

DES 227 – Thesis Exhibition Studio and Critique

Engaging people with objects and narratives in spatial environments

DES 227 Thesis Exhibition Studio and Critique, Spring Quarter 2023

Class: Monday/Wednesday 1:10–4:00 p.m. Cruess Hall 256

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UC Davis exhibition and experience design: <https://storiedspaces.faculty.ucdavis.edu/>

Office hours: Monday/Wednesday 4:15–5:00 p.m. or by appointment on Friday 4:00–5:00 p.m. (ask questions, share project work and interests, or simply have a chat).

Book office hours: <https://calendly.com/tjmcneil/office-hours>

Course Overview

Development of final thesis exhibition. Focus on audience engagement and accessibility. Ideation, content selection, formal development, spatial planning sketches, scaled models, mockups, material testing, sequencing, staging, technical riders, maintenance requirement write-ups. Individual statement writing, collective catalog writing, exhibition promotion.

Course Description

This course is intended for second year graduate students to help them strengthen and complete their individual thesis projects through phases of prototyping, refining, and building an installation creating a way to disseminate the work of their MFA Thesis. This class is also intended for cohorts to work collectively to develop strategies for the final exhibition with a focus on audience engagement and accessibility.

Exhibition design shapes environments ranging from museums and cultural institutions to commercial trade shows, branded environments, and global expositions. It is one of 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 30 years. Designers now not only devise innovative approaches to the display of artifacts and the communication of stories, but they also design experiences for audience engagement, interaction, and participation. Teamwork is crucial in the exhibition design process and includes experts, artifact conservators, writers, educators, and technical specialists. The exhibition designer needs to understand the multi-disciplinary nature of the field and its many areas 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 planning, design, and installation of an exhibition space, and the process will follow a professional design studio model through four rapid 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?), and (4) visual language and information delivery (how will you communicate the story?). Each phase will be explored using professional design standards and techniques to introduce visual and written design research, spatial and information organization, problem solving methods, sketch and computer visualization, model making, prototypes, object staging principles, and budget analysis.

The means and methods of designing exhibition environments will be explored through lectures, co-design exercises, studio assignments, critiques, fieldwork, construction, fabrication, and installation. While pragmatic concerns will be stressed in all phases, experimentation and a *high* level of creativity is a requirement. Individual instruction and group discussion will occur regularly to foster the generation of ideas and monitor progress.

Key course objectives:

- Articulate thesis project goal and outcomes
- Prototype, refine, and build an installation
- Engage in processes of critical feedback
- Collect, evaluate and integrate target audience feedback
- Create professional, press ready visual documentation
- Write an artist statement and interpret complex ideas

Summary of Course Topics

- Exhibition/experience design practice, principles, and methodologies
- Audience, community, and informal learning strategies
- People-centered, inclusive, and accessible design solutions
- Interpretive planning, writing and methods
- Spatial planning and object staging
- Display furniture, architectural details, materials, and finishes
- Color and lighting in the exhibition environment
- Interactive, participatory, and hands-on activities
- Graphic communication: typography, imagery, symbols, pictograms
- Design intent, style guides, design specification packages
- Materials, budget, fabrication, installation, and maintenance

Summary of Course Assignments

The course is broken down into sections: introduction, design development, design detailing and fabrication, and final presentation. Using a scaffold learning approach, each assignment builds on the other and contains phases. The phases are “rolling” which means students can return to each one to incorporate feedback and make changes before the final project is completed at the end of the quarter. Each phase has a due date which is graded. The phases represent a check-in point to keep the project on track and for instructor and peer review assessment. Course assignments include independent and group visual thinking exercises during class sessions, projects to introduce the discipline and allow students to share their backgrounds and interests.

