

Session Title
**[Scenography in Museums Display Design
Through Storytelling]**

Session Format

Creativity, Imagination, Narrative and Storytelling Design

Session Subtheme

Subtheme 1: Content – Creating Shared Experiences

NAMES 2018

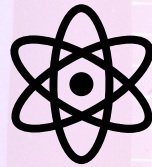
NAMES 2018 Conference “360°: See It All!”

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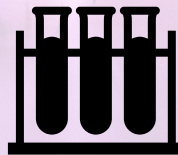
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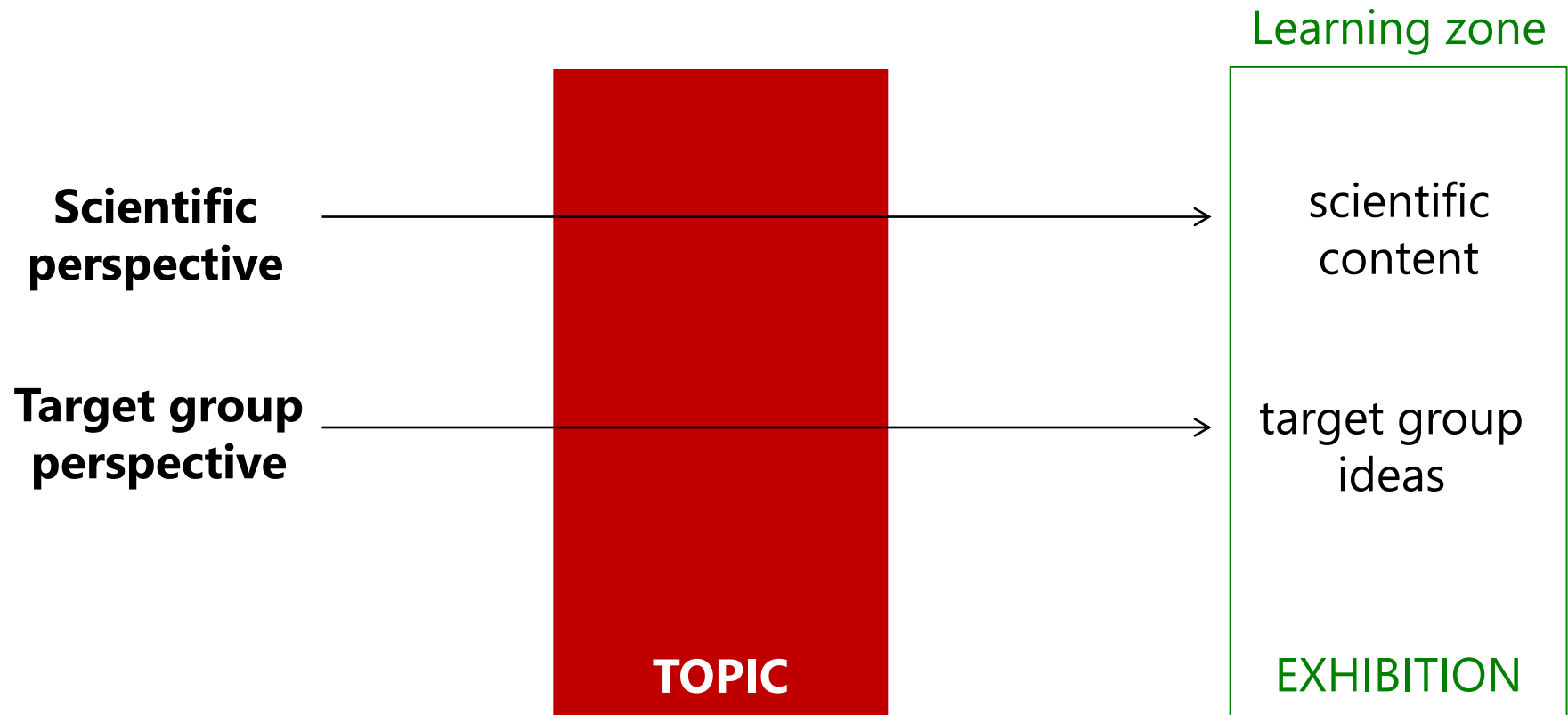


Change of Perspective

(New) ideas for presenting
museum objects

Contemporary museum and exhibition design needs to adjust to changing modes of perception and attention.

The Museum and the exhibition **content**



Scenography in Museums Display Design Through Storytelling

Museums are dramatic and dynamic spaces which contain many elements and narrative symbols in display to express design concepts.



Scenography in Museums Display Design Through Storytelling



Scenography in Museums Display Design Through Storytelling

SCENOGRAPHY

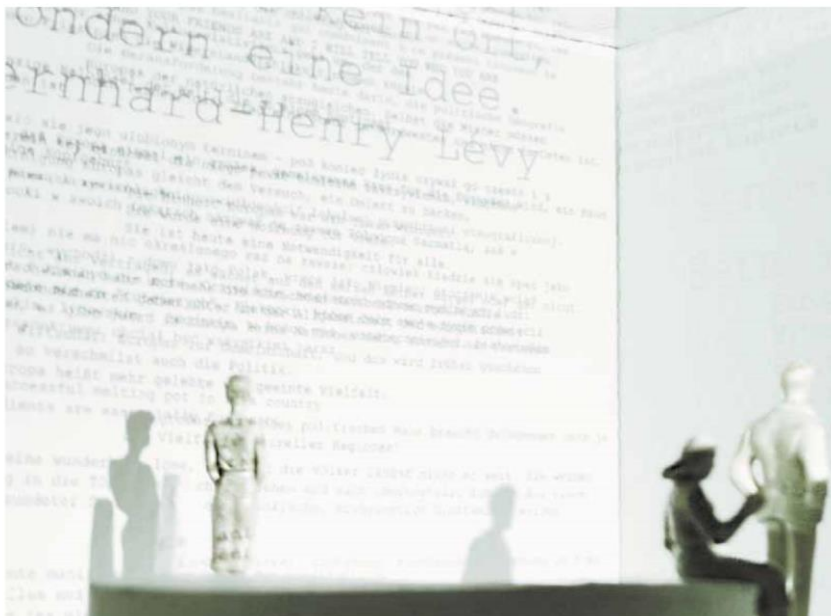
'No other creative discipline has recourse to such a multi-faceted, integrative range of instruments for designing space as scenography. Scenography instrumentalises the tools of the theater, film and the fine arts to create unmistakable spatial dramaturgies.'

(Uwe R. Brückner in: Atelier Brückner 2011: 167)

Scenography

Scenography is the art of theater space design to achieve the objectives of theatrical presentation.

It tells a story to the audience in a motivating content which draws attention and enhances them to share their different experiences in the exhibition halls through narrative of story content in several forms and structures.



The role of designers in creating new concepts, including techniques and methods of narrative and storytelling in museums.

SCENOGRAPHY



SCENOGRAPHY is a contemporary, integrative and holistic design philosophy. Its principle activity is the translation of given conceptual or material content into a three-dimensional, narrative space. To this end, scenography utilises a multi-faceted set of scene-setting instruments of different creative disciplines such as architecture and interior design, graphic, light, sound and media design, performing and fine arts, installation art, but also of genres like theatre, opera and film. What is also of relevance is the extent to which traditional borders between the different disciplines are dissolving and reforming. Space, with its potential for scene setting and narration, is the central medium of scenography; it is used as an instrument itself and can orchestrate all other instruments as well – integratively, in the sense of a ‘Gesamtkunstwerk’ (holistic piece of art) (cf. Atelier Brückner 2011: 169). Due to the interplay of different disciplines and the dynamic treatment of space, scenography is able to create walk-in experiential spaces that can be physically explored and are characterised by synaesthetic experiences and a growing orientation to the visitor. Scenography is the logical response to the design requirements of our time and the continually changing way in which our society perceives the world; in the museum, it is the appropriate, necessary reaction to the desire for narrative, contemplative spaces and content-consistent exhibition designs.

The term ‘Inszenierung’ (staging) has been used in the German exhibition discourse since the 1980s. It is derived from the French concept of ‘mise en scène’. ‘Inszenierung’ (staging) as a term was

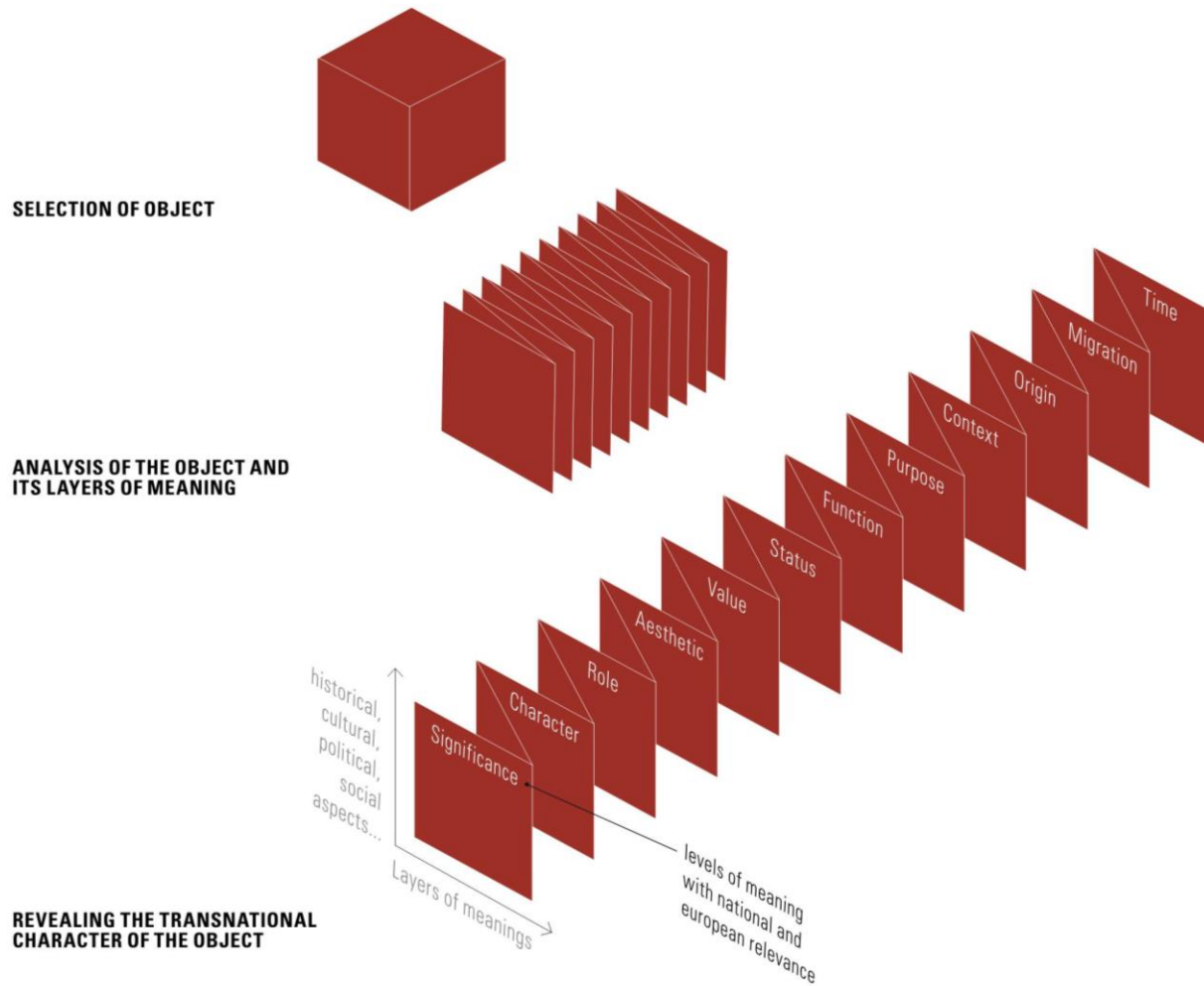
SCENOGRAPHY AIMS TO:

- make the objects talk – emphasising their authentic, auratic character and evoking their storytelling qualities.
- develop synaesthetic spatial settings and “Raumbilder” (spatial images) – to get a better or more attractive, physical or virtual, immediate or surprising access to the secret stories behind the objects.
- re-contextualise objects within a European context and thus reveal and perceive simultaneously the objects’ trans-regional meanings.
- create a multi-perspective view on trans-regional objects making them accessible and perceivable from different cultural, historical, political and social perspectives.
- stage objects in an innovative way, respecting and reacting to the permanent changing perception of the ‘European’ visitors – especially of the younger generation.

MEG | Musée d’ethnographie de Genève, Geneva, 2014, ATELIER BRÜCKNER.
Photography: Daniel Stauch.

Scenography in Museums Display Design Through Storytelling

Create scenarios, scenographic narrative and visitor's journeys in the space.





Scenography

Designers, visitors and offers everyone a stage for sensory experience

Conveys their multi-layered (historical, social etc.) levels of meaning

Accessible subjects

Contextualises objects



Scenography translates content into physically accessible, three-dimensional environments, producing so-called ‘narrative spaces’.





THE WORLD'S MOST ANCIENT ROCKS

These ancient rocks, some of which are over 4 billion years old, provide a window into the early history of our planet. They are some of the oldest and most primitive rocks known to science, and their study has helped us understand the conditions of the early Earth and the formation of the solar system.



A narrative space

A narrative space is a journey which depends on storytelling.



natural history museum denmark



natural history museum denmark

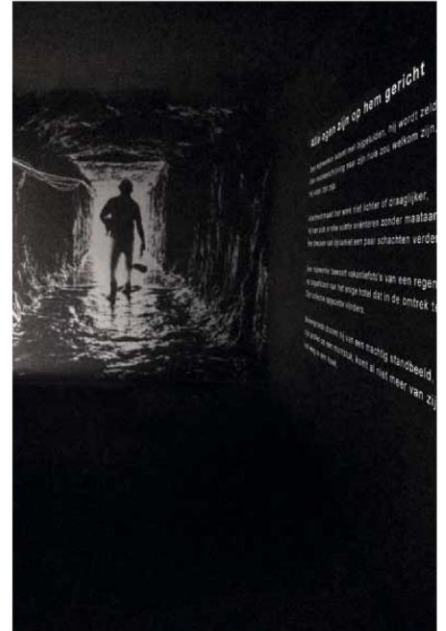




The atmosphere of Scenography is through ideas, elements of the display, light, materials, colors and rhythm of music.

