

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

Course Schedule

WEEK 1	Jan 5:	Course introduction/Overview of Project 1
	Jan 7:	Project 1a : Phase 1 due /Overview of Project 2: phase 1/Studio
WEEK 2	Jan 12:	Project 1 due (presentation and critique)
	Jan 14:	Visit Sacramento Convention Center
WEEK 3	Jan 19:	Project 1a Phase 2 due /Studio/Computer lab
	Jan 21:	Project 2: phase 1 du (presentation and critique)
WEEK 4	Jan 26:	Project 1a Phase 3 due / Overview of Project 2: phase 2/Studio
	Jan 28:	Project 1a Phase 4 due /Studio/Computer lab
WEEK 5	Feb 2:	Project 1a Phase 5 due /Studio/Computer lab
	Feb 4:	Project 2: phase 2 due (presentation and critique)
WEEK 6	Feb 9:	Project 1a Phase 6 due/ Overview of Project 2: phase 3/Studio
	Feb 11:	Studio/Computer lab
WEEK 7	Feb 16:	Project 2: phase 3 due (presentation and critique)
	Feb 18:	Overview of Project 2: phase 4/Studio
WEEK 8	Feb 23:	Studio/Computer lab
	Feb 25:	Project 2: phase 4 due (presentation and critique)
WEEK 9	March 1:	Overview of Project 2: final book/Studio
	March 3:	Studio/Computer lab
WEEK 10	March 8:	Studio/Computer lab
	March 10:	Studio/Computer lab
WEEK 11	March 15:	Studio/Computer lab
	March 17:	Project 2: final book due (presentation and critique)

Pre-Requisite Courses

DES 1 (Design and Visual Culture), DES 14 (Design Drawing), DES 15 (Form & Color), DES 16 (Design/Computer), DES 40 (Design History), DES 3) 50d Design).
Recommended: DES 150A (CAD), DES 115 (Typography).

Grading

Class participation (%10); Project assignments (%50); Final project (%40)

A = 93–100

B = 83–92

C = 73–82

D = 60–72

100–99 A+

98–96 A

95–93 A-

92–89 B+

88–86 B

85–83 B-

82–79 C+

78–76 C

75–73 C-

72–69 D+

68–64 D

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 SmartSite.

Materials

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, glue, T-pins, model making and mounting materials as needed.

Attendance

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. Please email me in advance with a valid reason prior to missing a class.

Presentations and Critiques

Please attend all presentations and meet the deadlines. Late work will not be accepted and you will forfeit a grade. If necessary, I'd prefer you presented a project incomplete and on time rather than not at all. Bring the same level of creativity to your presentations that you do to your design work.



“I find television very educating. Every time somebody turns on the set, I go into the other room and read a book.”

- Groucho Marx

PROJECT 1a DUE JANUARY 7,19,26,28, and Fe 2,9 2016

STEP1: Step 1: Form a group of four students.

STEP2: Read the assigned chapter of the book “Exhibition Design”

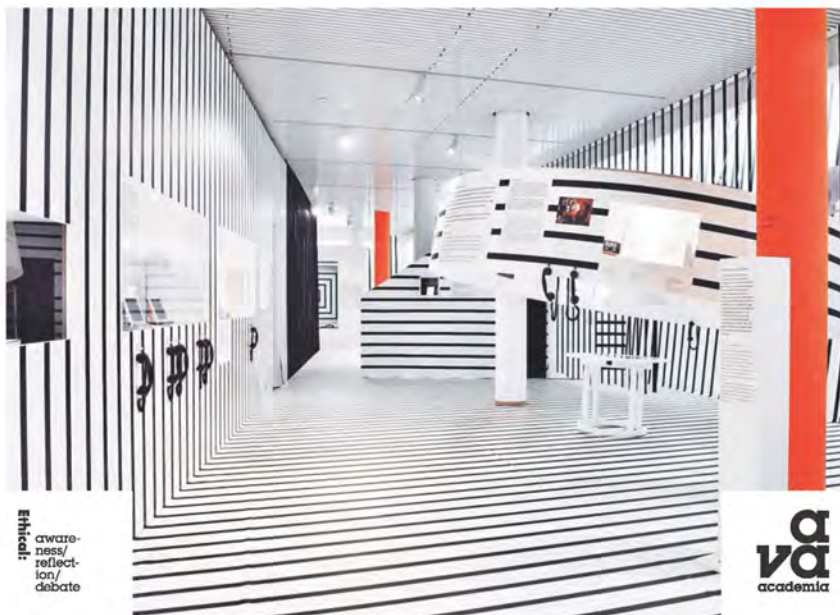
STEP3: Using images and captions, develop a visual presentation that illustrates the main points and your take away from your respective chapter.