- Week 1: Exhibition design introduction and methodologies
- Week 2: Exhibition content and development
- Week 3: Exhibition spatial planning and object placement
- Week 4: Exhibition staging, atmosphere, and interpretation
- Week 5: Exhibition visual language and graphic identity
- Week 6–9: Exhibition fabrication and installation
- Week 10: Exhibition design presentation and thesis review

Summary of Course Schedule and Activities

Each class is typically divided into two main parts with homework:

1. Lecture/reading with group discussion/activities – 60 mins
2. Studio and project work – 110 mins
3. Project homework – 3 hours (outside of class time)

Spring 2023 Quarter Schedule					
Course Introduction					
WEEK 1	Apr 3	Course introduction Developing an overall theme/exhibition approach	Apr 5	Phase 01: Content development	
Design Development					

WEEK 2	Apr 10	Phase 01: Content development	Apr 12	Phase 01: Presentation and discussion		PHASE 01 DUE APR 12 @ 1:00 P.M.
WEEK 3	Apr 17	Phase 02: Spatial/Object planning	Apr 19	Phase 02: Presentation and discussion		PHASE 02 DUE APR 19 @ 1:00 P.M.
WEEK 4	Apr 24	Phase 03: Staging/Atmosphere	Apr 26	Phase 03: Presentation and discussion		PHASE 03 DUE APR 26 @ 1:00 P.M.
WEEK 5	May 1	Phase 04: Visual language/Interpretation	May 3	Phase 04: Presentation and discussion		PHASE 04 DUE MAY 3 @ 1:00 P.M.
Design Detailing						
WEEK 6	May 8	Phase 05: Prototyping/Fabrication/Making	May 10	Phase 05: Prototyping/Fabrication/Making		
WEEK 7	May 15	Phase 05: Prototyping/Fabrication/Making	May 17	Phase 05: Prototyping/Fabrication/Making		
WEEK 8	May 22	Phase 05: Prototyping/Fabrication/Making	May 24	Phase 05: Installation in the museum begins		PHASE 05 DUE MAY 24 @ 1:00 P.M.
WEEK 9	May 29	MEMORIAL DAY – no class	May 31	Installation		
Design Presentation						
WEEK 10	Jun 5	Thesis committee presentations	Jun 7	Exhibition opens on June 8		FINAL DUE JUNE 7 @ 1:00 P.M.
Finals week: No final on June 9						

Recommended Reading

These books will help you explore exhibition/experience design context, planning, development, and design intent:

- *Exhibition Design* by Philip Hughes, Lawrence King, 2015 (book focus - exhibition design process)
- *Creating Exhibitions*, by Polly McKenna-Cress and Janet A. Kamien, Wiley 2013 (book focus - exhibition planning and teams)
- *Narrative Spaces: On the Art of Exhibiting* by Kossmann, Mulder, Oudsten, 010 Publishing 2012 (book focus - exhibition design history and context)

Further readings and design documents will be assigned or available for review from the “files” section on the Canvas site. See Prof. McNeil’s bibliography and reference list for further resources, articles, and books.

Pre-requisite Courses

Students must be enrolled in the MFA program in design or seek consent of instructor.

Course Units

This course counts for four units of undergraduate academic credit at UC Davis. Each unit equates to six hours of in-class and six hours of homework outside the classroom per week. This is based on what is known as the [Carnegie Rule](#). Please take into consideration this time commitment and allow at least 12 hours per week for this course.

Grading

Class participation (10%); Phases 1–4 (40%); Phase 5 and installation execution (50%)

- A = 90–100 pts. Your work is excellent. You exceeded expectations. Your research is thoughtful and extensive. You explored many different approaches. You were completely engaged by the project and realized your ideas with sophisticated ability. You presented your work in a highly professional manner. You were consistently prepared and met all project deadlines. You excelled in demonstrating your understanding of the project.
- B = 80–89 pts. Your work is very good. You went beyond just meeting the expectations of the class, but there are some issues still needing attention. Your research and realization are very good. You met deadlines and were prepared. You were able to show that you understand the project.
- C = 70–79 pts. Your work is good and met average standard. You met the expectations of the class but did not put in any extra effort to go further.
- D = 60–69 pts. Your work is poor. You did not meet all the expectations of the class.
- F = > 59 pts. Your work is unacceptable and far below the expectations of this class