Scenography in Museums Display Design Through Storytelling



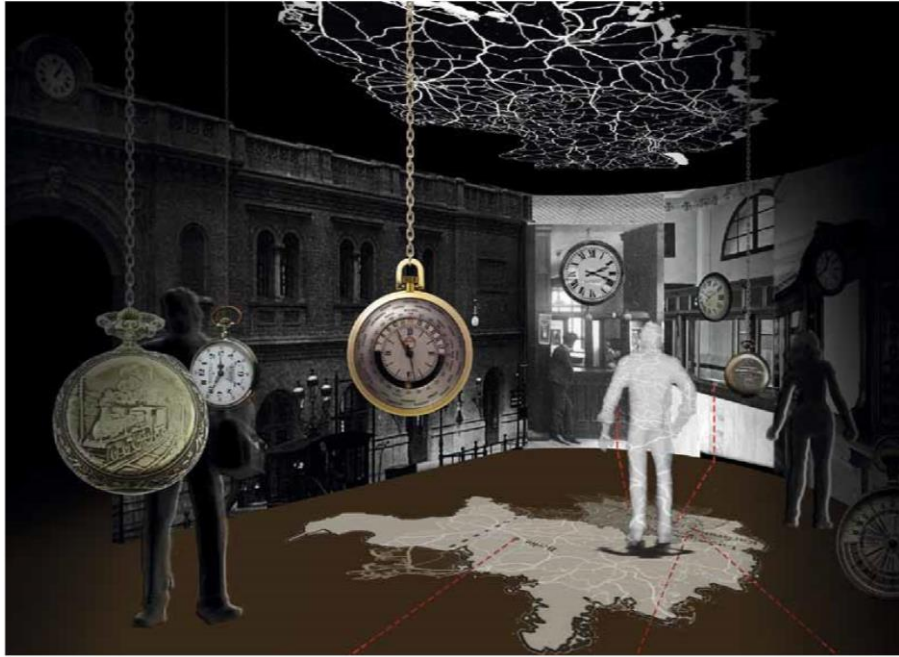


Scenography in Museums Display Design Through Storytelling

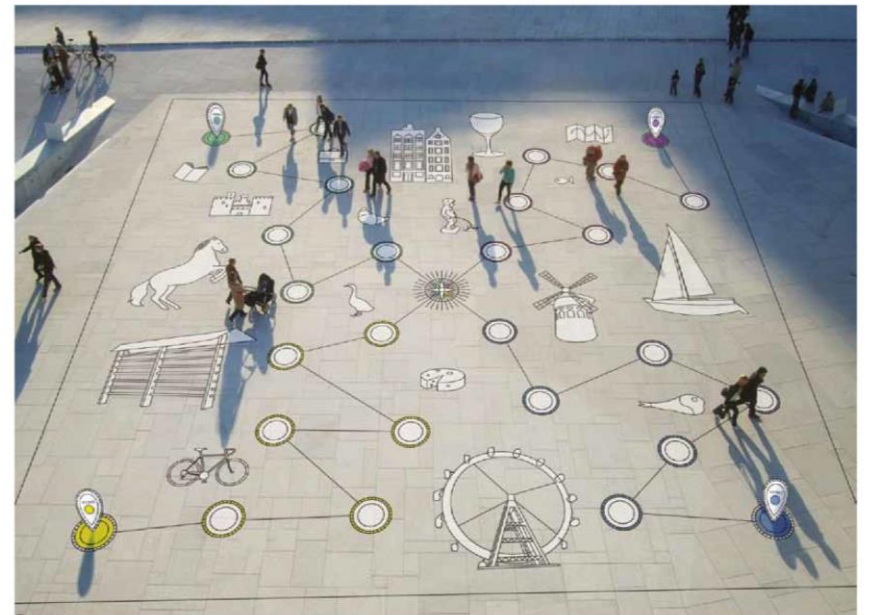
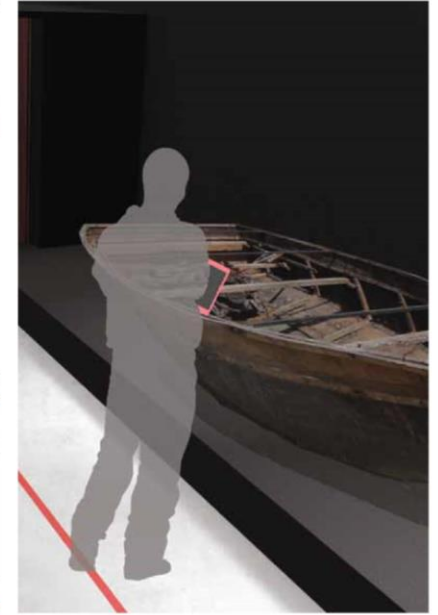
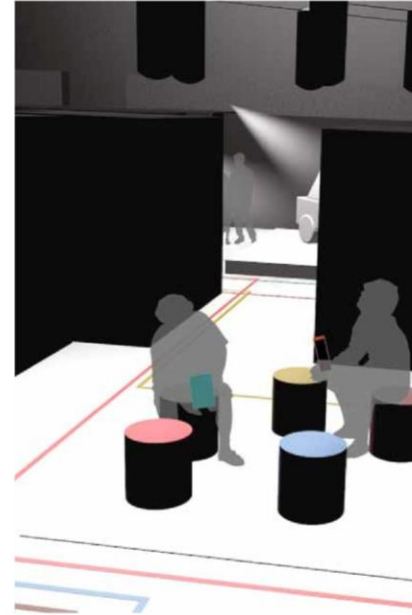
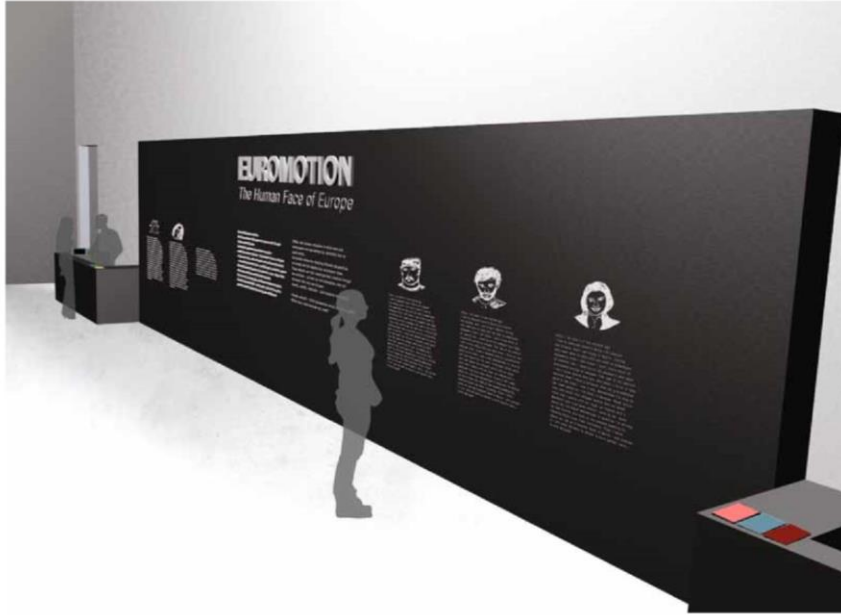
The study of scenography will transform the visitor from the passive spectator to the actor for the museum experience, it will represent a step towards the museum of the future.



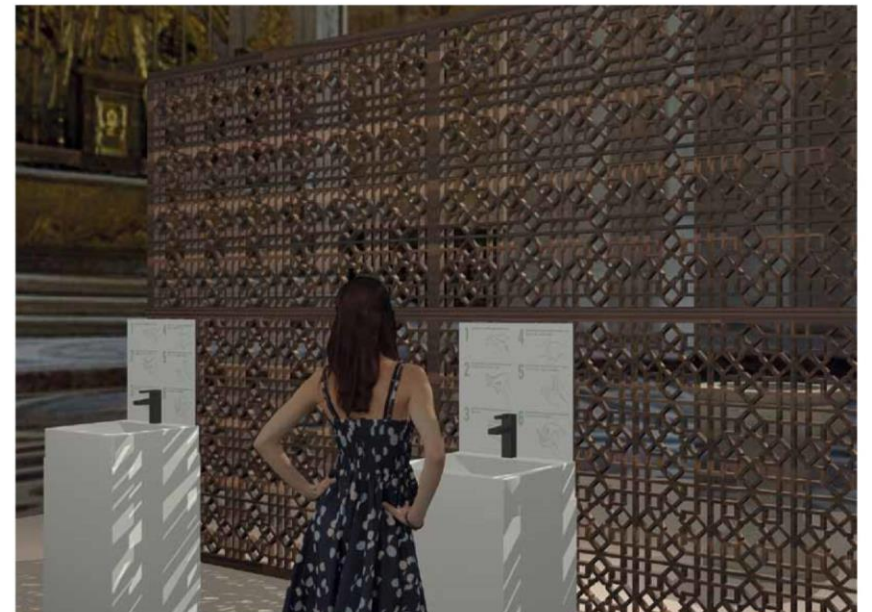
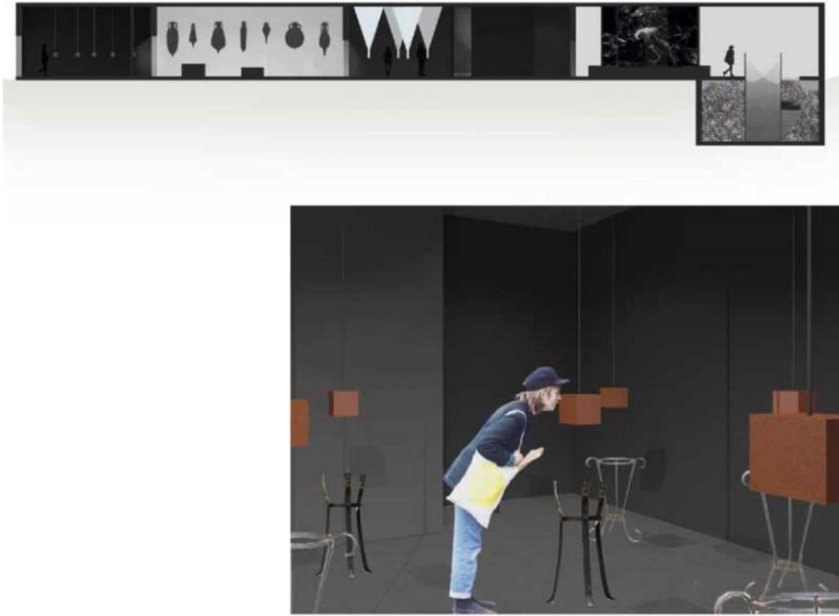
Scenography in Museums Display Design Through Storytelling



Scenography in Museums Display Design Through Storytelling



Scenography in Museums Display Design Through Storytelling





Museums and Audience

Museums and audience are the main components of the story.



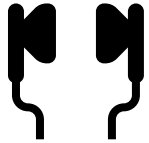
People love stories – a good story is also always entertaining.

The museum spaces are designed to tell a story through a variety of sensory means:

Spatial dimensions, shapes, rhythms, colors, forms, light, materials, static and dynamic images.

What is stories ?

Stories are a set of techniques and tools which transform information into emotion by translating data elements to communicate with audience, thus, stories are tools for life.



Information



Emotion

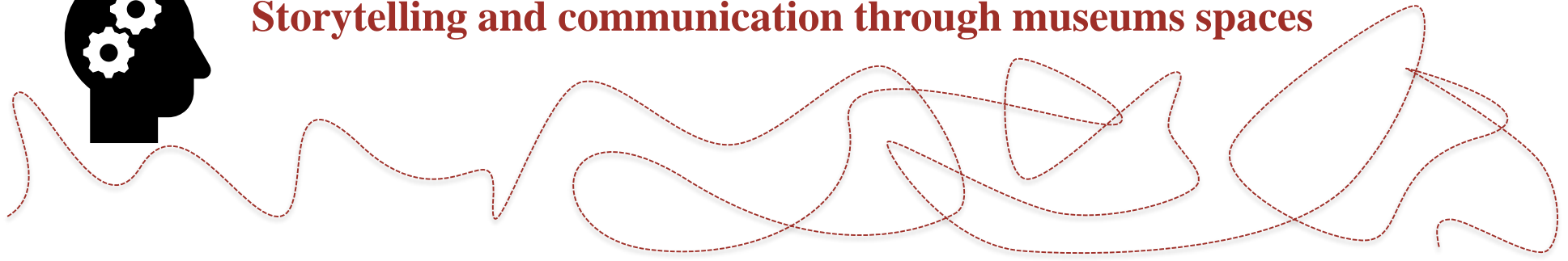


The museum space contains of showrooms and narrative rhythm which are produced with the modern technology





Storytelling and communication through museums spaces



The designer is a dreamer and a storyteller

Museums explore a series of theatrical performances and scenography

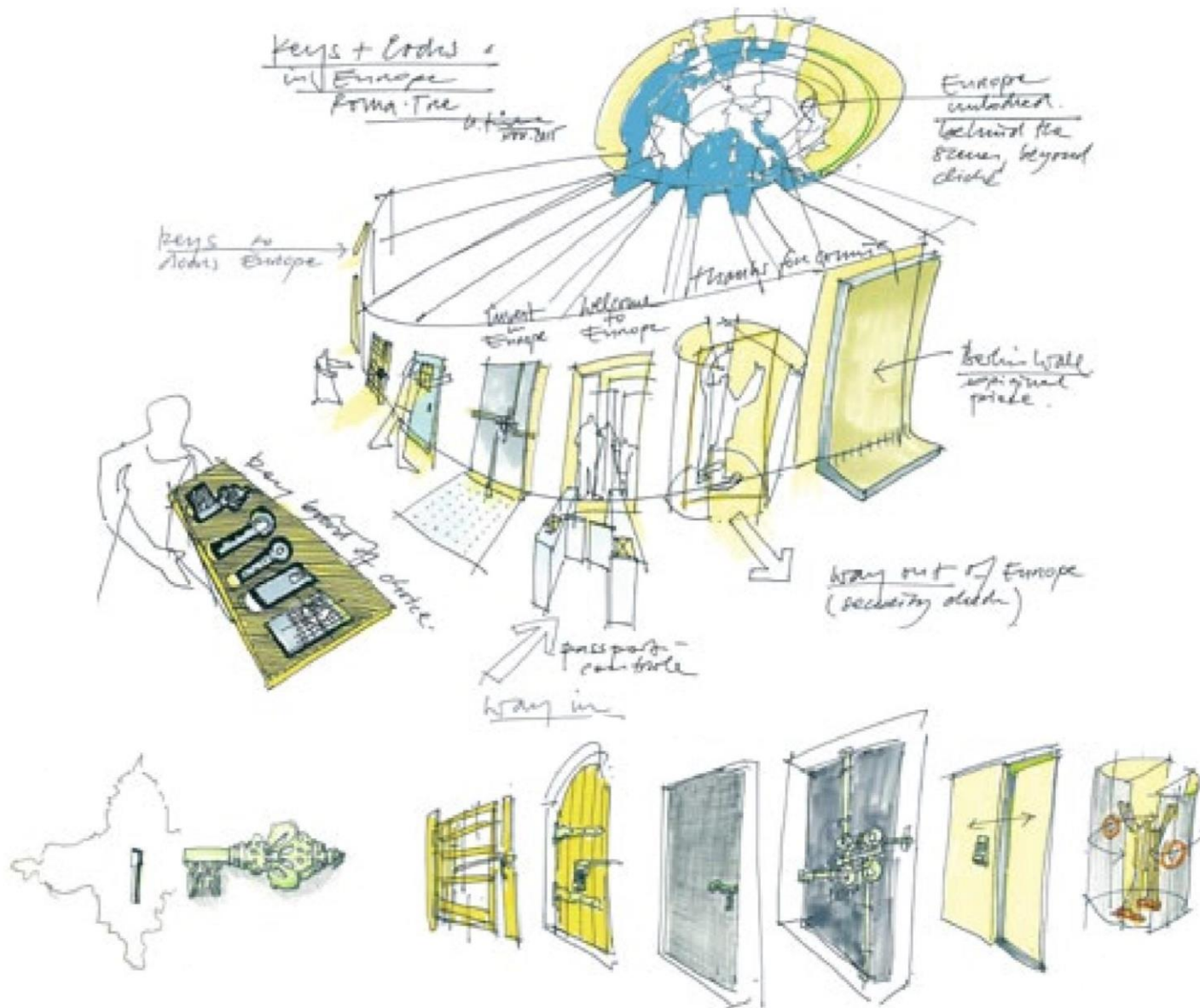
Theatrical thought which opens opportunities for narrative experience and visual images to create new possibilities for displays ideas in museums

Scenography which aims to motivate, participate and interact the audience with the exhibition space through attractive displays.

It creates content based on imagination, creativity and communication.

