaces where the principal means of visitor communication are exhibit based experiences, which are presented in an open-ended, informative and educational manner. The California Academy of Sciences is a good example.

Commercial environments include retail spaces, trade shows, corporate displays and restaurants; any space that is communicating a brand story and trying to sell you something. Starbucks is a good example, where a consistent customer experience is conveyed through staff, decor, graphics, music and smell.

Entertainment environments include theme parks and attractions; any place where storytelling is delivered primarily through interaction. Disneyland is the archetypal example and sports arenas, theaters and museums are influenced by how Disney manages crowds, entertains diverse audiences, and sells fun.

Community/Civic environments include public parks, streets, libraries, government buildings, churches; these are open-ended, publicly funded sites that are usually free. Central Park is a good example, free and open to all.

Types of Exhibition Storytelling, Audience Engagement and Interpretive Methods

Contemplative (looking/viewing) is a static form of communication that uses predominantly two-dimensional graphic elements such as words, images and illustrations. Less than 10% of people actually read messages in the built environment.

Sensory (feeling/touching) is a mode of exhibition interpretation that uses passive physical elements, such as sound, smell, and light to deliver content. These techniques use a highly emotive form of communication that can transcend multiple languages, cultural identities and demographic forces.

Discovery (doing/making) is as an active method of interpretation that uses hands-on elements such as playing games, simulated rides, solving puzzles and dress-up. Studies show that 90% of people learn through doing and are far more likely to absorb an idea when they physically have to discover the content or answer a question.

Participatory (exchanging/modifying) is an interpretive method that uses reciprocal interactive elements such as computer kiosks, activities and games, facilitated discussions, talks and role playing. Science centers, theme parks and expositions use these techniques to create immersive and memorable experiences.

Designing for Your Audience

Why do visitors come?
Seeking experiences that are educational, entertaining, esthetic, escapist, and social

People come to museums carrying with them the rest of their lives, their own reasons for visiting and their specific prior experience. – Eilean Hooper-Greenhill

AUDIENCE FACTORS

Audience Contextual Experiences
Falk and Dierking, 1992

Personal Context: prior knowledge, experiences, motivation, values

Sociocultural Context: cultural background, interactions with others

Physical Context: environmental factors, design, comfort, accessibility

Understanding Audience Needs
"Visitors' Bill of Rights" by Judy Rand, 1996

Comfort; Orientation; Welcoming & Belonging; Enjoyment; Socializing; Respect; Communication; Learning; Choice & Control; Challenge & Confidence; Revitalization

Plan for Audience Behavior
People who visit exhibition environments can be described as:

Streakers (spend seconds)
Strollers (spend minutes)
Studiers (spend hours)

Cater to Audience Behavior
Bernice McCarthy, 1997

Imaginative people: seek meaning, ask "why?"
Analytical people: seek facts and ask "what".
Common people: ask "how does it work".
Dynamic people: ask "what if...".

OR

The Visual Learner: Image based exhibits that use visual impact rather than words

The Auditory Learner: Verbal communication based exhibits that use sound and narration

The Kinesthetic Learner: hands-on exhibits that allow for touch and physical interaction

DESIGN FACTORS

Universal Design Principles
The Center for Universal Design, 1997

1: **Equitable use:** design is useful and marketable to people with diverse abilities.

2: **Flexibility in use**: design accommodates a wide range of individual preferences and abilities.

3: **Simple and intuitive use**: design is easy to understand, regardless of the user's experience, knowledge, language skills or current concentration level.

4: **Perceptible information**: design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

5: **Tolerance for error**: design minimizes hazards and the adverse consequences of accidental or unintended actions.

6: **Low physical effort**: design can be used efficiently and comfortably and with a minimum of fatigue.

7: **Size and space**: design provides approach, reach, manipulation, and use regardless of user's body size, posture or mobility.