STEP 4 : Prepare two critical thinking questions about the chapter to be asked from your fellow students. These questions are critical for running a group discussion.

STEP 5: Upload as a single PDF file to Smartsite, it should be identified with your last names and assignment number in the title (185F13_lastnames_1.pdf).

“This book introduces different aspects of exhibition design, via dedicated chapters for each topic. Using a variety of examples from both students and professionals, the processes and strategies involved in designing space for exhibition are examined, analysed and debated”.

Pam Locker



Commercial Exhibition Design



Ultimately an environment or exhibit tells a story. The space and its architectural features, as well as displays, audio/visual enhancements, etc., create a dimensional narrative that should express a client's mission and vision—and the attributes of its innovative products. Our job is to create a vibrant sensory experience that makes the story clear, compelling, and meaningful."

- Michell Mauk

PROJECT 1 - DUE JANUARY 12, 2016

- STEP 1: Working in teams of two*, select a trade show exhibit from the list below.
- STEP 2: Research the exhibit, the client and design team.
- STEP 3: Using images and captions, develop a visual presentation that illustrates the exhibit project. Describe the design features and qualities, the audience experience, and whether the product/industry is marketed effectively.

STEP 4:

1. Quinze and Milan, Extremis, Dark, Duvel Beer, Kvadrat Fabric, International Furniture Fair, Milano, Italy, 2005
2. Kauffmann Theiling & Partner + Atelier Markgraph,-Mercedes – Benz (IAA 2009, Frankfurt, Germany)
3. Jurgen Mayer H, Stylepark lounge, 2002
4. Unfold and Tony Michiesls, Jaga, (Salone del Mobile 2007, Milan, Italy)
5. Resopal, Interzum 2009, Cologne, Germany
6. Kuhlmann Leavitt, Inc. -Formica Corporation – International Builders' show, 2007, Orlando, Florida, USA
7. Sevil Peach & Dieter Thiel, Vitra, Ogatec 2008, Koln, Germany
8. Bachmann.Kern & partner-Osram opto Semiconductors, International Electronica 2008, Munich, Germany
9. Studio Archea, Martini, Euroluce 2003, Milan, Italy.
10. D'Art Design Gruppe, Philips Licht, Euro Shop 2005, Dusseldorf, Germany
11. Bosch & Fjord, Use It! Expo 2005, Japan
12. Zaha Hadid, Ideal House, IMM 2007, Cologne, Germany
13. ARNO Design, Baumler AG, Pitti Imagine Uomo 2008, Florenc, Italy
14. MoreySmith, Humanscale, Orgatec 2008, Clogne, Germany

*Your ability to collaborate with a project partner is very important.

PROJECT 2 / PHASE 1: DEVELOPING A NARRATIVE

Reference

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

Project Overview

THEME:

Trade show exhibit that showcases products and/or industries that relate to environmental sustainability.

Select a range of products and/or a specific industry or manufacturing organization to be featured in your trade show booth. The objects selected should promote environmental sustainability, be innovative and new. Obtain access to visual materials: images and specifications for the products, company branding elements, and strategic planning statements. Contact the office of business management for the company and interview the person in charge of trade show and exhibition events in order to complete the exhibition brief.

