

On Exhibition Design

SARK-E5025, 4th March 2021

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Contents

- Exhibition design?
- Starting points: 4 C's
- Basics of Exhibition Design

Illustrated with images of my own work

Exhibition as understood in this lecture:

**Display of information
(objects, texts, images)
in space.**

Exhibition experience

Service
Design

Curating

Exhibition
architecture

Scriptwriting

Exhibition design

Concept
Design

Furniture /
Display
Design

Graphic
Design

Interaction
Design

etc.

Starting points:

Concept

Context

Content

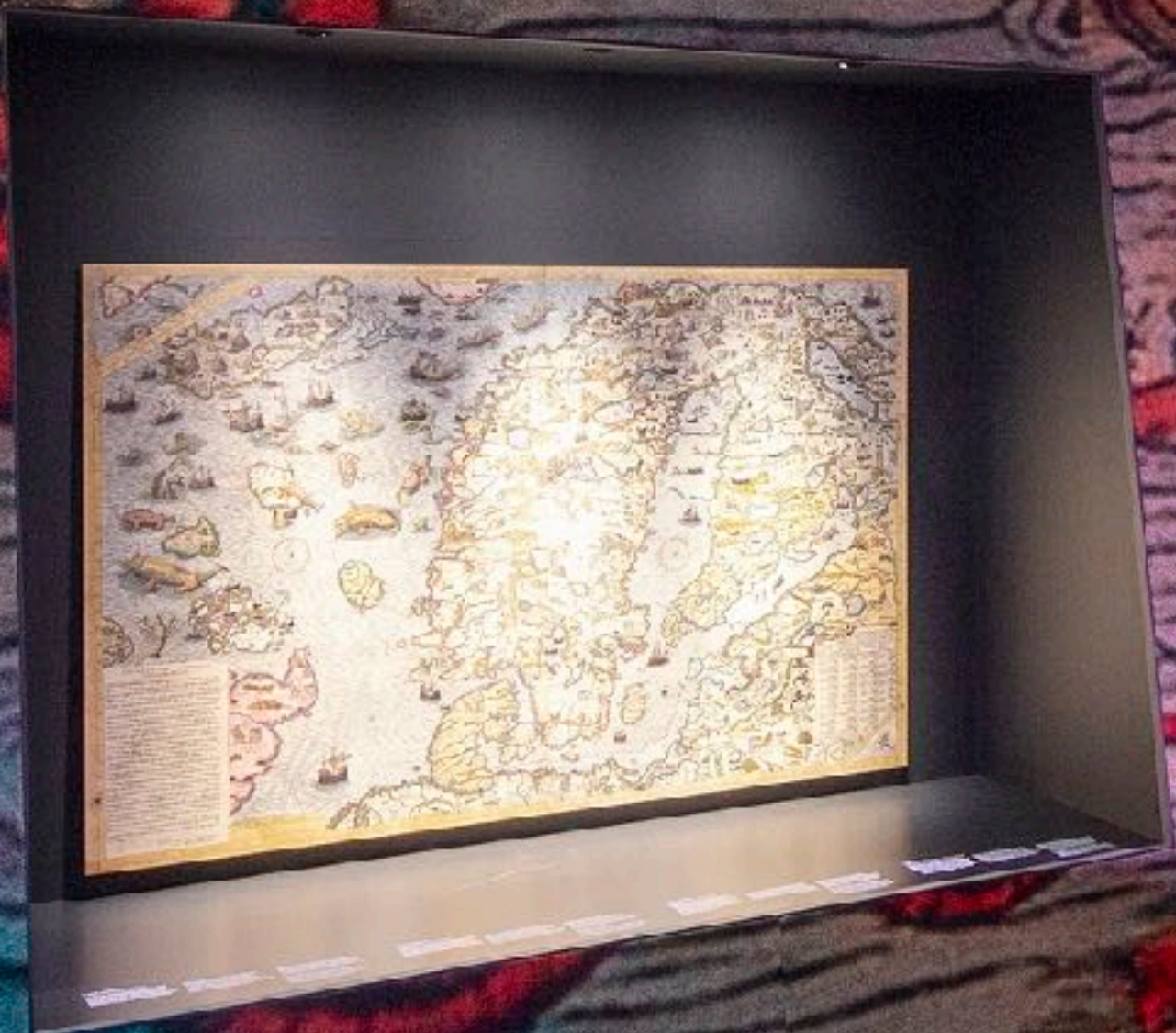
Collaboration

Concept

- Type of exhibition: art, history, science etc.?
- Visitors / target groups: experts, kids, lay-people, everybody?
- Tone of voice
- Information / emotion balance



HEC EST HORRENDA
CARIBDIS









Context

- Surrounding context
- Space itself

Mind-Building, Finnish Pavilion in Venice Biennale 2018
Tuomas Siitonen & Johannes Nieminen with Anni Vartola & Hanna Harris

FINLANDIA



Mind-Building, Finnish Pavilion in Venice Biennale 2018
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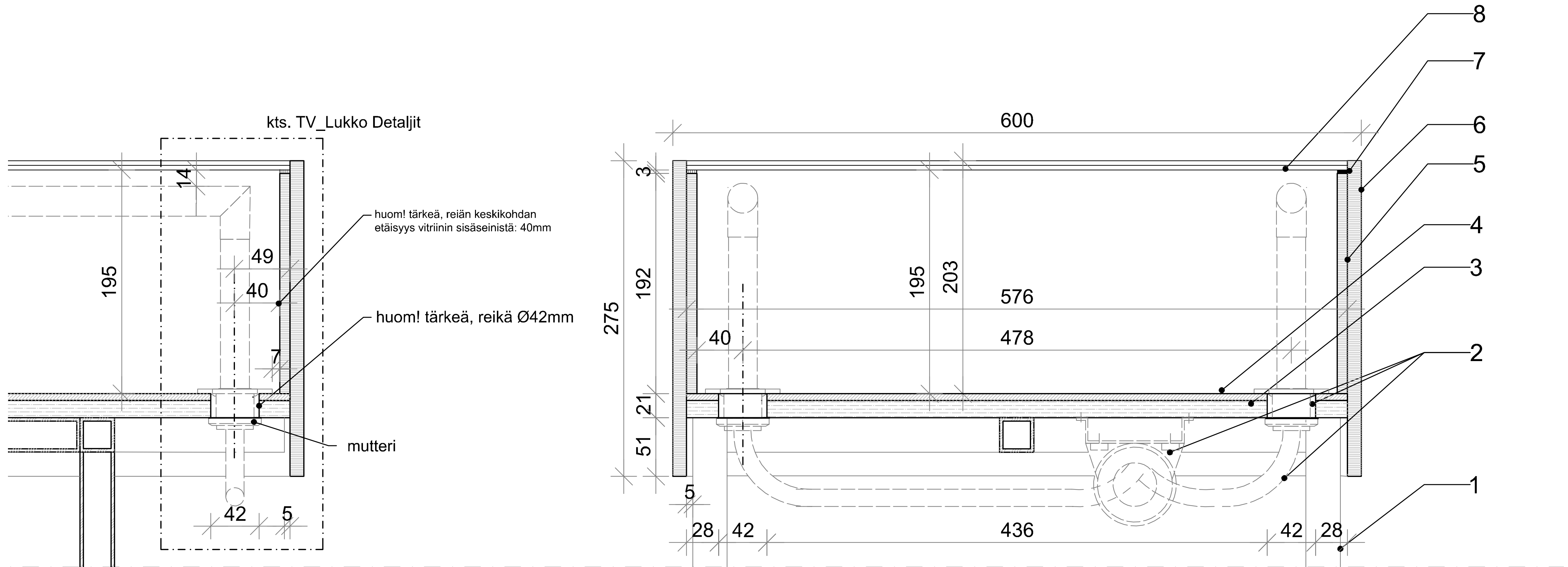
Content