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 in critiques and work sessions
- your response to feedback and willingness to ideate and find solutions
- your craft and professionalism, quality of presentation
- your notebooks, sketches, and documentation of ideas
- your attendance and completing assignments by the specified deadlines
- your active participation and engagement in group/peer review work
- your contributions that support a positive learning environment

Grading rubrics are used for the primary assignments and can be found on Canvas. [Consult these rubrics so that you know which elements are due and how work will be assessed.](#) 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

This course does not require you to buy any books. The purchase of materials is required. These materials will be useful to you: sketchbook/tracing pad/roll and markers, digital camera, Olfa knife and blades, metal ruler and self-healing cutting mat, white drafting tape, UHU Tac and glues, model making, and mounting materials as needed and specified by the instructor.

Computer Equipment and Software

Access to a laptop or computer with the capability to run the basic design software for this course is highly recommended. The following software (or an equivalent) will allow you to complete the assignments successfully: SketchUp (plans, elevations and 3D modelling, the basic version is available for free online). Other CAD software such as Vectorworks, AutoCAD and Rhino are industry standards that can also be used and are more robust for design detailing; Adobe Suite – specifically InDesign (final presentation book, graphics, and design intent documentation), Illustrator (elevations, modelling, and graphic identity), Photoshop (image adjustment and composition), Acrobat (viewing and editing design documents and sharing with the group).

IMPORTANT – This course will not teach computer software applications. Quick individual or group tutorials will occur when needed, however, it is expected that students will have a basic understanding of the software used per the pre-requisites.

Process Documentation/Recording in Class

Documentation of process is a critical skill for designers. You will be expected to capture all your finished pieces as well as your process during the quarter. I will be recording aspects of our class periodically. The video and photographs from that documentation may be used in promotional material for UC Davis. Students who wish not to be recorded must notify the instructor in writing no later than the beginning of the third week of class.

Expectations and In-class Etiquette

Attendance is required for all classes unless instructed otherwise. This allows for an active studio atmosphere where everyone can learn from each other, and the instructor can guide you and introduce basic design principles and methods. The act of design is participatory and hands-on, students learn best by doing, observing, and listening. Engaging in peer critiques and studying the work of other students on the course is the most effective way to learn and at the heart of design education.

Please be on time for all classes, lectures, studio work and critiques unless instructed otherwise. 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. Studio time is valuable. It's essential for the collaborative design process and difficult to make up, so please remain for the entire duration of the class unless excused. Email instructor/TA in advance with a valid reason prior to missing a class. Two absences are allowed during the quarter for unforeseen circumstances unless agreed otherwise with the instructor in advance.

Please attend all project presentations and meet the assignment deadlines. Late work will not be accepted, and you will forfeit a grade unless an arrangement has been made with the instructor in advance and a valid reason presented. Because design is an iterative process it is better to present a project incomplete and on time rather than not at all. Studio time is precious, please do not use it to work on other non-course related projects.

Mobile 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/or department lab computers and not on mobile phones. During class time, your cell phone, or its equivalent, must be turned off or be set to vibrate/silent. Plan on being present in class and developing efficient work habits. Studies show that multi-tasking is not effective. Searching the Internet, checking email, instant messaging, social media etc. take away from your ability to participate fully in class. Participation counts for 10% of your grade – this can sometimes be the difference between one letter grade and the next.

