



**EUROVISION – MUSEUMS EXHIBITING EUROPE (EMEE)**

**SYNAESTHETIC TRANSLATION  
OF PERSPECTIVES**

SCENOGRAPHY – A SKETCHBOOK

**A MANUAL BY**

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**TOOLKIT N°4**  
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The International Council of Museums' (ICOM) definition of museum, which is held throughout the world, obliges museums to act in the service of society. Besides its mandate to preserve the material and immaterial cultural heritage, this, above all, includes the historical and cultural mediacy of the past.

In contrast to other educational institutions, museums are uniquely characterized by processing and promoting information, knowledge as well as insight through historical, cultural and natural-history objects and collections. Especially since the objects, in addition to their material value, become sign bearers through interpretation and presentation, they have potential for far-reaching meaning.

They are supposed to help stimulate discussion, allow the evaluation of historical and societal developments and reflect important topics of the past on a higher level of abstraction. Ultimately, the museums and therewith also cultural policy want to achieve the strengthening of identities in this way and improve the people's understanding of the present so as to be able to shape the future. Museums today want to work inclusively in order to reach a broad audience; they want to be a forum for societal dialogues so as to meet different experiences and perspectives; they want to be places of enlightenment and reconciliation. Their work is supposed to have sustainable effects and thereby embed societal values among the population.

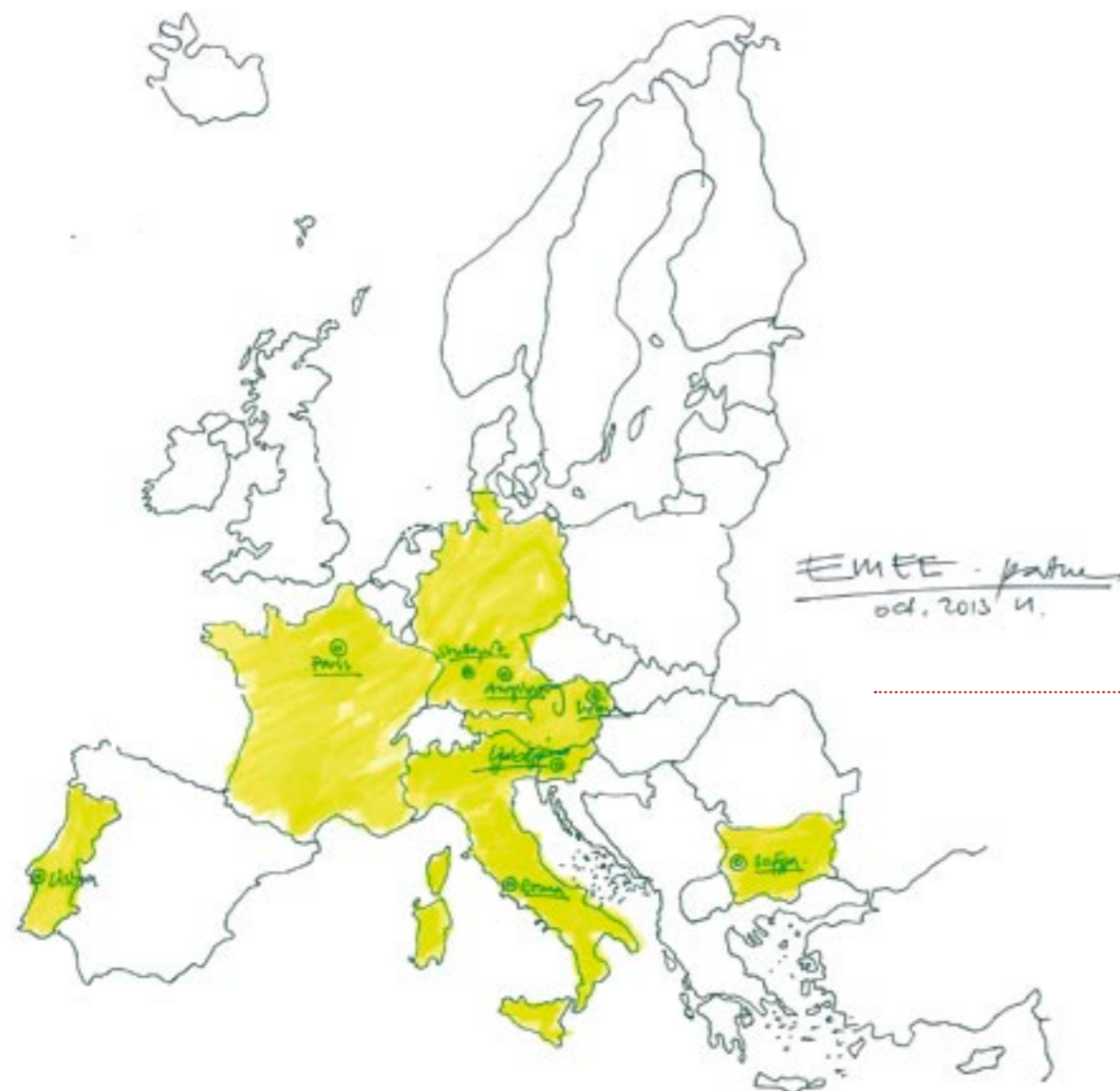
However, do museums manage to reach people in a technologically and socially rapidly changing world? Are the exhibition topics, exhibition designs and ways of mediacy on offer already everywhere developed in a way which brings about the desired success?

Museums and their staff seek the dialogue among each other – in our increasingly globalised world also internationally; they need support, suggestions and exchange.