STORYTELLING

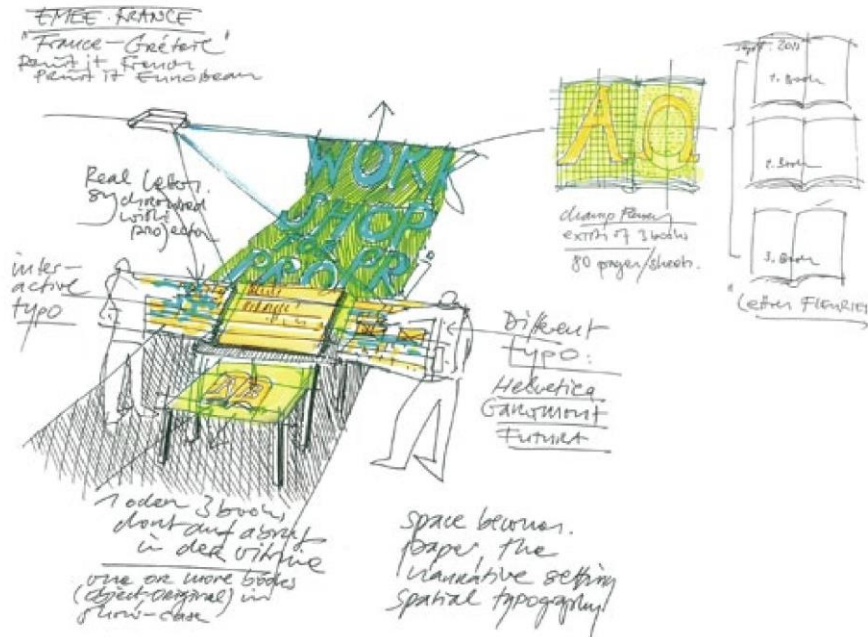
When using storytelling in the museum different approaches are discernable:



*How
designer
draw his
story*

Sketches for Storytelling

Explores the power of storytelling, scenography, and theatrical scenes in the display spaces



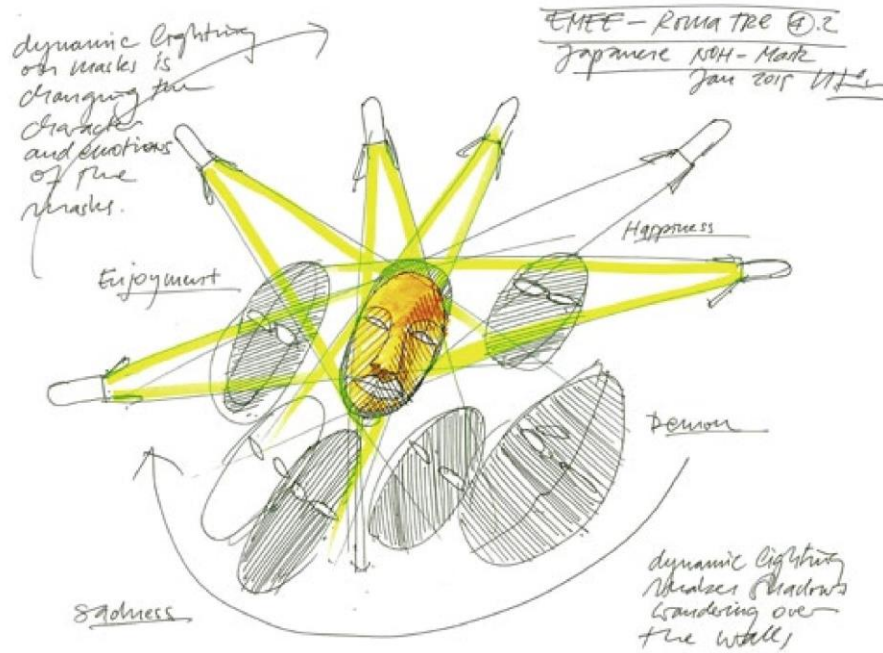
The setting allows an auratic view on the book 'Champ Fleury' which is displayed in a vitrine. An interactive type case invites visitors to write their own texts with real (alloyed) types of different, international and trans-regional typefaces, which will be projected synchronously on a paper-like screen. Typography and graphic design become thus their own creative power motivating visitors to handle with historic objects in a contemporary

way. The projection of the letters show how graphics can be transformed in time, in space – and in another transfer medium. Sketch by Uwe R. Brückner. For more information cf. Brückner, U. and Greci, L. (2016) 'Scenographic exhibition concepts', in Baldner, J.-M., Le François, C., Mayrargue, A., 'Print it French, Print it European'.

elicit cognitive thinking spaces and engender specific moods' (Atelier Brückner 2011: 217). The question of how the perception of graphical elements is related to the social or even national background especially arises when it comes to the realization of projects in an international, trans-cultural context, defining the tone of voice, the choice of appropriate typography and icon-design as well as the spatial communication concept.

More than ever before, graphic design is constantly present in our everyday life. Advertisements on the internet, newspapers and TV feed us constantly with designed messages delivered by the means of pictures and typography. Ruedi Baur, a Swiss-French graphic designer, puts it in a nutshell when he says 'Everything is communication'. As an interdisciplinary working designer and a pioneer in developing spatial graphic concepts, he emphasises the aspect of transience and permanence especially when it comes to the relation between space and graphics. Baur mentions the flexibility of ever changing messages in contrast to the finite nature of architecture. (cf. Baur 2001)

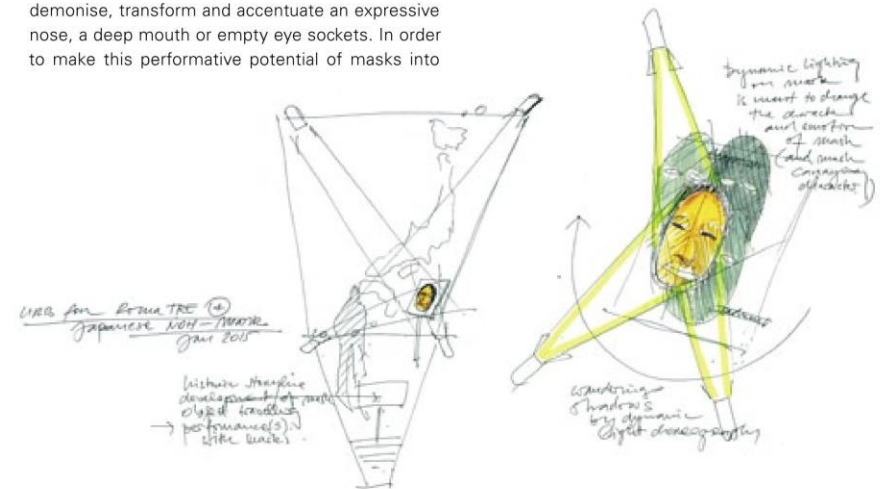
Sketches for Storytelling



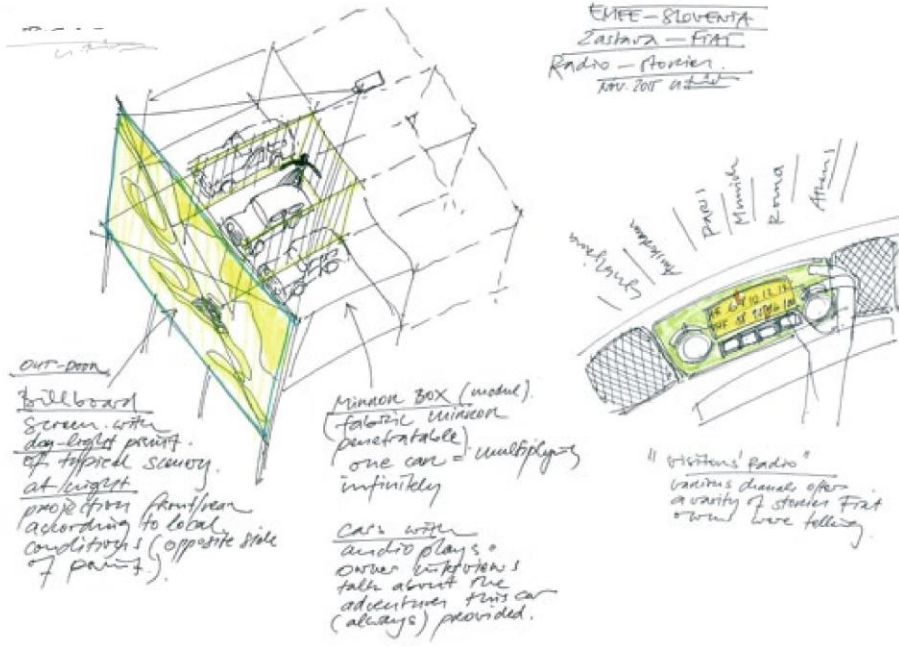
Dynamic and dramatic exhibit light on theatrical masks. Sketch by Uwe R. Brückner. For more information cf. Brückner, U. and Greci, L. (2016) 'Scenographic exhibition concepts', in Angelini, C. 'Mimesis – Theatrical masks in Europe'.

The following example shows the narrative potential of dynamic exhibit light. Masks or the masking of faces play an important role in nearly all cultures of the world. They allow the wearer to spontaneously slip into another role or assume another identity. This is where light can achieve a dramatic, sense-generating effect. Direct light makes the mask appear flat or even two-dimensional. Flat light from the side dramatizes when one half of the face disappears in the shadow. Light from above or below can demonise, transform and accentuate an expressive nose, a deep mouth or empty eye sockets. In order to make this performative potential of masks into

something that can be experienced, the mask could be fastened to a turntable, slowly rotated in the light and thus made to cast a dramatic shadow on the wall behind. With a dynamic light choreography supplied from several programmable light sources, the mask can be brought to life by means of its own shadows and the shadow it casts. A dramatized light choreography can generate narratives as well as performative Changes of Perspectives.



Sketches for Storytelling



A Fiat 600 and several cars of that time are displayed in front of a projection screen on a billboard-like construction. The 'Drive-in cinema setting' invites the visitors to sit in the car, feel its spirit and listen to the radio. The radio is connected to a local collaborating radio broadcasters and plays old songs from the time when the car was built, owned or used. The radio also offers original

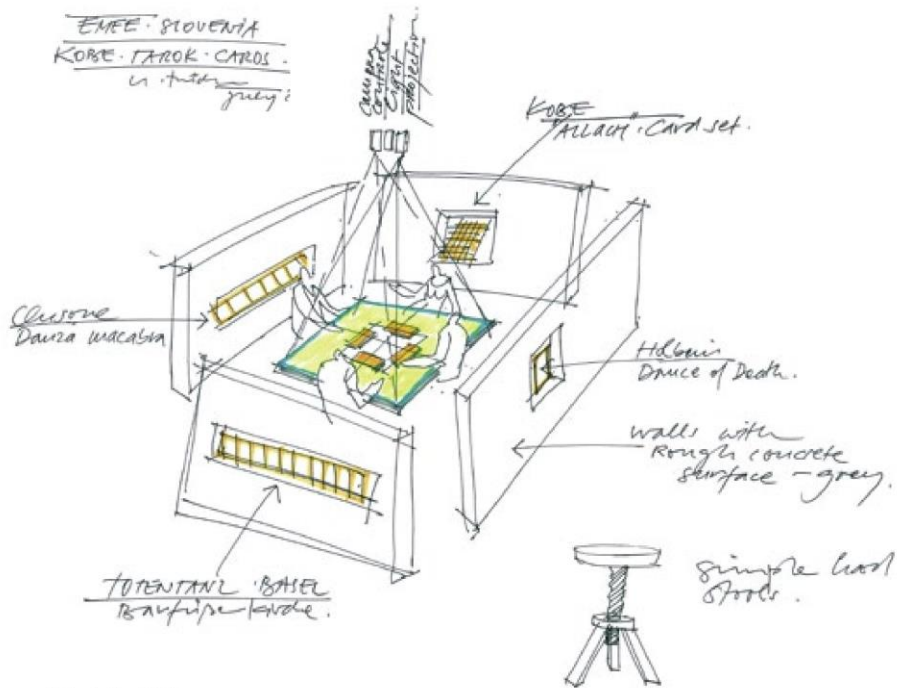
audio-material and interviews with people of different nationalities telling about their trans-regional European Fiat experiences and adventures. Thus the radio takes the visitors on a journey through different countries, times and personal stories – and generates an emotional touching Change of Perspective (For more information cf. Brückner, Greci 2016: 242-245).

Scenography integrates electroacoustic formats more than ever before, a sign of a return to the evoked image instead of the supplied image: 'More than any of our other senses, hearing, as an archaic level of reception, controls our awareness of our surroundings and, in the form of noise, sound and music, appeals to the intuitive, non-cognitive and unconscious in us (Atelier Brückner 2011: 209). Our ability of auditory perception – a complex interaction between the ear and the brain – is the tool to define the spatial characteristics beyond that of what we see. All acoustic formats, whether as an application, installation or staged setting, have one thing in common: They are invisible, i.e. they do not supply images but allow individual inner images to appear inside the mind of the listener (Atelier Brückner 2011: 209). But even more: each recognizable sound, be it the ring of the doorbell or the barking of a dog, are directly connected to a picture which appears immediately in our minds as the sound is heard. In other words: The things you hear evoke the things you see.

'The eye leads people into the world; the ear leads the world into people. Lorenz Onken (1779–1851)' (Atelier Brückner 2011: 209).

Stereophonic sound or the traditional form of the audio station serves to convey information. Audio stations can be operated interactively by the visitors, who can decide on the contents and stories they want to look into. Sound can be thus applied for the didactic explanation of an exhibit or for the professionally dramatized audio play. Also secondary exhibits and scientific commentary can be effectively presented via audio sound. The audio play is understood as an information media that provides more detailed content (cf. Atelier Brückner 2011: 209).

Sketches for Storytelling

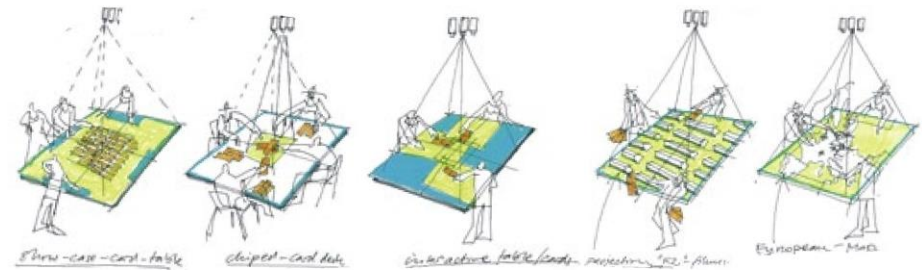


Sketches by Uwe R. Brückner.

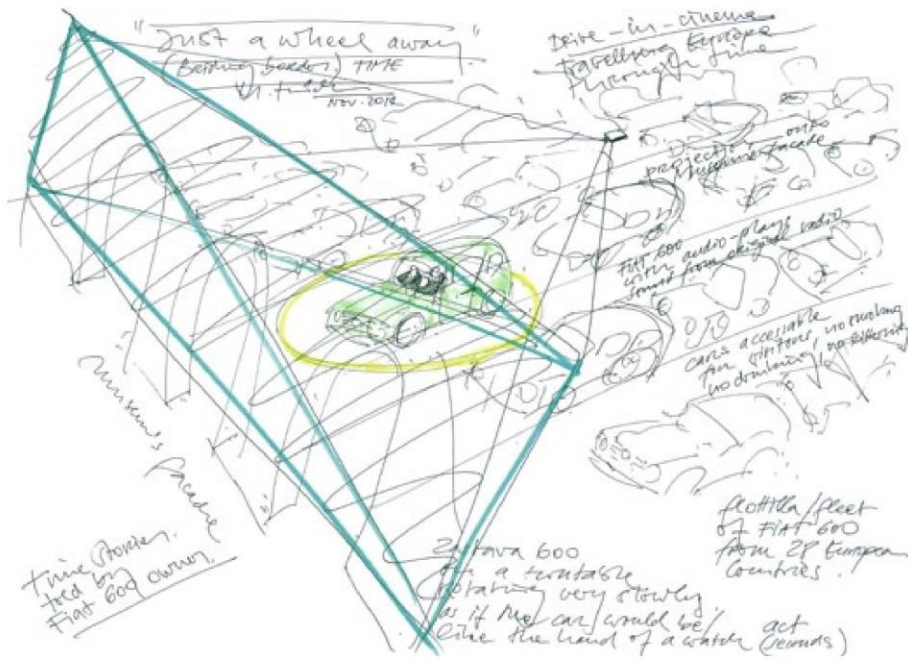
A sophisticated installation of an interactive table is an example that shows how the hidden stories of an object can be digitally revealed. Inspired by the depiction of the 'danse macabre', the tarock card deck of Boris Kobe illustrates life in the concentration camp and expresses the horror of the daily dance with death. To make the cards 'speak', the scenographic proposal plays with emotions and active involvement by letting the visitors play cards, thus revealing the unbearable moments. Mistakes intentionally integrated into the cards make the game impossible to play accurately and this reveals that the cards were not merely a game, but a medium to tell a story with a deeper meaning.

The tarock card deck is presented in a showcase table with an interactive, semi-transparent table glass on top. The transparent mode of the table allows

an authentic experience of the cards. By touching the glass the table turns opaque and the programmed cards which can be interactively selected, activated and placed 'on the table' tell hidden stories of life and death in the concentration camps during World War II. The visitors take the role of the card players and whenever a particular card trumps the connected content is triggered. They can thus reveal the symbolic details and the iconography of the drawings, secondary objects with 'dance with death' references (Holbein's depiction, 'danza macabra' in Clusone, Totentanz Basel etc.) and historic audio and film footage that is projected synchronously onto the table surface. (For more information cf. Brückner, Greci 2016: 216-219)



Sketches for Storytelling



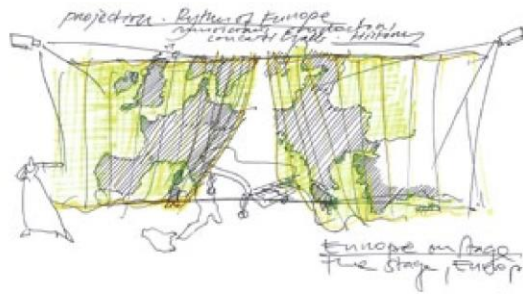
'Drive-in Museum'. The facade of the National Museum of Contemporary History of Slovenia, functions as the screen. A collaborating local radio could care for the broadcasting of the Museum's event and publish

an invitation for Fiat owners all over Europe to come with their cars of the same time to join.
Sketch by Uwe R. Brückner.