Zoom Etiquette (if online instruction is required)

The instructor realizes the challenges posed by the online and remote learning environment. This course has been adapted from the in-person version to suit this format and the content and group work has been reduced. Please let the instructor know if you run into any difficulties or have concerns about the privacy issues that online education creates, and we will attempt to find a workable solution. When using Zoom:

- Prepare your physical location and ensure you have a stable internet connection
- Use a headset with a microphone for the best audio quality
- Please sign-in for classes with the Zoom link on Canvas or sent by email in advance using the meeting password
- Arrive at least a few minutes early for each online class session to get settled and say hello
- Make sure your username is the one you'd like to use on the screen and so the instructor can identify you
- Add your pronouns (optional) and your geographic location (e.g. Davis) next to your name (also optional)
- Create a better and more collaborative class environment by turning on your video so that the instructor can see you (optional with consent of instructor) especially if you are talking in lecture or studio sessions
- Avoid distracting backgrounds and use good front facing lighting
- Mute your audio unless you are speaking and minimize any background noise
- Follow the chat and hand raising etiquette provide by the instructor or TA at the beginning of each module/class
- Some content will be shared in advance and all-class lectures/presentations will be recorded and available afterwards
- Be prepared to share your screen to present your work
- Third-party software such as Google products may be used to share and comment on work
- Canvas is our virtual classroom, and we will communicate, collaborate, and share through this portal as much as possible
- Attend the entire Zoom class unless instructed otherwise
- Try to avoid eating during the Zoom class session – drinking is okay
- Discuss any technical or privacy issues in advance with the instructor or TA

Due to the challenges of remote instruction and learning, accommodations, and alternative ways of working to the expectations listed below will be allowed. Everyone must attend the first half of scheduled class times for warm-up activities and short lectures (this is synchronous and will be recorded). The second half of class is studio time and students may opt to work independently (offline and asynchronous). The instructor will let students know if they need to check-in at the end of the class period. The instructor will go over the schedule in advance of each class. Please seek guidance from the instructor about any difficulties you may anticipate or encounter due to the remote learning environment.

Resources that make UC Davis a better to place live, learn, and thrive

Accommodations:

The instructor aims to make the learning community as inclusive as possible and welcomes discussion about how we can promote your full participation in this class. If you come across materials that are not accessible to you or experience a barrier to your participation in this class, please bring this to the instructor's attention.

If you have a disability, the instructor welcomes an opportunity to informally discuss your needs in office hours or by appointment. If you prefer, feel free to bring a friend or advocate to your meetings. In addition, the instructor encourages you to contact the Student Disability Center (SDC) at (530) 752-3184 or sdc@ucdavis.edu to set up official accommodations. It can take time to implement accommodations, so if you plan to request them, do so within the first two weeks of class. If you have not registered with SDC considerable additional delays are likely.

Securing formal accommodations may be inaccessible or present additional barriers to you. If you have any concerns or questions, please feel free to reach out to the instructor.

UC Davis Office of Diversity, Equity, and Inclusion

<https://diversity.ucdavis.edu/>

UC Davis's commitment to social mobility is part of its DNA, which is to say that attention to issues of institutional diversity, systemic inclusion, social equity is paramount to maintaining our relevance to our students, patients, employees, and community.

UC Davis Office of Student Support and Judicial Affairs

<https://ossja.ucdavis.edu/>

Upholds standards of academic honesty and responsible behavior, promoting student development, and assisting students in need.

UC Davis Aggie Mental Health

<https://mentalhealth.ucdavis.edu/>

This website is a one-stop-shop for student mental health resources. It is meant to be utilized by students, staff, and faculty as we work together to collectively raise awareness about mental health.

UC Davis Code of Academic Conduct

<https://supportjudicialaffairs.sf.ucdavis.edu/code-academic-conduct>

Familiarize yourself with what it means to be always honest. Take group as well as individual responsibility for honorable behavior. Collectively, as well as individually, make every effort to prevent and avoid academic misconduct, and report acts of misconduct that you witness.

UC Davis Principles of Community

<https://diversity.ucdavis.edu/principles-community>

Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and world views that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender,

age, religion, language, abilities/disabilities, sexual orientation, gender identity, socioeconomic status, and geographic region, and more.

UC Davis Accommodations and Accessibility

<https://sdc.ucdavis.edu/>

Reasonable accommodations for people with disabilities can be made by talking with the professor as early in the quarter as possible; solutions that benefit one student can end up benefiting the class, so please feel free to come forward with any questions or suggestions.