Design Thinking Process
Courtesy of IDEO

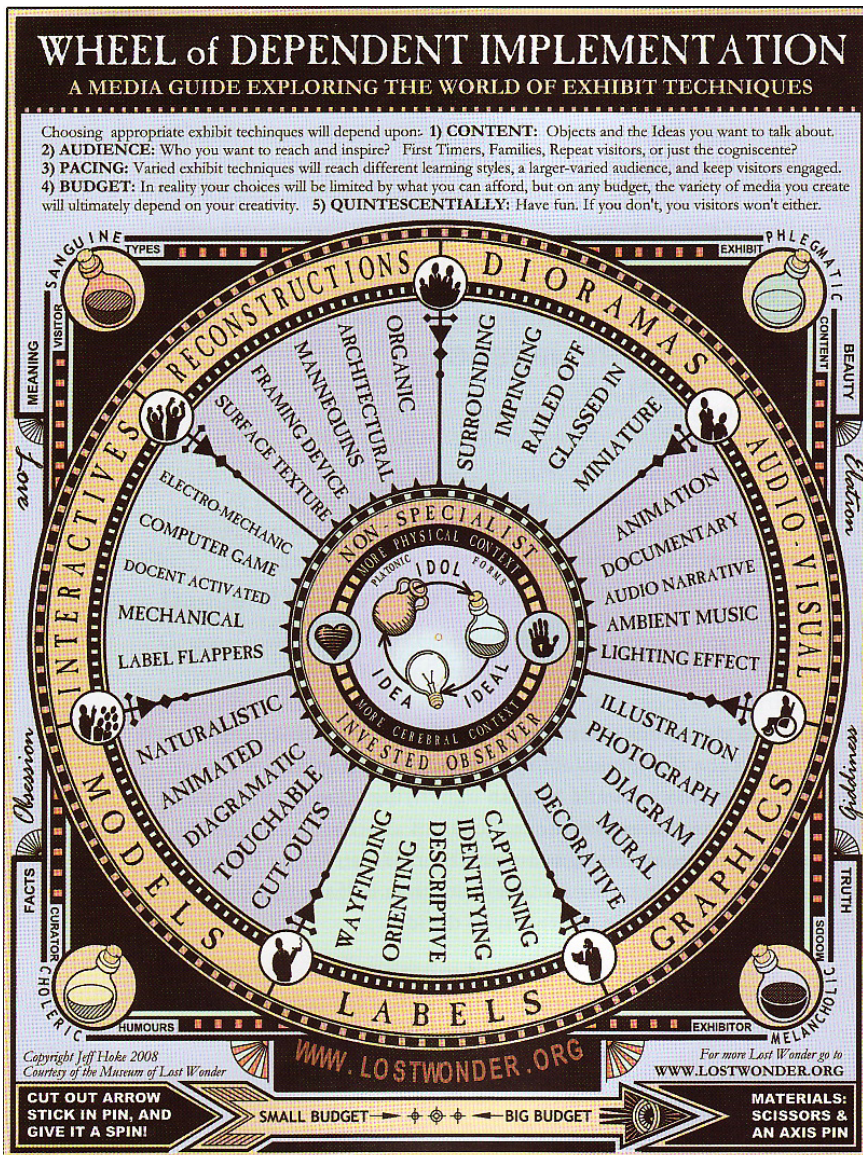**Empathize:** understand user/audience
Define: research problem, challenge, need
Ideate: create various concepts
Prototype: test most promising concepts
**Refine:** select the best solutions
Implement: design and production

Reference
Courtesy of the Museum of Lost Wonder by Jeff Hoke, 2008.

WHEEL of DEPENDENT IMPLEMENTATION
A MEDIA GUIDE EXPLORING THE WORLD OF EXHIBIT TECHNIQUES

Choosing appropriate exhibit techinques will depend upon: **1) CONTENT:** Objects and the Ideas you want to talk about.
2) AUDIENCE: Who you want to reach and inspire? First Timers, Families, Repeat visitors, or just the cogniscente?
3) PACING: Varied exhibit techniques will reach different learning styles, a larger-varied audience, and keep visitors engaged.
4) BUDGET: In reality your choices will be limited by what you can afford, but on any budget, the variety of media you create
will ultimately depend on your creativity. **5) QUINTESCENTIALLY:** Have fun. If you don't, you visitors won't either.

TYPES — EXHIBIT — CONTENT — BEAUTY — Elation — Giddiness — TRUTH — MOODS — EXHIBITOR — HUMOURS — CURATOR — FACTS — MEANING — VISITOR

SANGUINE — PHLEGMATIC — MELANCHOLIC — CHOLERIC

RECONSTRUCTIONS — ORGANIC — ARCHITECTURAL — MANNEQUINS — FRAMING DEVICE — SURFACE TEXTURE

DIORAMAS — SURROUNDING — IMPINGING — RAILED OFF — GLASSED IN — MINIATURE

AUDIO-VISUAL — ANIMATION — DOCUMENTARY — AUDIO NARRATIVE — AMBIENT MUSIC — LIGHTING EFFECT

INTERACTIVES — ELECTRO-MECHANIC — COMPUTER GAME — DOCENT ACTIVATED — MECHANICAL — LABEL FLAPPERS

MODELS — NATURALISTIC — ANIMATED — DIAGRAMATIC — TOUCHABLE — CUT-OUTS

GRAPHICS — ILLUSTRATION — PHOTOGRAPH — DIAGRAM — MURAL — DECORATIVE

LABELS — WAYFINDING — ORIENTING — DESCRIPTIVE — IDENTIFYING — CAPTIONING

NON-SPECIALIST — INVESTED OBSERVER — MORE PHYSICAL CONTEXT — MORE CEREBRAL CONTEXT — PLATONIC FORMS — IDOL — IDEA — IDEAL

Copyright Jeff Hoke 2008
Courtesy of the Museum of Lost Wonder

WWW. LOSTWONDER.ORG

For more Lost Wonder go to
WWW.LOSTWONDER.ORG

CUT OUT ARROW STICK IN PIN, AND GIVE IT A SPIN!

