

Mutant Design: Exhibition Design

AG320 Mondays 4-7 Spring 07

Louise Sandhaus

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Class blogsite: http://lulu101.typepad.com/exhibition_design/

CLASS OVERVIEW

This seminar/studio class will introduce the basics of exhibition design while asking students to think critically about interpretive experiences of art and objects. We will kick off with a brief history of groundbreaking, experimental exhibition design, but the main focus of the class will be on design and design process for creating meaningful experiences of objects, ideas, and information in physical spaces. Topics to be covered include: Developing curatorial concepts, designing display strategies, 3-D design, media design, and graphic and material language design.

The class will be comprised of lectures, discussions, field trips, and crits, focused on the conceptual design of a small exhibition. Students may work alone or in teams of two. At the end of the class students will be required to make a "proof of concept" presentation. The workload will be reasonable, but regular attendance and maintaining assignments will be imperative.

Prerequisites: The class is open to the Institute for BFA 3 students and higher by permission of instructor. Limited to 16 students who can commit to regular attendance and work progress.

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GUIDELINES

Goals

- Provide a basic overview of the principles of exhibition design.
- Critically reflect on today's exhibition design within exhibition design history.
- Examine experimental and practical approaches to interpretive media for today's audiences.

Requirements

Complete the conceptual design for one show in the form of a PDF presentation.

You will be provided an InDesign Template for the presentation that includes the structure for the final presentation. The presentation can be as many pages as required. The design is up to the student.

The workload will be kept reasonable, but regular attendance and maintaining assignments will be imperative.

All class work will be documented on the class weblog with regular postings of assignments.

Class Structure

The class is comprised of lectures, discussions, individual and group crits centered on a single project that develops week to week. Students may work alone but teams of two are highly encouraged.

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CLASS BIBLIOGRAPHY

Note: Look for current updates on the class blogsite

Books

Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (University of California Press: Berkeley, Los Angeles, London) 1976

Bill Moggridge, *Designing Interactions* (MIT: Cambridge) 2007

Emmanuelle Vieira, *Design d'exposition: Dix mises en espace d'expositions au Musée national des beaux-arts du Québec* (Musée national des beaux-arts du Québec) 2004

Erberto Carboni, *Exhibitions and Displays*, II Edition (Silvana: Milan) 1959

Hikomura Masaaki, *Space Graphism* (BIS: Amsterdam) 2003

George Nelson, *Display: Interiors Library No 3* (Whitney: New York) 1953

Leonard Koren, *Arranging Things: A Rhetoric of Object Placement* (Stone Bridge Press: Berkeley) 2003

Hodgetts + Fung: *Scenarios and Spaces*, "Experience and Scenario," (Rizzoli) 1997

Ed. Österreichische Friedrich und Lillian Kiesler-Privatstiftung, *Friedrich Kiesler: Art of this Century* (Hatje Cantz: Germany) 2002

Arthur A. Cohen, *Herbert Bayer: The Complete Work*, "Section II: Exhibition Design and Architectural Design: 1928-1968" (MIT, Cambridge) 1984

Pedro Azara, Carles Guri, *Architects on Stage: Stage and Exhibition Design in the 90's* (Editorial Gustavo Gili, SA: Barcelona) 2000

Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (MIT: Cambridge) 1998

Material World 2: Innovative Materials for Architecture and Design (Birkhäuser: Basel, Boston, Berlin) 2006

Barbara Maria Stafford and Frances Terpak, *Devices of Wonder: From the World in a Box to Images on a Screen* (Getty Research Institute, Los Angeles) 2001

Marc Treib, *Space Calculated in Seconds: The Philips Pavilion Le Corbusier Edgard Varése* (Princeton University Press: Princeton, NJ) 1996

Articles

Michael Rock & Susan Sellars, "The Museum of the Ordinary,"
Ed. Andrew Blauvelt, *Remaking History*, American Center for Design Journal, 1998

Michael Rock & Susan Sellars, "The Museum of the Ordinary,"
Eye, Issue 28, 2001

J. Abbott Miller, "From Object to Observer," Eye, Issue 61, Autumn 2006

Jennifer Kabat, "The People will be heard: Interactive technology in public spaces"
Adobe Think Tank: <http://www.adobe.com/designcenter/thinktank/jenkabat/>

Websites

Eames' Mathematica exhibition quicktime VR:
<http://www.eamesoffice.com/index2.php?mod=exhibitions>

Happy End – In Pursuit of Happiness expo.02, Zurich
<http://www.triad.de/ausst/zfs.html>

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CLASS SYLLABUS

Before the 1st class you will need to identify your exhibition content.