UC Davis Harassment & Discrimination Assistance and Prevention Program

<https://hdapp.ucdavis.edu/>

Supports the university's commitment to a harassment and discrimination-free work and learning environment.

UC Davis Student Resources

<https://ebeler.faculty.ucdavis.edu/resources/fag-student-resources/>

For questions about academic support, health and wellness, careers and internships, and the campus community.

UC Davis Remote Instruction and Learning

<https://kepteaching.ucdavis.edu/student-resources>

Includes information about learning effectively while engaging in remote instruction and accessing tech tools and tips.

UC Davis University Writing Program

<https://writing.ucdavis.edu/>

Offers courses to improve writing and help multi-language students.

UC Davis Global Affairs

<https://globalaffairs.ucdavis.edu/siss>

Services for international students and scholars.

UC Davis College of Letters & Science Academic Advising and other useful information

<https://lettersandscience.ucdavis.edu/sites/g/files/dgvnsk276/files/files/page/UC%20DAVIS%20101%20-%20A%20Quick%20Reference%20Guide.pdf>

Making Informed Design Choices

McNeil's Three-R's

This course introduces a variety of design development techniques and ideation methods for working through the design process. The course will stress how important it is to justify the philosophical underpinnings and practical roots that support the design decisions you make and how this helps to gain buy-in from other stakeholders – the why, what, and how. McNeil's 3-R's are critical to this process:

1. State your design Reference (what design elements are you working with?)
2. Explain your design Reasoning (how will the constraints and attributes dictate the design direction?)
3. Develop your design Rationale (why is your design solution the right solution?)

Some examples of using the 3-R's to justify your design decisions in an exhibition environment:

Exhibition space: you are designing the dividing wall configurations for an exhibition on skateboard culture (reference); the exhibition will be popular, the objects mostly flat, and the story is very linear (reasoning); therefore, the exhibition will have curved walls and the floor will be slightly ramped to evoke a skatepark, a continuous walkway will vary in width to mimic the curvature of a longboard but wide enough to accommodate many people (rationale).

Exhibition furniture: you want to display the winning basketball in an exhibition on the L.A. Lakers (reference); the ball is round, will deflate over time, people will want to touch (reasoning); therefore, the ball will be temporarily anchored so it doesn't roll, placed inside a glass display box so it can't be touched, the box has a door that can be opened to access and inflate the ball (rationale).

Exhibition color: you are choosing a wall color for the entrance of an exhibition on Chinese textiles (reference); for conservation reasons the space is dark and introduces people to traditional Chinese silk robes (reasoning); therefore, the color will be light to compensate for the low light and derived from the yellow silk pigment in the many robes on display (rationale).

PHASE 1 – DUE WEEK 2

Exhibition Content and Development

PHASE 01 OVERVIEW: Develop a brief and object list based on the [template](#) for the exhibition. Include a description of the exhibition, the audience, and any key information. The object list should contain a thumbnail image of each object in the exhibition listed with a sequential exhibition item number, the name, dimensions, and media for each object. Begin to loosely plan out the exhibition space using a series of massing studies based on the sections, content divisions and the perceived spatial needs of your exhibition and the number/size of the objects.

STEP 1: **Exhibition brief:** Develop an exhibition brief based on the [template](#) provided noting the big idea, audience, learning objectives, interpretive goals, special object conservation and design requirements, promotional considerations, security, sponsorship, and merchandise opportunities (1 page).

STEP 2: **Object list:** Develop a detailed object list with images/sketches. Caption each image with an exhibition object item number, object name, date, maker, media, and approximate dimensions.

STEP 3: **Exhibition concepts:** Develop a preliminary narrative for the exhibition, how the story will unfold in the space, the visitor experience (beginning, middle, and end), and various ways the objects can be grouped in the space, their relationships and main exhibition themes. Produce 3 different massing studies/sketches that diagram your ideas.

