

Exhibition Design

Spring 2019

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Groups

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Annie

Joey

Marcus

Winnie

Yazhen

Folder Studio

Eilidh

Ian

Jane

Ryan

The Rodina

Charles

Deborah

Henry

Kevin

Alice

Meet up with your groups and spend a few minutes discussing the following:

1. What about this subject interested you most?
2. What aspects of an exhibition are you most interested in (identity, display, the catalog, curation, etc.)?
3. What are your strengths as a designer, and what unique contribution could you make to the team?

Then, select the following:

- Group manager

And someone(s) to lead up each of the following:

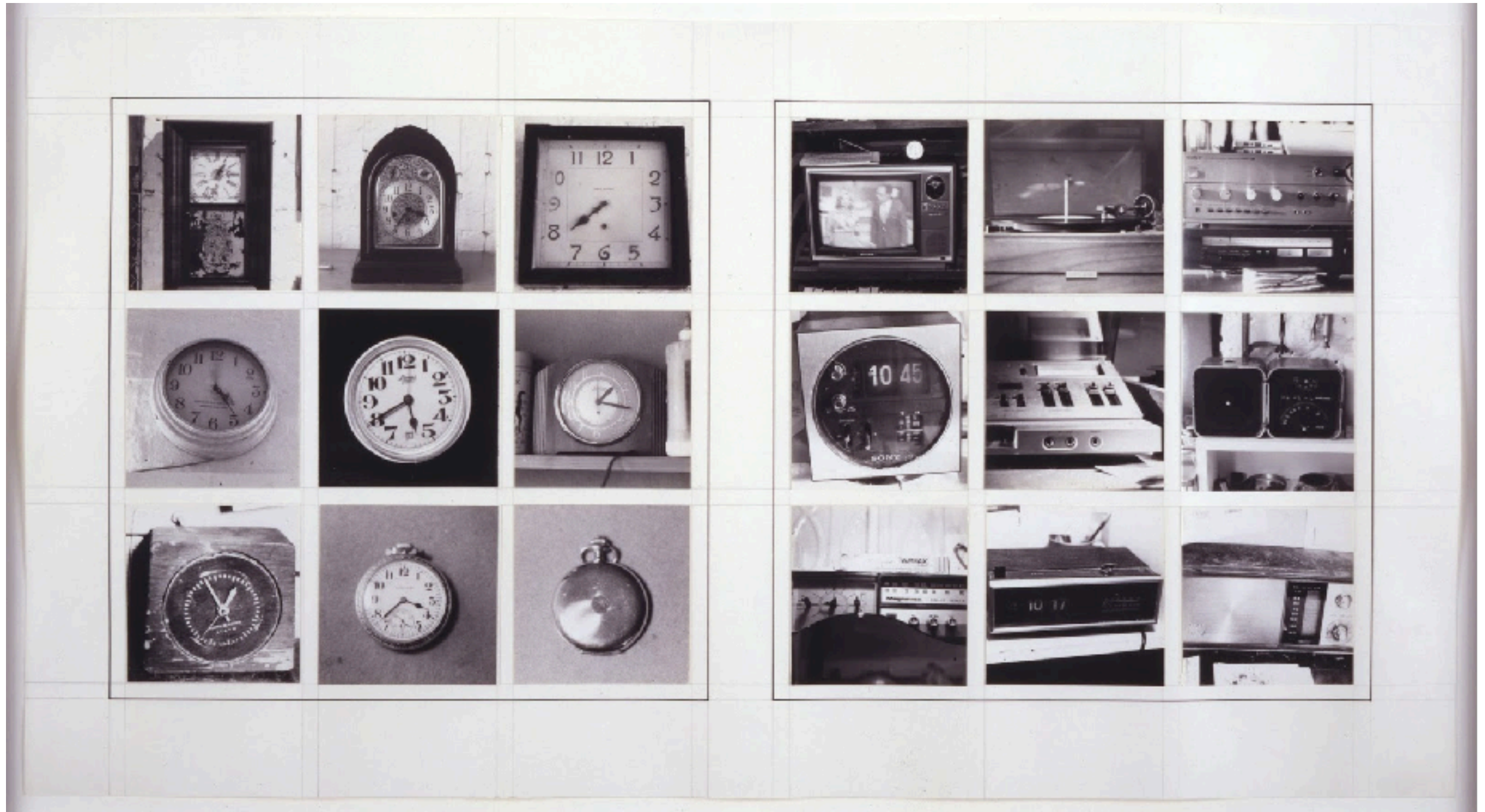
- Curatorial and Content
- Identity Design and Communication
- Spatial planning exhibition
- Catalog and documentation