Thankfully, the European Union provides programmes for the international dialogue of museums and universities so that applications can be developed that are meant to help the cultural institutions to be able to carry out their societal task. The programme EuroVision – Museums Exhibiting Europe is a milestone in this development; the Toolkits are of valuable assistance on the way to meet the challenges of educational policy in the 21st century.

Prof. Dr. Hans-Martin Hinz, Berlin, President of the International Council of Museums (ICOM).

## THE EMEE PROJECT



This manual was developed in the scope of the internationally oriented project EuroVision – Museums Exhibiting Europe (EMEE). The project, which runs for four years and is funded by the Culture Programme of the European Union, was initiated by the Chair of History Didactics of Augsburg University. It is implemented by eight interdisciplinary project partners from seven European countries. The aim of the project is to advance the modernisation of museums by re-interpreting museum objects and topics from a trans-regional European perspective as well as by innovative mediating approaches. Thereby, especially national and regional museums shall be encouraged to try out new ideas and concepts through which a timely orientation of the institution 'museum' in today's intercultural, heterogeneous society can be furthered.

### Project members:

- Augsburg University, Germany (Coordinator)
- ATELIER BRÜCKNER, Germany
- National Museum of History, Bulgaria
- University Paris-Est Créteil, France
- University Degli Studi Roma Tre, Italy
- National Museum of Archaeology, Portugal
- National Museum of Contemporary History, Slovenia
- Kunstverein monochrom, Austria

Sketch by Uwe R. Brückner.



### THE CONCEPT OF CHANGE OF PERSPECTIVE

The basic concept of the EMEE Project exists of three aspired changes of perspectives: the first Change of Perspective refers to the new interpretation of museum objects from a trans-regional European perspective. Objects shall no longer be presented in one-dimensional contexts of meaning, but perceived in a differentiated way through multi-perspectively conveying several levels of meaning that are demonstrated in a parallel way. The second Change of Perspective refers to a change in the relation between museum experts and visitors. In reflecting on the museum's traditional role as scientifically interpreting authority and in inviting visitors to participate by means of different approaches old patterns of thought can be overcome and new, contemporary forms of museum

work can be developed. From a trans-regional European perspective this can, for instance, mean that visitors with a migration background can contribute their view on objects. By expanding the scope of interpretation the objects can at the same time become more interesting to a wider circle of visitors. The suggested activities in line with the 'bridging-the-gap' approach (bridge cultural and social divides) can thus also contribute to audience development. The third Change of Perspective aspires the broadening of the view by internationalisation: only in an internationally comparative perspective new, changed interpretations of objects become possible. Moreover, establishing international networks facilitates cooperation between museums of different countries.

### THE FIVE EMEE TOOLKITS

So as to process the concept Change of Perspective for practical implementation, especially the first and the second Change of Perspective, five so-called EMEE Toolkits were developed in the scope of the project. These application-oriented manuals aim at mediating between theory and practice and offer all interested museums instructions for innovative and creative concepts by which the modernisation and internationalisation of museum work can be advanced. The five manuals thereby thematically focus on different topics as the following overview shows:

#### TOOLKIT 1: MAKING EUROPE VISIBLE

- The Toolkit deals with the re-interpretation of objects showing ways to re-interpret collections with a trans-regional and multi-perspective approach.

#### TOOLKIT 2: INTEGRATING MULTICULTURAL EUROPE (SOCIAL ARENA)

- The Toolkit provides an idea of the museum as a public, non-commercial space that offers possibilities for people to meet, to discuss and to get in touch with the cultural heritage.
- It shows how these enhanced functions of museums can be used for presenting and discussing trans-regional and European topics especially regarding current issues and present-day problems. In that way, it contributes to integrating multicultural Europe.

### **TOOLKIT 3:**

#### **BRIDGING-THE-GAP (ACTIVATION, PARTICIPATION AND ROLE MODIFICATION)**

- The Toolkit deals with the development of different levels of the participation and activation of the visitor (for example hands-on, minds-on, user-generated exhibitions, guided tours conceptualised in the form of a dialogue, participation of different focus groups in the museum work, etc.)
- It develops programmes to encourage non-visitor groups to get to know the museum's world.
- It provides best practice examples with a focus on trans-regional/European topics.

### **TOOLKIT 4:**

#### **SYNAESTHETIC TRANSLATION OF PERSPECTIVES. SCENOGRAPHY – A SKETCHBOOK**

- The Toolkit is about scenography and its potential for a synaesthetic translation of perspectives.
- The first part introduces the basic parameters and tools of scenography as well as some strategies of staging museum objects.
- The second part is more practical in nature. It presents scenographic design concepts for staging trans-regional museum objects in a European context. They are visualized by sketches and show how to apply the parameters, tools and strategies to generate a Change of Perspective.