VENUE: Chicago Convention Center, McCormick Place, II

ORGANIZER: The International Manufacturing and Technology Show (IMTS)

DATES: September 8–13, 2014

AUDIENCE: VIP, CIP and general (define visitors)

LOCATION: South Building of Convention Center

SIZE OF SPACE: 1,500–16,000 (plan on Smartsite and online)

NUMBER OF OBJECTS: select at least 25 or more

RETAIL AREA: to be determined

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

PROMOTION: full array of promotional banners, posters and other graphics (see selected company branding)

CONSIDERATIONS: IMTS 2014 is the 30th edition of the premier manufacturing technology show in North America. More than 1,900 exhibiting companies will occupy 1,240,863 net square feet of exhibit space at the McCormick Place complex in Chicago, Illinois. IMTS is held every even-numbered year in Chicago and attracts more than 100,000 buyers and sellers from over 119 countries.

General Information	Architectural Elements	Graphic Identity
<p>Company Name:</p> <input type="text"/> <p>Activity:</p> <input type="text"/> <p>Product Category:</p> <input type="text"/> <p>Website:</p> <input type="text"/> <p>Annual Expo attendance: <small>Please see your client how many months they have plans to attend in 2014, and which one is the most important event for them and why?</small></p> <input type="text"/> <p>What are the most important business objectives and their annual trade show attendance? <small>Please see your client how many months they are expecting to attend in 2014, and which one is the most important event for them and why?</small></p> <input type="text"/>	<p>Who do you consider as your VIP guest and Why? <small>Describe the VIP guests who are the most important audience you are expecting to have in your booth.</small></p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> <p>Exhibition information</p> <p>Trade show Title:</p> <input type="text"/> <p>Location, Time & Date:</p> <input type="text"/> <p>Exhibition Hall Number:</p> <input type="text"/> <p>Booth Size/Floor Plan:</p> <input type="text"/> <p>Booth type: <small>BUILD and BORN or MODULAR</small></p> <p>Island booth <input type="checkbox"/> Corner Booth <input type="checkbox"/> End Cap Booth <input type="checkbox"/> Back wall Booth <input type="checkbox"/></p> <p>Double-Decker <input type="checkbox"/> Flat <input type="checkbox"/></p>	<p>Product Stands <small>Please specify the number of Products, Top height, Back Dimensions, Height, Material, Finish, Color, Climate, Accessibility rating by aisle</small></p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> <p>Header (the number of Logo and Graphic elements):</p> <input type="text"/> <p>Backlight/Poster/Banners/Stickers</p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> <p>Screen Area <small>T/Video/Printer</small></p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> <p>Any other Considerations</p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> <p>Lighting <small>Lighting techniques including Topical or complex lighting methods. Laser technique lighting is excluded as the complex nature of such lighting elements like halogen and projects is considered as a special lighting method.</small></p> <input type="text"/> <p>Lock-up & Storage <small>Please specify the number of Lock up and storage and the size of each</small></p> <input type="text"/> <p>Information Desk and VIP-CIP Furniture <small>Please identify the number of booth staff who are hosting clients at the edge of your booth during the show.</small></p> <input type="text"/>

SAMPLE EXHIBITION BRIEF

REFERENCE WEB SITES:

<http://www.imts.com/exhibitor/floorplan.html>

<http://www.tsnn.com>

Developing 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 2 / PHASE 1 - DUE January 21, 2016