- Objects and their requirements
- Texts
- Images
- ...

Toista maata, National Museum of Finland, permanent exhibition 2021–
Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä



Toista maata, National Museum of Finland, permanent exhibition 2021-
 Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä



! kaikki mitat on tarkistettava paikan päällä

Uno Ullberg, MFA, 2020
Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä

(T)

Haack



1909



VIIPIU
(Vyborg)

Pohjoisvalli 7 -
Piispankatu 18



In english
Itatus ma cupa
cullitibus il et
la dolupta por
aditat vername
erum et acepudi
psundandam.

Collaboration

- Institution (museum etc.)
- Curator / Scriptwriter
- Collection personnel (experts, conservation, owners)
- Pedagogical personnel
- Communications personnel
- Builders and manufacturers

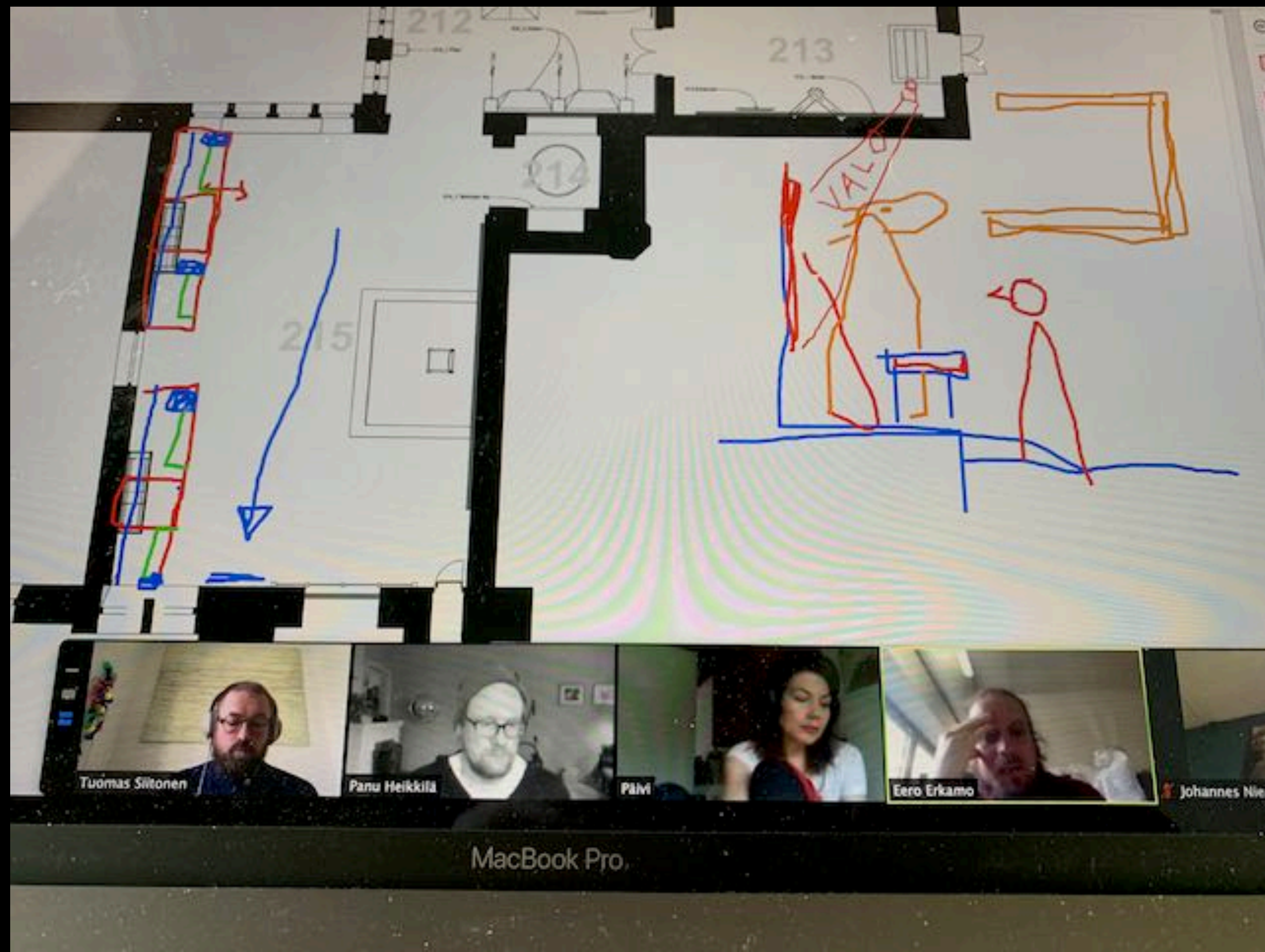


Photo: Eiel Saarinen in Helsinki, Laituri 2018
Tuomas Siitonen & Johannes Nieminen

