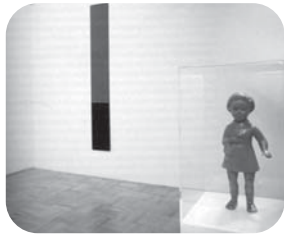




Hubert Robert, *Projet d'aménagement de la Grande Galerie au Louvre en 1796*, Musée du Louvre, Paris, excerpt from *Thinking about Exhibitions*, Reesa Greenberg, ed.

lotte or the transformation of the object, installation showing doll and work by Rosemarie Trockel, Grazer Kunstverein, Austria, 1990. From *Thinking about Exhibitions*.



Traditional



Canopy, created by nArchitects, was a temporary environment constructed of weather integrated bamboo. The bamboo structure provided shade as well as mist and fog built into the bamboo.

<http://www.narchitects.com/frameset-ps1.htm>



Experiential



Cyclebowl
In this exhibition to promote sustainability awareness, Atelier Bruckner designed an exhibit that fused lighting, music, film, and special effects with a tornado.



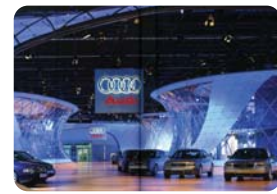
Experiment Cyclebowl, Ludwigsburg: Avedition, 2001



A projection screen showed a continuous video presentation at this Panasonic exhibit at the IFA show in Berlin. Atelier Bruckner, 2001.

Follows Content: Atelier Bruckner, Conway Lloyd Morgan, 2002

Marketing



Trade Fair Design Annual 2000, Conway Lloyd Morgan, 2000

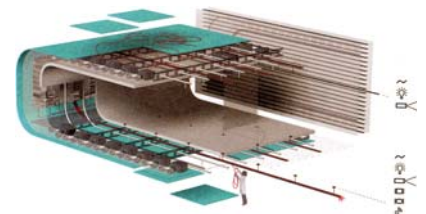
The Loop display at the Frankfurt Motor Show creates individual areas to display Audi's new line of cars, while providing flow within the exhibit. Ingenhoven Overdiek and Partner, 1999.

Nomadic



Daniel Buren, *Les hommes-sandwiches*, work in situ at the Musée d'Art Moderne, Paris, 1968.

Interactive / User Input



Diller + Scofidio, Michigan Architecture Papers

Eyebeam Museum of New Media, designed by Diller + Scofidio is wired with a location-sensitive communication network, allowing visitors to enter personal information upon arrival and receive a wearable devise that will connect the visitor to the building's database. The system can then provide visitors with information tailored to their personal needs such as: exhibit information geared towards children or adults, illuminate icons of gender appropriate restrooms or keep a running tab at the bookstore.

The wearable devise provides the visitor with a multi-channel audio feedback system. Once within range of a work of art, the device allows the visitor to access information on the curator's channel, the artist's channel or visitor's channel, in order to record their own reactions to the work.

Interactive Exhibits: Visitor Exchange

Traditionally, the curator's voice is represented in the gallery in an exhibition text, or similar alternatives including press releases or exhibition notes. In Natalie Jeremijenko's *Located Audio* device, audio information about a museum exhibit is introduced as located sound. Viewers are provided curatorial information in situ, distributed through the exhibition, and 'on demand' which can be initiated and paused at will. Audible sound facilitates verbal exchanges between participants.

This idea is taken one step further in Julie Snow's proposed *Bracelet Transponder* for the Walker Art Museum. Gallery visitors scan the tags of selected artworks with a smart-bracelet, which stores a digital depository of 'favorites.' In a video lounge, visitors' data is projected, encouraging social connections between visitors who are interested in similar artwork.

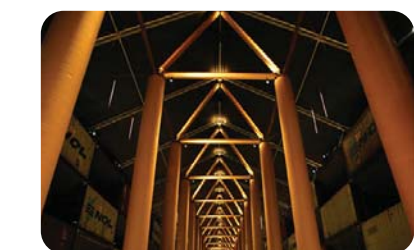


Bracelet Transponder, a proposal for the Walker Art Center, Julie Snow Architects, 2003



Located Audio, from *Rules of Engagement*, Natalie Jeremijenko's *Devices*, Praxis: journal of writing + building, no. 7, pp. 100-10, 2005

Exhibit Design



<http://www.npr.org/templates/story/story.php?storyId=4651380>

The Nomadic Museum, designed by Shigeru Ban, is the permanent home for Gregory Colbert's photographic exhibit *Ashes and Snow*. The 45,000-square-foot sustainable structure utilizes standard shipping containers for the walls while paper tubing comprises the columns and roof.