Report back to the larger group on your discussion. What were some commonalities and differences in why you are interested in your subject? Who will be leading which aspects of the show, and how did you choose the roles?

Collections



Autobiography, Sol Lewitt



Autobiography, Sol Lewitt

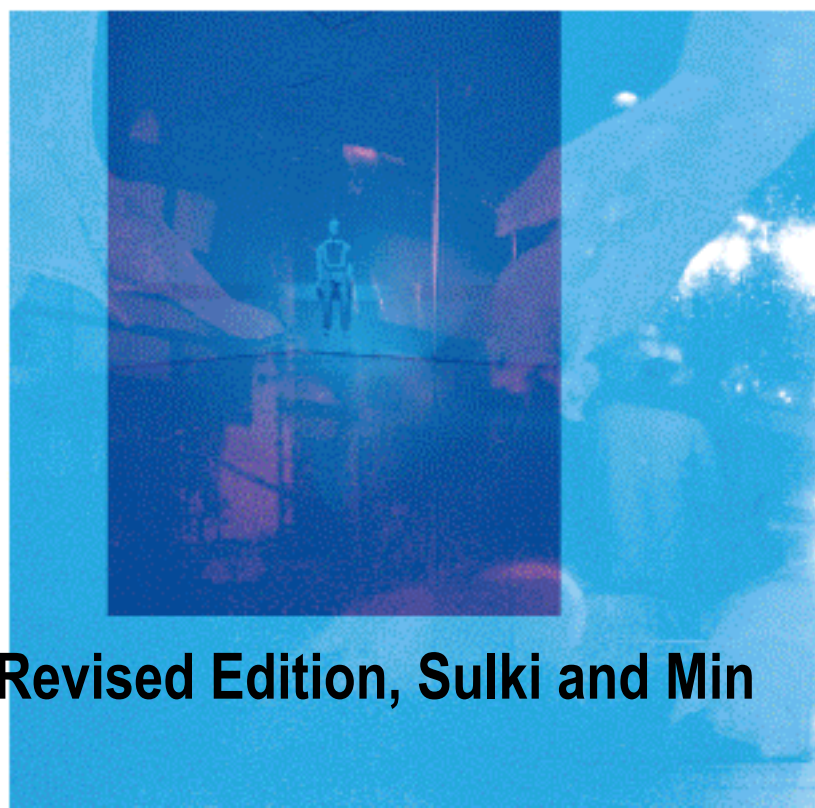


The Book of Chances is a video loop that deconstructs pages from the books we designed, and reconstructs them in a nearly endless series of page-images. We selected about 300 double-spread pages, split each image into four color channels (C, M, Y, and K) following the standard offset printing process, and then made the channels from different sources randomly overlap each other using a simple computer software. The work reflects our enduring interest in the relationship between systems and accidents, and, as an extension, a generative system.

– Sulki and Min



ELY, CURT & IVY



Book of Chances Revised Edition, Sulki and Min





Book of Chances 3rd Edition, Sulki and Min



The Trash Issue

Our guest designers, Sulki & Min, introduce this special section on trash and its afterlife.

Just when we think we're done with something, that we've finally trashed it forever, it begins its endless afterlife. Trash returns: reprocessed, recycled, reinforced, rediscovered, reappropriated, and repurposed. It comes back into our lives and makes itself useful until it's trashed once more—only to return home again and again.