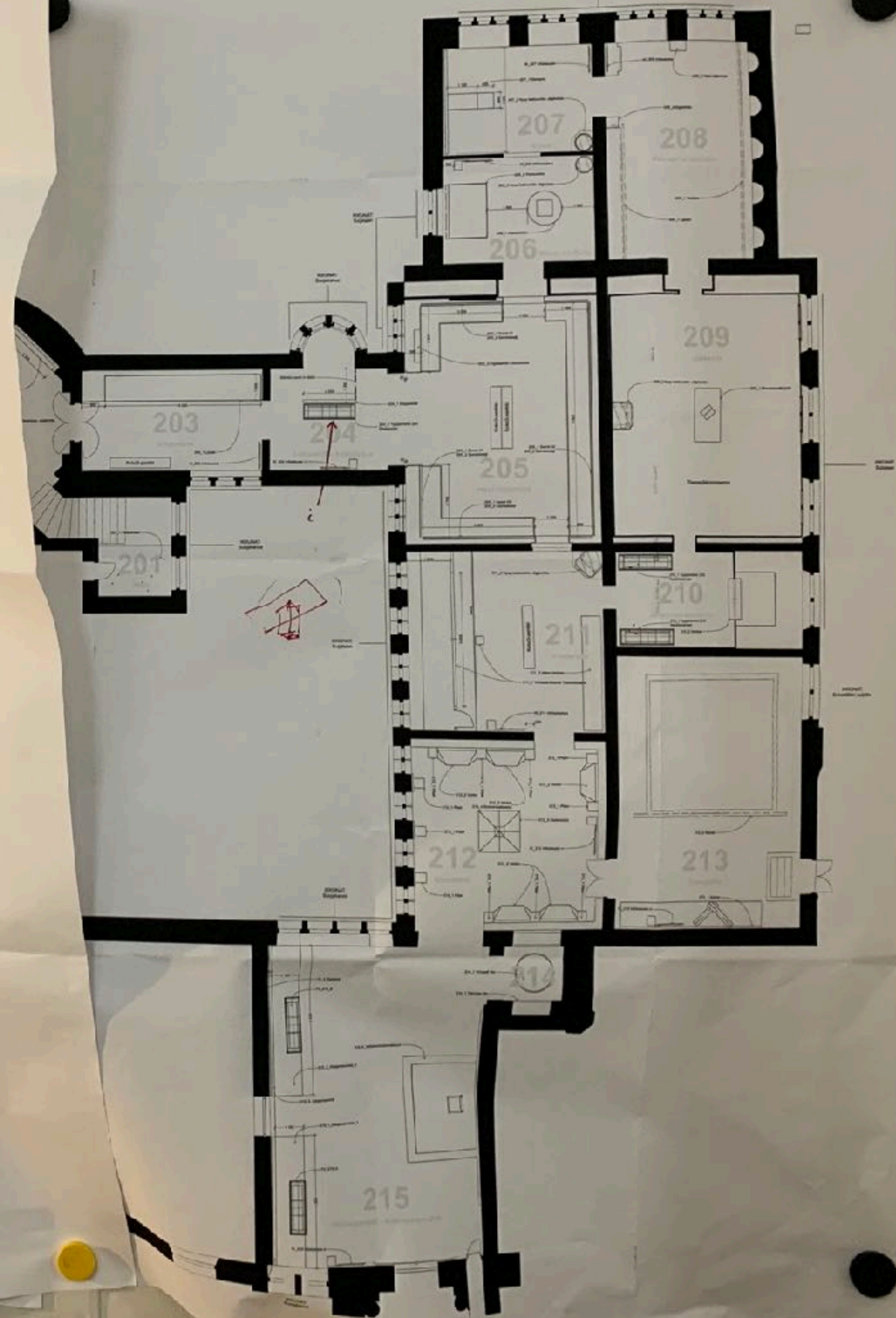


Basics of Exhibition Design

Existing space

- Dimensions
- Circulation
- Light (natural / artificial)
- Materials

National Museum of Finland, New permanent exhibition, 2021 (in process)
Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä



Museum of Finland, New permanent exhibition, 2021 (in process)
Design: Johannes Nieminen, Panu Heikkilä



National Museum of Finland, New permanent exhibition, 2021 (in process)
Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä

Exhibition structures

- Material
- Colour
- Integration of technology
- Safety
- Accessibility
- Cost / reusability

HAM Graffiti, 2018
Tuomas Siitonen



1983-1986
Graffiti tulee Suomeen
Graffiti arrives in Finland

1984



1987
1986

National Museum of Finland, Prehistory, 2016
Tuomas Siitonen, Johannes Nieminen, Panu Heikkilä

Asiain Sotkua (Pöytä) on aivan ihmisen tekemä.
Käsitteiden esittämistä mallista.
On nähtävä, miten nämä asiat ovat löytäneet ja joutuneet
ihmisen, siinä tapauksessa on Finlands förhistoria
revolutoerats.
If these finds from Sotkua Cave could be proven to be made by humans,
our main conception of Finnish prehistory would be radically changed.

Esihistoria jaetaan kivi-, pronssi- ja rautakaudet.
Kaudet on nimetty keskeisten materiaalien mukaan.
Förhistorien indelas i sten-, brons- och järnålder.
Perioderna har namngivits enligt de viktigaste materialen.
Prehistory is divided into the Stone, Bronze and Iron Ages.
The periods are named after the main materials that were in use at the time.



148
Kivi- ja pronssi-
aika
Kivi- ja pronssi-
aika
Kivi- ja pronssi-
aika
Kivi- ja pronssi-
aika



Finnish Pavilion in Venice Biennale, 2018
Tuomas Siitonen, Johannes Nieminen with Anni Vartola, Hanna Harris



Delivery of information

- Printed or digital
- Typography
- Illustrations, diagrams
- Interaction
- AR / VR
- Pre- / Post-visit Strategies

Työ

Graafisen suunnittelijan työnkuva, työaika, työpaikka ja työasento seuraavat teknologioita, joilla työtä tehdään. Viime vuosisadalla leipäteksti sai nimensä siitä, että latojan leivän toi pöytään yksitoikkoinen käsityö: tekstin latominen riveihin. Nyt työkalut ja ohjelmistot ovat kaikkien saatavilla, ja tekstin voi lataa riveihin aivan kuka tahansa. Ne suunnittelun tuotteet, joiden tuotantoon aiemmin tarvittiin monen ihmisen käsityö, toteuttaa nyt yksi ihminen ja kone.

Suunnittelijan "näkyvä" työ vaikuttaa myös toimeentuloon. Suunnittelijan palkkioksi tarjotaan usein rahan sijaan "näkyvyyttä". Tällä hetkellä noin puolet Grafian 1100 jäsenestä on itse toimeentulonsa järjestäviä suunnittelijoita, yrittäjiä tai freelancereita, jotka hakevat järjestöstä sellaista yhteisön tukea ja ammatillisia neuvoja, joita eivät muualta löydä.

Näkyvässä ovat hyvän suunnittelutyön lisäksi muun muassa alan sisäiset käytännöt, palkat, sopimukset, työskentelyolosuhteet ja visio työn tulevaisuudesta ohjelmoinnin ja koneälyn kehityksen kulta-aikana. Tulevaisuudessa yhä useampi muotoilija löytää itsensä epävarmoista työolosuhteista. Keskustelemalla avoimesti vaikeuksista voimme yhdessä pyrkiä näitä olosuhteita muuttamaan. Mistä graafiselle suunnittelijalle maksetaan? Minkä arvoinen hän on?