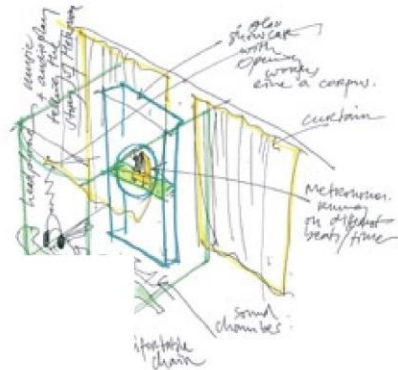
Projections and film have a great potential to (re-)contextualize objects in a spatial setting. For example, the Fiat 600 car (Zastava 600), which can be found all over Europe, represents the economic boom and the everyday consumption of the working class, as well as cooperation between the former eastern and western parts of Europe. The car – originally a moving, mobile and dynamic object – becomes a static artefact in an inoperative position when it is placed in an exhibition or installation. The projections of historic images and films help to re-contextualize the car in its authentic time frame and position in society, and thus give it back its dynamic character and transform it into a sophisticated storyteller.

The Fiat 600 as the key object of the setting is presented next to other Fiats from different European countries, forming a 'European Fiat fleet' with original number-plates. There obviously existed connections and relations in the everyday life beyond the Iron Curtain between east and west Europe. For an optimal effect, it would be great to present as many Fiat models as possible – from both sides of the Iron Curtain – but also other similar iconic cars of that time, such as the Trabant or VW Beetle. They are placed in front of the museum, facing the museum's entrance. The facade of the building serves as the screen for full size projections of historic images and documentary films, inviting people to the 'drive-in museum'. The museum thus becomes the authentic screen for the performance of its collection. A very appealing attraction would be if the visitors could take a seat in the cars, watch the projections and listen to authentic audio-plays (audio material, interviews, music) that are synchronized with the projections. The visitors could go on a journey through different countries, times and personal stories – gaining an overall, European picture of the Fiat 600. The setting puts the object in a new light aiming to make the object's European dimension visible. Thus a Change of Perspective could be achieved. (For more information cf. Brückner, Greci 2016: 242-245).

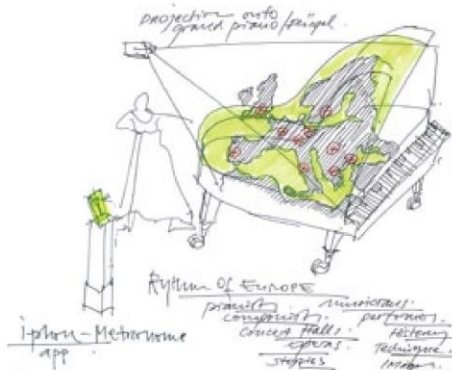
Sketches for Storytelling



EMEE. Italy
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28. July 2011

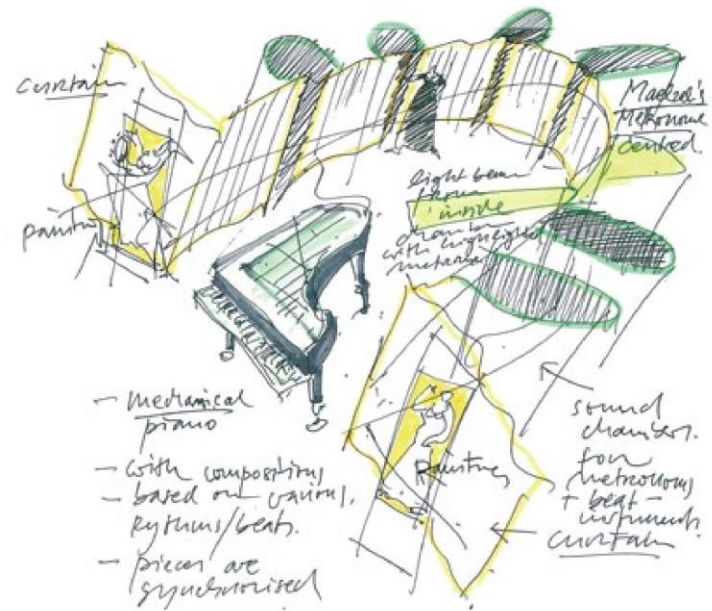


Maelzel's
Metronome
Ligeti
Poème Symphonique
pour 100 Metronomes



Sketch 2: A portal curtain with a projected European map (or the oil painting by Renoir) invites the visitors to explore the synaesthetic setting.

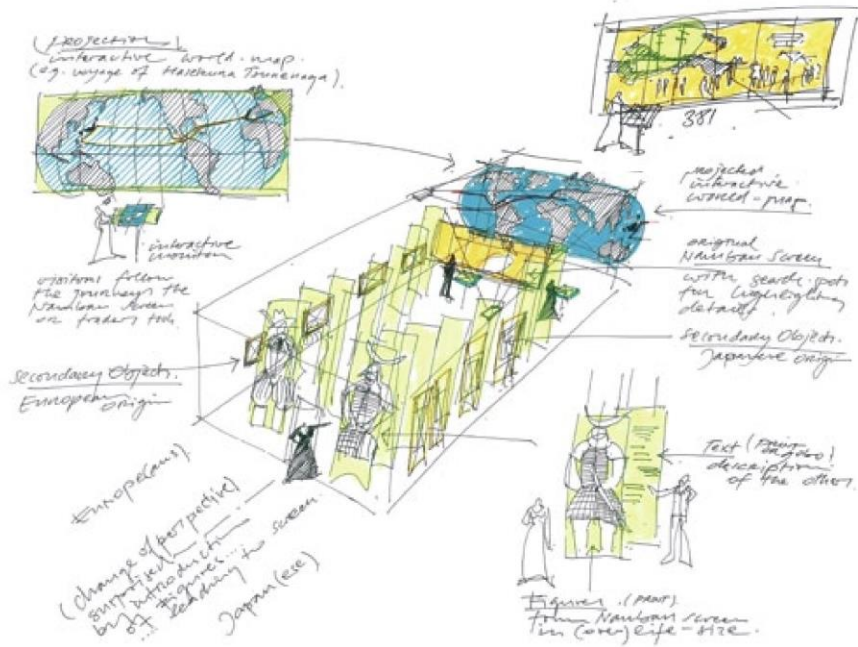
Sketch 3: The electric piano with projected European map stands in the centre flanked by the Maelzel metronome and a smart phone with metronome-app.



Sketch 4, 5: The central installation is surrounded by seven theme chambers. They represent one of the seven tempi and are equipped with headphones.

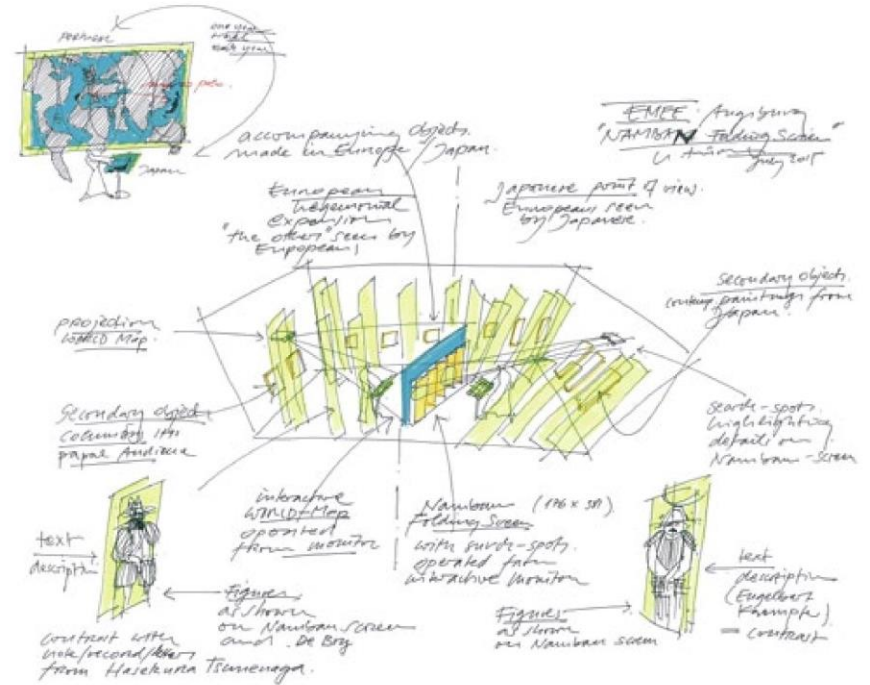
Visitors can experience and listen to the presented metronomes, rhythmic instruments and music pieces – going on a European journey of time and rhythm.

Sketches for Storytelling



Sketch 2: Visitors approach the separated figures of the Namban folding screen – Europeans and non-Europeans, residents and arriving groups –

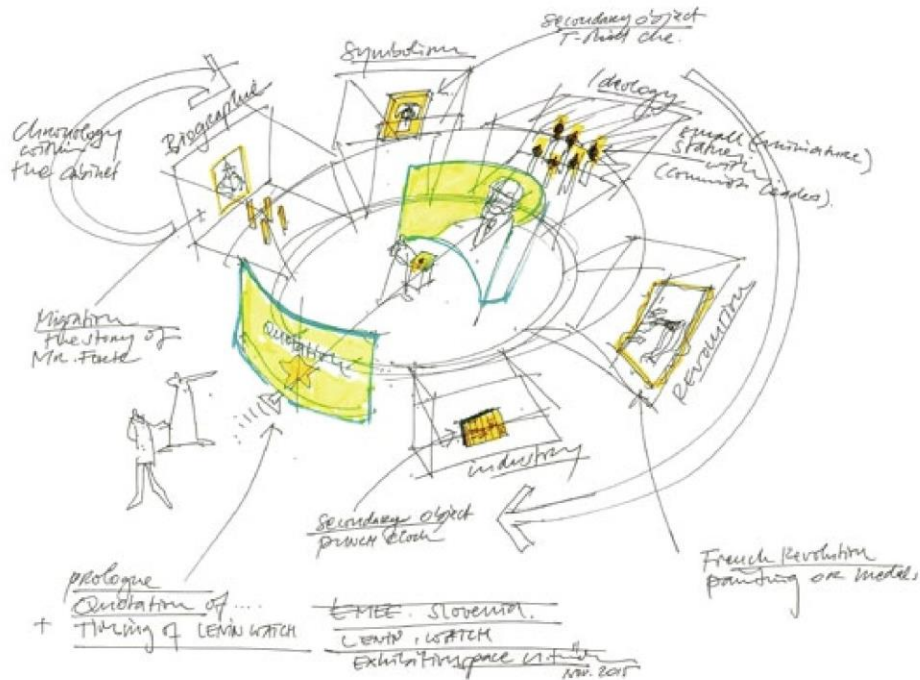
printed on banners in larger than life while walking towards the original exhibit. The Namban and the world-map can be explored by an interactive monitor.



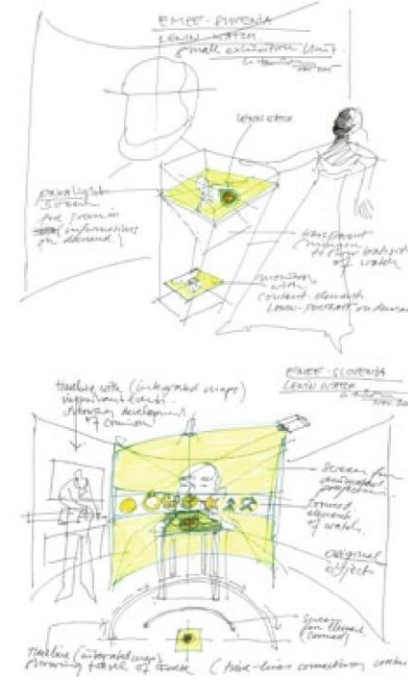
Sketch 3: The setting offers a unique perspective featuring the centrally displayed Namban screen back to back to a virtual, interactive world-map.

The secondary objects on two opposite walls contrast the Japanese view on Europe and the European view on Japan, underlined by space-forming graphics.

Sketches for Storytelling



Sketch 2: Theme cabinets presenting different topics of 'It's Revolution time' and thus multiple perspectives on the pocket watch.



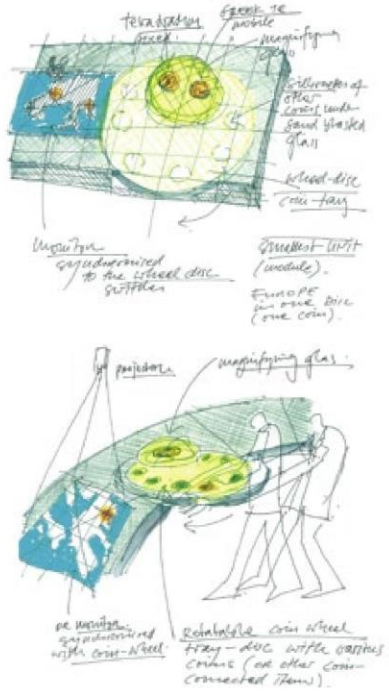
Sketch 3, 4: Interactive monitor, which can deconstruct the watch and transform the communist symbols into life-size appearances on a space filling projection screen.

- Biography: The personal migration story of the pocket watch and the migration paths of its' owner.
- Symbolism: The Symbols of revolution from hammer and sickle to Che Guevara.
- Ideology: Sculpture cemetery of ideological leaders (Marx, Engels, Tito etc.).
- Revolution: From the French Revolution to daily life revolutions (Workers and feminist movements, technological inventions, music etc.).
- Industry: The industrialisation changing workers' conditions and rights (presenting the punch clock as representative, secondary object). Sketch 2

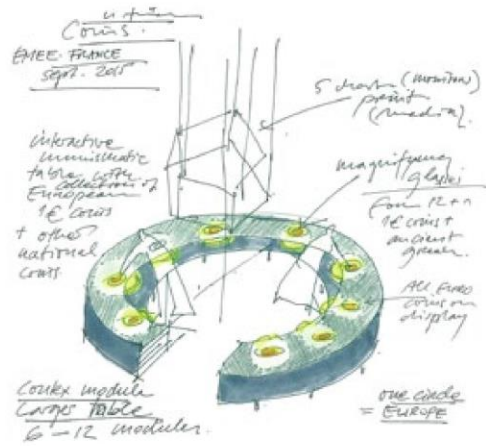
It would be also conceivable to stage the accompanying watch of the collection of the House of History Baden-Württemberg and its message as described above, not in the main space, but in a theme cabinet as a sixth perspective.

The exhibition could thus address a wide range of visitors with different personal interests. The free flow parcours leading them through the different cabinets is putting the pocket watch in a new light. The object finally gains multi-layered meanings representing the cosmos of 'Revolution time'.

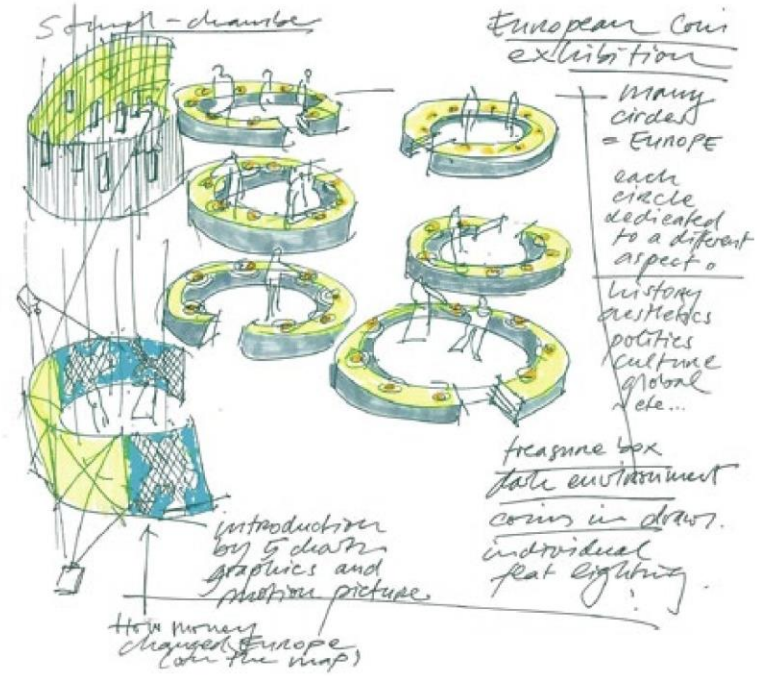
Sketches for Storytelling



Sketch 2, 3: Interactive coin table presenting pairs of coins with similar symbols and images.



Sketch 4: A flexible, circular module presents national €1 coins in combination with former, national ancestors.



