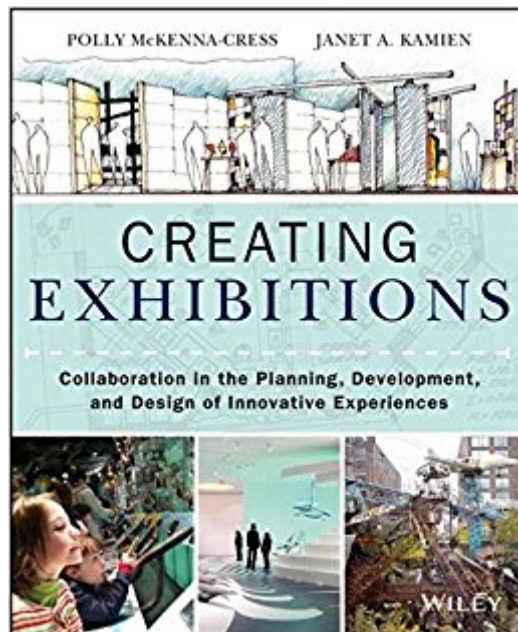




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Creating Exhibitions: Collaboration In The Planning, Development, And Design Of Innovative Experiences



Synopsis

“This is a must-read for the nervous novice as well as the world-weary veteran. The book guides you through every aspect of exhibit making, from concept to completion. They say the devil is in the details, but so is the divine. This carefully crafted tome helps you to avoid the pitfalls in the process, so you can have fun creating something inspirational. It perfectly supports the dictum “if you don’t have fun making an exhibit, the visitor won’t have fun using it.”

—Jeff Hoke, Senior Exhibit Designer at Monterey Bay Aquarium and Author of *The Museum of Lost Wonder*

Structured around the key phases of the exhibition design process, this guide offers complete coverage of the tools and processes required to develop successful exhibitions. Intended to appeal to the broad range of stakeholders in any exhibition design process, the book offers this critical information in the context of a collaborative process intended to drive innovation for exhibition design. It is indispensable reading for students and professionals in exhibit design, graphic design, environmental design, industrial design, interior design, and architecture.

Book Information

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Customer Reviews

"A rich and detailed description of the team approach to creating museum exhibitions. Janet Kamien and Polly McKenna-Cress were pioneers in developing this successful approach, and their experience, wisdom, and humor shine through on every page. A must-read for anyone involved in museum exhibitions."

—Kathleen McLean, Principal, Independent Exhibitions

"This book is like having a personal mentor by your side during every step of the exhibition process. The authors have written a book that is concise, insightful, practical, and friendly; just what you need

during a complex and often tense process." —Elaine Heumann Gurian, Senior Consultant, The Museum Group Exhibition design involves numerous disciplines, variable physical and intellectual content, and the goal of enabling visitors to understand and enjoy complex topics more completely. It is a necessarily collaborative and multilayered process. Creating Exhibitions is the first guide of its kind: a one-stop resource that integrates the design process with content development to deliver a comprehensive program for conceiving, designing, and installing exhibitions. Structured around the key phases of the exhibition creation process, this team-oriented guide covers the entire project duration and offers problem-solving techniques supported by useful examples of how each solution was strategically applied. It offers this critical information in the context of a collaborative design process, speaks to a broad range of stakeholders in any exhibition project, and encourages innovation in every aspect of planning, development, and design. Both comprehensive and closely detailed, this one-stop manual: Delivers in-depth coverage of current thinking and research in exhibition design along with case studies that illustrate how the process was applied Includes exercises and experiments that provide hands-on experience with different concepts and approaches Features contributions from leading exhibition and museum professionals from all levels, offering multiple points of view for achieving collaboration and innovation Creating Exhibitions is an indispensable resource for professionals and students in architecture, graphic design, environmental graphic design, industrial design, digital media, lighting and theater, interior design, and landscape architecture. It is a valuable tool for anyone who wants to become not just a practitioner, but also an innovator in this fascinating and rewarding field.