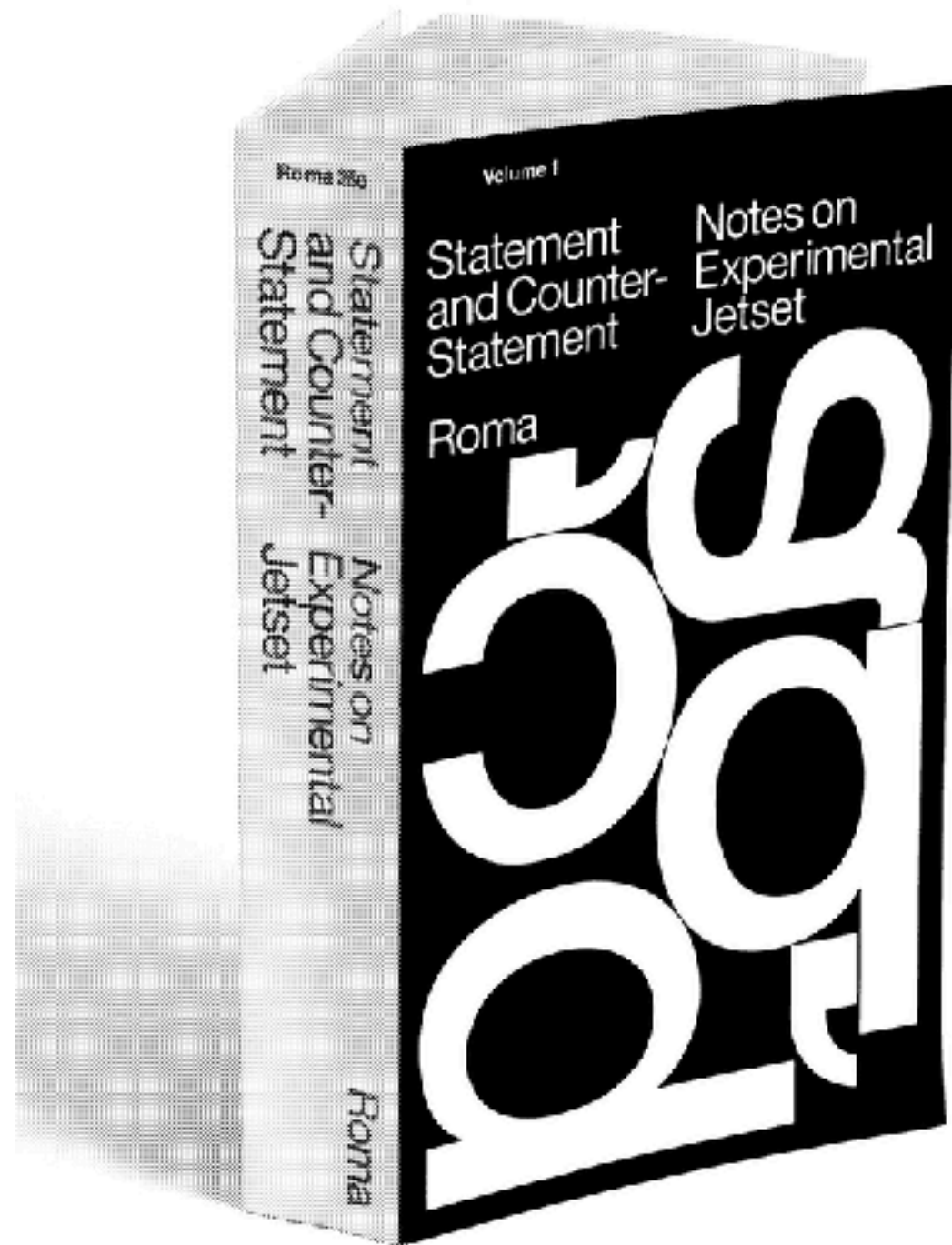
Trash is the theme of this special issue, which is about much more than the environment. Rather than treating trash as a residue of otherwise perfectly good and sustainable activities, the contributors to this section look at diverse aspects of trash's ever-returning life. In the course of its circulation, trash inspires us, haunts us, speaks to us. We often discover unexpected treasures in trash and salvage them, only to realize that they're of no value after all and trash

them anew. Then we miss them, mourn them, and try to rescue them all over again. Sometimes we find the things we treasure trashed by others. Other times, we feel that the only thing left to us is trash—then we somehow find a way to work with and within it.