Sketch 5: Circular modules, which can be combined to a whole exhibition setting, each presenting another European perspective.

Parameters of Scenography

The 'Parameters of Scenography' – content, object, space and recipient, as well as parcours and dramaturgy – are the basis and starting point of every move to develop a content-generated exhibition concept and holistic design.

1

The Object represents the source, the authentic thing, the bearer of meanings and the storyteller.

2

The Content represents the overall narrative, the storytelling, the plot and the message.

3

The Space defines the physical border-lines and the venue; it represents the narrative, the choreographed and dramatised exhibition space.

4

The Recipient is the main addressee, the visitor; his/her perception stands in relation to object, content, space, scenography and dramaturgy.

5

ROUTING AND DRAMATURGY represent the guiding thread through the exhibition and structure the visitors experience.



The former hat factory Ottmar Reich, which is situated in the small town of Lindenberg in South Germany, is setting its roots. The new Hat Museum presents the history of the city, the fashion and fabrication of hats in a lively appearance. The municipality was considered one of the most important hat

centres in Germany until the 1970s. Their popularity grew tremendously as far as the USA with their export hit, the Matelot – also known as porkpie hat – and thus Lindenberg's hats spread across Europe. The exhibition presents Lindenberg's century-old hat tradition in an exciting way.

THE OBJECT.² The Museum is a medium that, on the one hand, collects and preserves historical artefacts in its repository and, on the other, exhibits and interprets a selection of them for the public. Due to the reciprocal relationship between depositing and exhibiting, the museum objects are 'not things that have been "put to one side" but agents of meaning formation that have been kept available' (Korff 2007: XVII)³. The authentic museum object is a 'carrier of information relating to society, natural history and aesthetics that has been separated and removed from its real environment, from the usual system-synchronic and diachronic nexus' (Reinhard, Teufel 2010: 17).⁴ The objects are therefore 'epistemic things' (Korff 2007: 143)⁵ – things that have been detached from their original, living context, robbed of their actual functions and meaning, then infused with meaning again in the context of the museum. The change of context and the transfer of meaning do more than put the thing in a new perspective; they enable different simultaneous perspectives of the object, thus promising new insights. In exhibiting, one is aware of the fragmentary character of 'what the thing tells us about the past and the extent to which it has been preserved', and understands that things that are not self-explanatory call for re-contextualization and re-dimensioning in the museum (Flügel 2005: 27).⁶ The object cannot tell about the past until a context has been created that relates it to other things and provides an interpretation.

QUESTIONS

Selection and analysis of the object:

- Which object / object group do you want to select and why?
- What is the (main) message of the objects?
- What is the message, intention and aim of the object presentation?
- What could the object tell in the exhibition and how?
- How to integrate the object in its former or present context?
- What role (political, cultural, social, historical etc.) did the object play in history (and today)?
- Which presentation conditions does the object require?

'Only smart questions provoke sophisticated answers and solutions.'

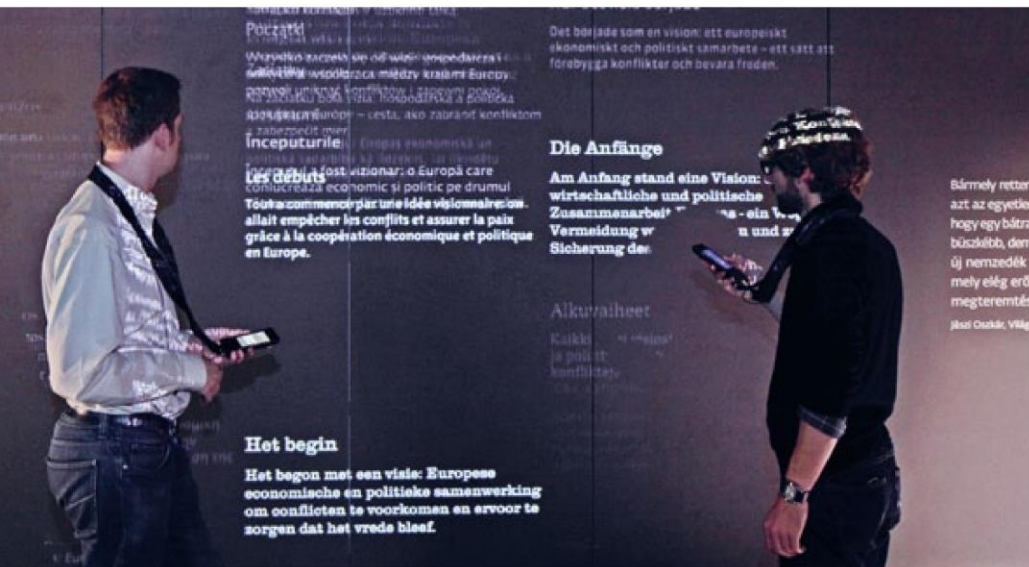
2. This chapter is based on the unpublished master's dissertation of Linda Greci (2012), Tübingen.

3. – 6. Translated from German to English by the authors.

German Hat Museum, Lindenberg, 2014.
ATELIER BRÜCKNER.
Photography: Daniel Stauch.

Content parameter

CONTENT PARAMETER



A smart reactive system is conveying content in all 24 different European languages, addressing information to the visitors according to (or triggered by)

the nationality programmed in the pda (personal digital assistant). Parliamentarium, Brussels, 2011, ATELIER BRÜCKNER. Photography: Rainer Rehfeld.

THE CONTENT is the narrative of an exhibition. The content represents the overall narrative, the storytelling, the plot and the message. The content of an exhibition is hardly connected or related to the objects which are (to be) staged. Scenography is about lending shape and form to content and thus generating new and surprising perspectives. 'Scenography creates form from content, endowing the latter with meaning and attitude. It generates narrative spaces from ideas, things and stories and conveys their contents as messages' (Atelier Brückner 2011: 59).

The beginning always involves an exploration of the content resources, the objects, possible narratives and information. What has to be narrated? What messages are to be conveyed? What is the storyline? What is the story that can be condensed to produce a plot? The plot contains the most important events and action in a story. It follows a narrative structure according to the Aristotelian definition – with a prologue, a middle part and an epilogue. Following a 'golden thread' needs to be defined. The content transformed into design is a story and reflects the latter's arc of suspense.

But how to approach complex content and how to translate it into a spatial experience? With the help of a 'content matrix' a structure for the plot can be developed, stringent in respect of the contents. The matrix serves as a framework for the content-related concept and incorporates not only the contents and objects, but also the other parameters and tools of scenography, in thematically or chronologically separated areas, in tabular form.

TITLE, SUBTITLE, PLOT & KEY MESSAGE

- The title – to describe, to attract, to provoke, to impress.
- The subtitle – to accompany the title and to give a first glimpse and information.
- The plot – to describe the entire project, the objects, the story or information you want to convey, the setting of the exhibition, the atmosphere, the 'Raumbild', the narrative space, the visitors' role.
- The key message / target / moral – what message do you want to be perceived by the recipient?
- What do you want to achieve with the project? How could the target be described?
- How is the mission statement of the museum?
- How should the museum be perceived in public and how by the media?



THE SPACE is a 'Parameter of Scenography' and a central medium used as an instrument itself that can orchestrate all other instruments – integratively in the sense of a 'Gesamtkunstwerk' (holistic piece of art) (cf. Atelier Brückner 2011: 169). The 'Space Parameter' consists of four categories, which are basic to all staged spaces: The physical, the atmospheric, the narrative and the dramatised space (cf. Atelier Brückner 2011: 171). Seen from the perspective of scenography, space has different dimensions – architectonic, media-relevant, sculptural and performative. The wide spectrum of scenographic design thus becomes something that can be witnessed and experienced. The space is a narrative medium that helps to stage objects in a surprising way and to make a Change of Perspective visible.

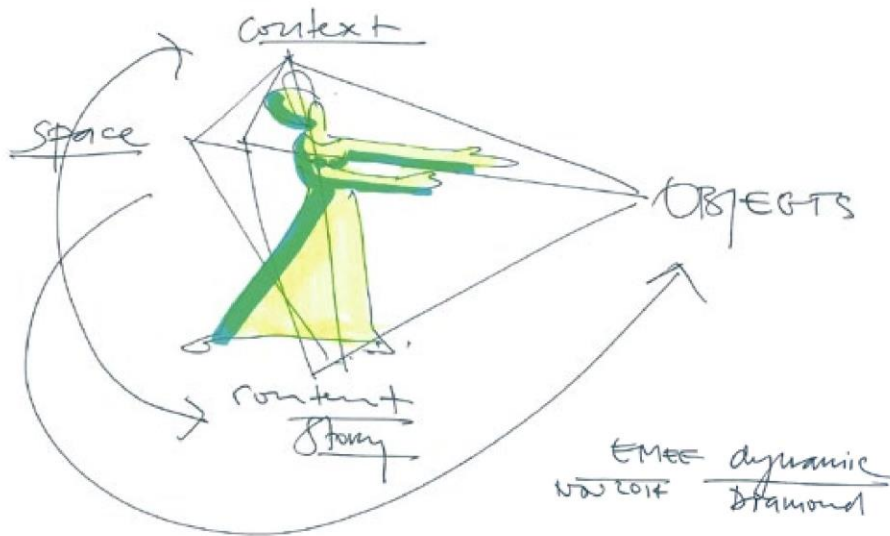
The physical space can be analysed according to its physical conditions like dimension, entrance, exit, light-conditions, climate conditions, physical surfaces like floor, walls and ceiling. The narrative space is instead a 'walk-in milieu, the subject for everything that is to be conveyed informatively or emotionally. It enables the visitor to participate and allows him to become part of the scenographic setting' (Atelier Brückner 2011: 37). A consistent narrative space looks for and enables a dialogue between space and content, between artefact and recipient (cf. Atelier Brückner 2011: 69). The narrative space explores 'the quintessential content of an exhibition's theme, asking questions about relevance and morals and making reference to the subject's message', and it appeals to the 'non-cognitive, to the deeper layers of consciousness and to

QUESTIONS

Analysis of the existing spatial situation and exhibition conditions:

- What is the size and dimension of the exhibition space (sqm), also in relation with the amount of objects and expected visitors?
- How is the space organised regarding doors and windows? Indicate where to enter and where to exit. Identify the circulation area.
- Is it just one space or is it a number of spaces? If so, how are they accessible and how are they incorporated within the exhibition?
- What are the acoustic conditions?
- What is the atmosphere, the character or spirit of the space, and what does it feel like to be in the space?
- Which attributes could distinguish the space(s)?
- What are the strengths and weaknesses of the space?
- Which choreography of space or choreographic order of spaces would be appropriate?

Navigational instruments. Het Scheepvaart Museum, Amsterdam, 2011, ATELIER BRÜCKNER. Photography: Michael Jungblut.



The recipient in a field of tension. Sketch by Uwe R. Brückner.

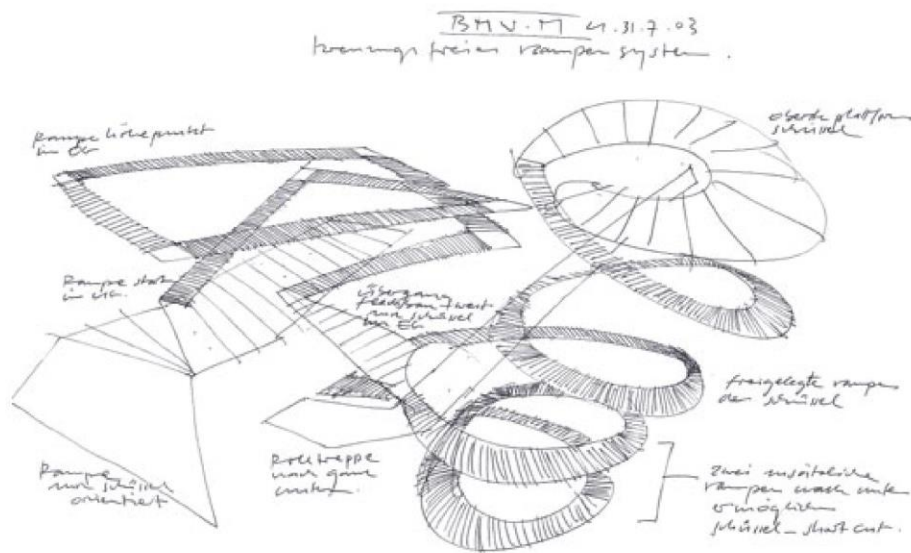
THE RECIPIENT is the fourth parameter that plays a central role in a contemporary understanding of scenography and has a decisive influence on how staged settings are designed.

Staged settings always have an 'information-conveying and/or referencing function' and exert a major impact on the 'meaning-assigning processes' (Scholze 2004: 11)²³ that take place in exhibitions. This not only concerns the (re-)contextualization of objects and the presentation of complex contents but also the design of narrative spaces and the involvement of the recipient in communication in the museum. In the 1970s, the linear and one-sided model of communication, namely 'from the curator to the recipient via the object' (Flügel 2005: 98)²⁴, was superseded by a new model. Since then, communication in museums has been understood as a 'dialogue-based relationship' (Flügel 2005: 98).²⁵ The visitor is not a passive recipient but actively takes part in the processes of assigning meaning.

Our contemporary understanding from the perspective of exhibition design goes far beyond this; the recipient is regarded as a design 'Parameter of Scenography'. He is placed within the field of tension of the staged setting, in a reciprocal relationship with the parameters of design – space, object and content – embedded in dramaturgical and spatially choreographed structures. The recipient is not the central point but the starting point for all considerations regarding the conceptualisation and design of exhibitions. Understood in this way, scenography places the focus on the recipient, generating spaces that trigger personal involvement and a positive emotional response.²⁶

23–26. Translated from German to English by the authors.

26. All these paragraphs are based on the unpublished master's dissertation of Linda Greci (2012), Tübingen.



Routing at BMW Museum, Munich, 2008, ATELIER BRÜCKNER.
Sketch by Uwe R. Brückner.

THE ROUTING prescribes possible or ideal pathways for the visitor through an exhibition. The routing can be a so-called 'free flow routing' (Atelier Brückner 2011: 117), in which the visitor has an unlimited choice of pathways and can navigate through the exhibition individually, flexibly and in a self-determined manner. It can also be a 'proposed or an optional route' (Atelier Brückner 2011: 117) that offers an ideal line the visitor can follow and that leaves freedom and space for excursions. But it can also be a 'defined or linear routing' that prescribes a 'fixed pathway' (Atelier Brückner 2011: 117) with a specific dramaturgical structure based on a particular choreography of content, space, time and perception. The routing is an important key feature of an exhibition and could be considered as a fifth parameter in case of developing an exhibition design. In case of a specific, single object installation it does not play a major role.

QUESTIONS

Creation of a routing and dramaturgy:

- Is the visitors' route a free flow, an optional or a defined route through the exhibition?
- What could/should the spatial choreography look like, to develop an exciting visitor routing according to thematic chapters/areas?
- What do you want to see first, what last in the exhibition/space/thematic area? And what do you want to experience in-between?
- Sketch the routing into the floor plan (and number the various points/stations of interest).

1. Graphics

2. Light

3. Sound

**4. Digital
Media**

**5. Projection
and Film**

Tools of Scenography

Scenography creates fascinating spatial dramaturgies and choreographies.



GRAPHIC DESIGN is one of the earliest, most traditional design tools used in exhibition design. It is a tool that works not only as a two-dimensional medium but especially in exhibitions as a three-dimensional one. It can thus be a 'space-forming medium' (Atelier Brückner 2011: 218), able to visualize and translate content, stories and messages into narrative spaces. In recent years, the discipline of exhibition graphics has developed at a very fast pace and has spread out to all areas of design. Graphics are to be found in the form of texts, images, illustrations, info graphics, interactive media, film design and sound design. Communicative graphic design can therefore be said to be an important part of exhibition design.

Graphic design communicates, narrates, contextualises and illustrates. Information graphics describes objects and conveys content. In addition to object texts and object-group texts, there are higher-level theme-based texts and area-of-interest texts. They structure the exhibition and thus support the storytelling and dramaturgy. However, graphic design can also be a scenographic tool that is used to characterise spaces or enhance narrative spaces. It can transform space into a walk-in story-generating text and story-telling space.

The scenographic use of graphics is not restricted to the textual mediation of content and information but is a tool that also serves essentially for the visual contextualization of museum objects. 'Good graphics motivated by the content has a contextualising and mediating effect' (Atelier Brückner 2011: 217). Graphics 'not only has an effect on the illustrative or informative level of scenography, it can also

QUESTIONS

- What kind of graphics do you want to use?
- Analogue or digital graphics?
- Contextualizing and re-constructing graphic design?
- Space forming graphic design?
- Information graphics?
- What role should the graphics play in the exhibition?