SMALL BUDGET ◆◆◆ BIG BUDGET

MATERIALS: SCISSORS & AN AXIS PIN

The WHEEL of DEPENDENT IMPLEMENTATION COMPANION

DIORAMAS Possibly the most expensive medium in your arsenal, but with these, you can give back what's been taken from all the things in your museum the context from the world they came from.	SURROUNDING	IMPINGING	RAILED OFF	GLASSED IN	MINIATURE
RECONSTRUCTIONS Think of these as touchable dioramas without the background & fugitive details. They can create a surrounding environment, with all the texture and scale to transport your visitor to different worlds.	ORGANIC	ARCHITECTURAL	MANNEQUINS	FRAMING DEVICE	SURFACE TEXTURE
AUDIO-VISUAL Many use this as a way to compress a lot of info into a compelling documentary, but a little mood lighting and music can do a lot to add real drama & feeling to your content.	VIDEO ANIMATION	DOCUMENTARY	AUDIO NARRATIVE	AMBIENT MUSIC	LIGHTING EFFECT
INTERACTIVES Interactives can turn a passive experience into a personally meaningful one. But think when you create one—is it about visitors finding their own meaning, or yours?	ELECTRO-MECHANICAL	COMPUTER GAME	DOCENT ACTIVATED	MECHANICAL	LABEL FLAPPERS
MODELS Models help offer the physical context you need, but in miniature. What's missing due to scale reduction, can be filled with an even more engaging element—the vistor's imagination.	NATURALISTIC	ANIMATED	DIAGRAMATIC	TOUCHABLE	CUT-OUTS
GRAPHICS Whatever you can't show in 3D you can usually show in two. Graphics can provide considerable immediately accessible information without having to take the trouble to read.	ILLUSTRATION	PHOTOGRAPH	DIAGRAM	MURAL	DECORATIVE
LABELS When all else fails, just *tell* visitors what you want to say. The backbone of any exhibit, labels tell people what they're looking at, and what you think it means.	WAYFINDING	ORIENTING	DESCRIPTIVE	IDENTIFYING	CAPTIONING

Creativity, Ideation, Mind Mapping and Visual Thinking
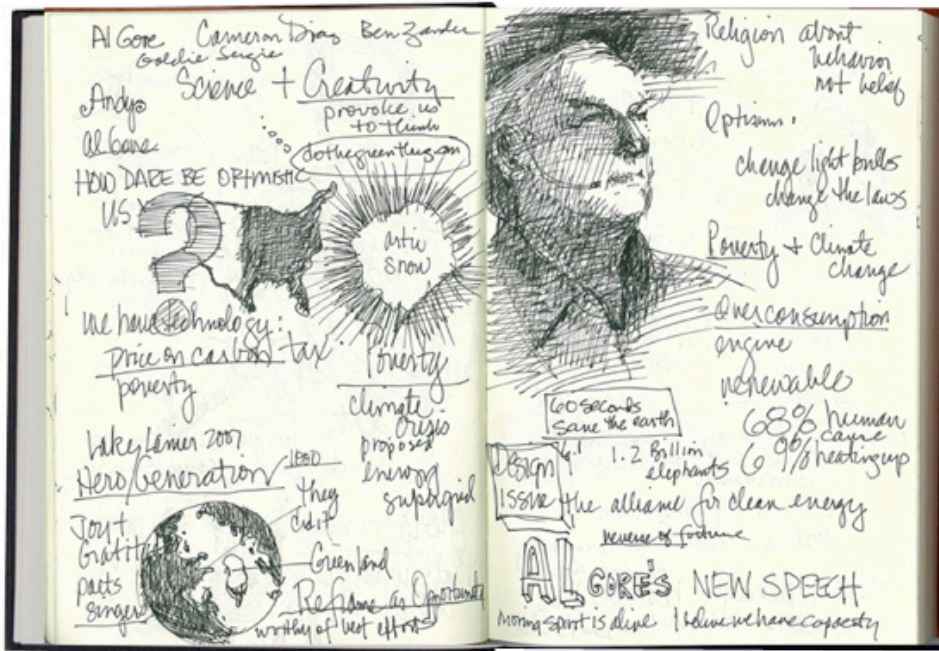
Sketchbook by designer Ann Willoughby

Experience design is transactive and transformative: every experience designer is an experiencer; and every experiencer, via his or her reactions, a designer of experience in turn.

– Futures: Experience Design, California Association of Museums

CREATIVITY PRESENTATIONS: DUE JANUARY 8 – MARCH 14, 2019

Keep a journal that contains notes, ideas, sketches, drawings, diagrams, photographs and clippings that respond to class based creative exercises and exploratory work for all course projects (this journal will not be graded, it is for your own personal use).

Creativity is at the heart of good design, it is a quality that is highly valued, but not always well understood. Those who have studied and written about creativity stress the importance of a kind of flexibility of mind. Studies have shown that creative individuals are more spontaneous, expressive, and less controlled or inhibited. They also tend to trust their own judgement and ideas—they are not afraid of trying something new.

A common misunderstanding equates creativity with originality. In fact, there are very few absolutely original ideas. Most of what seems to be original is simply a bringing together of previously existing concepts in a new way. Psychologist and author Arthur Koestler referred to this merging of apparently unrelated ideas as *bissociation*. The fact that creative thinking is based on a knowledge of previous work in one's field is the justification for teaching the history and foundations of a given field as a resource for future research and creative work. Thus, creativity is the ability to see connections and relationships where others have not. Thinking in intuitive, non-verbal, and visual terms has been shown to enhance creativity in all disciplines. See: *An Introduction to Design Thinking: Process Guide.*

This journal begins its life on the first day of the course. Over the next ten weeks multiple rapid creative design challenges will be assigned, some of these will be studio based, others will occur in the field. A successful journal (hard bound sketchbook 8.5 x 11 inches) shows experimentation and steady progress throughout the course. It contains sketches and drawings (observational, transformative and speculative) and has few blank pages by the last day of instruction.