Consider a collection of artifacts that's of great interest to you and that you're certain others will equally find equally fascinating. These could be books in the library; a collection from the CalArts archives (posters, John Cage scores, history of CalArts collection, etc.); work of your faculty; a collection of someone you know (vintage clothing, records, toys, etc). You must have access to the collection.

For the first class bring printed color photographs of at least 20 objects to be included in your exhibition as well as some actual samples from the collection.

Week 1 | February 5 | Define the exhibition

Presentation: A historical overview of experimental exhibition design.

Examples shown in class:

- Exhibition concept presentations
- Exhibition titles
- Object checklists
- Floor plans

In class: Identify the exhibition goal (what the exhibition is about, why it is worthwhile, and why anyone would care). Brainstorm concepts for the exhibition along with exhibition titles.

Homework:

1. Define exhibition title (or several options)
2. Write short statement defining exhibition
3. Make checklist of objects, including images
4. Create or get a floor plan of your intended exhibition space

Please post the title and exhibition description on the class blog as a comment to the assignment.

Week 2 | February 19 | Organization and structure

Presentation: A contemporary overview of experimental exhibition design

Examples shown in class:

- Ideas for organizing and structuring exhibition content
- Flow plans (Kiesler and Bayer)

In class: Define what is most important and interesting about your objects and how they might be organized. Define exhibition themes and sections.

Homework:

1. Create a diagram that shows the conceptual organization into themes or sections
2. Chart the exhibition flow onto floor plan

Week 3 | February 26 | no class

Week 4 | March 5 | Display strategies: Conceptual, aesthetic, and pragmatic

Presentation: Display strategies: Addressing conceptual, aesthetic, and pragmatic issues (Kiesler, Koren, LSD-Target, Wilson, etc.)

Examples shown in class:

- Sketches of display strategies (Kiesler)
- Example of types and styles of drawings and sketches

In class: Discuss audiences. Identify display issues AND concepts to be communicated through the work. Brainstorm ideas for display strategies and experiences.

Homework:

1. Define display strategies.
2. Sketch ideas for approaches.

Reading: Leonard Koren, *Arranging Things: A Rhetoric of Object Placement* (Stone Bridge Press: Berkeley) 2003

Week 5 | March 12 | Display Strategies: Employing Technology

Presentation: Technologies for display (Lisa Strausfeld/Pentagram, Small Design, Imaginary Forces, Lust, etc.)

In class: Review sketches of display strategies and discuss issues that might be addressed through technology

Homework: Refine and develop display strategy sketches.

Week 6 | March 17 (Saturday, Field Trip | Architectural issues

Presentation: An introduction architectural design as communication strategies and to meet physical requirements of organization and display. Also look at types of architectural drawings: plan, elevation, section, perspective.

In class: Field trip to Durfee/Regn office (This trip will take place on Saturday, March 17)

Homework: Develop exhibition design, making plan, elevation, and perspective drawings to convey architectural strategy/concept incorporating display strategies.

Week 7 | March 26 | Spring Break

Week 8 | April 2 | Design the space

In class: Review plan, elevation, and perspective drawings to convey architectural strategy/concept.

Homework: Refine ideas and drawings

Week 9 | April 9 | Visual material language

Presentation: Materials, color, and lighting strategies (theatrical approaches)

Examples: Page from DRS/MIC document outlining language

In class: Discuss the connotations of use of materials, color, and lighting. Brainstorm application for exhibition concepts.

Homework: Elaborate the visual language and material language of your exhibition

Reading: *Material World 2: Innovative Materials for Architecture and Design* (Birkhäuser: Basel, Boston, Berlin) 2006

Week 10 | April 16 | Graphic Design

Presentation: Graphic Language and Strategies

Homework: Design graphic identity: Logo, typography, and exhibition intro

Week 11 | April 23 | Field Trip

In class: Field trip to Getty exhibition design department. A look at the design process from a graphic designer's point of view.

Week 12 | April 30 | Refine design

Week 13 | May 7 | Presentation rehearsals

Week 14 | May 14 | Final Presentations