Work

Graphic designers' job description, working hours, work place and working posture follow the technologies with which designers work. The word for body text in Finnish literally translates as bread text, because last century that monotonous manual work was what put bread on the table for typesetters. Now the tools and software are available for everyone, and anyone can typeset text. These products of design that used to require the manual input of many people are now done by one person and a machine.

The designers' "invisible" work affects their livelihood too. Often designers are offered "visibility" as a reward for their work. Currently, approximately a half of Grafia's 1,100 members are self-employed designers, entrepreneurs or freelancers, who turn to the association to find community support and professional advice, which is not available anywhere else.

It is not just good design that is invisible, but also the industry's internal practices, salaries, agreements, working conditions and the vision for the future in the golden age of programming and artificial intelligence. In the future, an increasing number of designers will find themselves in uncertain working conditions. What do graphic designers get paid for? What are they worth?

Estäytyminen

Graphic designers' job description, working hours, work place and working posture follow the technologies with which designers work. The word for body text in Finnish literally translates as bread text, because last century that monotonous manual work was what put bread on the table for typesetters. Now the tools and software are available for everyone, and anyone can typeset text. These products of design that used to require the manual input of many people are now done by one person and a machine.

Becoming organised

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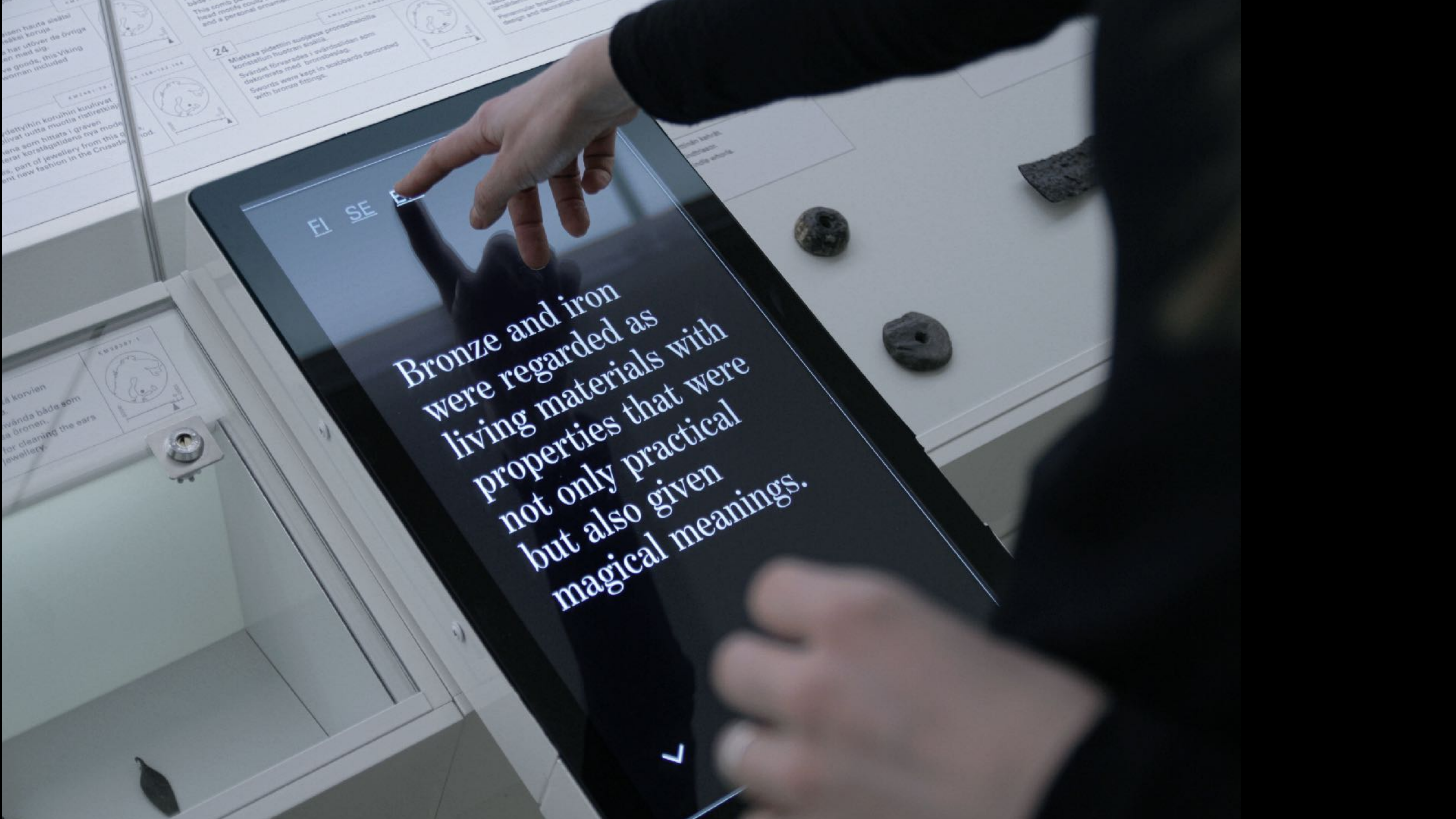
Networks


Graphic designers' job description, working hours, work place and working posture follow the technologies with which designers work. The word for body text in Finnish literally translates as bread text, because last century that monotonous manual work was what put bread on the table for typesetters. Now the tools and software are available for everyone, and anyone can typeset text. These products of design that used to require the manual input of many people are now done by one person and a machine.

FI SE E

Bronze and iron
were regarded as
living materials with
properties that were
not only practical
but also given
magical meanings.

←



A woman with long dark hair, wearing a black long-sleeved dress, is seen from the back, interacting with a white, modern-looking interactive display. The display is mounted on a wall and has a circular panel with a handle. The background is a light-colored wall with a large projection of text in Finnish and English. The scene is set in a museum or gallery.

Tuhansia vuosia ennen kuin
kivikauden ihmiset saapuivat,
Töölössäkin vaelsi mammutteja.

Tusentals år före stenålders-
människorna anlände, så strövade
mammutar omkring i Töölö Helsingfors.

Mammoths wandered here in
Töölö in Helsinki thousands of years
before Stone Age people arrived.



4/6 Suurlohkojen valmistus ja var
produktion och utrustning av
Grand block assembly and out
Lohkoja liitetään suurlohkoiksi ja niihin asennetaan
Blocken sammanfogas till storblock, de utrustas m
The blocks are joined to grand blocks. Cables and pl

Kari Suomalainen, Päivälehdien Museum, 2012
Tuomas Siitonen, Johannes Nieminen



Accessibility

- Hierarchy of information - From first impression to deep dive
- Language
- Prior knowledge
- Age
- Cultural backgrounds
- Different disabilities (sight, hearing, moving)



Teollinen laivanrakennus

Teknologian ja teollisuuden kehitys muutti ratkaisevasti laivanrakennusta. Konepajatoiminnasta sekä metallien käsittelystä tuli välttämätöntä höyryaluksia rakentaville telakoille. Rauta ja teräs yleistyivät laivojen rungon materiaaleina 1800-luvun puolivälin jälkeen.