Exhibition Design Thinkers

Exhibition design by Kossmann.dejong

Our job is to create a vibrant sensory experience that makes the story clear, compelling, and meaningful."

– Michell Mauk

PROJECT 01 – DUE JANUARY 15, 2019

STEP 1:   Working in teams of two select an exhibition design firm from the list below. Research the firms design philosophy, their projects and what makes them unique.

STEP 2:   Develop a six page PDF presentation that includes (1) title slide, (2) brief summary of the firms design philosophy, (3) what makes the firm unique, (4) three of the firms exhibition projects (one per page) with descriptive captions about the project design features and the audience experience. Use images, film and media links if available.

STEP 3:   Upload as a single PDF file to Canvas, identified with your last names and assignment number in the title (185W19_lastnames_01.pdf).

Exhibition design expertise comes from museum in-house teams or contract design firms. Listed here are some of the most progressive international design firms with links to their work. Exhibition design is a broad and complex field. Studying best precedence examples provides an introduction to this dynamic discipline.

1. Atelier Brückner, Stuttgart
http://www.atelier-brueckner.com/en.html

2. Bertron Schwarz Frey, Berlin
http://www.bertron-schwarz-frey.de

3. Casson Mann, London
http://www.cassonmann.co.uk

4. Event, London
http://www.eventcomm.com

5. Gallagher & Associates, Washington D.C., San Francisco, Singapore
http://gallagherdesign.com

6. Kossmann.dejong, Amsterdam
www.kossmanndejong.nl/

7. Local Projects, New York
http://localprojects.net/

8. NEO, Milan
http://www.neo.mi.it/?lang=en

9. Opera, Amsterdam
http://www.opera-amsterdam.nl/index.php

10. Ralph Appelbaum Associates, New York, London, Beijing, Berlin, Moscow
www.raany.com

11. Studio MB, Edinburgh
http://studiomb.co.uk/Home

12. Zen+d Co, Paris
http://zendco.com

13. Thinc, New York
http://www.thincdesign.com/

14. Haley Sharpe, Leicester
http://haleysharpe.com/

15. Tamschick Media+Space
http://www.tamschick.com/en/profile/

Designing a Narrative

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*

PROJECT 02 / PHASE 01 – DUE JANUARY 29, 2019

TEAM PROCESS: Phase 1 concentrates on exhibition development, planning and concept development, a research process that can take several years depending on the complexity of the exhibition. The process involves curators, specialists and other experts. This research typically results in an exhibition brief and object list.

DESIGN PROCESS: The exhibition designer serves as the "interpreter" of the curatorial content, layering this content into the exhibition space, formulating the initial spatial plan, and helping to organize the exhibition themes and objects into groupings and relationships. Chronology, theme, maker, media, geography, scale, color, and comparison are all examples of how to group the content and convey the exhibition story.

Develop an exhibition brief that includes a description of the exhibition content. Identify the key objects, the intended audience, learning objectives, interpretive goals, special conservation and design requirements, promotional considerations, security, sponsorship and retail opportunities. Use the example exhibition project overview as a starting point. The object list must be well organized with an image, a reference number, the name, dimensions and media for each object.

STEP 1: **Exhibition brief:** select an exhibition topic with your project partners* (see overview for details). Study any supplied reference materials and websites. Research your exhibition topic and develop an exhibition brief (1 page, see examples).

STEP 2: **Object list:** develop an illustrated object list with 60–100 objects depending on their size, with item number and detailed captions (4–6 pages, see examples).

STEP 3: **Exhibition concepts:** develop the exhibition narrative and various ways the objects can be grouped in the exhibition space, their relationships and themes. Produce a series of floor plans using parti diagrams, massing studies and visitor flows (1 page).

STEP 4: **Deliverables:** print steps 1–3 on 11 x 17 paper for review. Include project title, date, names.

*Your ability to collaborate with project partners and your choice of exhibition topic is very important. These will form the basis of the entire course. The best teams include a combination of 2-D and 3-D designers. This project may be tackled in teams of no more than three.

Project Overview: Exhibition Brief

THEME:
Commemorate an event or subject that has an anniversary in 2019. Connect to a UC Davis major/department (see list).

Choose objects sourced from any type of museum or private collection, individual artist/designer or group, or commissioned for the exhibition. Select individuals/themes that include a wide variety of objects made from different media. Easy access to images of the work will be a determining factor.

VENUE: Manetti Shrem Museum of Art, Davis, CA

DATES: November 11, 2019 – February 9, 2020

AUDIENCE: general (define speciality visitors)

LOCATION: temporary exhibition space

SIZE OF SPACE: 9,000 sq. ft./2,600 sq. meters (floor plan on *Canvas*). The plaza, lobby and courtyard are extensions of the exhibition space and may be used for specific activities

NUMBER OF OBJECTS: select 60–100 from books and on-line sources (categorize into object groups)

RETAIL AREA: yes (in lobby space)

INTERPRETIVE ELEMENTS: exhibition texts and object labels, other activities and media to be determined

PROMOTION: full array of promotional banners, posters and other marketing graphics

CONSIDERATIONS: This exhibition will be located in a portion of the Jan Shrem and Maria Manetti Shrem Museum of Art gallery spaces. In unison with the design process, conduct formative evaluation to determine the type of exhibition experiences that audiences would like to have at the museum (see list of questions/criteria), and the success of the exhibition design proposal.

