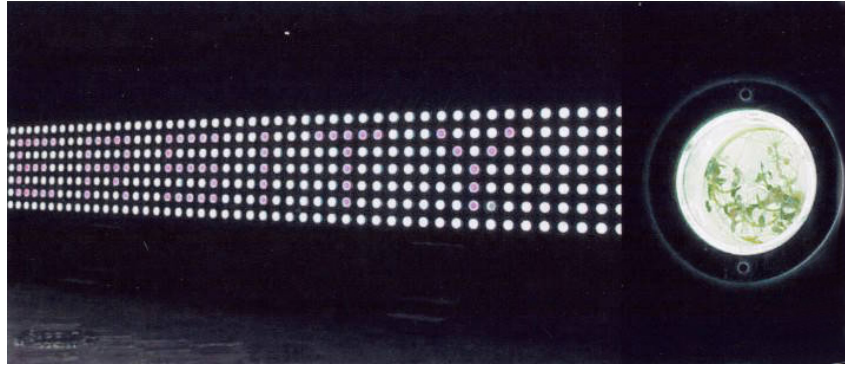




Potatoes in vitro

Paper title: Designing Exhibitions
Paper Number: 224.205

Stuart Foster

Assignment 2: *Techniques of display*

Hand-in Date: Thursday 31st May 3:00 pm

Introduction: As you have explored in the previous project, exhibition designers are concerned with providing a context for interpretation by framing that which is exhibited; be it an artifact, a landscape, a concept. While ideas and concepts give direction and clarity to a project, it is in its material manifestation that an actual experience and communication is achieved. This last assignment focuses on the construction of that frame, or more conventionally put, on the techniques used for display. This involves decisions to be made about the material construction, graphic design, colour, and lighting, which all help translate and emphasise the design concepts employed in a project.

It has been stated that the main types of display designs continue to be the same as those housed in museums and galleries earlier on (Dernie, 2005, p.105), but now also include the screen, audio, and interactive technology. However, the diversity of the projects that you have developed as a class over the past few weeks have shown, that the best way to exhibit might not necessarily be through an object, but might use a site's specific character, or involve a range of performative elements. Therefore the notion of a type of display is more complex and extends the list of conventional types such as: wall-hung work; objects that occupy floor space, exposed or encased; terminals; screens. It might also include a site's character and make up, architecture, landscape, elements of performativity.

Over the next six weeks you will focus on display practises to deliver a given narrative that informs a live brief. The exhibition architecture will be developed as a class in week 8, where we will create a digital model in SketchUp as a class resource. From this resource you will focus on a particular area to develop a detail critical to the communication and experience of the narrative.

Identify the type of display you are detailing up and while time will not allow for a complete detailing of the 'display type' your detail needs to focus on either a material detail or on the graphic communication, and will in either case have to consider lighting.

Project Requirements: Final Hand in will consist of

- Development of project (assignment 2) and design of a detail, formatted as a professional presentation; this will include, plan and section to an appropriate scale (level of information), 3D impressions, material studies, an explanation of aim and design concept/
- Digital presentation of developed design

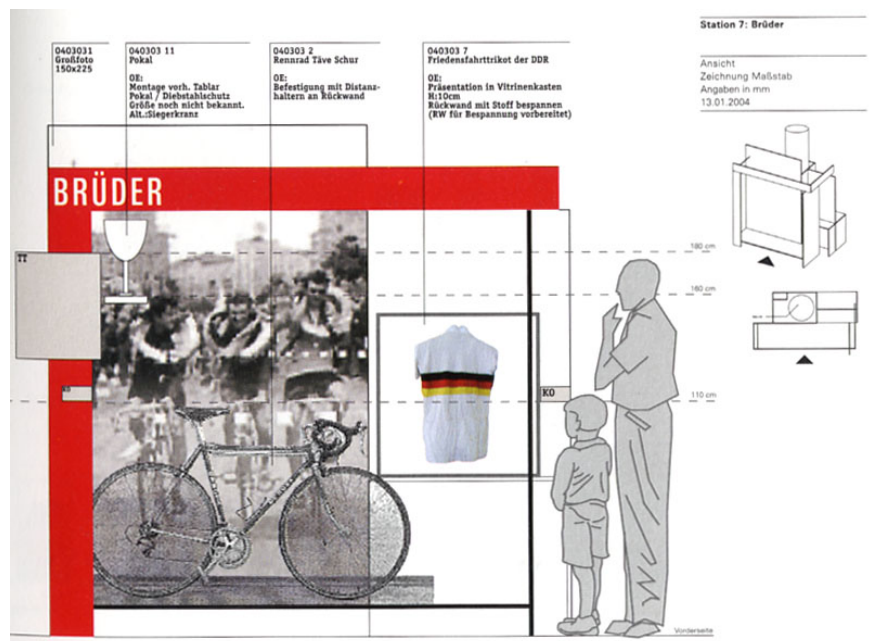
Assessment: The project will be assessed based on:

- the degree the project has developed and responded to the critique received on concept design
- achieving a successful relationship between aim, concept and material, through technical resolution (part)
- the quality and accuracy of visual presentations

Written feedback will be given after completion of the project
This assignment constitutes 50% of your final mark.