We designed this special section, and we also made two additional contributions. First, we inserted tiny notes in the page margins—they hint at what we'd like to call "the parallel universes of trash." From ephemeral pop-culture clichés to a very forward-looking preservation project (6,101 years into the future, to be exact), the notes are meant to expand on the themes of repetition, recycling, and renewal—in the realm of design, in the broader culture, and in paranoid, megalomaniacal historical efforts.

Our second contribution involves what might be called (to modestly extend the cosmological metaphor) "the inner spaces of trash." We created a custom typeface for this section called Galaxie Ecosmic. It is an eco-friendly version of Galaxie Polaris—one of the standard typefaces of Print, designed by Chester Jenkins. Borrowing the idea of Ecofont

(developed in 2009 by the company Sprang), we designed Galaxie Ecosmic to emphasize ink-saving holes in the design, except, in this case, the holes take the form of excerpts from Sagan's classic 1980 series Cosmos. The embedded text is set in Comic Sans, a font site of the neutral Galaxie, the ultimate "trashy" font to many designers. Here, Galaxie Ecosmic—a somewhat ironic combination of both the noble and the kitschy—helps save this tiny planet from the almost kitschy words of all, the cosmos is much more than the galaxy, not to mention the ecosystem. If these tiny notes help save this tiny planet, not also let them carry your ideas? —Sulki & Min



An Index of Fragments, Jon Sueda and Experimental Jetset

This collection consists of short fragments from interviews, lecture notes and personal correspondence (including numerous never-before-published texts), and functions as a cut-up collage of ever-changing (and ever-contradicting) ways of reasoning.

– Jon Sueda

As long as the designer, we're happy.

*Design Museum (interview
by Alice Rawsthorn and Emily
King), UK, 2003*

Helvetica

The fact that we ascribe a certain neutrality to Helvetica doesn't mean that we believe that the typeface signifies nothing but itself. But we do think that most of what Helvetica signifies exists primarily within the specific context of graphic design. Helvetica refers mostly to graphic design itself. And this self-referentiality is yet another reason why we use Helvetica.

In our work, we constantly try to underline the physical qualities of graphic design.

By stressing the idea of design as matter, rather than as an accumulation of images, we

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*Helvetica / Hustwit (extended
caption, posted on the website
of Experimental Jetset), 2007*

Helvetica

What we like about Helvetica
is the fact that it is always the
same, and always different.
We really like that tension
between standard elements,
and specific applications. We
like to compare it with the role of
the electric guitar in rock music:
a standard tool that every band
employs in its own specific way.
The instrument is the same, the
sound always different.

*Re/Fuse (interview with John
Jansen), issue 6, 2007*

Helvetica

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us to answer "Helvetica" here,
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Helvetica

Of course, it's obviously not true that we always use Helvetica – but nevertheless, we can't deny that the late-modernist graphic landscape in which we grew up (we're talking about the Netherlands in the '70s here) had a big influence on us. As a consequence, we feel as if this late-modernist, social-democratic vocabulary (of which Helvetica is undeniably a part) has become our authentic language, our mother tongue. It's our everyday way of talking, our natural tone of voice.

And it's only logical that this late-modernist dialect can be detected all throughout our work. We're simply not the kind of people who feel it's necessary to suppress our own dialect.

when we started

typel...
we sometimes speak different
languages. But for everyday
use, we speak Helvetica.

*Aisle One (interview with
Antonio Carusone), 2008*

Helvetica

To describe this relationship
in a very simple way: when we
were younger, and just started
out, we considered Helvetica to
be a neutral, objective typeface
(or at least, we considered it
to refer to some sort of vague
notion of neutrality), and at
that time, that was exactly the
reason why we liked it.