Industriellt skeppsbyggeri

Uppskifningen kom teknologi och industriell förändrade skeppsbygget i grund. För de varv som byggde ångbatter blev det nödvändigt att ha en mekanisk verkstad och metallhantverk. Efter mitten av 1800-talet blev det vanligt med järn och stål som skrovmaterial i fartyg.

Industrial shipbuilding

Technical and industrial development radically changed shipbuilding. Engine workshops and metal works became necessary for shipyards which were building steam vessels. Iron and steel were commonly used as materials for ship hulls from the mid-1800s onwards.

1800

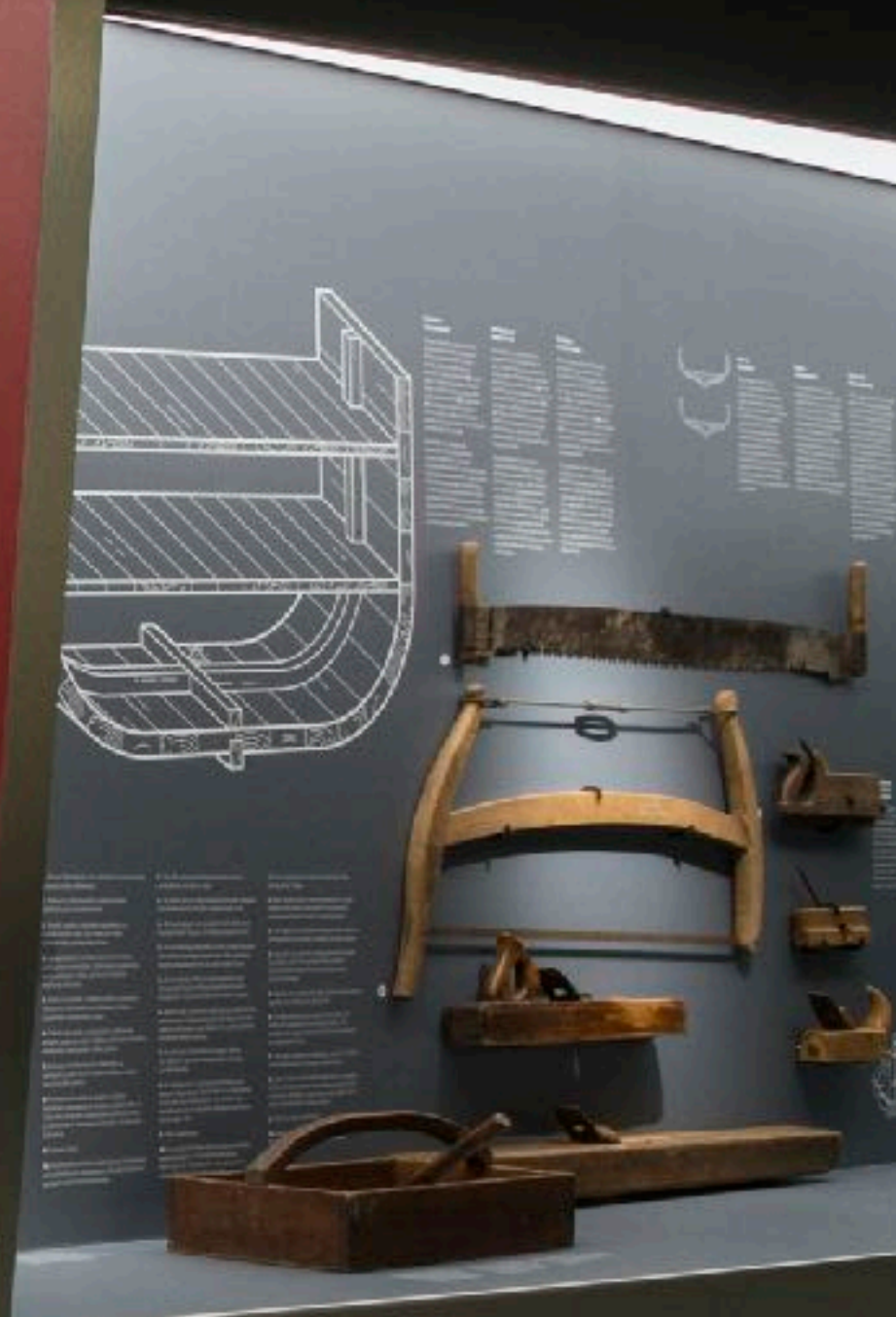


Photo: Eliel Saarinen in Helsinki, Laituri 2018
Tuomas Siitonen & Johannes Nieminen





02/Broadway Elegant Topcat 126 | 1972



03/Platform Topcat 136 | 1972



05/Marshmallow Super Kool 223 | 1973



06/Hard Phase 2 | 1974

Graffiti ABC
European basics

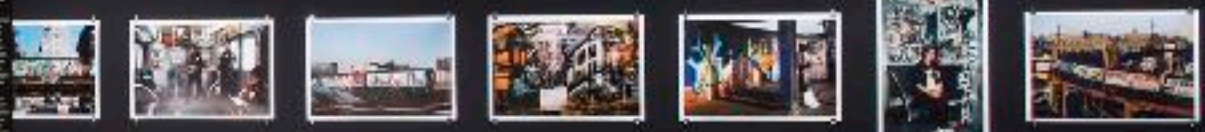


07/Futuristic Eric 188



09/Ugly Al, Stu, Raj, H&I

Textual information and descriptions for the 'Futuristic' and 'Ugly' styles, including artist names and dates.