### **TOOLKIT 5:**

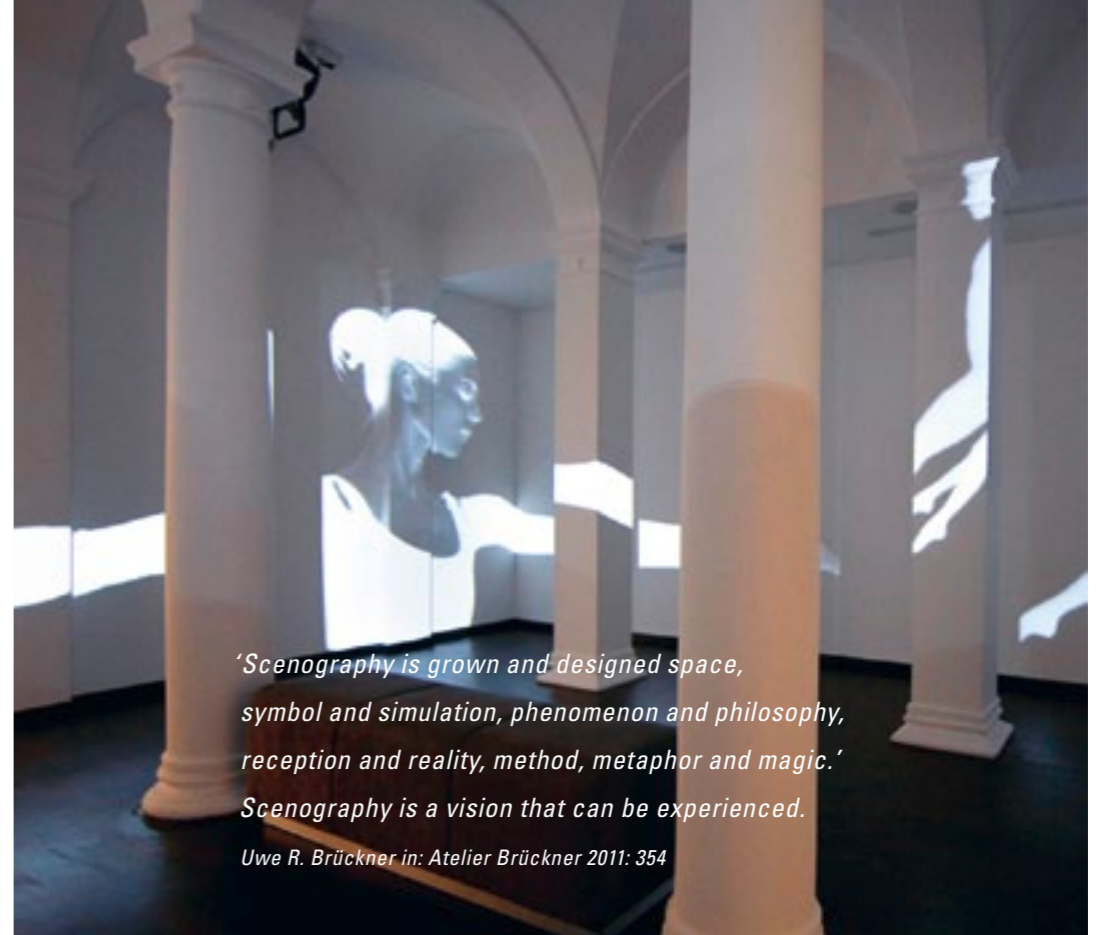
#### **SOCIAL WEB AND INTERACTION**

- The Toolkit shows that the social web can be used not only for public relations but also for interaction (museum with visitors, museum with non-visitors, visitors among themselves, museum with other institutions).
- With this Toolkit, visitors and other interested persons will be given a possibility to get involved with the museum's topics, to discuss, to exchange ideas, to reflect on exhibitions,...
- It offers ideas how to integrate the possibilities of web 2.0 in exhibitions in order to promote more visitor participation.

**THE EMEE TOOLKITS** also present best-practice examples for the various topics and therefore partially refer to the preceding 'Mapping Process', which was carried out in the first phase of the project. In future project steps the ideas and concepts of the EMEE Toolkits will be tested by practical implementation in various formats such as workshops and practice modules which will be accompanied by an evaluation process. Moreover, so-called Exemplary Units, which will be published on the EMEE website in the further course of the project, provide additional suggestions for the implementation of the contents of the five EMEE Toolkits.