And now that we are older, we
realize that Helvetica is not
neutral at all, and that it is in
fact a typeface loaded with
ideologies, emotions, political
ideas; and this is exactly the
reason why we like it now.

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...it's a total myth
that we always use Helvetica
– but it's an amusing myth, we
have to admit.

*DesignBoom (interview with
Andy Butler), 2013*

Helvetica

You know, we actually hate
Helvetica. Or better said, we
dislike how this typeface has
come to define us as “the
design studio that always
uses Helvetica.”

The point is, we don't really see
Helvetica as something that
defines our work. If anything,
we see Helvetica as our natural
tone of voice, as part of our
everyday vocabulary. To us,
Helvetica is a bit like a personal
accent, or an individual dialect
– something quite private. But
somewhere along the line,
Helvetica has become this
huge “thing,” this larger-than-
life phenomenon, almost like a
football team (something you
either support, or are against)
and we really dislike that.

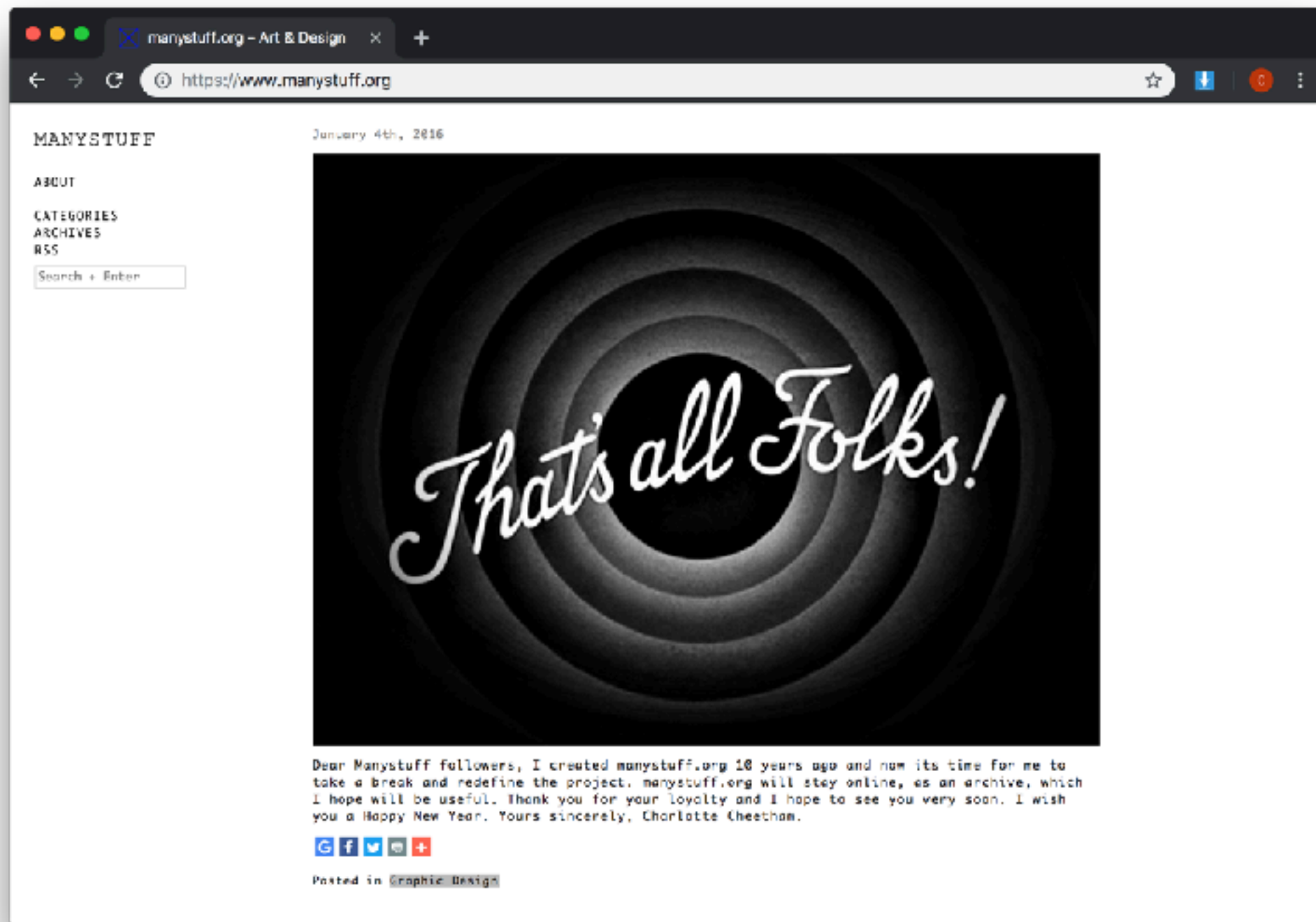
Then again, we probably have
ourselves to blame.
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Manystuff blog 2007–2016