GRAFFITI

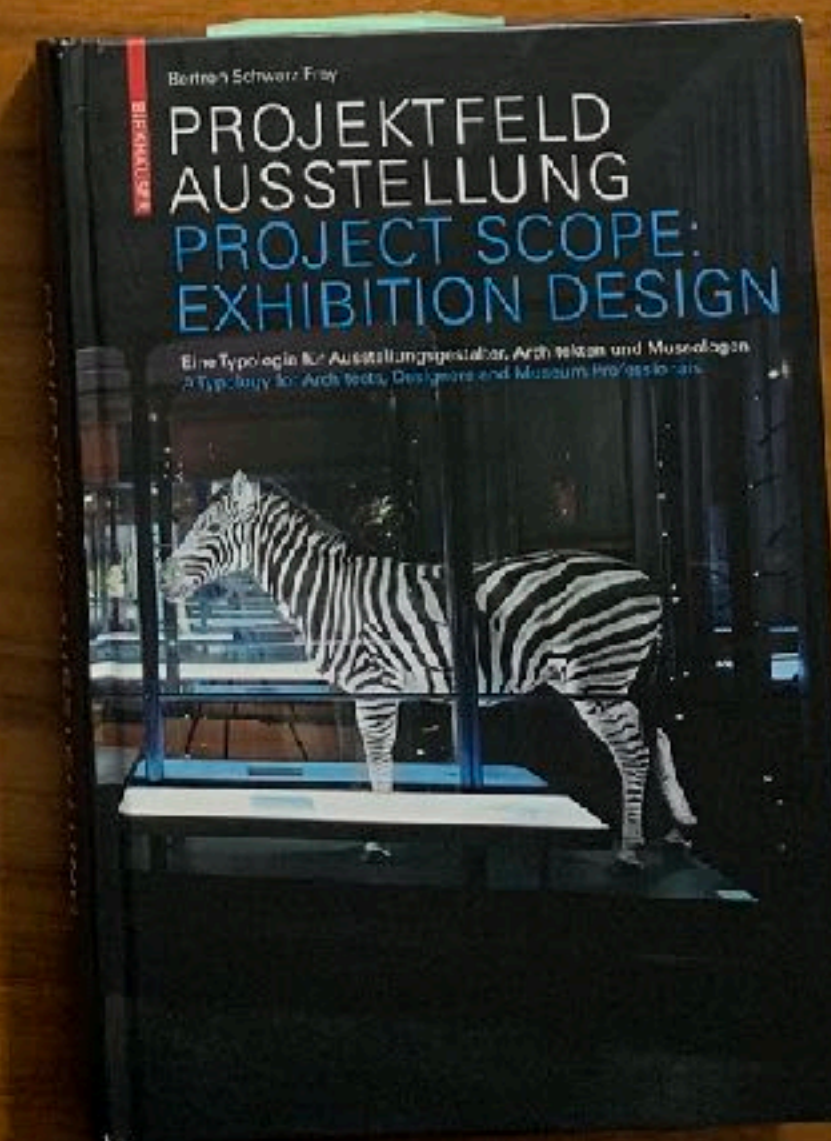
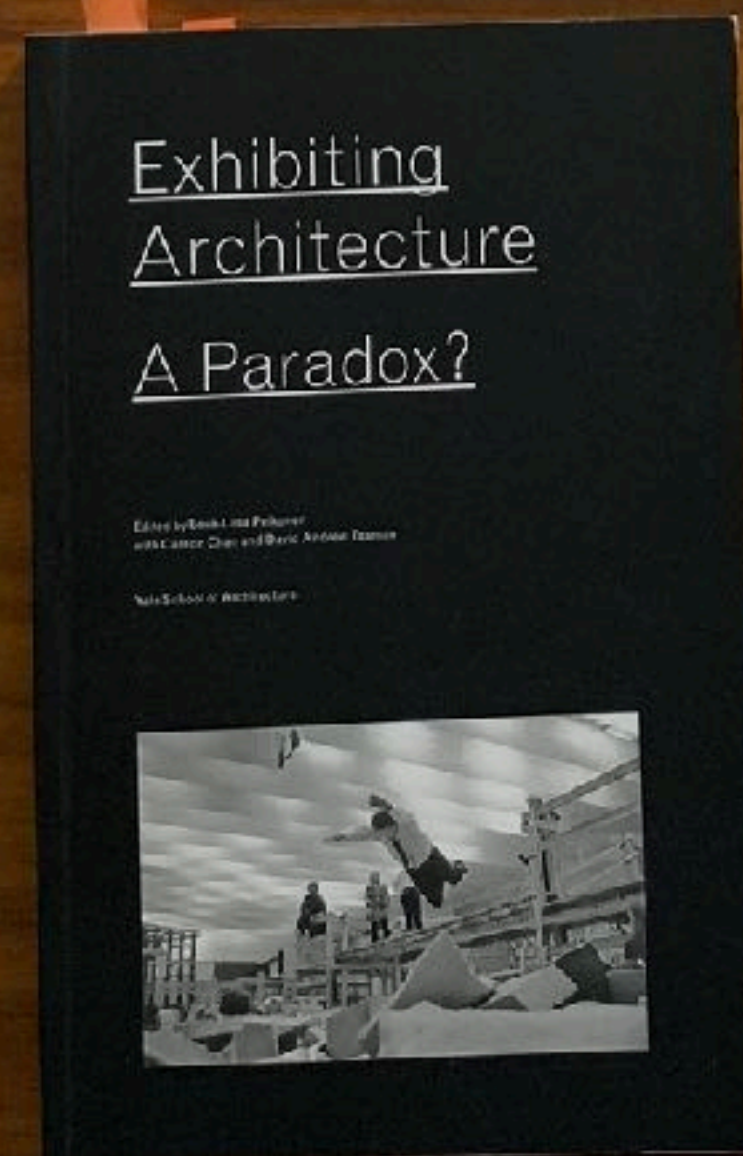
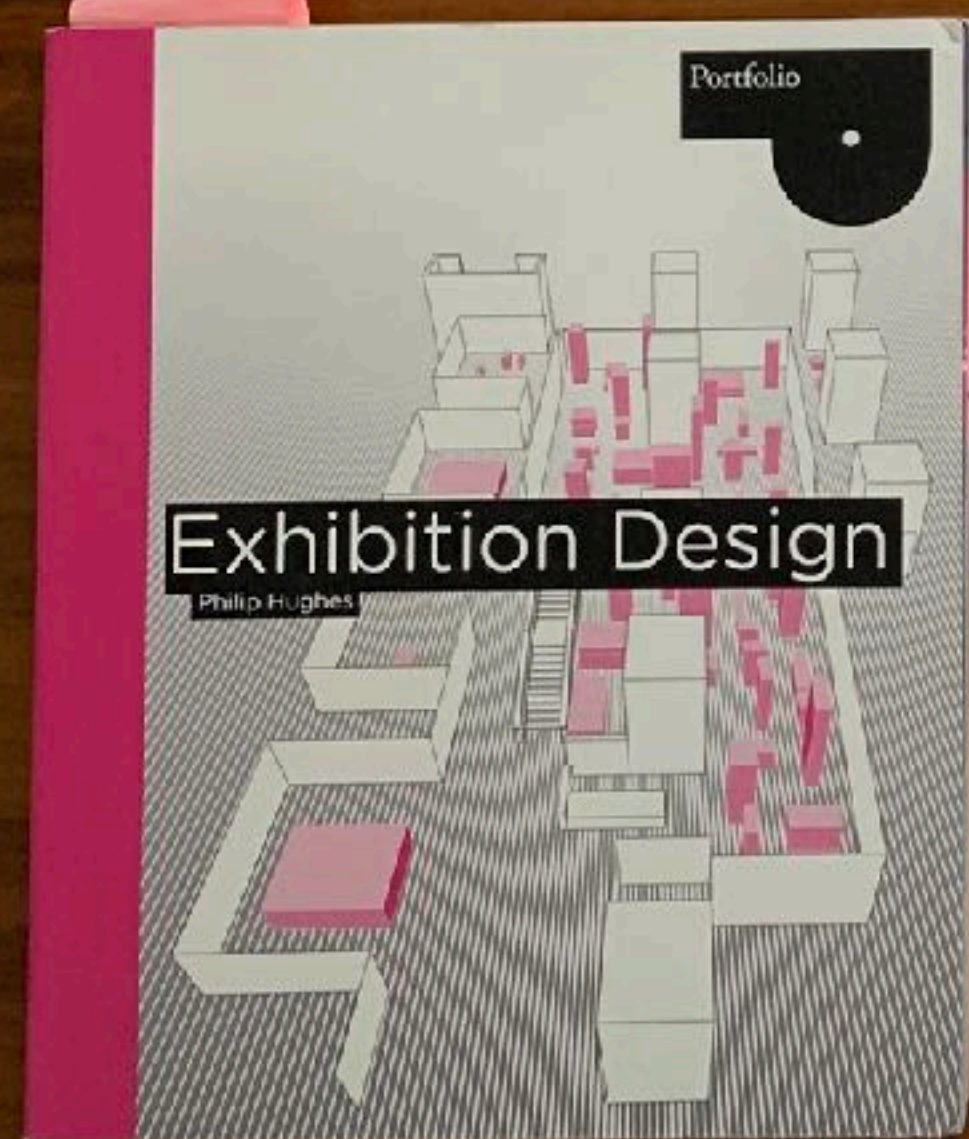