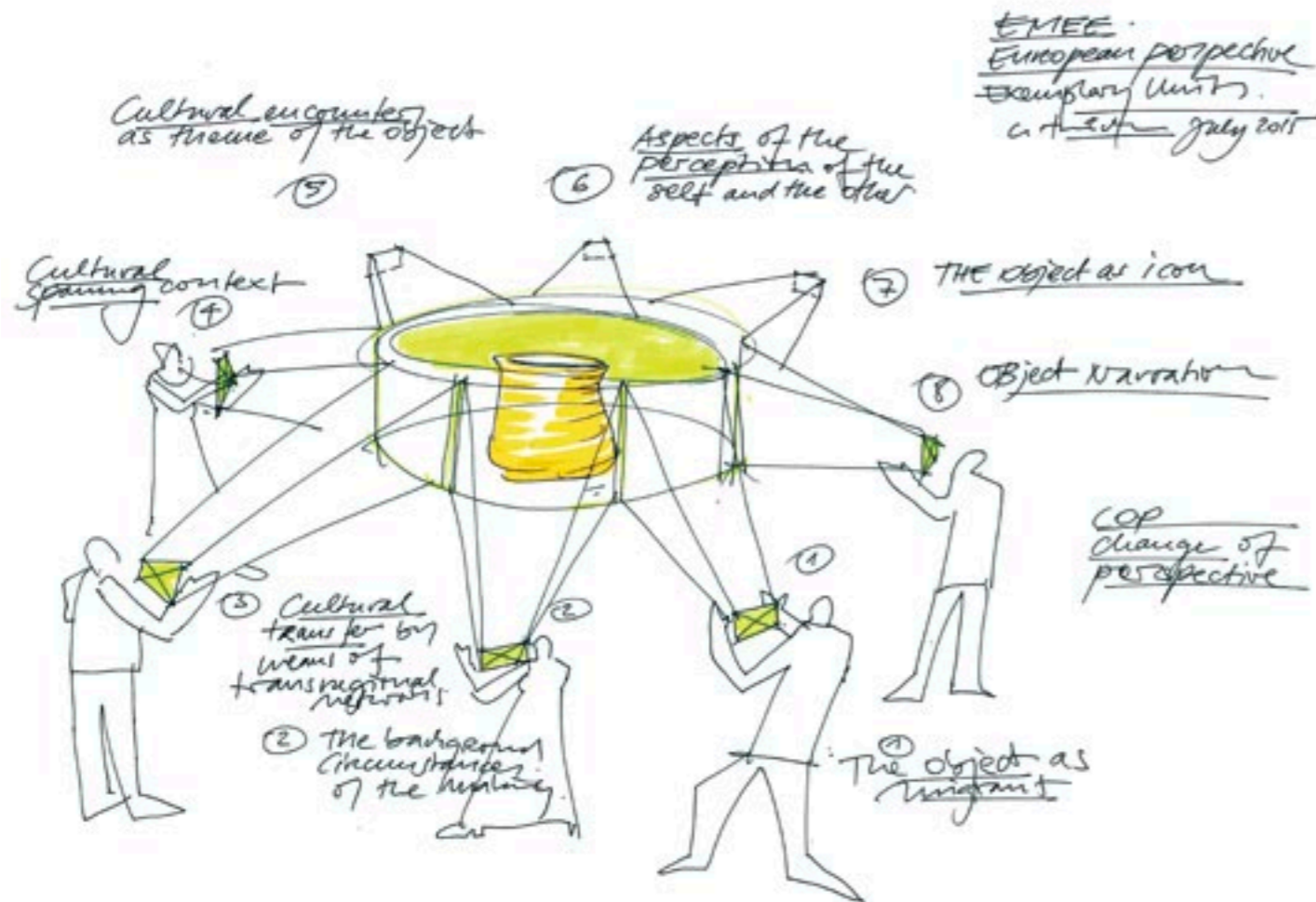
The EMEE Team





*'Scenography is grown and designed space,  
symbol and simulation, phenomenon and philosophy,  
reception and reality, method, metaphor and magic.'  
Scenography is a vision that can be experienced.  
Uwe R. Brückner in: Atelier Brückner 2011: 354*

Space defined by Richard Wagner's citation 'Time becomes space' (Parsifal).  
German Watch Museum Glashütte, 2008, ATELIER BRÜCKNER. Photography: Wolfgang Günzel.



Multi-perspective staging of objects with different layers of meanings and with trans-regional character. Sketch by Uwe R. Brückner.

The eight categories were developed by the Chair of History Didactics at Augsburg University introduced in Toolkit 1: 'Making Europe visible'.

**EMEE TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES. SCENOGRAPHY – A SKETCHBOOK** aims to explore the scenographic potential of staging museum objects in a European context and thus making them accessible and perceivable from multiple points of view. It provides an insight into scenography as a holistic and content-consistent philosophy of design and focuses on the basic idea of a Change of Perspective (COP).

The first part of EMEE Toolkit 4 introduces the 'Parameters of Scenography' (object, content, space and recipient, as well as routing and dramaturgy), the 'Tools of Scenography' (such as graphics, light, sound, digital media, projection and film) and some sophisticated 'Strategies of Staging'. These three chapters form the basis and the starting point for any development of integrative, holistic concepts and designs. They provide an insight into the nature of the different parameters, tools and strategies; they describe their special features and functions and show their potential and their impact in the framework of scenography. They enable a contemporary interpretation and presentation of objects in a European context, which can be experienced synaesthetically and from multiple perspectives.

The second part 'Staging the Object' is more practical in nature. It presents scenographic design concepts with a European dimension, developed on the basis of selected objects with a trans-regional character and according to the motto 'form follows content'. The exemplary design concepts show how the parameters, tools and strategies of staging could be applied to create a scenographic setting and generate a Change of Perspective – from a national to a European one. The sketches visualize the conceptual ideas and the synaesthetic translation of perspectives.

Toolkit 4 presents basic ideas in terms of application-oriented tips and is intended for museum professionals, curators, designers and scenographers. It has an educational aim in that it tries out new conceptual approaches and innovative design formats.

But how to approach European cultural heritage and objects with cross-cultural meanings? The first and basic step is a detailed analysis of the object or object group, because the spatial setting is to be developed according to the motto 'form follows content'. EMEE Toolkit 4 is therefore also connected to EMEE Toolkit 1 'Making Europe visible', the key issues of which are the analysis and re-interpretation of museum objects according to eight elaborated categories revealing their European dimension and the stories behind them. In case the object is already displayed in an exhibition, the second step would be to analyse its current presentation situation.

Finally, based on the analysis of the object, the unveiling of its European dimension and the formulation of a key message, the exhibition setting can be developed by means of scenography, considering the parameters, tools and strategies of staging. The following scenographic criteria and questions serve for the development of integrative, multi-perspective settings.

#### SCENOGRAPHIC CRITERIA AND QUESTIONS

- THE OBJECT: the aura of an artefact; or how to make an object talk?
- THE CONTENT: form follows content; or how to use content as a source of creativity?
- THE SPACE: the spatial image and the narrative space; or how to make space talk?
- THE RECIPIENT: the power of perception; or how to involve the addressees via participation and awareness?
- THE CONCEPT: integrative design; or how to bundle detailed concepts together to form a holistic overall design?
- THE STORYTELLING: the plot; or how to start thinking from the end first?
- THE DRAMATURGY: the dramatic structure; or how to use the potential of spatial choreography, or a choreographed sequence of spaces and themes?