INC: Morning Charlotte, how did the special issue of Graphic come about?

C Very simply: Graphic just send me an email one day asking me if I would be agree to collaborate for a Graphic special presenting all the archives of the blog: literally the printed version of the blog. I thought it was a good idea. And I was a fan of Graphic: this publication is, in my opinion, one of the best about graphic design, in the content and the form.

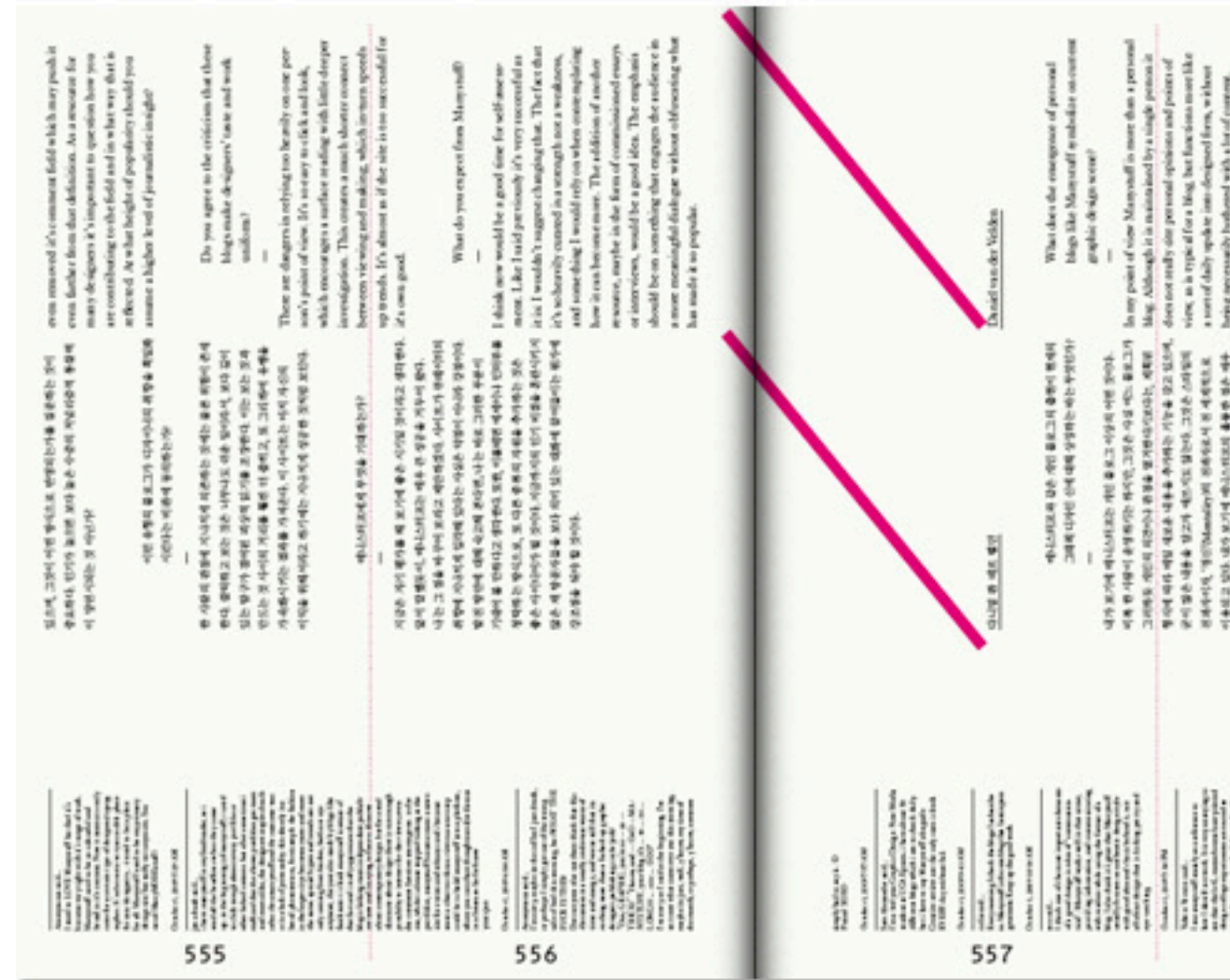
– Its Nice That Interview on Graphic #12