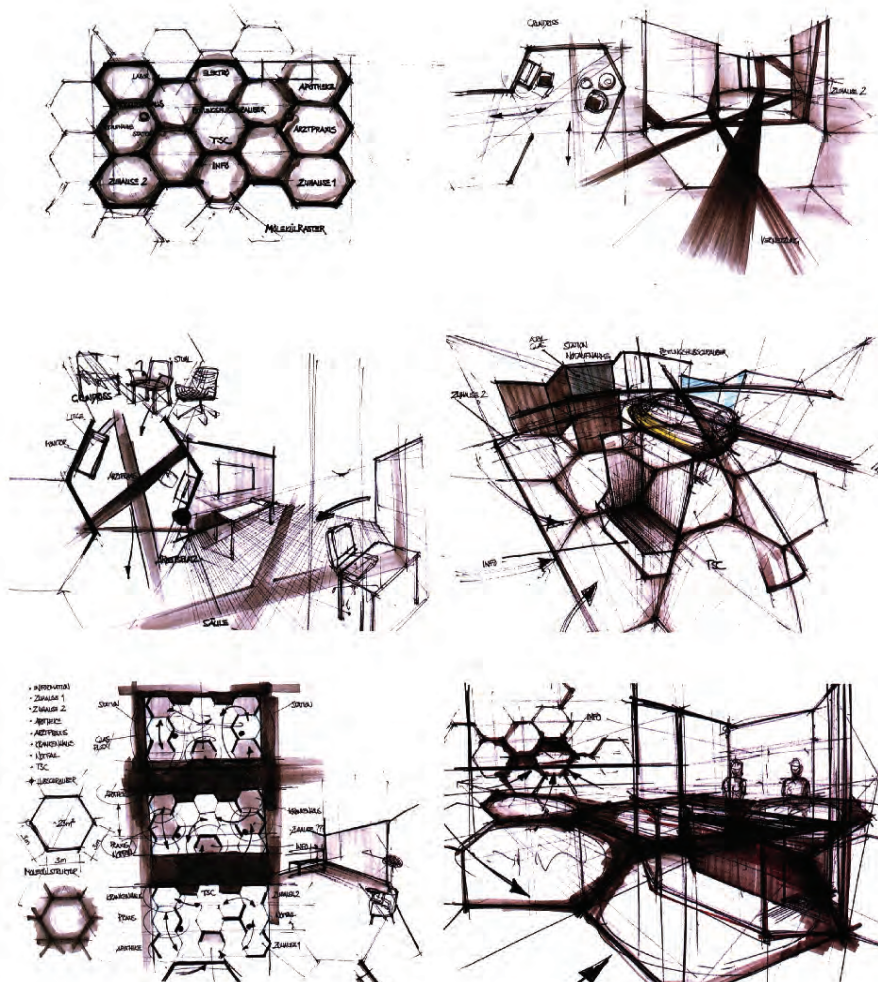
- STEP 1: Select an exhibition topic with your project partner*.
(See the project overview for details)
- STEP 2: Study the reference materials and web sites. Research your exhibition topic and develop an exhibition brief (see example template), and an illustrated object list (at least 25 objects/products with detailed captions).
- STEP 3: Select your booth size and location, and produce a concept exhibition plan using diagrams and massing studies showing the various ways the themes and objects can be organized in the exhibition space.
- STEP 4: Print on 11"x 17" paper for in-class presentation (include title block).

Phase 1 concentrates on product research, exhibition planning and development, and marketing analysis, a research process that can take several months depending on the complexity of the exhibition. Your task is to contact your client and understand their product and brand, quickly gather enough content, shape this information, and make it work in your chosen exhibition space.