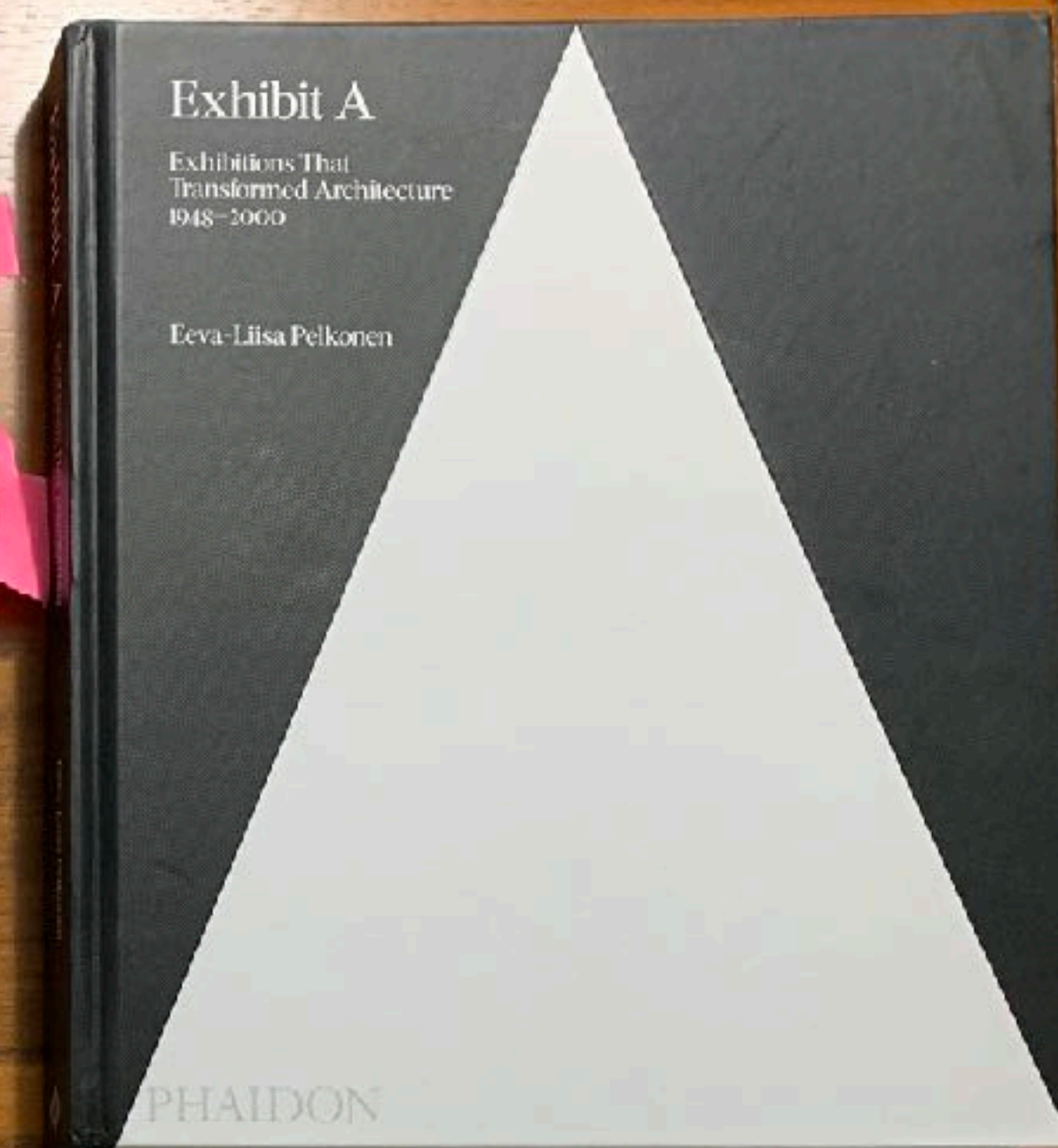
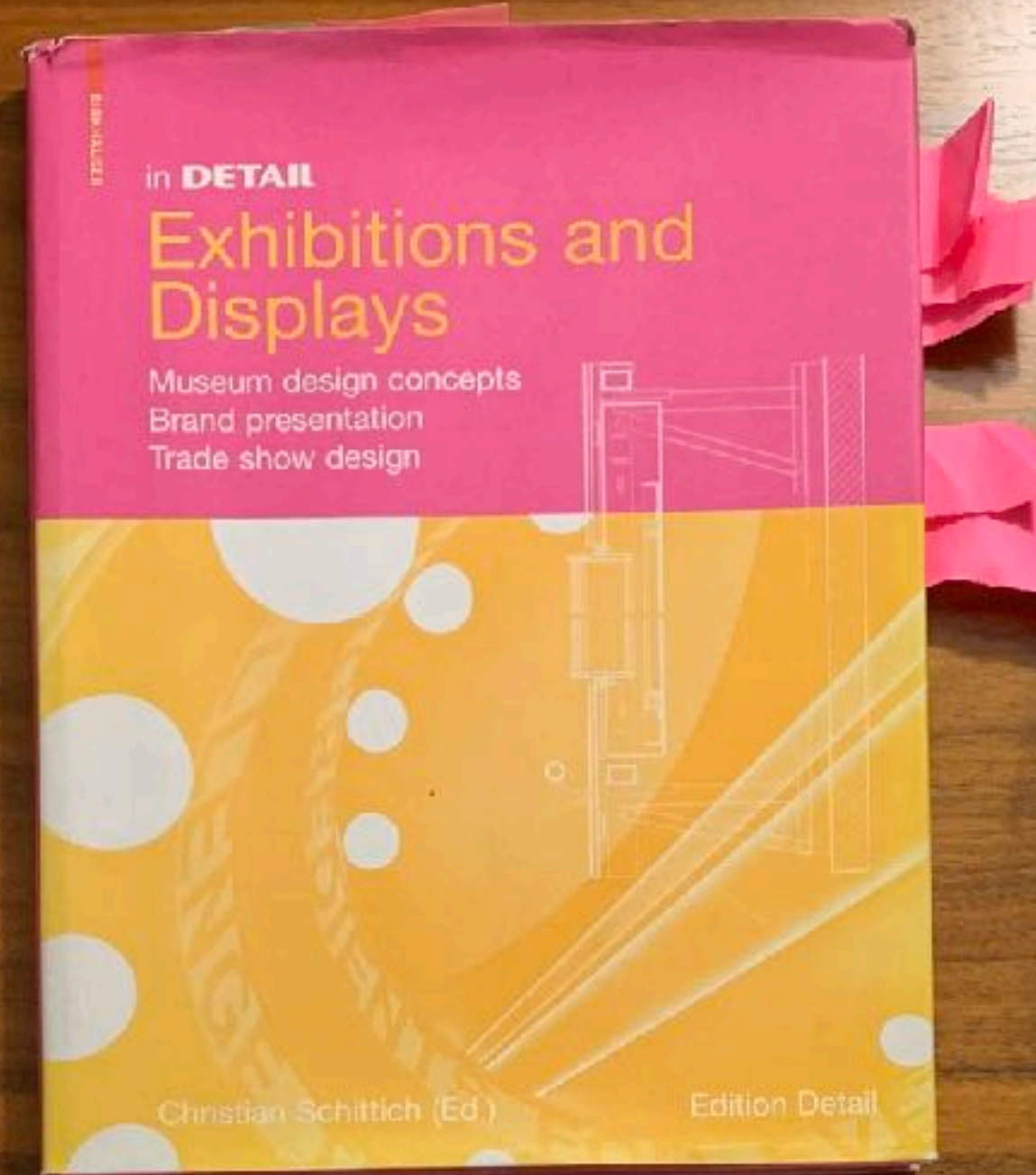
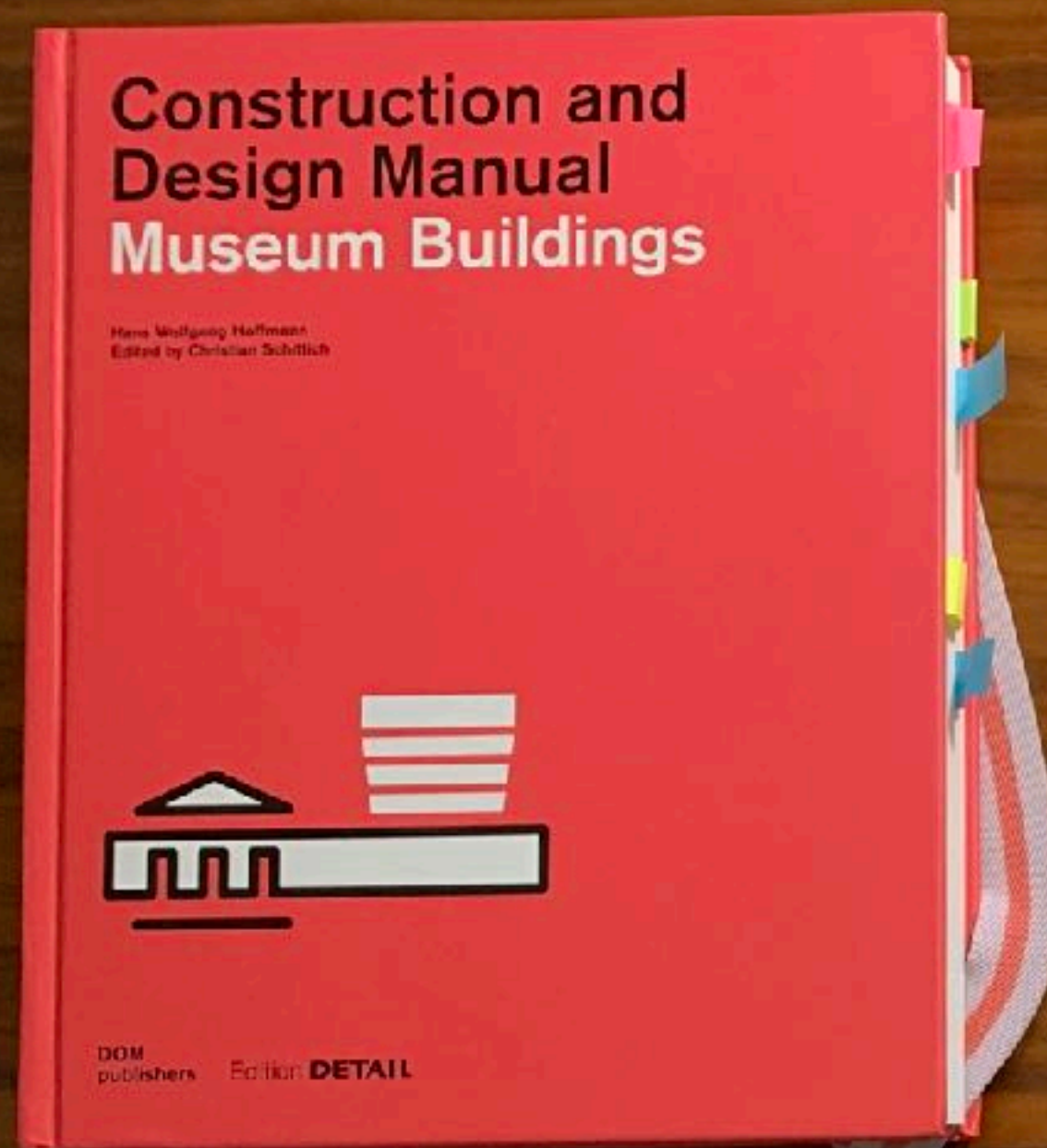
Large block of text providing an overview of graffiti art, its history, and its cultural significance.



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Literature



Thank you!