In this issue, you will find the entire 1,943 postings that have been created ever since Manystuff launched in January 2007. It is, so to speak, Manystuff the printed version. We scaled down what were on the screen, converted into B/W images, placed them on paper while keeping the original flow, letting images run over page to page. What we've recorded here is not the collection of the information each posting has, but the "current" that individual postings collectively create.

– Graphic Magazine



Graphic Magazine #12: Manystuff Special

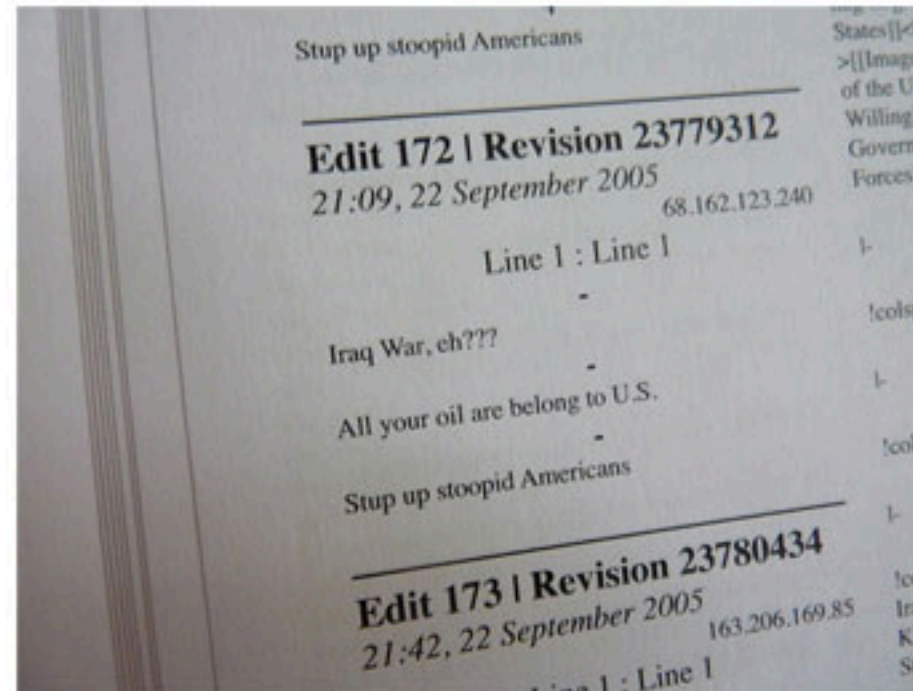
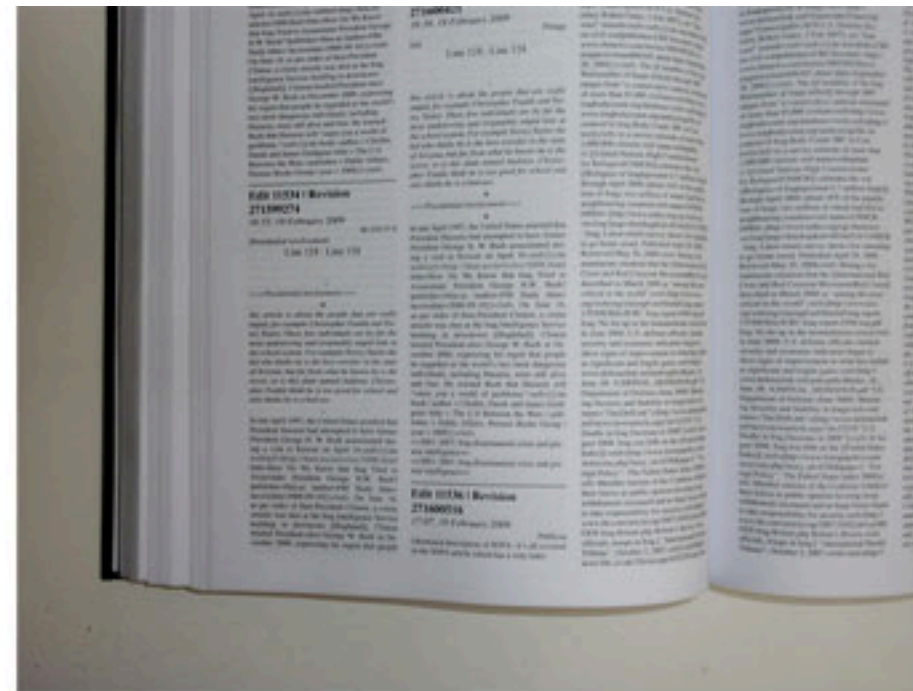