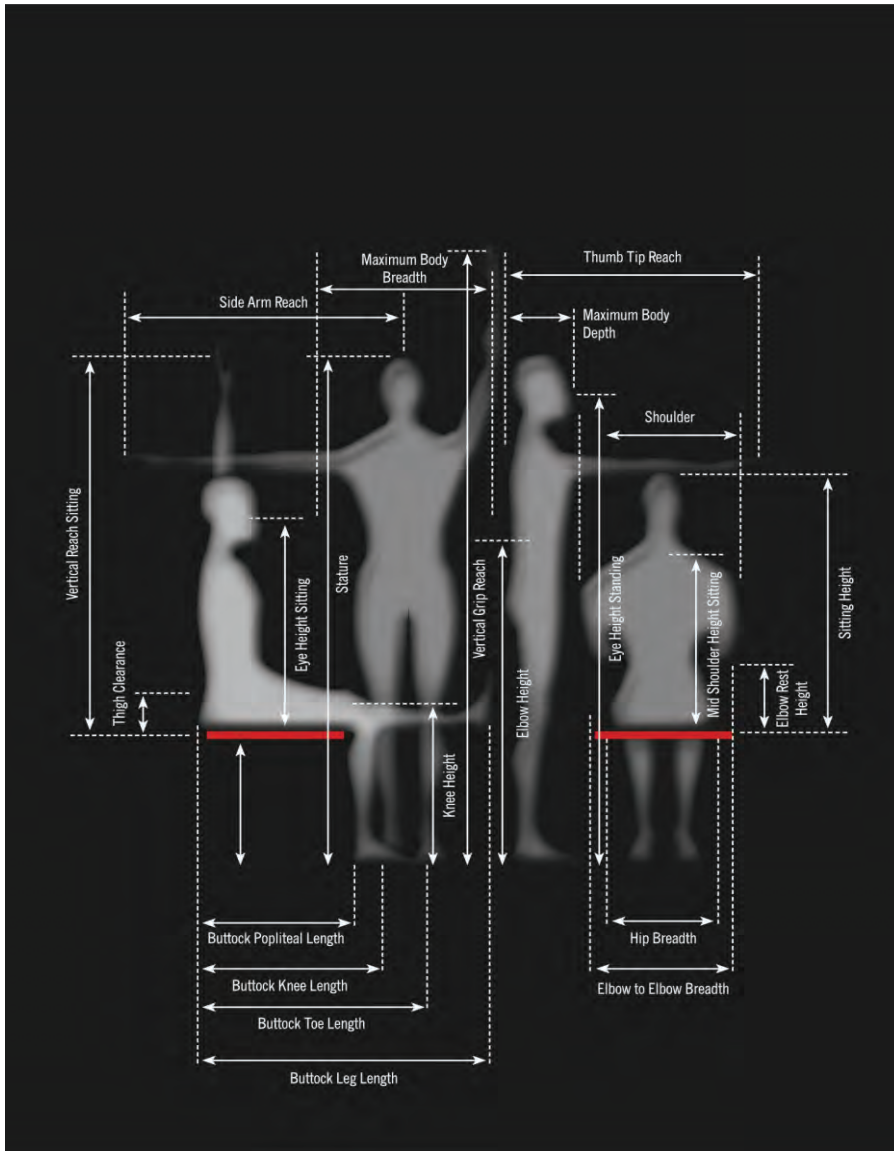
You are "curating" the space. Develop an exhibition brief that includes a description of the exhibition content and what it is about. Identify the key objects/products, the intended audience, any learning objectives, interpretive goals, special conservation and design requirements, promotional considerations, security, sponsorship and retail opportunities. Use the exhibition project overview as a starting point.

In order to design the exhibition, the object/product list must be well organized, include an image, a reference number, the name, dimensions and media for each item. The concept exhibition plan will require you to decide how to organize the content according to the clients needs. Chronology, theme, maker, media, geography, scale, color, and comparison are all examples of how to group the content and tell an exhibition story.

*Your ability to collaborate with a project partner 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.



Spatial Planning



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

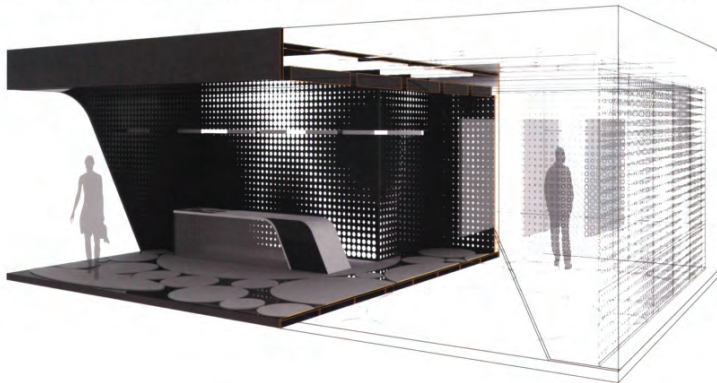
PROJECT 2 / PHASE 2 - FEBRUARY 4, 2016

- STEP 1: Using your diagrams/massing studies construct a CONCEPT scale model (using 1/4" and 1/2" white foam core) of your exhibition space (1/4 in = 1 ft). Look at all of the possible ways of dividing up your space based on the themes and object sequence you determined in phase 1 (do not fix walls).
- STEP 2: Position scaled printouts of your objects/products loosely in the model.
- STEP 3: Document the design on a floor plan rendered in Vectorworks, SketchUp or Illustrator. Include walls, floors, ceilings, object/product identification, exhibit themes, interpretive and graphic elements, entrance/exit locations.
- STEP 4: Print on 11"x 17" paper for in-class presentation (include title block).

This is an important phase in the design process for building consensus and seeking approvals from the various stakeholders and client. Scale models are still the best way to play with space, relative heights, and explore object positioning. They are accessible and allow multiple users to view and interact with the elements.