Chimera
Planning & Concept
Exhibition Brief

Manetti Shrem Museum of Art
Phase One
Marschall and Tran Studios

Core Concept
Thanks to modern transgenic science, the myth of the Chimera is now a reality- this exhibit will present the artistic representations of Chimeras throughout the ages, and make the audience question whether or not they believe the Chimera should stay in the myths and stories or continue to write the future of our reality.

Exhibition Outline
A Chimera can be described as a creature that has the characteristics of two or more species morphed into one. The myth of the Chimera has long been a part of human history- they often appeared in ancient mythology and can be seen still in modern art and even transgenics . There are many variations in the way Chimeras appear in art and they are a topic of controversy today. Often times in Greek mythology the Chimera was viewed as a monster- something that rejects the flow of nature and threatens humans. However, there are also examples of Chimeras being viewed as God-like beings- for example Anubis (a creature with a dog head and human body) is known as the god of the afterlife in Egypt.

Negative and positive: The exhibition will highlight the different ways in which Chimeras are represented in various forms of art- ranging from ancient to present day. Our aim will be to create a balance between negative and positive representations so that the visitor is encouraged to form their own opinion on the subject.

What future do we want?: At the end of the exhibition, we will ask the visitors to engage in an interactive survey that will question their opinion on the morality of creating chimeras using modern transgenic science.

Exhibition Details
Title: Chimeras- The Virtuous, the Corrupt, and the Transgenic
Venue: Manetti Shrem Museum of Art, Davis CA
Date: March 30, 2017 - June 8, 2017
Audience: General Audience
Location: Davis, CA
Size of Space: 9,000 sq. ft/ 2,600 sq. meters
Number of Objects: 60-100

Exhibition Outline
Apprehension - The Apprehension section is dedicated to showing objects that cause a sense of uneasiness. We decided to use the word "apprehension" because not all of these objects are necessarily "bad" but can be seen as something that is unnerving. For example, the human-pig chimera may cause a sense of anxiety, but to many it is considered to be a medical advancement. This section will also contain the more monstrous depictions of chimeras, such as those that are described in Greek mythology, that were intentionally created to cause a sense of fear.

Optimism - The optimism section will exhibit the objects that have a feeling of positivity or were created to be presented in a positive light. For example, in this section there will be dream like creatures that can be seen in fairytales (mermaids, griffins, Pegasus, etc.)

Unearthing - The unearthing section is the area of the exhibit that will be centered on chimeras that do not cause a sense of uneasiness or positivity, but instead encourage a sense of discovery. This section will include works that explore the unique and intriguing possibilities of chimeras.

Misunderstood - The misunderstood section is similar to the apprehension section in that the room will feature objects that cause some uneasiness. However, the difference is the objects in this section were purposely made to look gruesome, but are actually only unpleasant on the surface. For example, in this section there will be gargoyles- which were created to be grotesque but their purpose is to ward off evil spirits.

Media Room - The media room will present all of the chimeras featured in film and games. Chimeras actually play a large part in popular culture- there have been countless films and shows about vampires, mermaids, werewolves, etc. This room will be the most experimental and modern part of the museum.

4

REFERENCE WEB SITES:

http://manettishremmuseum.ucdavis.edu/

SAMPLE EXHIBITION BRIEF
See Canvas for past student projects and examples

Reference
Floor plans and other reference materials are available on **Canvas.** *Consult web sites, books and other materials to determine your list of objects. Remember, you will need images, titles and approximate dimensions for all of the objects you select.*

Project Overview: Topics and Formative Evaluation

MAJORS / DEPARTMENTS: A primary goal of the Manetti Shrem Museum of Art is to develop cross-disciplinary exhibitions and programming with other campus areas that are not directly connected to the arts or with visual culture. Each team is required to reference/collaborate with one or more of the following areas to generate their exhibition content:

1. Entomology
2. Medicine
3. Hydrology
4. Animal Science
5. Plant Science
6. Global Disease Biology
7. Food Science
8. Civil Engineering
9. Geology
10. Cognitive Science
11. American Studies
12. Viticulture and Enology
13. Atmospheric Science
14. Marine and Coastal Science
15. Sustainable Agriculture
16. Genetics and Genomics
17. Other (consult with instructor to approve choice)

INTERVIEW CRITERIA: Conduct formative evaluation to determine the type of experiences audiences would like to have in your exhibition. During phase 02 and phase 03, preview the scale model and renderings of your exhibition with potential visitors. Record their reactions/answers and present your findings when phase 3 is due. They should also be captured in the final design intent presentation and book.

POTENTIAL VISITORS: interview two students connected with your chosen campus major/department. Plus, one faculty/staff member/community member.

POSSIBLE QUESTIONS TO ASK:

1. Who do you want to experience this exhibition with and why (pick one)?

a) Just by myself
b) With a friend or family member
c) Other visitors (the crowd)

Social domain: this will help inform the type of space, the density of spacing, seating, the interaction and methods to encourage interaction/participation.