**THE MUSEUM** of the present is not only a warehouse of cultural heritage but also a platform for discourse on issues of the moment, social change and aspects of cultural diversity. As a complex medium of interaction, the exhibition is especially suitable for the contemporary representation and communication of culture and history and, at its best, serves as a socially accessible space with synaesthetic qualities, conveying knowledge and experience to the visitors. As an institution, the museum of the 21<sup>st</sup> century gathers and preserves, presents its exhibitions permanently or temporarily and interprets them in keeping with the times. It can thus overcome the distance to the past, endow the present with relevance and, at the same time, show perspectives that point towards the future. In the framework of the EMEE project, interpretation in keeping with the times means that cultural assets and history are also considered from a European perspective and presented in a new, trans-regional context. In addition, the museum becomes a place of reflection and identity when it not only shows artefacts but also stimulates contemplation, when it is a place of engagement and reflective insight as well as a space that mediates the perception of oneself and others. It makes use of a potent, content-generated language of design and offers the visitor a multiplicity of opportunities to actively interact and participate.

#### THE OBJECTIVES OF THIS EMEE TOOLKIT ARE:

- a) staging museum objects in a content-consistent environment and to generate a narrative space.
- b) developing a scenographic setting for an object or topic with trans-regional European meanings.
- c) generating a Change of Perspective (COP).
- d) offering visitors a multi-perspective, scenographic experience.
- e) using scenography for a synaesthetic translation of perspectives.
- f) using the 'Parameters of Scenography': object, content, space, recipient, routing and dramaturgy.
- g) using the 'Tools of Scenography': such as graphics, light, sound, digital media, projection and film.
- h) using the 'Strategies of Staging' museum objects: like re-contextualization, information on demand, comparison, reconstruction, deconstruction, zooming, transformation, exploration, spatial conversion and maps .





**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:

- a) make the objects talk – emphasising their authentic, auratic character and evoking their storytelling qualities.
- b) 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.
- c) re-contextualise objects within a European context and thus reveal and perceive simultaneously the objects’ trans-regional meanings.
- d) create a multi-perspective view on trans-regional objects making them accessible and perceivable from different cultural, historical, political and social perspectives.
- e) 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.

introduced in the theatre in the first half of the 19<sup>th</sup> century. It was understood as the totality of interpretative means based on the creation of staged 'scenes', such means for example being decoration, lighting and music. Since the mid 1980s the use of staged settings has seemingly become a ubiquitous social phenomenon (cf. Scholze 2004:148). In the context of contemporary exhibition design we use the term 'scenography'.

Scenography generates accessible subjects, contextualises objects, conveys their multi-layered (historical, social etc.) levels of meaning, links curators, designers and visitors and offers everyone a stage for sensory experience. The revelation of an exhibit's potential is not usually enabled by its mere presence but often requires a stage setting in order to sensitise visitors to its historical or scientific import, its cultural relevance or simply in order to convey the complex interpretations of the curators. With narrative structures that are appropriate to the content and design, the exhibit can be presented in a context (re-)constructed by scientists or – depending on what the intention is to convey – in a new, European, matrix of significance.

Scenography translates content into physically accessible, three-dimensional environments, producing so-called 'narrative spaces'. A narrative space is an overall composition that uses and orchestrates diverse stage-setting instruments in order to generate spatial subjects that are theatrical, poignant and emotional but also consistent in terms of context and preferably self-explanatory. The narrative space thus forms a physically accessible milieu that serves as a means of conveying information or emotions. A consistent narrative space looks for and enables a dialogue between space and content, between artefact and recipient. It makes it possible for the visitor to participate and – in contrast to the theatre – become part of the staged setting. Thus impressions remain longest in the memory of the visitors. Narrative spaces amaze, inspire, enthrall and seduce. They enable a recollection of what has been forgotten, throw new light on the familiar, change one's perspective and engender collective relevance and individual enthusiasm. As a self-conception become space, scenography has an effect that shapes and preserves identity. And, in line with the purpose of EMEE, scenography is able to set objects in a European context and offer visitors multiple, trans-regional access to their messages.

A good exhibition does not focus on insight through looking, i.e. the visual sense, but serves as an experience that stimulates almost all of the senses. This is referred to as museum synaesthesia, whereby a visit to a museum involves simultaneously seeing, moving, hearing, touching and smelling. According to Jana Scholze, 'the perception of an exhibition is not restricted to the sensorial but must be understood as a combination of the sensorial and the motoric. How an exhibition is experienced depends on a complex experiential mix consisting of the experience of place and space, the impression of the sequence of rooms or spaces and the way an individual object is regarded on all sensorial and physical levels of perception. Exhibitions are therefore defined as synaesthetic media' (Scholze 2004: 273).<sup>1</sup>