Use your scale model to explore the boundaries of the given space. Is it intimate or open? Do you need to use the entire booth? Will the booth have multiple levels? 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, solid or soft, do they go full height? Will the objects fit in a given space? Are the most important products on main sight lines and in prominent locations? Do certain objects require protection or security, are they accessible for viewing? Does the exhibition require seating? Have you allowed enough room for exhibition texts, multimedia presentations, a place for an introduction and prominent branding? Should the audience have easy access to the space? Some clients—depending on their business strategy—like to have a private VIP spaces, or limit certain areas for specific audiences. Consider relationships to nearby booths and traffic flow not just in the exhibit space but on the outside corridors as well. Remember to apply the principles of universal design and be mindful of the intended audience.

Exhibition Staging



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.

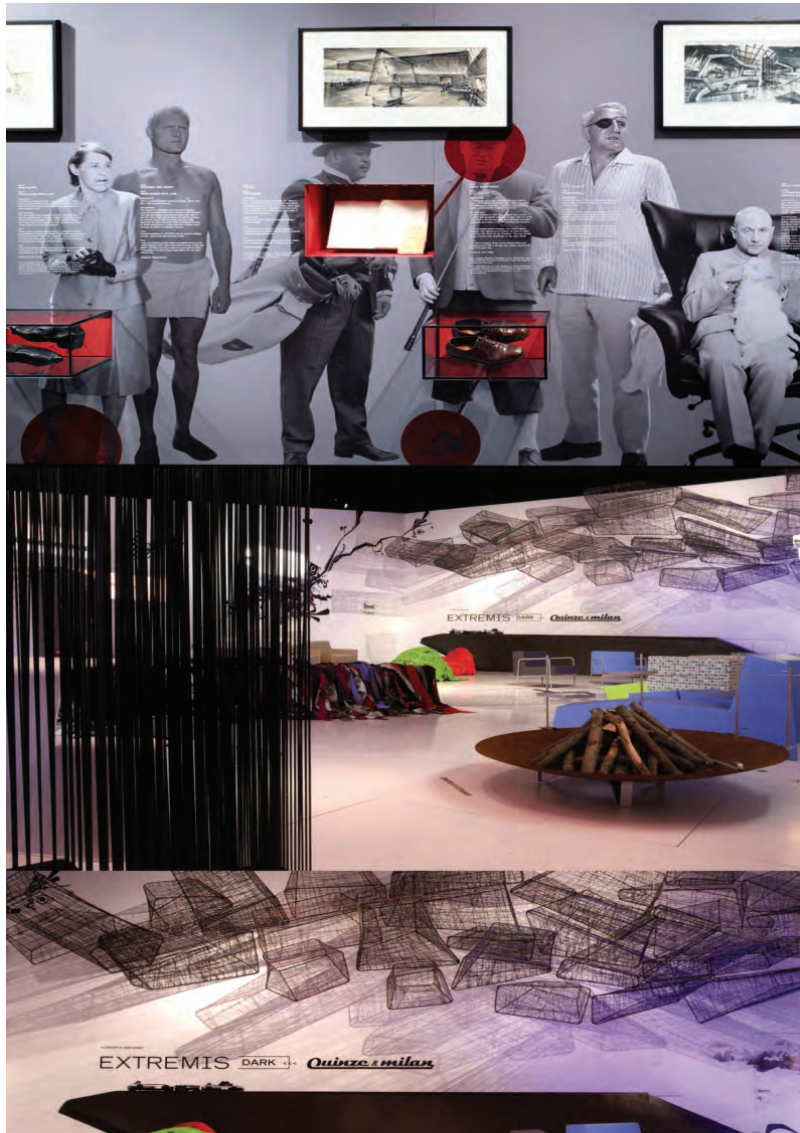
PROJECT 2 / PHASE 3 - DUE FEBRUARY 16, 2016

- STEP 1: Choose at least four views (elevations or perspectives) from your exhibition to explore in more detail. Each view should include any furniture (information desk, shelving, display units and storage cabinets), VIP and CIP areas, headers, product stands, color, architectural details (e.g. base boards, flooring), finishes, interpretive elements, products on view and lighting. Include scale people in the renderings.
- STEP 2: Render and label the views (Vectorworks, Illustrator, Sketch-Up, Rhino, 3D Studio Max). Print on 11"x 17" paper for in-class presentation (include title block and scale people).
- STEP 3: Develop a materials, finish and paint color palette. Print on 11"x 17" paper.
- STEP 4: Document the wall color on a plan and make any notations about special lighting. Print on 11"x 17" paper.