STEP 4: **Peer review:** Compile steps into a single document for review. Use 11 x 17-inch page format. Include the exhibition's name, designer(s), and design completion date (see [template](#)).

STEP 5: **Deliverables:** Upload phase 01 as a single PDF file to Canvas for class presentation and grading. Use <https://www.ilovepdf.com/> to keep the file size below 20MB. Name the file using this format (227S23_lastname_01.pdf).

Phase 2 – DUE WEEK 3

Exhibition Spatial Planning and Object Placement

PHASE 02 OVERVIEW: Create a simple scale model of the exhibition space. Place scaled objects in the model and arrange them in the intended sequence and section groupings. Explore multiple exhibition layouts and spatial configurations. Render a draft floorplan and elevation of the exhibition space once a preferred design has been determined using the scale model.

STEP 1: **Scale model:** Construct a scale model (3/4 in = 1 ft.) of your exhibition space. Use simple materials such as foam core or cardboard. Experiment with a variety of layouts and object configurations. Do not fix down the model components (use pins or removable tape) so that the spatial planning can continue in the next phase.

STEP 2: **Scale objects:** Print and cutout scaled images from the object list or cut out pieces of paper to represent the objects (approximately 3/4 in = 1 ft.). Position the object cutouts in the scale model and test various exhibition object arrangements - make sure everything fits in the space. Do not fix down the cutouts (use pins or removable tape) so that the object staging can continue in the next phase. Photograph the completed scale model from different angles and arrange the photographs on a single page with brief explanatory captions.

STEP 3: **Floor plan/elevations:** Determine the preferred exhibition layout using the scale model and then record it on a rendered floor plan and elevation. Include the item number from the object list. Label each exhibit area and interpretive element (e.g., exhibition title location).

STEP 4: **Peer review:** Compile steps into a single document for review. Use 11 x 17-inch page format. Include the exhibition's name, designer(s), and design completion date (see [template](#)).

STEP 5: **Deliverables:** Upload phase 01 as a single PDF file to Canvas for class presentation and grading. Use <https://www.ilovepdf.com/> to keep the file size below 20MB. Name the file using this format (227S23_lastname_02.pdf).

Phase 3 – DUE WEEK 4

Exhibition Staging, Atmosphere, and Interpretation

PHASE 03 OVERVIEW: Develop a series of palettes that specify the aesthetic direction and architectural embellishment for the exhibition: color, materials, lighting. Decide if certain objects require display furniture, protection, or elevated pedestals for security and accessible viewing, and if people need somewhere to sit. Provide drawings or reference for what this furniture will look like. Render a series of drawings that capture this information and clearly convey the design intent for the exhibition.

STEP 1: **Material, color, and lighting palettes:** Develop a design palette to document architectural specifications and materials (e.g., floor finishes, moldings, fabrics), paint color and finishes (e.g., walls, exhibit furniture), lighting intent (e.g., light level, color, any additional light source beyond the existing track lighting). Use 1-inch square swatches for the materials and color palette and specify the name underneath (materials should be specific, e.g., "M.1. birch plywood") paint colors should name the brand and reference number (e.g., "P.1. [Benjamin Moore](#) - Fire Dance 2171"). Document the lighting intent/scenarios with descriptive notes on the same plan (e.g., "dark room for projection" or "spotlights on objects").

STEP 2: **Furniture typology:** Display frames, pedestals, cases, platforms, activity units, and public seating should be documented. Specify the furniture dimensions in inches (H x W x L), the materials or colors (reference the palette), any built-in lighting. Include descriptive notations about the design next to the furniture renderings. The furniture can either be designed from the ground up or pulled from existing inventory or [off-the-shelf](#) exhibition products.

STEP 3: **Exhibition renders:** Produce at least one rendering of [typical exhibition views](#) to communicate the overall design intent. Use elevation, cross-section, or perspective drawing conventions to capture viewpoints that show exhibit furniture, object groupings, color palette, architectural details (e.g., walls, flooring), and interpretive graphic elements (e.g., exhibition title, introduction, label). Include [scale people](#) and descriptive notations about the design in the renderings. Include a small floorplan to show the viewpoint. Render the views by hand, CAD, Illustrator, Photoshop, Sketch-Up.