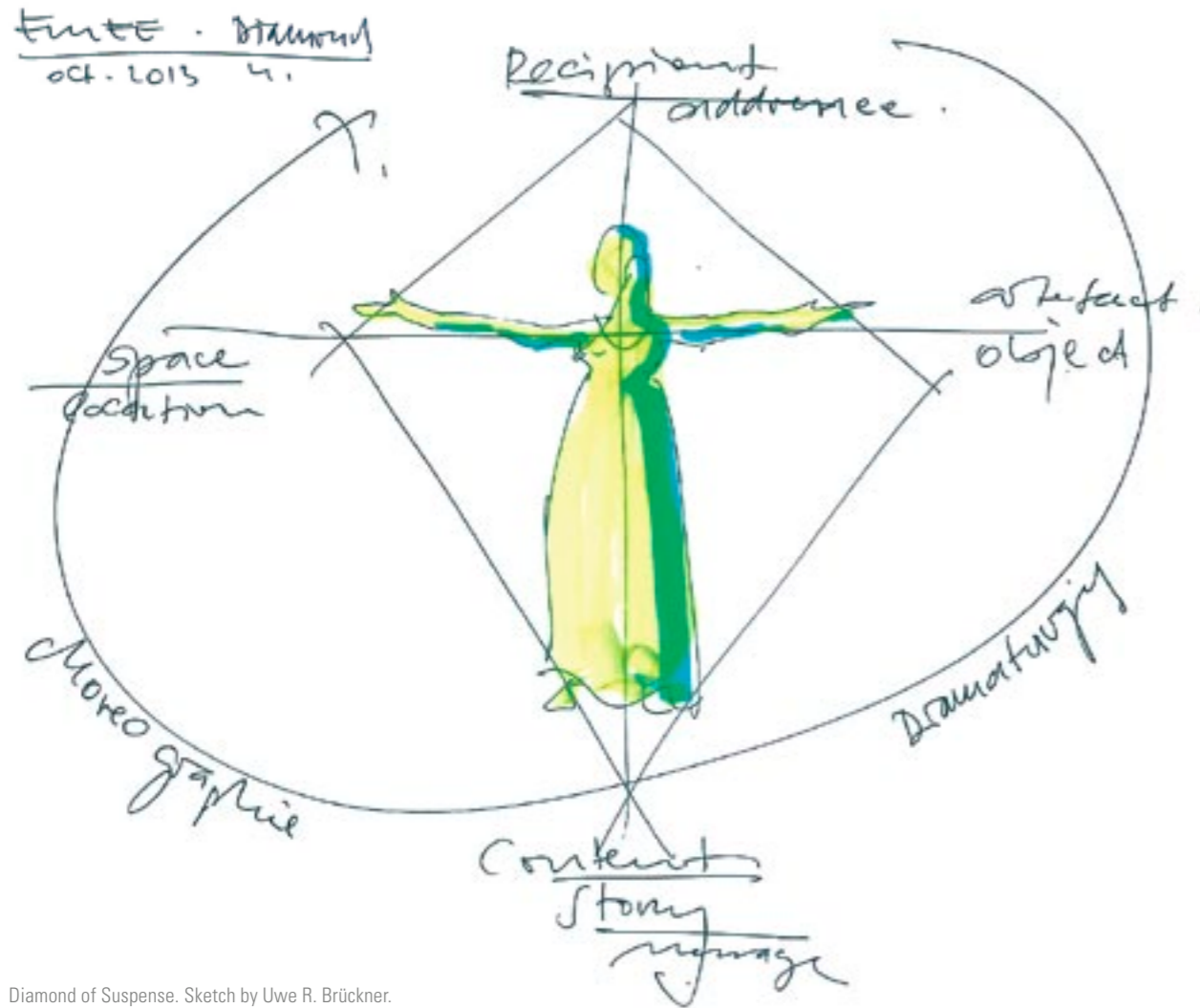
The core idea of Toolkit 4 is Change of Perspective – to look at museum objects from a regional, national and European perspective, to reveal their complex diversity of meanings and to turn them into a multi-perspective, synaesthetic experience by means of scenography. Its purpose is to explore creative ideas and innovative design concepts, and a new approach towards staging objects and topics in a trans-regional European context. But how to use scenography for the synaesthetic translation of perspectives? Toolkit 4 aims to introduce that in the following chapters.

#### DEFINITIONS OF SYNAESTHESIA / SYNAESTHETIC:

- 'How an exhibition is experienced depends on a complex experiential mix consisting of the experience of place and space, the impression of the sequence of rooms or spaces and the way an individual object is regarded on all sensorial and physical levels of perception. Exhibitions are therefore defined as synaesthetic media' (Scholze 2004: 273).
- 'A condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualization of a color' (Keyword Synaesthesia, 2015).
- 'Synesthesia (also spelled synaesthesia or synaesthesia; from the Ancient Greek *syn*, 'together', and *aisthesis*, 'sensation') is a neurological phenomenon in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway' (Keyword Synaesthesia, 2015).
- 'Synaesthetic – relating to or experiencing synesthesia; involving more than one sense' (Keyword Synaesthetic, 2015).

1. Translated from German to English by the authors.

## PARAMETERS OF SCENOGRAPHY



Diamond of Suspense. Sketch by Uwe R. Brückner.

**SCENOGRAPHY** is a universal discipline of spatial design that integrates and makes use of various parameters to develop a staged setting. 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. They also play an important role in the conception of a new, European perspective on trans-regional objects.

- The OBJECT represents the source, the authentic thing, the bearer of meanings and the storyteller.
- The CONTENT represents the overall narrative, the storytelling, the plot and the message.
- The SPACE defines the physical border-lines and the venue; it represents the narrative, the choreographed and dramatised exhibition space.
- The RECIPIENT is the main addressee, the visitor; his/her perception stands in relation to object, content, space, scenography and dramaturgy.
- ROUTING AND DRAMATURGY represent the guiding thread through the exhibition and structure the visitors experience.

The 'Diamond of Suspense' reflects the context and relation between the forces that interact in an exhibition. The holistic approach of scenographic design is to stage a dialogue between object, content, space and recipient along a dramaturgical arc of suspense on the basis of spatial choreography and a choreographed order of perception.

1. Object Parameter
2. Content Parameter
3. Space Parameter
4. Recipient as a Parameter
5. Routing and Dramaturgy





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.**<sup>2</sup>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)<sup>3</sup>. 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).<sup>4</sup> The objects are therefore 'epistemic things' (Korff 2007: 143)<sup>5</sup> – 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).<sup>6</sup> 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.



Museum objects are witnesses that are able to provide information about the past. They are, as Krzysztof Pomian calls them, 'semiophores' which mediate between the past and present. Pomian refers to the objects of a museum as media or mediators, i.e. communication tools between the visible and the invisible, between the tangibility of the observable and the intangibility of what can be remembered (cf. Pomian 1988: 49)<sup>7</sup>.