2. What do you want to be doing in the exhibition and why? (pick top three)
Reading
Viewing
Listening
Recharging
Learning
Relaxing
Appreciating
Making
Manipulating
Escaping

Contextual domain: this will help inform the methods of interpretation and level of engagement.

3. How long do you want to stay in the exhibition and why? (pick one)

a) less than 15 minutes
b) about 30 minutes
c) an hour or more

Physical domain: this will help inform the success of the design and level of visitor motivation and comfort.

Interviews
Plan out the interviews in advance, how to record the feedback and how you will ask the questions? Make sure you describe the exhibition and show the interviewee's the scale model and design drawings for your exhibition before the interview begins. Ask if they are okay with the interview being recorded during the evaluation exercise and take a photograph of them to include in the final book.

Spatial Planning & Object Placement
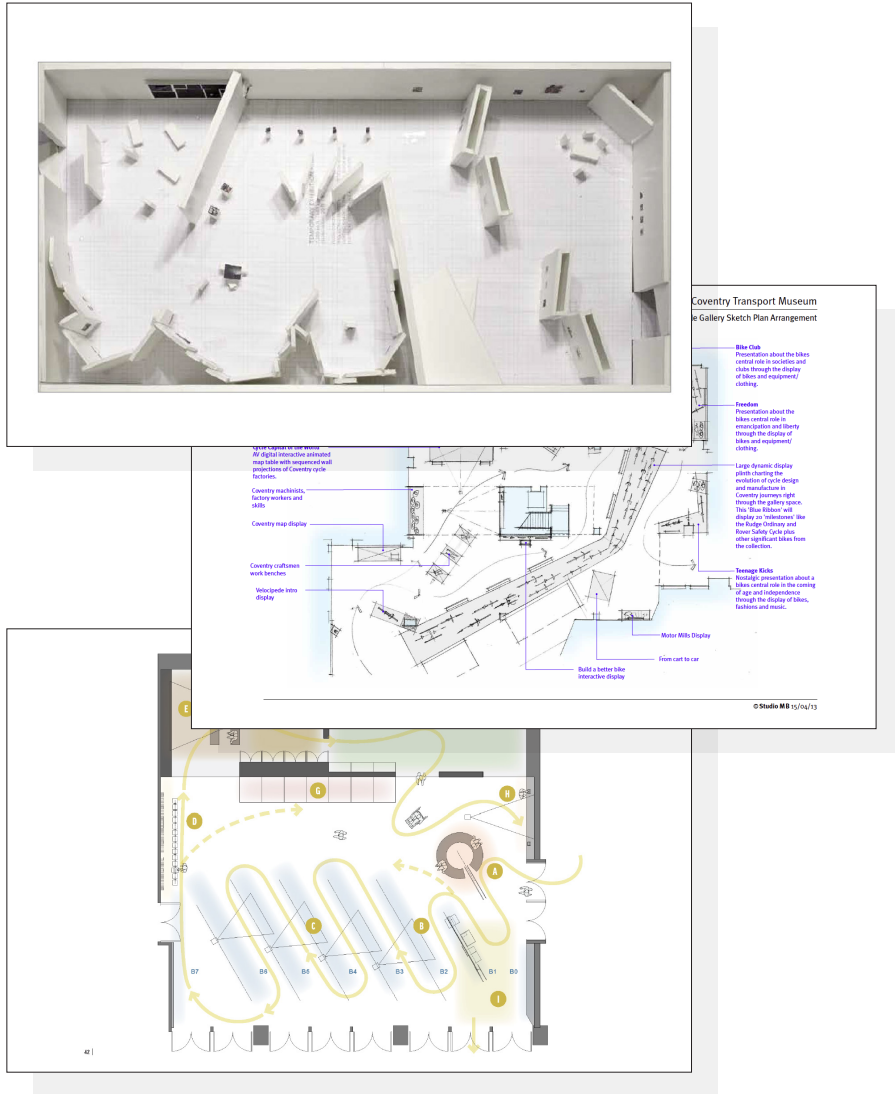
No matter what happens in the world of human beings, it happens in a spatial setting, and the design of that setting has a deep and persisting influence on the people in that setting.

– Edward T. Hall, *The Hidden Dimension*

PROJECT 02 / PHASE 02 – DUE FEBRUARY 12, 2019

TEAM PROCESS: This is an important phase in the design process for building consensus and seeking approvals from the various stakeholders. Scale plans and models are a good way to play with the space, they are accessible, and allow multiple users to view and interact with the exhibition elements.

DESIGN PROCESS: Explore the boundaries of the given space. Is it intimate or open? Do you need to use the entire gallery? Will you have a forced or open-ended traffic flow? Can you elevate the floor, lower the ceiling, restrict the entrances, open up the walls? Are the walls straight or curved, how high are they? Create surprise! Remember to apply the principles of universal design and be mindful of the intended audience. Scaled versions of the exhibition objects allow you to look at density and groupings. Are there too many objects in a section? Will they fit in a given space? Are the most important objects on main sight lines and in prominent locations? Begin to decide if certain exhibits require display furniture, protection, or elevated pedestals for security and accessible viewing. How much seating is required? Have you allowed enough room for exhibition texts, a screened off area for a film? Is there a place for the exhibition title and introduction?

