Design a 600 sqm dinosaur exhibition

15 minutes
Part 1
Exhibition Actors
Exhibition
A public display of works of art or items of interest, held in an art gallery or museum or at a trade fair

Actors
Physical elements . Narratives . Visitors

Relationships
Physical element – Physical element
Physical element – Narrative
Physical element – Visitor
Narrative – Visitor
Physical Elements

Individual objects | Clusters of objects
Traditional podia | Hangings | Cabinets
Text panels | Digital media | Interactives
Holographic projection
Work that moves around a space
Books | Films | Clothing | Events

David Dernie 2006

Museum objects + Media + Spatial envelopes
Narratives

Consult AJ Yui :-}
Visitors

Physical abilities | Age | Gender | Personality | Sociocultural & socioeconomic background | Educational background | Learning styles | Knowledge | Past experiences | Visit motivations | Visit goals | Life goals
Design Approaches
Physical elements + Narratives + Visitors

Narrative space . story line (like a book)
Performative space . movement, interactive
Simulated experience . theatre, immersive
Part 2
Space Planning
Make a bubble diagram from your design
10 minutes
Figure 17.6b–d  The plan for a museum designed by L. C. Sturm in 1704 (b). If we examine its spatial plan (c) and its justified graph (d), we find features that seem to characterize the museum/gallery as a spatial type: there is a gathering space at the entrance for setting out from and returning to, and a layout of exhibition spaces into a visitable sequence, so you can walk through the gallery without backtracking or getting lost.
spatial structure allows alternative route choices from one part of the layout to another (that is, at a global level), which, consequently, generate a probabilistic distribution of people. By contrast, in the latter case, choice is offered at a localized level but this becomes essentially merged in the global well defined route.

Figure 3:
Schematic diagrams of the museum layouts of the sample

Tzortzi 2007
Figure 17.7a–b  The museum/gallery as a spatial type is characterized in general by deep interconnected rings of space. There are two extreme possibilities: at one extreme there is the single ring of space in which every visitor has to go through the same sequence of space in the same order (a); at the other extreme is the maximally connected grid, which tends to form a complex hard to understand and impossible to visit in an orderly sequence (b).
Identify the main path, outstanding elements, and exits on your layout

10 minutes
Circulation Patterns

Fewer steps
Inertia - walking in a straight line toward a destination
Exit gradient - walking in a straight line toward an exit
(No) Backtracking
One-sided viewing
Main path - visitors avoid path cut off visually from the main path

Benefit / Cost
Experience Outcome / Time and Effort
Orientation & Wayfinding

Lynch’s 5 key elements

Landmark, District, Path, Edge, Node
Write down activities and the time a typical visitor spends at each bubble

10 minutes
Figure 1. Frequency distribution of total time spent by 39 visitors in the exhibition *Discovery and Deceit*. Average time was 19 minutes (39 visitors collectively spent 740 minutes).

Figure 2A. Frequency distribution of number of stops made by each visitor (n=39) out of 18 available elements in the exhibition *Discovery and Deceit*. Ten visitors stopped at 1 to 3 elements. Three of the visitors represented in the bar at the far right stopped at all 18 elements.

Figure 2B. Frequency distribution of the percentage of stops made by each visitor (n=39) out of stops at 18 available elements in the exhibition *Discovery and Deceit*.

Serrell 1997
Capture . Focus . Engage
Attention value principle

Stephen Bitgood 2006
Capture

Attention to exhibits is selective. Some things capture our attention while others do not. Scanning and looking at.

Distinctiveness
Visual and physical access to exhibits and texts
Organisation of the exhibit elements
Distractions. other exhibits. other visitors
Perceived value (Benefit / Cost). Is it worth it?
**Focus**
Visitors attend to one thing at a time. > 3 seconds

**Isolation**

**Perceived value**

**Contrast** between object and background

**Focusing device** . spot light . platform . looking through a microscope

**Organisation of exhibit elements**

**Distractions** . loud noise . other exhibits . other visitors

Stephen Bitgood 2006
Engage  The biggest challenge!!
Meaning making. Having deep sensory-perceptual and mental involvement with exhibit content. Reading and discussing with other visitors.

Perceived value
Message characteristics . semantics . emotive quality . type font
Action tendencies . pre-visit agenda . Interaction strategies
Physical and mental states . fatigue . Stress
Distractions
Qualities of the exhibit elements . hands on . interactive exhibit . immersive experience

Stephen Bitgood 2006
1

British Museum
2

Parrish Art Museum
Adjust your dinosaur exhibition

40 minutes including a break

Physical element | Narrative | Visitor’s body | Visitor’s mind | Design approach | Ring | Grid | Circulation | Landmark | Activity | Time | Capture | Focus | Engage | Distinctiveness | Isolation | Access | Perceived value | Perceived effort | Distraction | Visitor’s energy | Depletion & renewal

TRADE OFF is also a choice
Have fun planning your exhibit space!

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