The major structural elements, object/product placement, thematic division and traffic flow should now be resolved. Phase 3 concentrates on detail, finish, and how to evoke an appropriate mood or atmosphere using materials, color, light and architectural embellishment. The exhibition designer needs to understand basic construction principles, the appropriate materials to use, and how to safely secure an object or structure. At this stage, the design team is working closely with other professionals such as engineers, fabricators, technicians, media developers, conservators and the client's marketing team.

The designer creates the aesthetic direction for the environment and where the products will be placed; this includes the furniture or mounts supporting or protecting an object, the color behind or around an object, and the lighting illuminating an object. Certain elements—media and sound components for instance—should be carefully placed to avoid competition with other booths. A good designer emphasizes the content, whether that's making text legible on a wall, a product the focal point of an installation, or selecting a durable and safe material that people can touch.

Graphic Identity



Design is the intermediary between information and understanding.

- Richard Grefé, AIGA

PROJECT 2 / PHASE 4 - DUE FEBRUARY 25, 2016

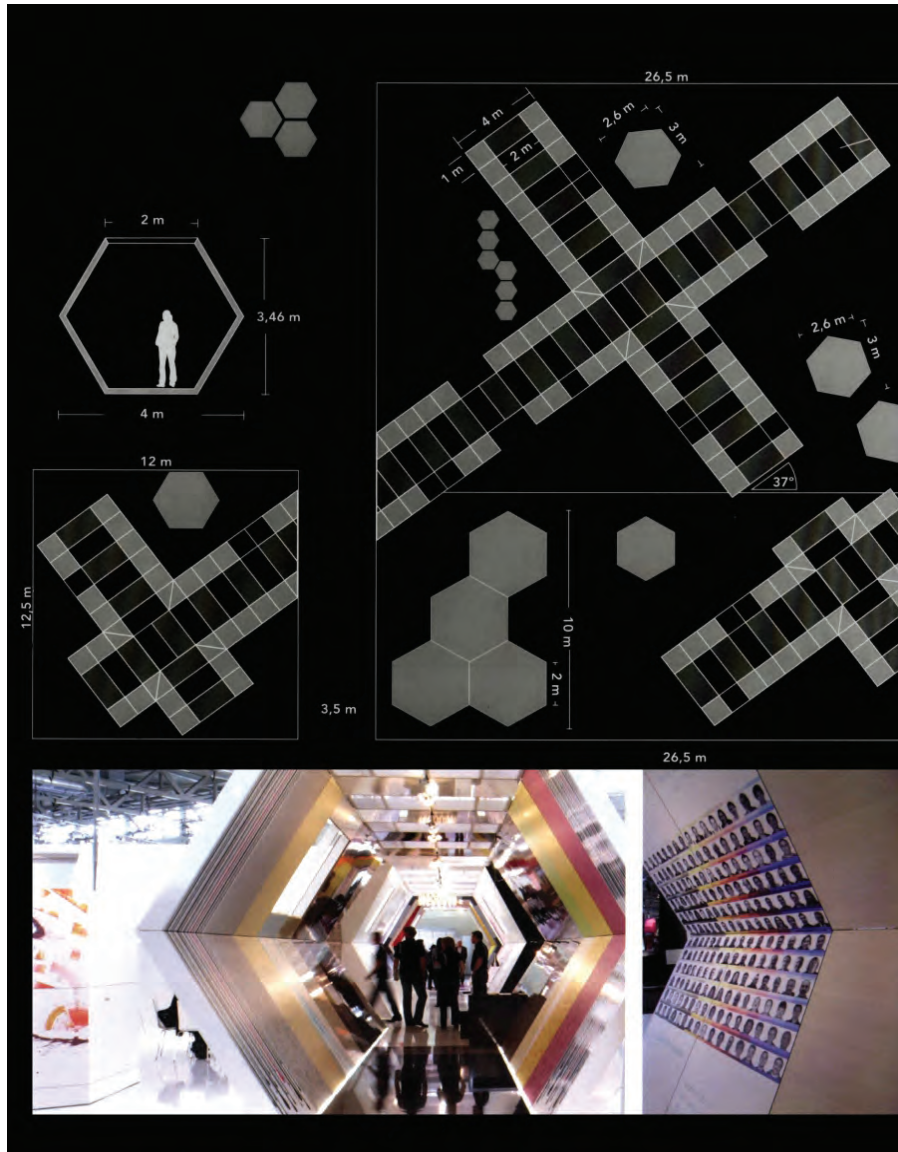
- STEP 1: Select images or elements from your company/product branding standards.
- STEP 2: Identify a typographic style and color palette for the exhibition graphics.
- STEP 3: Design and adapt an exhibit identity that can extend to a range of formats.
- STEP 4: Apply the identity to at least four exhibit applications (e.g. title, introductory text, header, object label, image wall), and at least two exterior applications (e.g. promotional banners, kiosk, posters).*
- STEP 5: Show each graphic element as a family of sign types on one page with a scale person. Scale each graphic element (except for one element which should be at 100%) to fit on its own page with scale reference and an in-situ rendering.