Learning Outcomes: The student should be able to:

- develop a concept design and chosen approach to an exhibition into a developed exhibition design
- translate an exhibition concept to the level of detail required for a careful and controlled communication and interpretation
- apply basic techniques of display to an exhibition design



Bertron Schwarz Frey

Procedure and Timetable:

Week 7- Tues 24 April- Intro Brief- Individual research into display techniques(blog)

Thurs 26 April- Site Visit to Te Papa (looking at the variety of display techniques)

Week 8- Tues 1 May- Intro of Live Brief, Marcus Mc Shane Lighting designer

Thurs 3 May- Develop exhibition architecture as group.

Week 9- Tues 8 May- Identify 'zone' for design development

Thurs 10 May- Design Development

Week 10- Tues 15 May- Interim Critique

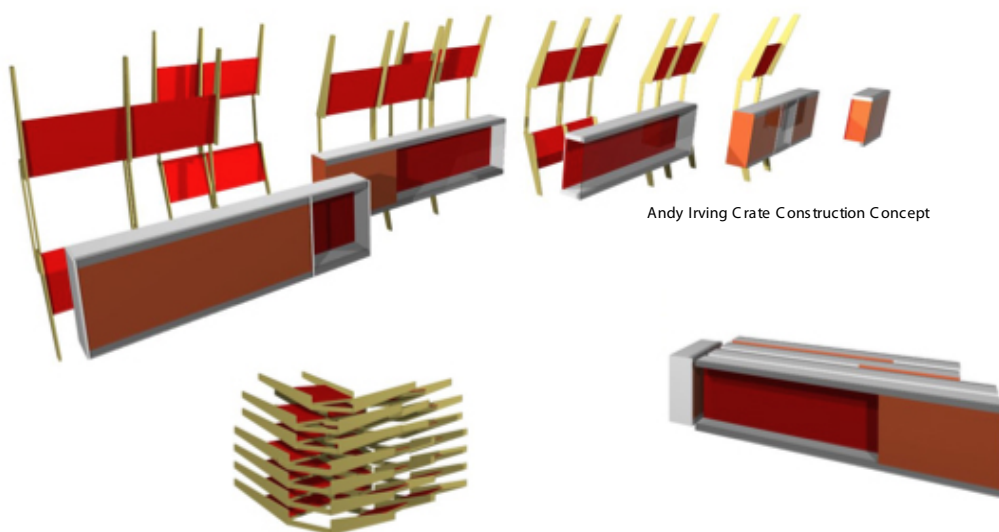
Thurs 17 May- Design Development

Week 11- Tues 22 May- Small Group tutorials

Thurs 24 May- Group development of presentations

Week 12- Tues 29 May- Final design development of graphics

Thurs 31 May- Presentations, guest critic.



References:

Recommended reading:

- Barker, E. (Ed.). (1999). *Contemporary Cultures of Display*. New Haven: Yale Univ. Press.
- Baur, R. (2001). *Ruedi Baur, Integral, and Partners*: Basel: Lars Müller.
- Betron, A., Frey, C. Schwarz, U. (2006). *Designing Exhibitions*. Basel: Birkhäuser.
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- Morgan, C. L. (2002). *Atelier Brückner: Form follows Content*. Ludwigsburg: Avedition.
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- Witcomb, A. (2003). *Re-imagining the Museum*. London: Routledge.
- Zwicky, S. (2003). *Stefan Zwicky: Exhibition Architecture*. Basel: Birkhäuser

References cont'd:

Journals:

Frame Magazine, Amsterdam

Websites of Exhibition Design studios:

Atelier Bruckner, G	http://www.atelier-brueckner.de
Confino Alphabeth, F	http://www.confino.com
Bellprat Assoc., CH	http://www.bellprat.ch
Opera Ontwerpers, NL	http://www.operadesign.nl
Integral Ruedi Baur Assoc., F/CH	http://www.integral.ruedi-baur.com
Holzer, Kobler Architekturen, CH	http://www.holzerkobler.ch
Casson Mann Designers, GB	http://www.cassonmann.co.uk
Kossmann, De Jong, NL	http://www.kossmanndejong.nl
Ralph Applebaum Associates, USA	http://www.raany.com
Why Not Associates, GB	http://www.whynotassociates.com/
3D Creative, NZ	http://www.3dcreative.co.nz/
Pearson and Assoc. Arch. Ltd, NZ	http://www.pearsonarchitects.co.nz
Story Inc., NZ	http://www.storyinc.co.nz

Graphic Design:

Why Not Associates, GB	http://www.whynotassociates.com/
Integral Ruedi Baur Assoc., F/CH	http://www.integral.ruedi-baur.com
Catherine Griffiths Epitome Typography NZ	http://www.catherinegriffiths.co.nz

Lighting Design:

Kevan-Shaw Lighting Design GB	http://www.kevan-shaw.com/
On Museum and Gallery Lighting:	http://www.kevan-shaw.com/main_html/mus_gall.html