STEP 1:   **Scale model:** using a print out of the gallery floor plan as the base, construct a concept scale model (3/16" and 1/2" white foam core) of your exhibition space (1/4 in = 1 ft.). Consider all of the possible ways to divide up the space based on the themes and object sequence you determined in phase 1 (do not fix temporary exhibition walls).

STEP 2:   **Scale objects:** print out images from the object list (approximately 1/4 in = 1 ft.), position the objects in the model and test various arrangements and groupings.

STEP 3:   **Floor plan:** render your design in plan view using the Vectorworks, Illustrator or Sketch-Up floor plan from Canvas. Include temporary wall locations, new floors or ceilings, object placement, exhibit themes, interpretive elements, entrance/exits (1 page).

STEP 4:   **Deliverables:** scale model and objects, print floor plan on 11 x 17 paper for review. Include project title, date, names.

Staging the Environment

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

– *Planning for People in Museum Exhibitions*, Kathleen McLean.

PROJECT 02 / PHASE 03 – DUE FEBRUARY 26, 2019

TEAM PROCESS: Phase 3 concentrates on exhibit detail, finish, and how to evoke an appropriate mood or atmosphere using composition, materials, color, light and architectural embellishment. The exhibition designer has to understand basic construction principles, the appropriate materials to use, and how to safely secure an object. At this stage, the design team is working closely with other professionals such as engineers, fabricators, technicians, media developers and object conservators.

DESIGN PROCESS: Conservators are charged with protecting and taking care of artifacts. They supervise the installation of objects according to a plan outlined by the curator and designer. The designer creates the aesthetic direction for the environment and helps place the objects; this includes the furniture or mounts supporting or protecting an object, the color behind or around an object, and the lighting illuminating an object. A skillful designer emphasizes the content, whether that's making text legible on a wall, an object the focal point of a installation, or selecting a durable and safe material for people to touch.

STEP 1: **Typical views:** using elevation, cross-section or perspective, produce four renderings of different exhibition views. Each should include exhibit furniture, object groupings, color, architectural details (e.g. walls, flooring), finishes, and interpretive graphic elements. Include scale people and descriptive notations in the renderings. Draw the views by hand, CAD, Illustrator, Photoshop, Sketch-Up (4 pages). See examples.

STEP 2: **Materials and finish palette**: document the architectural specifications, materials, color and finishes. Note where the wall colors are on a separate floor plan (2 pages).

STEP 3: **Furniture typology:** document using designs and best precedence images (1 page).

STEP 4: **Lighting:** rationale/scenarios using floor plan and best precedence images (1 page).

STEP 5: **Formative evaluation:** document evidence of three interviews (1 page).

STEP 6: **Full scale mock-up:** build section of exhibition using tape and cardboard (area TBD).

STEP 7: **Deliverables:** document step 6, and print steps 1–5 on 11 x 17 paper for review. Include project title, date, names.

Visual Language & Identity

Design is the intermediary between information and understanding.

– Richard Grefé, *AIGA*

PROJECT 02 / PHASE 04 – DUE MARCH 7, 2019

TEAM PROCESS: Interpretive and promotional graphics are an extensive part of any exhibition. They are typically the responsibility of an exhibition graphic designer working in collaboration with a curator or marketing team.

DESIGN PROCESS: The exhibition graphic identity needs to be flexible and applied across a wide variety of formats; from object labels to billboards, websites to brochures. Exhibition graphics are associated with environmental graphic design and follow many of the same criteria applied to wayfinding and signage systems. They have to be legible, quick to read, carefully placed, conscious of the end user, and utilize production techniques that include wide format printing, vinyl lettering, laser cutting, silk screen and a variety of substrates. Each application of the graphic identity should be tailored to suit a particular format. The text on an object label requires a considered typographic hierarchy, while a promotional banner needs a succinct message for maximum impact. As a rule of thumb, posters and banners display the exhibition title (perhaps abbreviated), the venue logo and run dates. A strong image that captures the essence of the exhibition is crucial, and a carefully selected detail or crop can be very effective.

STEP 1: **Exhibition graphic palette:** select one to three exhibition objects as key promotional images. Document images, typography, color and messages (1 page).

STEP 2: **Visual language:** develop an exhibition identity than can extend to a range of formats. Apply the identity to at least four exhibition applications (title, introductory text, section header, object label), and two exterior applications (promotional banners, bus kiosk posters)*. Render all six applications at same scale (1 page).

STEP 3: **In-situ perspectives:** place all six graphic elements into in-situ renderings. Draw them at a proportional scale to their surroundings with people and descriptive notations (3–6 pages). See previous projects for rendering style.

STEP 4: **Deliverables:** print steps 1–3 on 11 x 17 paper for review. Include project title, date, names.

*You are encouraged to take your exhibition identity into further related materials (brochures, ads, mobile and web sites). Consider how to best incorporate the museum brand and logo.