Exhibition and promotional graphics are typically the responsibility of an exhibition graphic designer working in collaboration with a curator or marketing team. The exhibition graphic identity has to have the flexibility to be applied across a wide variety of formats; from exhibit texts to billboards and 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, powerful when seen from a distance, quick to read, carefully placed, conscious of the end user, and utilize production techniques that include wide format printing, vinyl lettering, silk screen and a variety of substrates.

Each application of the graphic identity should be tailored to suit a particular format, and respond to any given client branding guidelines. Explanatory texts require a considered typographic hierarchy, while a promotional banner a succinct message for maximum impact. As a rule of thumb, posters and banners display the exhibition title (perhaps abbreviated), the venue or company logo, and a strong image that captures the essence of the exhibition, product or brand—a carefully selected detail or crop is the most effective.

*You are encouraged to take your exhibition identity into other related materials (brochures, ads, web sites), and give careful consideration to the company branding and logo.

Final Presentation Book



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

-Victor Papanek, Design for the Real World

PROJECT 2 / PHASE 5 (Final Book) - DUE MARCH 17, 2016

STEP 1: Compile the entire process (Phases 1–4) into a final design intent presentation book (11" x 17" with clear spiral binding). Make sure each page is clearly labeled and identified with a title block. Break the document into the following sections:

- 1: Cover and contents page.
- 2: Exhibition Overview: exhibition brief, object/product list with images, concept plans and diagrams. Photographs of the scale model with annotated notations. Final rendered floor plans indicating object/product placement, thematic and room division, location of interpretive elements and other descriptive notations.
- 3: Exhibition Details: selective rendered views of the exhibition detailing the display furniture, objects/products, color, architectural details, exhibition texts. Materials and color palette, paint color floor plan and lighting notations.
- 4: Exhibition Identity: typographic and color specifications for exhibition graphic identity. Family of sign types for four exhibit graphic and two promotional graphic applications. In-situ renderings of each graphic element.

STEP 2: Present the book (hardcopy and in a PDF format for projector presentation) and scale model at the final critique. Save as 185F13_lastname.pdf and keep the file size below 20 MB.

The book represents a summary of the exhibition planning process and your final design intent. The quality and execution should be exemplary. If you were to move into the next design phase it would involve detailed construction drawings, fabrication and production specifications. The final critique will be attended by exhibition and/or design professionals. Attendance is mandatory on presentation day.

Some Questions?

Name:

1. What design classes have you previously taken (list)?
2. Did you transfer into Design from another major, if so, which one?
3. What is your design interest area?
4. When do you graduate UC Davis?
5. What do you expect to learn from this course?

Thank you.

Some Questions?

Name:

1. What design classes have you previously taken (list)?
2. Did you transfer into Design from another major, if so, which one?
3. What is your design interest area?
4. When do you graduate UC Davis?
5. What do you expect to learn from this course?

Thank you.