Spatial use of graphics: Wall-sized image for re-contextualizing the objects in time and space. smac – State Museum of Archaeology, Chemnitz, 2014, ATELIER BRÜCKNER. Photography: Michael Jungblut.



The 'Room of silence' in the Titanic exhibition is a theatrical space created by dramatic lighting that enhances the scene in order to pay maximum respect to the object and make people contemplate and concentrate on the objects in complete silence. An acoustically insulated black space with a soft absorbing floor hosts a large number of showcases with unidentifiable objects rescued from Titanic's debris field (3800m below sea level). The objects are lit delicately with fibre-optics as a reference to the searchlights of the exploration

submarine. Staged in complete darkness (black box), the objects hover in the room like lost souls of those passengers that died after the accident. As a reference to the survivors' reports, an artificial horizon of flickering lights is intended to remind one of ships' lights (position lights) that help ships in distress. This reduced, contemplative atmosphere and dramatic lighting creates a Change of Perspective. The contact between object and recipient becomes an intensive relationship and leaves almost none of the visitors emotionally untouched.

LIGHT is used as a 'Tool of Scenography' to emphasise the object and its narrative potential. We make a fundamental distinction between 'space light', 'exhibit light' and 'scene-setting light'. Thanks to the development of LED technology and the individual programmability of individual light sources, designers have acquired a very versatile and creative design tool.

Space light creates the overall atmosphere of the exhibition space and it is adjusted to the built and static elements of space, especially ceilings, walls and floors. It illuminates the space and it can affect the spatial tonalities, colours and temperatures as well as the character of the space (cf. Atelier Brückner 2011: 181). Exhibit light serves the optimal presentation of the object – by placing it in a staged setting. It aims to (re-)contextualize the object, to reveal its narrative potential, to emphasise its auratic qualities and to integrate it into the dramaturgical structure. Exhibit light is used for the museum object in accordance with the conservational conditions and needs to be used sensitively. Scene-setting light plays a decisive role in how objects are shown in a staged setting. It not only illuminates like space light but also establishes connections between object, space and recipient and thus conveys messages and narratives. Scene-setting light 'has an interpreting and commentating effect, thus helping to create contexts. It thus performs a dramaturgical function' (Atelier Brückner 2011: 181). It picks out details, dynamically follows a light choreography or is synchronised with interactive installations. It can place the focus on objects and convey an intended message.

QUESTIONS

- What kind of lighting is required to stage the object best?
- If day light exists in the space – how do you want to deal with it?
- Is spatial light, spotlight, light from outside the showcase or from inside required?
- Do you want to use static or dynamic lighting to highlight the object and/or the space?
- Should the light emphasise on more atmospheric or didactic aspects?
- Does the lighting require a special conservation quality?

Expedition Titanic, Speicherstadt Hamburg, May 1997 – October 1998, ATELIER BRÜCKNER with Götz, Schulz, Haas Architekten and Holger von der Ley.
Lighting design: Rolf Derrer / Atelier Derrer.
Photography: Uwe Ditz.



SOUND has always been one of the basic 'Tools of Scenography'. Sound can be distinguished in: spatial sound, atmospheric stereo sound, individual sound, soundtracks and audio plays. An open spatial sound can give a space a certain rhythm, a more or less hidden beat, which can enhance the intended atmosphere. Atmospheric stereo sound can be used for acoustic elucidation of exhibits and topics. Individual sound is focused on certain areas and is provided by loudspeakers which have a directional focus or can be connected with interactive devices. Soundtracks combined with music, film or animation can (re-)contextualize the object or topic. Audio plays are narrative elements; voices or music mainly try to approach the listeners in a more intimate, dialogical way to convey stories and messages. Dynamic sound emotion can dynamically change volume, show absence or periodically appearance, achieved by a sound choreography or connection to lighting or projections.

For a long time, sound design was an underestimated tool but is now increasingly attracting the attention of designers. New technologies support the development of new narrative strategies and different kinds of sound concepts. Sound in combination with light or projection has an enormous impact on synaesthetic perception. Most important is that the sound experiences are content-based and applied to guide the visitor's perception by directing attention to the contents. Sound can thus also trigger a certain behaviour of the visitors in the exhibition space – who suddenly avoid talking, walk slowly and carefully and feel immersed in the sound atmosphere.

QUESTIONS

- What role should sound play in the exhibition?
- What kind of sound do you want to use?
- Where and in which way do you want to implement sound?
- What could sound convey or effect?
- Do you want to synchronize sound with other scenographic tools (like projection or light)?

Accessible, interactive orchestra pit.
That's Opera, Brüssel, 2008/09,
ATELIER BRÜCKNER.
Media design with jangled nerves.
Photography: A. T. Schaefer.

DIGITAL MEDIA



In the CERN information centre in Geneva, the staged setting attempts to enable access to what happens in the particle accelerator at a depth of 100 metres and in the research labs of the scientists. It is here that the big bang is simulated and a search is carried out for the smallest elements of our

imaginable, ascertainable world. At interactively explorable media stations, virtual access to inaccessible spaces and the 80-tonne magnets as well as insights into the current research work of CERN are enabled on a scientific basis. Digital media thus opens up a virtual window to hidden or locked content.

DIGITAL MEDIA act as gateways for the acquisition of hidden information or the provision of secret insights. The increasing, at best carefully measured, use of contemporary digital media and electronic communication technologies makes it possible to convey complex or time-based narratives and culture, and should be understood as a reaction to changing behaviour with regard to how messages are received and communicated within multicultural societies. Digital media are like windows to hidden worlds in that they make abstract content accessible, decode complex interrelationships and convey scientific knowledge. They generate changing aggregate states and enable leaps of time and scale.

Digital media have an 'instrumental character insofar as they are used to convey content and achieve specific effects in the process of reception. The aim is to direct the attention to objects and contents as to what they have to say, and their lasting effect are what matters in the end. The medium remains the messenger' (Atelier Brückner 2011:187). Digital media is a 'Tool of Scenography' that needs 'energy to transfer, transport or mobilise light, images, text, sound and music or other physical vibrations'. We differentiate between 'media stations' and 'space-forming media' (Atelier Brückner 2011:187).

QUESTIONS

- What kind of media tools are required to provide an easier access to a theme or an object, to create a higher attention and to emphasise the key message?
- What do you expect media should achieve regarding which contents and in which exhibition area?
- Does the object(s) require a more analogue or digital supported staging?
- How to use media as a supporting tool to emphasise the key message of the exhibition and/or the objects?
- Do you want to use analogue or dynamic, interactive or reactive media tools and installations?

Interactive table. CERN, Universe of Particles, Geneva, 2010, ATELIER BRÜCKNER.
Photography: Michael Jungblut.

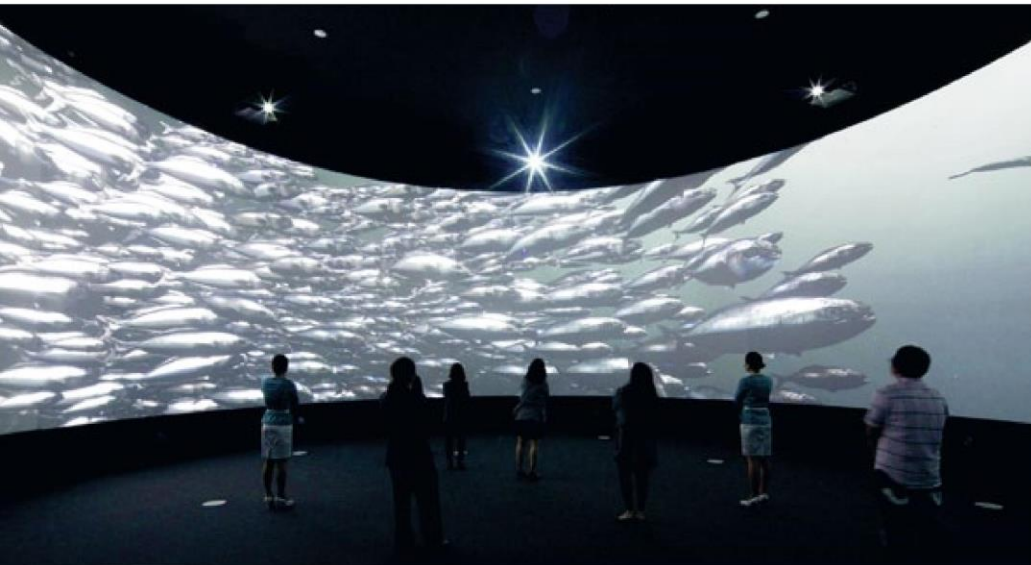
Digital media



Digital media enables an individualised and participatory access to concrete or abstract objects, as well as to complex contents and interconnections. It helps to convey inaccessible information and hidden stories. The visitors can individually explore several levels of information simultaneously to great effect. 'The reception of diverse levels and their cognitive processing as well as comprehensive understanding and the process of grasping what a context means are much closer together in time and space than in traditional, additive presentations. It could almost be said that integrative design with digital means enables a fusion of reception and cognition' (Atelier Brückner 2011: 187).

How the potential of digital media can be used in exhibitions can be introduced by the following example. The basic conceptual idea of the Rautenstrauch-Joest-Museum is based on cultural comparison. The section is dedicated to the themes 'Living spaces, ways of living: living places'. Set in an abstract, stage-like setting, the 'European Salon' is a reminder of the central-European perspective. From Europe, these cultures were explored and brought into the museum. A media table shows the multi-faceted trans-regional links that characterise our society today. What journey, for example, does a T-shirt make – starting from cotton as the raw material, until it lands on our sales counters? What family relationships span the entire world? These or similar questions can be investigated by the visitor at the interactive table. Superimposed projections illustrate global connections on a world map.

Rautenstrauch-Joest-Museum, permanent exhibition, Cologne, 2010, ATELIER BRÜCKNER.
Photography: Michael Jungblut.



Wallsize panoramic movie (animation) within the EXPO Pavilion GS Caltex displays the energized sea and coast life of Korean waters. The spatial

narratives abolish the physical borders and the imaginative space overrules the physical space. The visitors become part of the performative setting.

PROJECTION AND SPATIAL FILM, presented on facades, interior walls and screens are used as space-generating, digital media tool. Both have a great potential for (re-)contextualization of exhibits and the mediation of complex content. The choreographed use of projection and film in exhibitions has developed a multi-faceted dramaturgical potential for the creation of remarkable settings. Designing with projections and films is an important 'Tool of Scenography' to generate dynamic narrative spaces with immersive power. Depending on the intention of the staged setting, real-time tracking, synchronisation as well as the choreographed use of different digital or analogue means can be employed. The recipients become part of the media installation that turns into a performative setting. (cf. Atelier Brückner 2011: 196) 'Due to the use of projected film, the virtual expansion and transformation of real space are possible. The perception of space or spatial dimensions is no longer restricted by the physical limits but is solely dependent on the power of the imagination. Physical space becomes obsolete; it is replaced by associated, imagined space. Through the superimposition of light, architecture, moving pictures and the power of suggestion of the narrative context, the space is, as it were, relieved of its static parameters; it becomes dynamic. The architecture can be set in motion and an artificial horizon provides orientation. Even gravity can be negated for a few moments in time.' (Atelier Brückner 2011: 196) Projection and spatial film generate a dynamic, dramatized, narrative space and leave enough space for one's own perception and interpretation.

QUESTIONS

- What role could films, spatial movies and projections play in the exhibition?
- Do you want to use films, spatial movies and projections as a time-based media to apply information on walls, screens or monitors?
- Do you want to use films, spatial movies and projections as an insight providing instrument, as a narrative and dynamic window to secret worlds – and museum collections?
- How do you want to use film to create associate spaces beyond physical limitations?

GS Caltex Pavilion, Expo Yeosu, 2012,
ATELIER BRÜCKNER.
Film production: TAMSCHICK MEDIA + SPACE.
Photography: Nils Claus.

Scenography in Museums Display Design Through Storytelling

SCENOGRAPHY

'The implementation of a scenographic concept is simultaneously the anticipation of its effect. Stage-managed settings in the sense of a gesamtkunstwerk are a kind of holistic creativity. The result is the goal and the way towards it is the test bed for the relationship of form, content and its perception, of the experience and its lasting quality.'

(Uwe R. Brückner in: Atelier Brückner 2011: 295)



STRATEGIES of staging

It refers to scenographic methods of presenting museum objects within staged settings.

1. Re-contextualization

2. Information on Demand

3. Comparison

4. Reconstruction

5. Deconstruction

6. Zooming

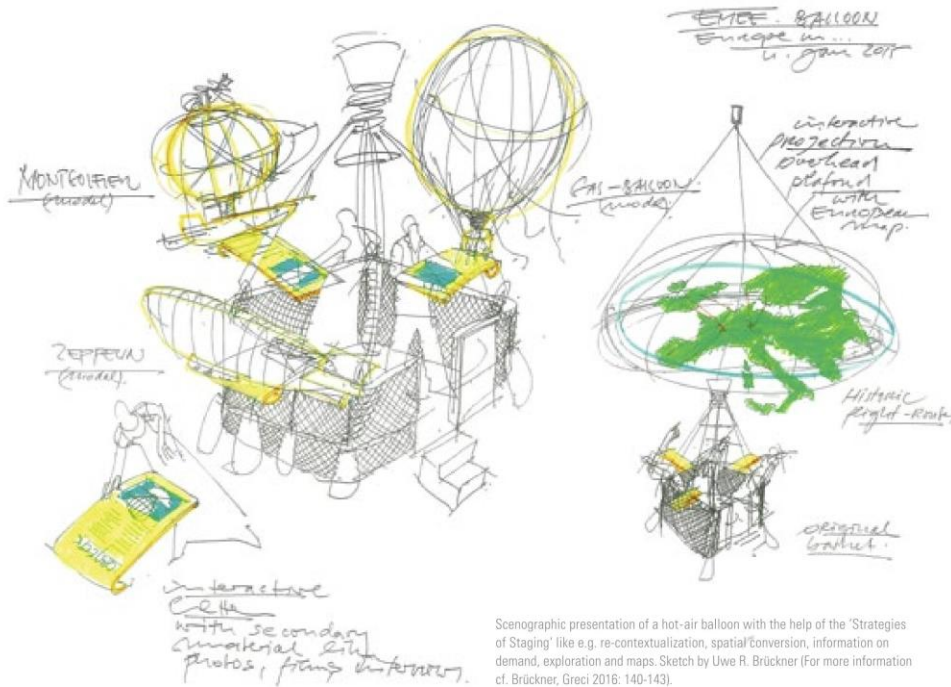
7. Transformation

8. Exploration

9. Spatial Conversion

10. Maps

STRATEGIES OF STAGING



STRATEGIES OF STAGING refers to scenographic methods of presenting museum objects within staged settings. Modern scenography offers a series of different strategies that enable the contemporary interpretation and presentation of objects and content, thus offering a new and surprising perspective of exhibits. We have picked out and defined some exemplary 'Strategies of Staging' in order to describe their special aspects and functions while demonstrating their potential and their impact. The strategies are the third pillar in scenography after the 'Parameters' and 'Tools of Scenography', and are important methodological components of scenographic design. They make use of the parameters and tools, and integrate and combine them in order to develop holistic, integrative design concepts.

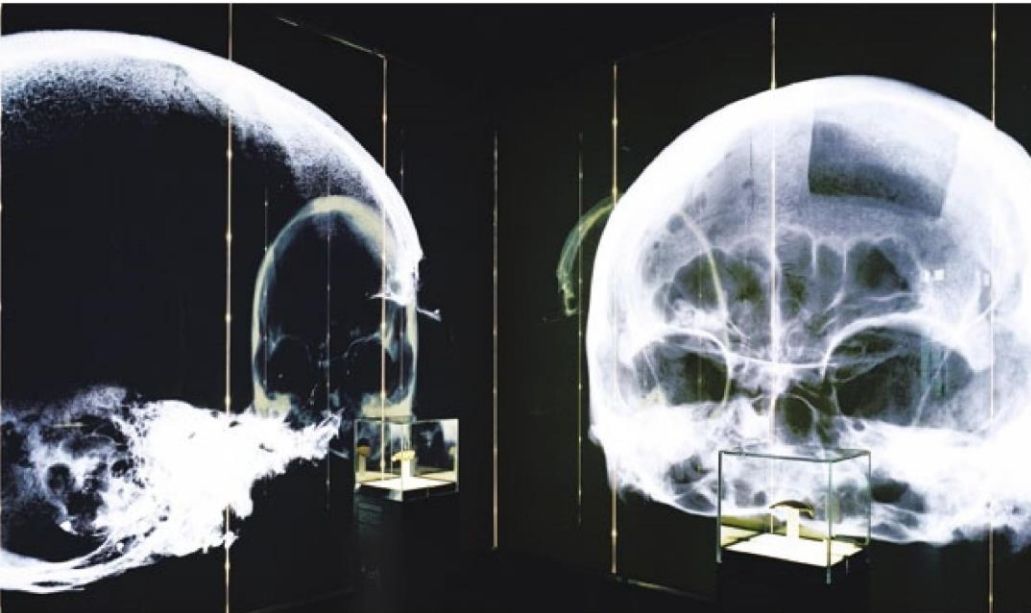
In the following chapter, a selection of ten 'Strategies of Staging' are presented. These are by no means complete but nevertheless provide a useful overview of the possibilities and potential of scenographic design, i.e. re-contextualization, information on demand, comparison, reconstruction, deconstruction, zooming, transformation, exploration, spatial conversion and maps.²⁸ These strategies can be applied in the creative process individually or in combination with each other. They can be understood as scenographic methods used to create narrative staged settings for objects, settings that are consistent in terms of their content.