Specifications & Presentation
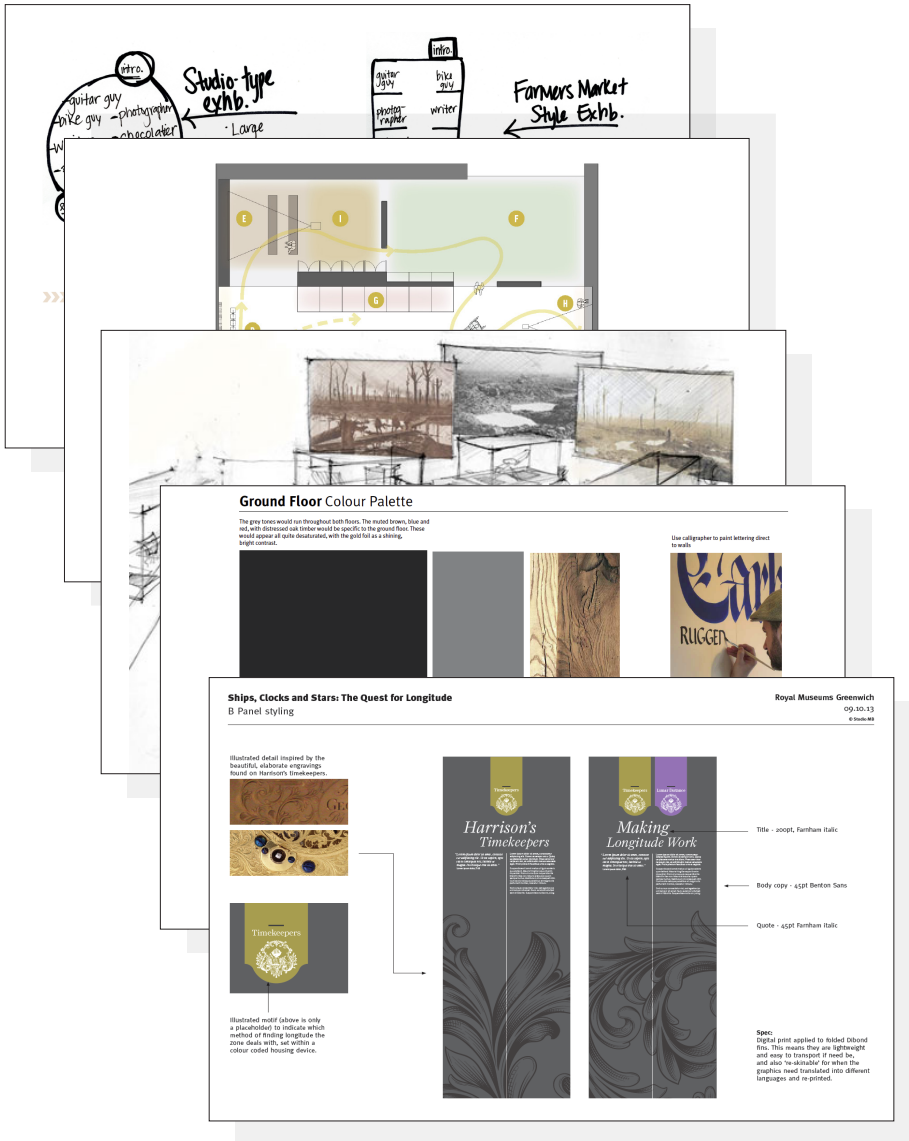
Without the help of the eventual end-users, no socially acceptable design can be done.

– Victor Papanek, *Design for the Real World*

PROJECT 02 / PHASE 5 – DUE MARCH 14, 2019

TEAM PROCESS: The exhibition designer acts as the conduit between the exhibition content and its implementation in the exhibition environment. Their role is to communicate clearly with the exhibit fabricators, contractors and the installation team, and to provide the thorough documentation required to realize the design intent and oversee its production.

DESIGN PROCESS: At the completion of the schematic design phase it is typical for the designer to produce documentation that summarizes the exhibition planning process and the final design intent. A review of this document is presented to the in-house museum team, or for tendering and budget purposes at a contract level. The next design phase (not in the scope of this project) will involve highly detailed construction drawings, fabrication and production specifications.

STEP 1: **Design intent presentation:** complete phases 1–4 and compile the entire process into a final book (11 x 17 with clear spiral binding). Identify each page with a consistent title block. Separate the document into the following sections:
a. Introduction: cover; contents page.
b. Exhibition Overview: exhibition brief; object list with images; concept plans and diagrams; photographs of the scale model with annotated notations; final rendered floor plans indicating object placement, thematic and room division, location of interpretive elements and other descriptive notations; formative evaluation interviews.
c. Exhibition Details: rendered views of the exhibition showing display furniture, objects, color, architectural details, exhibition texts; materials palette; color palette; paint color plan; display furniture typology; lighting plan/notations; full scale mock-up.
d. Exhibition Identity: typographic, image and color specifications for the exhibition graphic identity; typology of graphic elements (four exhibit and two promotional graphic applications) with in-situ renders of each graphic element.

STEP 2: **Final critique:** bring scale model, deliver book as PDF for projector presentation.

FINAL PROJECT COMPLETED - DUE MARCH 20, 2019 (10 A.M.)

Deliverables: submit the final printed process book and upload to Canvas as PDF (185W19_lastnames.pdf), keep the file size below 50 MB.

Consult the grading rubric on Canvas to make sure you have included all of the elements required for the final book.