Graphic Magazine #12: Manystuff Special



The Iraq War: A Histiography of Wikipedia Changelogs



The Iraq War: A Histiography of Wikipedia Changelogs



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The Iraq War: A Historiography

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The Iraq War: A Historiography of Wikipedia Changelogs

From Wikipedia, the free encyclopedia

The Iraq War: A Historiography of Wikipedia Changelogs is a 12-volume set of printed books that shows every change made to the [English Wikipedia](#) article on the [Iraq War](#) from December 2004 to November 2009 and represents 12,000 changes in 7,000 printed pages. The books are an artistic visualization of the changes made to a particular article at Wikipedia. Only one copy was made, in 2010, so the set has not been published and was not intended for sale.^[1] The author has stated that the books have been exhibited in galleries in the United States and in Europe.^[2]

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The work is a [historiography](#) compiled by technology writer **James Bridle**. It contains changelogs of the page for the Wikipedia article on the Iraq war, including arguments, opinions and vandalism.^[3] The work shows the editing process for an article and the process of creation, which includes the opinions and biases of many contributors.^[4]

The author created his book as a demonstration of the process of making history. He says:



The only copy of the 12-volume set ^[5]

Wikipedia page on “The Iraq War: A Histiography of Wikipedia Changelogs”



24 hours worth of uploads to Flickr, Erik Kessels

We're exposed to an overload of images nowadays... This glut is in large part the result of image-sharing sites like Flickr, networking sites like Facebook, and picture-based search engines. Their content mingles public and private, with the very personal being openly and un-selfconsciously displayed. By printing all the images uploaded in a 24-hour period, I visualise the feeling of drowning in representations of other peoples' experiences.



24 hours worth of uploads to Flickr, Erik Kessels



The Fabiola Project, Francis Alÿs



The Fabiola Project, Francis Alÿs



The Fabiola Project, Francis Alÿs

Get started on Work Inventory...

For Next Class:

- Read:Exhibit A: The Exhibitionary Apparatus
- Finish **Work Inventory**, and be prepared to share your results with the class.
- **On Tuesday 1.29, meet upstairs at the vinyl cutting lab**