STRATEGIES OF STAGING:

1. Re-contextualization
2. Information on Demand
3. Comparison
4. Reconstruction
5. Deconstruction
6. Zooming
7. Transformation
8. Exploration
9. Spatial Conversion
10. Maps

²⁸ The aim is to detect and define some further 'Strategies of Staging' during the research process.

RE-CONTEXTUALIZATION



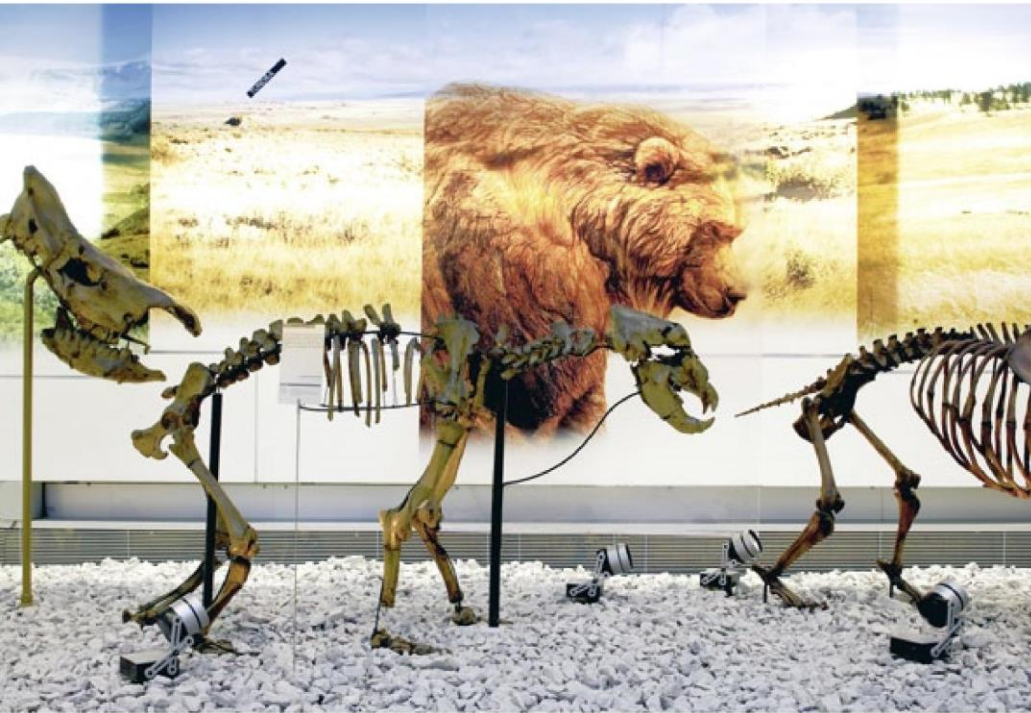
RE-CONTEXTUALIZATION of historico-cultural objects has been regarded as a necessity in the museum discourse for many years. This is because things only have something to say once their relationship to other things, content, texts, documents and secondary material has been established. Objects cannot convey their messages or make a statement about the past until a context has been created that provides a relation and interpretation. Things that have been removed from their real environment, detached from their original context and robbed of their actual functions and significance, therefore, need to be contextualized in the museum and endowed with meaning again. The re-contextualization of things by means of scenography is thus a necessary consequence and is regarded as one of the most important and fundamental strategies of scene-setting.

Scenography re-contextualizes objects not only with regard to their content but also in a way that can be experienced synaesthetically and spatially. It places objects in a staged setting corresponding to their original context in order to give life to forgotten stories or present the objects in unfamiliar settings in order to convey new interpretations. For example, objects can be re-interpreted from a trans-regional perspective and correspondingly presented in a new European context. A staged setting becomes challenging when an object is shown in several – regional and European – contexts in order to bring about a Change of Perspective. The re-contextualization of objects can be achieved with the help of different scenographic tools, i.e. graphics, projections, film, digital media, sound and light.

The spatial gesture of back-lit computer tomographic reconstruction evokes the object's re-contextualization and makes it a vivid character.

LWL-Museum for Archaeology, Herne, 2003,
ATELIER BRÜCKNER.
Photography: Stefan Brennfürer.

Re- contextualization



Re-contextualizing and reconstructing graphics based on scientific knowledge.

Klima und Mensch, LWL-Museum for Archaeology, Herne, 2007, ATELIER BRÜCKNER.
Photography: Susanne Wegner.

Re-contextualization with the help of film projections, putting the object in its former, original context.

Viking exhibition, Copenhagen, 2014, ATELIER BRÜCKNER.
Photography: Michael Jungblut.

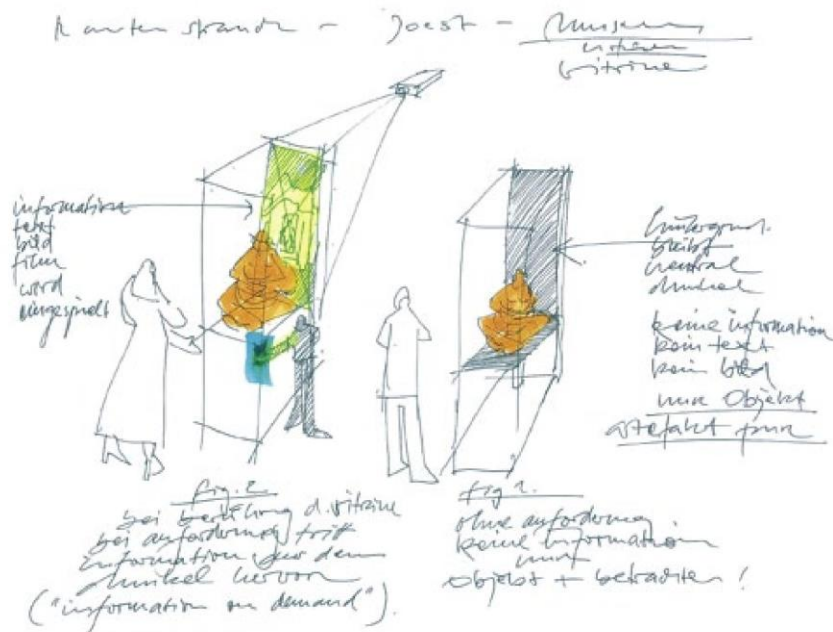
Re- contextualization of art works by means of a media station. Interactive information terminal with incorporated secondary material such as sketches that the painter made in his longboat during the naval battle and then later used to create the painting when back on land.

Het Scheepvaart Museum, art gallery, Amsterdam, 2011, ATELIER BRÜCKNER.
Photography: Michael Jungblut.



Information on demand

INFORMATION ON DEMAND



Information on demand, Rautenstrauch-Joest-Museum, Cologne, 2010, ATELIER BRÜCKNER. Sketch by Uwe R. Brückner.

INFORMATION ON DEMAND means that visitors decide when, where and how much information they wish to be given. We refer to this autonomy, this process of self-immersion and participation in the content, as democratic access or 'information on demand'. It allows visitors to encounter exhibits without mediation, enabling individual perception, personal access and a specific form of becoming aware, whereby their interest in supposedly uninteresting things or complex content is aroused. This is always associated with a certain leeway for different interpretations.

The curators decide what and how much content is to be conveyed and the designers decide how this content is to be offered, the aim being to engage the visitors in a subtle way. 'Information on demand provides undisturbed and undistorted access to the exhibit and makes the associated context and information available at all times. Thanks to information on demand, the additive attitude to design, which keeps object and information separate, can be overcome and the – in the scenographic sense – integrative, theatrical and aesthetic setting can be enhanced'. (Atelier Brückner 2011: 194)

QUESTIONS

Try to meet the visitors on eye-level!

- What kind of 'information on demand systems' could be integrated in the exhibition?
- How can the visitors decide where, when and how much information they want to receive or explore?
- How to provide undisturbed and undistorted access to the exhibit?
- How to satisfy the curators' intention to provide as much information as possible – and as less space covering text?
- And how to meet the visitors' desire to explore rather than to be didactically overloaded?

Information on demand



Information on demand can be understood as an interactive, exploratory information system and as a digital guidance system. Using a personal digital assistant, different visitor types can be registered with a specific profile and offered a selected range of information. In this way, older museum visitors, children, young adults, families, tourists, groups or visitors who speak a foreign language each receive specific and individually adapted contents. And it could possibly measure not only the choice of what is available but also the reception chronology, the quantity and intensity (cf. Atelier Brückner 2011:194).

Information on demand is exemplarily applied in the Rautenstrauch-Joest-Museum in Cologne in order to present a sculpture from two different perspectives: on the one hand as a ritual, religious object in its cultural context, on the other hand and at the same time, as a work of art. The aesthetic perception of objects is one possible approach to extra-European civilizations. The object presentation in the art section of the museum leaves it to the recipient to decide whether he wants to enjoy the object in its mere aesthetic dimension or if he wants to find out more about the origin and history of the object – by pressing a button. A film with authentic images of the object in its former function is shown on the background of the showcase.

Rautenstrauch-Joest-Museum, Cologne, 2010,
ATELIER BRÜCKNER. Media Planning with jangled
nerves. Light Planning with LDE Belzner Holmes.
Photography: Michael Jungblut.

Comparison

COMPARISON



1. Bottles and a shoe, Expedition Titanic, Speicherstadt Hamburg, May 1997–October 1998, ATELIER BRÜCKNER with Götz, Schulz, Haas Architekten and Holger von der Ley. Lighting design: Rolf Derrler/Atelier Derrler. Photography: Uwe Ditz.

2. Ship models, Het Scheepvaart Museum, Amsterdam, 2011, ATELIER BRÜCKNER. Photography: Michael Jungblut.

3. Apple installation, German Horticultural Museum, Erfurt, 2000, ATELIER BRÜCKNER. Photography: Juraj Lipták.

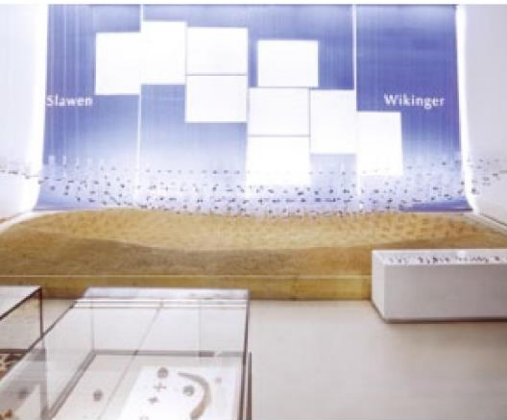
COMPARISON, namely the juxtapositioning, contrasting or placement of objects in a dialectic relationship, can engender different perspectives simultaneously, convey contrasting contents in parallel and visually illustrate tangible physical differences. The mere presence of objects in a comparison with each other can bring about a Change of Perspective. If more than two objects are presented next to each other and given equal importance, it is also possible to speak of a series, which can also be used for purposes of comparison but on a larger scale.

In the 'Champagne Room', for example, six first-class champagne bottles salvaged from the sea are dialectically compared to a third-class worker's shoe, whereby all the items are given equal ranking and are exhibited without comment. A special room has been dedicated to these few objects. This is an associative space that enables direct access to what the objects have to say and is a subtle reminder that the Titanic set sail not only as a luxury liner but also and primarily as a ship carrying emigrants. The reduced, exhibit-oriented staged setting had the aim of expressing the aura of these (apparently) everyday objects and challenging visitors to make their own interpretations. A sustained, dialog-

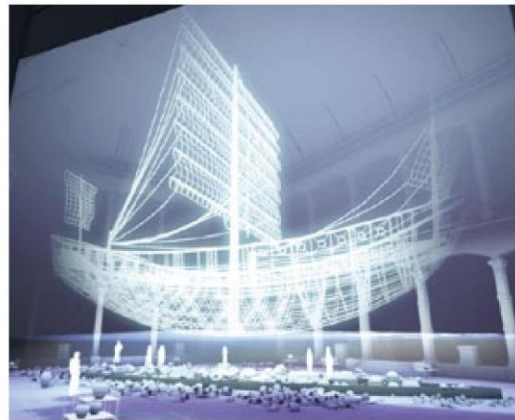
ical relationship between the exhibits themselves, as well as between the objects and their observers, was the goal, whereby the intention was to astonish the recipients, trigger an emotional response and make the exhibition memorable for a long time in the future.

Besides the dialectical presentation or the comparison of two objects, the staging of series is an effective strategy. For example, the models of ships in the Het Scheepvaart Museum in Amsterdam are presented as a series; they invite the visitors to compare them and they clarify similarities and differences between the models.

Another example is the apple installation in the German Horticultural Museum. Many different kinds of apples are presented equally next to each other in order to indicate Germany's rich apple culture, with apples of different origins, appearances and tastes. The individual apple, in turn, is an individual example and stands for a specific cultivar within the numerous sorts of apples. The apple collection is the theme of the room and correspondingly characterises the narrative space in which they are located.



Federal exhibition of all German states' institutes of Archaeology. People through Space and Time, Berlin, 2002, ATELIER BRÜCKNER. Photography: Uwe Ditz.



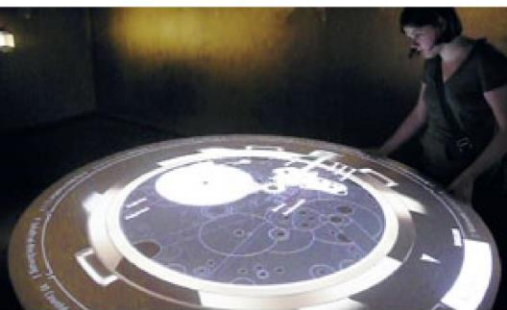
Installation 'Santa Cruz', developed as a competition entry for the Martin Gropius Building in Berlin, ATELIER BRÜCKNER. Rendering: jangles nerves.

RECONSTRUCTION is an effective scenographic strategy that makes the absent real, materializes the intangible, restores fragmented objects to their original entirety or places them in a staged setting in the form they had in the past. The reconstruction of objects in a museum context can be analogue or digital, real or virtual, static or dynamic. Surprising changes of perspectives are made possible in that the reconstruction of the objects enables visitors to experience them scenographically and spatially in a way that is unfamiliar.

How reconstruction as a 'Strategy of Staging' can enhance the value of an exhibition is shown by the setting of a Slav ship, for example, in the exhibition entitled 'People through Space and Time'. The original nails of the ship are exhibited in glass showcases together with the excavation plans while their casts (facsimiles), set in scene against a river panorama, convey an idea of the importance and size of the find, which can no longer be grasped visually. The reproductions of nails in archaeological field bags hovering corporeally above a bed of sand associatively reconstruct the contours of the Slav ship's hull. The staged setting shows the visitor a physical, three-dimensional reconstruction of the original

Slav boat as a sustained image on the scale of the original. This analogue, static reconstruction makes it possible to experience the historico-cultural significance of the find.

An example of a media-based, virtual reconstruction is the space-forming installation 'Santa Cruz'. The aim was to scientifically reconstruct an important archaeological find, namely a sunken Chinese junk, including its cargo. The installation consists of interwoven horizontal and vertical surfaces onto which images are projected, thus making it possible to experience the space from different yet holistic viewpoints. The visitors participate in the discovery, salvaging and reconstruction of the ship, which sank in 1490. They become immersed in an 'underwater space'. Virtual divers begin the salvaging process, with the wreck gradually becoming transformed into a 3D grid model. The junk materialises step by step in accordance with the scientific reconstruction plans. Finally, the 3D projection shows the ship in its original size and shape. The media-based, dynamic scientific reconstruction thus gives the narrative space its especially evocative character.