STEP 4: **Peer review:** Compile steps into a single document for review. Use 11 x 17-inch page format. Include the exhibition's name, designer(s), and design completion date (see [template](#)).

STEP 5: **Deliverables:** Upload phase 01 as a single PDF file to Canvas for class presentation and grading. Use <https://www.ilovepdf.com/> to keep the file size below 20MB. Name the file using this format (227S23_lastname_03.pdf).

Phase 4 – DUE WEEK 5

Exhibition Visual Language and Graphic Identity

PHASE 04 OVERVIEW: Develop a graphic identity that responds to and complements the content of the exhibition. Document the components of the graphic identity in a palette that includes specifications for image, color, typography, and exhibition title. Render a series of drawings that show applications of the graphic identity in their context.

STEP 1: **Graphic identity:** Design a graphic identity for the exhibition that can extend into various communication formats. Apply the identity to a variety of interpretive applications: (1) exhibition title treatment (size TBD); (2) introductory text (36 x 48 inch); (3) object label (6 x 7 inch). Decide the final exhibition name for the title treatment. Select a hero image or feature key image for promotion and publicity.

STEP 2: **Graphic palette:** Develop a design palette for the exhibition graphic identity. Include 1–3 key promotional images from the object list that succinctly capture the exhibition theme, any color specifications that complement the exhibition color palette (use 1 inch square swatches for the color palette and specify the name underneath as Pantone/CMYK and RGB), upper and lowercase alphabet blocks that show the typographic palette (consider fonts with a variety of weights and/or mixing sans and sans-serif for typographic hierarchy).

STEP 3: **In-situ renders:** Place the graphic identity applications from step 1 into your renderings from phase 3 to visualize their scale and context. Include [scale people](#) and descriptive notations about the design in the renderings. Render the views by hand, CAD, Illustrator, Photoshop, Sketch-Up.

STEP 4: **Peer review:** Compile steps into a single document for review. Use 11 x 17-inch page format. Include the exhibition's name, designer(s), and design completion date (see [template](#)).

STEP 5: **Deliverables:** Upload phase 01 as a single PDF file to Canvas for class presentation and grading. Use <https://www.ilovepdf.com/> to keep the file size below 20MB. Name the file using this format (227S23_lastname_04.pdf).

Phase 05 – DUE WEEK 6–10

Prototyping/Fabrication/Making and Final Installation

PHASE 05 OVERVIEW: Develop full size prototypes to explore your exhibition design intent. Work in the makerspace and with department equipment to produce, construct, and finish your exhibition display components. Borrow, purchase, or acquire and additional props or display furniture. Continue to refine any objects or media elements (such as film) connected to your research and thesis work making sure they are display ready. Review the Graduate Exhibition Handbook for further criteria. Work with the Design Museum and/or external vendors to source and print graphic elements such as vinyl lettering. Develop and test any media applications such as projectors or monitors.

Make sure you have a budget in place for this phase to obtain materials. This phase will require more work for some of you than others depending on the complexity of your installation. It can get quite stressful with many deadlines and details to figure out. You are encouraged to seek assistance where you can from other students (particularly undergraduates who will learn from you and the project).

STEP 1: **Fabrication:** Complete the design and build of all exhibition components and related promotional materials for your thesis research to a satisfactory level.

STEP 2: **Installation:** Work with the Manetti Shrem Museum staff and others to safely install a resolved and finished exhibit that is part of a final group exhibition with a focus on audience engagement and accessibility.

STEP 3: **Deliverables:** Upload photographic documentation of the process and final installation as a single PDF file to Canvas for grading. Use <https://www.ilovepdf.com/> to keep the file size below 20MB. Name the file using this format (227S23_lastname_05.pdf).