Polly McKenna-Cress is Department Chair and Program Director of Museum Exhibition Planning & Design at the University of the Arts, as well as Principal of Alusiv, Inc., a design firm in Philadelphia. She is a consultant, author, and educator who leads institutions, departments, and teams in master planning, development, design, and project management of exhibitions. Over her 25+ year career in both museums and design firms, she has led the creation of more than 60 exhibitions of varying sizes, budgets, and complexities. Janet A. Kamien was an executive consultant, author, and strategic planner. In her 40+ years in the museum field she worked on staff at four major museums and also worked as an independent consultant. She worked, consulted, and advised on more than 100 different interpretive projects and strategic master plans.

This book takes a thorough look at creating exhibitions. It serves as both instruction and as a reminder of why we do the things we do (visitor testing, formulate goals, etc.). I see myself referring

to and rereading this book for years to come. Beyond just being applicable for those in the Museum Field, I feel the content provided will have broader impacts. (A friend and Urban Planner is currently using it to help her plan and structure community forums and meetings.) Beyond actual content, I really appreciated how the book didn't just advocate a collaborative approach to creating exhibitions that account for many voices. The book is actually structured in the same way: a range of museum professionals act as guest writers and provide personal insight on topics.

The authors, with dozens of years of experience as both exhibition makers and teachers, share the complexity of the exhibition creation process with as much clarity as possible. The challenge is that there is no stereotypical approach to making exhibitions, and therefore the book has to incorporate many different perspectives and approaches. Imagine a conversation among bunuel, hitchcock, spielberg, ron howard, and david lean, their processes, styles, priorities, and creative approaches are all over the map. Like film making, creating exhibitions is a complex creative team-based endeavor. The book is best suited for someone who aspires to be part of, and lead, exhibition teams in museums (particularly science and history museums, or more audience-centric art museums). It is like being a fly on the wall of a conversation among the most experienced and creative professionals in the field. The reader may not come out with a systematic "how-to" schematic, but s/he will have a vocabulary for dealing with the myriad complexities of the process and it will be a useful reference for dealing with these complexities as they arise. It is a must have resource in the relatively small library of authoritative exhibition books for anyone who wants to deepen their skill and expand their vocabulary of strategies in creating exhibitions.

To be sure, given that Polly is my daughter, what I have to say is subject to a discount factor. Having said that, however, I offer - as objectively as I can - the following: she has taught me more about the skillful persuasion needed to bring together good minded, but stubborn, intellects who, all with good intent, find themselves incapable of seeing another's possibly opposing view. Having spent 50 plus years in the Law (trial lawyer, judge, arbitrator, mediator, etc) I thought I knew most all needed to bring about a just result, but Polly has now taught me the finesse, the savoir-faire, which I may have been seeking. Her book is a **MUST READ** for those in the expanded world of academia, especially the practitioners of museum exhibitions, who seek the glue necessary to adjust to opposing views in order to reach a common goal.

This book puts on paper what many of us have learned the hard way. The authors recognize that

creating exhibits like most creative endeavors takes place in a real world of budgets, schedules and competing expectations. Creativity by committee is not an oxymoron. It is the way most of us have to work. This book shows us the way to do it well.

Helpful information for those interested in museum studies.

Although I have not yet read the whole book, I like the way the chapters flow and the many essays from people in different disciplines. We read how these people put the authors' ideas into practice. Also the graphics imaginatively and concretely help get the authors' points across. I especially liked the essay which was titled "An Art Historian's Perspective." If you are interested in attending or creating exhibitions, you will greatly enjoy this book. You can see that the authors' took their own advice, when they collaborated on this book.

This is a highly readable, extremely helpful book for novices and pros alike. Written in an engagingly conversational manner, this book will shortly become the standard handbook for museum professionals.

Great answered all my questions! Now I've got to get my dream job in a Museum! Any offers I'm ready!

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