The authentic museum object has value as a source but also as a stimulus that has sensory and aesthetic value and triggers interest, fascination and curiosity at the same time (cf. Pomian 1988: 49)<sup>8</sup>. The value of the authentic object as a source is that it is true to the facts. In this sense, authenticity means the object's 'historical character as a witness' (Korff 2007: 121)<sup>9</sup>. But the term 'authenticity' or 'authentic' can also be understood as a way of categorising the mode in which an object is perceived aesthetically in the sense of credibility or being credible. What is crucial is not whether an object is really a material relict of a past event but whether it is perceived by the recipient as real or genuine (cf. Korff 2007: 121)<sup>10</sup>. Worthy of mention here is Walter Benjamin's concept of 'aura': 'Aura is not tied to beauty but to genuineness and authenticity. It is the authenticity of the object that gives it its actual meaning. Aura does much more than merely reproduce original frames of reference; it enables understanding' (Flügel 2005: 29)<sup>11</sup>.

#### QUESTIONS

Selection and analysis of the object:

- a) Is it an original object or a reproduction/facsimile?
- b) Is it an artefact, naturalia or art?
- c) Is it an authentic object or an 'auratic object'?
- d) Is it a tangible/concrete or intangible/abstract object?
- e) Is it a real or virtual object?
- f) Is it an object included in a collection of a museum or an exhibit shown in an exhibition (things removed from their original, historical context)
- g) Is it an everyday object?
- h) Is it a foreign or familiar object?

7. – 11. Translated from German to English by the authors.

Figure heads representing the character of the vanished ships and put into scene setting light.

Het Scheepvaart Museum, Amsterdam, 2011,  
ATELIER BRÜCKNER, Light Planning: Lichtontwerpers.  
Photography: Michael Jungblut.



In his essay entitled 'The Work of Art in the Age of its Technological Reproducibility', Benjamin, who strongly influenced the concept of aura, wrote the following: 'What is aura exactly? A strange web of space and time: the unique semblance of distance, no matter how close it may be' (Benjamin 1974: 440).<sup>12</sup> This is how he describes the phenomenon of being distant, which can even be discerned in things that are physically close.

According to Gernot Böhme, the aura experience is 'a certain mood of the observer. Aura is able to appear in a situation of ease, i.e. where observation takes place in a physically relaxed and work-free setting' (Böhme 1995: 27).<sup>13</sup> Böhme introduced 'atmosphere' as a synonym for 'aura'. For him, atmosphere means something that is 'in a certain sense, vague and diffuse' (Böhme 1995: 22).<sup>14</sup> Whether atmospheres are to be ascribed to the objects or the spatial surroundings or perhaps even to the subjects that experience them is not known (cf. Fischer-Lichte 2004: 201).<sup>15</sup> The question thus arises: Where and how does aura originate? According to Spangenberg, aura is 'not inherent in the object itself but is given to it by another – social, previously mainly transcendent – agency, or it is generated by the situational framework and on the basis of the social role in which the auratic object is embedded' (Spangenberg 2002: 401).<sup>16</sup> This insight is of definitive importance in that it examines the museum as the context in which objects are embedded. In this regard, Gottfried Korff talks of 'auratisation'<sup>17</sup> in the museum, drawing attention to the means of stage-setting that can endow the object with an aura and thus enable an auratic experience. Because the aura experience has subjective aspects relating to how the object is perceived, it is dependent on the observer.

12.–16. Translated from German to English by the authors.

15. According to Fischer-Lichte, atmosphere does not derive from the individual elements of a space; it is rather the overall impression, the interplay of all spatial elements, that evoke atmosphere (Fischer-Lichte 2004: 201).

17. Auratisation of trivial and everyday culture (for example, the Mouse Trap) in contrast to the deauratisation of high art. Deauratisation means removing the aura from things (cf. Korff 2007: 126–139).

Gottfried Korff stated relating to Dieter Mersch: 'it could be assumed that aura is no longer that which is human and forgotten in the authentic object, that in which museum work is grounded, but an "event in the mode of perception," i.e. the museum experience as performative act, consummation and process. The object whose appearance evokes the semblance of distance is no longer what is auratic; the word only applies to the situation in which the object is actually perceived or received' (Korff 2007: XVII).<sup>18</sup>

This performative<sup>19</sup> re-interpretation of the concept of aura in current theories of aesthetics is part of the same trend towards an experience- and event-based orientation (cf. Korff 2007: XVIII).<sup>20</sup> In this respect, the performative space becomes the focus of observation. Unlike geometric space, the performative space does 'not exist as an artefact' (Fischer-Lichte 2004: 199)<sup>21</sup> but is permanently reinvoked. It is actively involved in the processes of determining meaning because it dissolves the barrier between visitor and exhibit. The performative space intends that it be perceived with the entire body in motion. The visitor thus becomes a part of the experience.<sup>22</sup> This turning towards performance concepts makes it clear that the way the visitor aesthetically perceives and receives is in the foreground. In other words, that the performative space entails a Change of Perspective from the object to the subject.

#### QUESTIONS

Analysis of the object regarding its scenographic potentials:

- What is the object's character, its aesthetic quality, its auratic expression, its cross-purposes? Treat it like a subject rather than an object!
- Which aspects i.e. size, colour, shape, authenticity, strangeness etc. are important, exceptional or necessary to show? And what catches your attention first?
- What role should the object play in the scene setting or choreography of space(s)? Is it a highlight object or a secondary object? (Should it be seen first or last or in between?)
- Is it an authentic, original object or a facsimile?
- Is it presented as a key object, secondary object or reference object?

18. Translated from German to English by the authors.

19. For several years now, the concept of the performative, inspired by the cultural sciences of the 1990s, has appeared with increasing frequency in the discourse surrounding cultural production.