Digital deconstruction of a clock. German Watch Museum Glashütte, 2008, ATELIER BRÜCKNER. Media Planning: jangled nerves. Photography: Wolfgang Günzel.

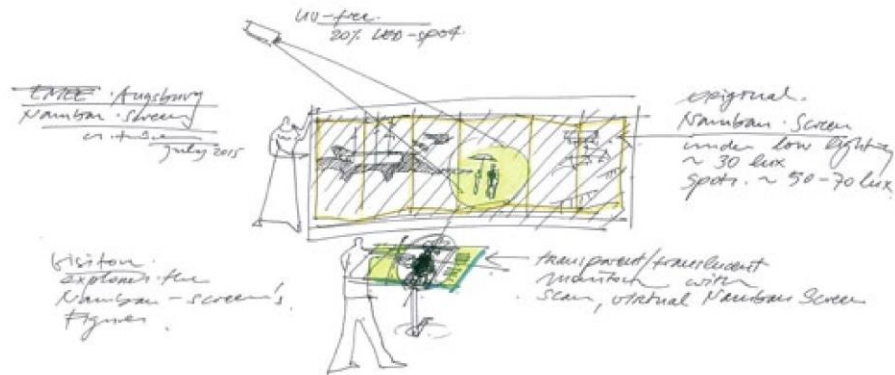


Analogue deconstruction of a storehouse. Rautenstrauch-Joest-Museum, Cologne, 2010, ATELIER BRÜCKNER. Photography: Michael Jungblut.

DECONSTRUCTION means the dismantling, disassembly, fragmentation or dissection of a complex object into its component parts. For example, the dismantling of a traditional house into its individual parts, or – on a smaller scale – the disassembly of a mechanical clock into its components. It thus enables fascinating insights, makes hidden details visible and reveals the nature of individual elements – it explores the concealed potential of an object.

In the Rautenstrauch-Joest-Museum, e.g. a model of a traditional house from an unfamiliar non-European cultural milieu was deconstructed into its physical individual parts and suspended as a mobile from the ceiling. This analogue installation offers unusual insights into unknown forms of constructing, thus generating a Change of Perspective.

In addition to analogue deconstruction, digital deconstruction is also an effective stage-setting strategy. An interactive media table in the German Watch Museum Glashütte allows visitor to digitally deconstruct a clock and thus discover fascinating details that are normally not visible. By pulling the interactive wheel clockwise, visitors experience the technical and electronic miracles of this advanced time machine designed by Glashütte. It makes Caliber 60 clockwork – a very complex, miniaturised construction – visible and comprehensible down to its smallest functional parts in a highly impressive way. Thus the microcosm of the clock becomes the centre of attention.



ZOOMING onto an object or into an object. Curators and designers use zooming to direct the attention to unremarkable or hidden details, point out individual elements of an object and focus on specific, selected contents. This can be done in an analogue way with light or spotlights or with the help of interactive media that magnify details digitally and make them accessible to the visitors. This involves a specific selection, a particular part or section of an object that is at the centre of interest. It thus becomes possible to convey historical knowledge, scientific insights or complex stories that are extremely difficult to grasp because they easily get lost in a complex object, a dense image or large-format tapestry.

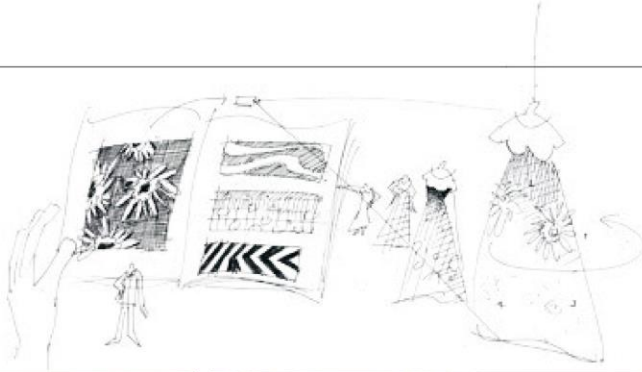
A tapestry as a stage-setting idea can thus be an instrument that illustrates zooming as a stage-setting strategy and also its potential. An original Namban folding screen (painted from a Japanese perspective) is staged full size and presents its main message: the encounter between European cultures and non-European cultures. Light spots are focused on it and navigated by the visitors through an interactive monitor. It offers a 'virtual Namban screen' (animated scan of the original) to zoom into and to explore trans-continental contents, groups of persons or individual figures of different national origins, depicted situations and various details with symbolic and European meanings pointing out the Namban screen's transcontinental dimension. (For further information see: 124–127)

1. Sketch by Uwe R. Brückner. Namban folding screen. For further information see: 124–127.

2. and 3. Silk wall-tapestry with interactive monitor to explore the depicted stories illustrating rice production and trading. Dyck Castle, Jüchen, 2003, ATELIER BRÜCKNER.

Transformation

TRANSFORMATION



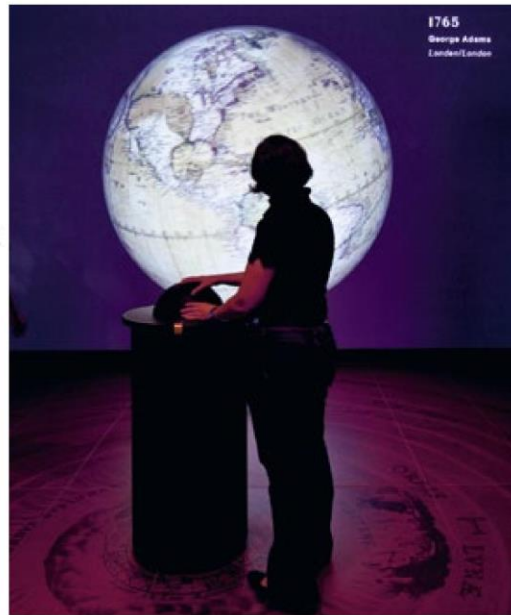
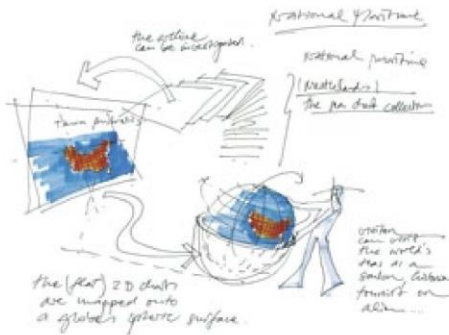
TRANSFORMATION in terms of time and space, media and size, the real and the virtual world, the tangible and the intangible: the object can change its aggregate status or make a jump in scale in order to offer a new, surprising perspective.

Opened in Augsburg in 2010, tim – State Textile and Industry Museum is a good example of this. With its more than 500 pattern books, it has a unique collection of 1.2 million fabric patterns from three centuries. It was a special scenographic challenge to make the pattern books and their contents accessible to visitors in an attractive and interesting manner. The aim was not only to present such a book with an opened double page but to make the entire fascinating content visible. This goal was achieved by means of a digital, interactive pattern book that, as a real-time instrument, enables visitors to immerse themselves in the fascinating world of historic fabric patterns. From a selection of digitalised patterns, the visitor can pick out one and make a dress from it, which is then projected onto one of the three 4.5 metre-high, slowly rotating so-called 'graces' in real time. Haptics, the cut and the

print are the main themes. As the pattern sheet of the dress simultaneously serves as an interface, its use is inherently consistent in terms of content. The interactive pattern book thus shows the variety of printed fabric patterns from around 300 years of textile making in the space and on the figurines. It causes a jump in scale and alters the aggregate state – from the physical, two-dimensional pattern book, via the interactive medium, to three-dimensional projections onto larger-than-life graces in a walk-in, cathedral-like environment that can be directly experienced. Such a contemporary design respects the past, contextualizes in the present and leaves room for interpretation into the future.

tim – State Textile and Industry Museum, Augsburg, 2010, ATELIER BRÜCKNER.
Photography: Volker Mai. Figurines: Anja Luthle with Hanns-Martin Wagner. Software production: TAMSCHICK MEDIA + SPACE.

See also Mapping Process: Synaesthetic translation of perspectives (Toolkit 4), <http://www.museums-exhibiting-europe.de/mappingprocess/a6toolkit4/>



EXPLORATION is a contemporary and sophisticated 'Strategy of Staging' that enables people to explore and experience sensitive objects, abstract content and complex interrelationships. It urges the visitor to assume the role of a researcher who can interactively explore not only the object but also its entire potential. It often concerns objects that have to be stored in museum depositories for reasons of preservation or can only be presented in exhibitions in a protected showcase, behind glass. Or things that, for various reasons, cannot be brought into the museum in their original physical condition. Exploration as a strategy of staging makes the objects talk and breathes new life into them. Explorative experiences are not only attractive and fascinating but, in particular, also lasting and memorable.

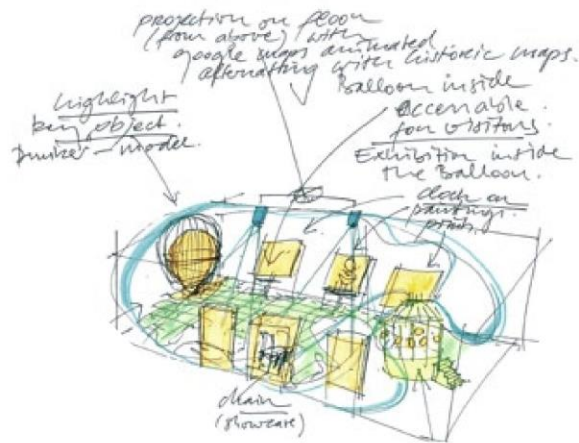
The exhibition in the Het Scheepvaart Museum is an example of how to explore complex content and sensitive objects. Its internationally unique globe collection includes a selection of nautical charts that spend most of their time in the archive for reasons of preservation. In order to make this sensitive treasure accessible and awaken the visitors' interest in the fascinating history of navigation, an interactive globe was developed. It enables visitors to call up large-scale nautical charts from four centuries and, through a kind of interlocking morphing process, experience how the art of cartography developed. The globe can be rotated in all directions and serves as the interface. Two-dimensional historical chart material is projected as a globe in three-dimensional form. The visitors can go on a journey and explore the objects and their potential individually and dynamically.

Het Scheepvaart Museum, Amsterdam, 2011,
ATELIER BRÜCKNER.
Photography: Michael Jungblut.
Sketch by Uwe R. Brückner.

See also Mapping Process: Synaesthetic translation of perspectives (Toolkit 4),
<http://www.museums-exhibiting-europe.de/mappingprocess/atoolkit4/>

Spatial conversion

SPATIAL CONVERSION



1. Spatial conversion of a hot air balloon. Sketch by Uwe R. Brückner (For more information cf. Brückner, Greci 2016: 140-143).
2. and 3. Spatial conversion of a book. Dyck Castle, Jüchen, 2003, ATELIER BRÜCKNER. Photography: Harry Vetter.



SPATIAL CONVERSION signifies a new and unusual transmutation of an exhibition space generated from content and objects. In other words, it is a reversal of relationships, a Change of Perspective from the viewpoint of the object – when the object is converted into space or into a spatial subject or when the object becomes a space that can be experienced. This exerts a lasting influence on the perception of the objects and the recipients become part of a memorable staged setting.

What happens when a book exhibit is not presented in a glass showcase as usual, but its pages themselves constitute the space? The content then becomes the space and the space becomes the narrative. The starting point of a staged spatial setting at the Dyck Castle entitled 'walk-in book' is a light-sensitive book on botany that is unremarkable at first glance. The original is placed in a prominent position in a glass case in the middle of the space under optimal conservationist conditions. The book is surrounded by the reflection of its own existence and aura in the form of all reproduced pages as back-lit facsimiles on the wall that generate a narrative space, an experience-become-space, as it were. All contents and parts of the book thus

become accessible to the visitor and not just one opened double page in a glass case. Reading the spatially converted book thus generates an enjoyable process of exploration.

And what is it like when a historical model of a hot-air balloon is not presented on a pedestal or in a showcase but, instead, a balloon silk itself lines the room so that visitors walk into the inside of the balloon? When the hot-air balloon's membrane which dominates and covers the entire interior surface of the exhibition space, keeps its shape through constant external ventilation so that the space seems to breathe and generates a light, airy atmosphere? (For more information cf. Brückner, Greci 2016: 140-143). This unconventional but consistent Change of Perspective was then not only able to enhance perception of the objects but could also enduringly sharpen the visitors' perception of things in general. The space with its transformative potential contextualizes the object and allows the visitor to become part of the staged setting.



MAPS play an important role in conveying what objects have to say and what their historical, political or cultural potential is. Maps can not only contextualize objects (with a European dimension) and present them in a particular way but can also throw light on the places where they were found or made, as well as the routes along which they migrated or changed owners as a result of wars or inheritance. Digital maps even make it possible to dynamically (in time and space) trace complex migratory movements of objects or cultural transfers. Maps can be in very different formats: ceiling, wall or floor maps, as graphic or digital media, analogue or media-based, two- or three-dimensional, static or dynamic, real or virtual, interactive or reactive.

The central installation of the Parlamentarium shows how a European map can serve as a space-shaping media and thus as a holistic entity. The heart of the exhibition is the room entitled 'United in Diversity'. It gives the visitor an engaging, three dimensional expression of the European Union's motto. A characterising feature of this narrative space is a walk-on map spread out over the floor, showing a Europe without borders. Visitors can explore this Europe with the help of mobile 'ground-of-stories scanners' and investigate the depths of information provided by the map at diverse (more than 90) so-called 'hot spots'. In contrast, the light installation entitled 'Sky of Opinions', which hovers above the map, reflects the very different attitudes of Europeans with regard to individual social, cultural and economic issues. The light map shows this three-dimensionally in that more or few LED spheres light up. It thus becomes clear how much variety is possible within a unified Europe.

Parlamentarium, Brussels, 2011,
ATELIER BRÜCKNER. Media design: jangled nerves.
Media production: Markenfilm Crossing.
Media Planning: medienprojekt p2.
Photography: Rainer Rehfeld.

See also Mapping Process: Synaesthetic
translation of perspectives (Toolkit 4),
<http://www.museums-exhibiting-europe.de/mappingprocess/a6toolkit4/>

Maps



How a world map (graphics) can have a contextualising and mediating effect can be seen at the Rautenstrauch-Joest-Museum. The valuable mask collection of the museum is shown in the sequence of spaces with the theme 'Intermediary Worlds: Rituals'. An introduction to this focussed theme is achieved by means of European masks, which make it possible for the visitors to consider themselves with a new face in the mirror and understand masks as a phenomenon that is not alien to their own culture. All over the world, they are related to rituals of a religious origin. An impressive round room incorporates some of the outstanding masks of the museum collection in a graphically abstracted map of the world. The spatial setting, which is in the form of a large walk-in showcase, simultaneously illustrates the nation-spanning significance of the masks as well as the breadth and depth of this collection. Rituals are known in all societies as highly symbolic and solemn acts, choreographing interspaces and changes. Masks play an important role in rituals all over the world. The exhibition allows the visitors to recognize the different ritual masks in their entirety and geographically contextualized at the same time. The object thus becomes visible as part of a global phenomenon but with a strong and specific link to its regional origins. Further on, projections document and illustrate rituals in their original context. In front of the projection, a mirror and several masks encourage visitors to assume different identities and to recognize themselves in the 'Other'.

1. Rautenstrauch-Joest-Museum, permanent exhibition, Cologne, 2010, ATELIER BRÜCKNER. Photography: Michael Jungblut.

2. Interactive walk-on map. House of History Baden-Württemberg, Stuttgart, 2002, ATELIER BRÜCKNER. Interactive media with jangled nerves. Media concept with Light&Magic. Photography: Bernd Eidenmüller.

3. Spatial Use of Graphics: A stele marks the entry of each EU member, thus transporting the information into space, creating info-environments. Parliamentarium, Visitors Centre of the European Parliament, Brussels, 2011, ATELIER BRÜCKNER. Photography: Rainer Rehfeld.

A surreal museum exhibit scene. In the center, a tall, ornate clock with a large owl face on top stands on a dark floor. To the right, a white mannequin sits on the floor, gesturing towards the clock. On the left, several realistic-looking crabs are scattered on the floor. The background features a wall with horizontal lines, a large shadow of a person, and various floating spheres. The lighting is dramatic, with strong shadows and highlights.

Session Title

**[Scenography in Museums Display Design Through
Storytelling]**

NAMES 2018

NAMES 2018 Conference “360°: See It All!”