20.–21. Translated from German to English by the authors.

22. The term 'experience' is used to illustrate a relationship with the theory of aura and authenticity.



Apart from this realignment of perspective, another change is taking place in contemporary exhibition design against a background of cultural intermingling and current global realities – a change from a national to a European perspective. The focus is on objects with a trans-regional European character that possess different levels of meaning – ranging from national significance to a broader, European dimension. The simultaneous appreciation of objects as elements of the local, regional, national or European collective memory and as part of different cultural, social and historical contexts, demands a trans-regional and multi-perspective approach to the exhibition of such objects. This approach is aiming at an expansion of the perspective without neglecting the local, regional or national level. At the same time, the usually one-dimensional presentation of museum objects in a local or national context should be overcome.

The primary purpose and the specific potential of scenography are to reveal the complex diversity of meanings in a synaesthetic, spatial experience that provokes a new European perspective.

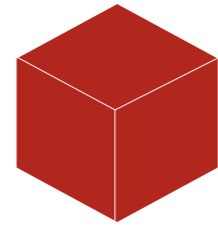
#### QUESTIONS

Staging the object:

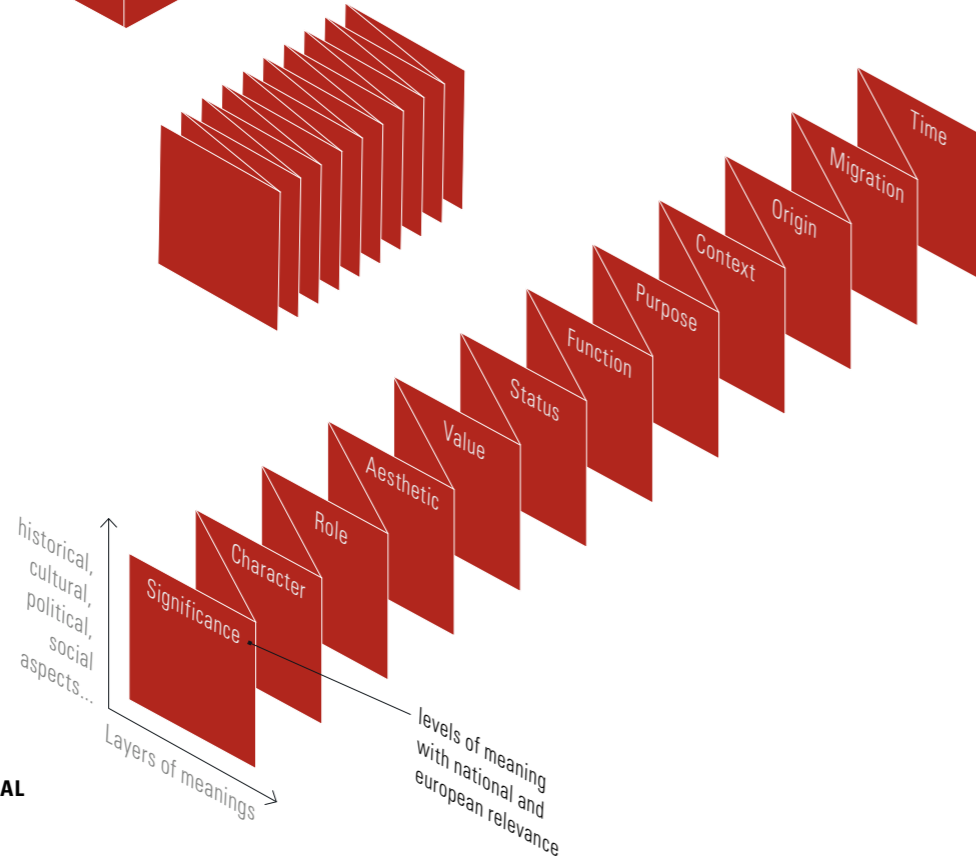
- a) What role should the object play in the scene setting? The object as a witness (i.e. for a historical occurrence or personality), a representative (*pars pro toto*), a specimen (*totum pro parte*), a storyteller, a mediator or a symbol?
- b) Does the object need to be displayed individually or should it be accompanied with other similar or reference objects as an object group?
- c) Which position in space would be appropriate? Should it be positioned alone, at or in the wall, hanging, in a showcase, in a static or dynamic presentation?
- d) How could a spatial gesture help to reveal and emphasise the stories and the trans-regional character of the object?
- e) What is the impact of the surrounding space on the object? And how to create a connectivity between object and space?
- f) How to display the object to convey a Change of Perspective?

Horse head etched object as a solo performance orchestrated by object-copies of European 'ancestors and relatives'. smac – State Museum of Archaeology, Chemnitz, 2014, ATELIER BRÜCKNER. Photography: Michael Jungblut.

## SELECTION OF OBJECT



## ANALYSIS OF THE OBJECT AND ITS LAYERS OF MEANING



## REVEALING THE TRANSNATIONAL CHARACTER OF THE OBJECT

The objects have different layers of meanings, which are examined and defined by the curator and then conveyed to the observer by means of the staged multi-perspective setting created by the designer. Every selection of objects is a curatorial statement and every spatial arrangement is intended to convey particular notions or illustrate a point of view, thus having a specific effect on the visitor.

The aim is to make the objects talk, to make them engage in a dialogue with the recipient, to convey information, ideas and messages and to finally present them synaesthetically in a European context. By means of scenography, and the development of impressive, content-generated, narrative spaces, the (re)-contextualization of objects can produce a long-lasting effect. The designer re-contextualises objects by setting their different layers of meaning – origins, cultural significance, former purpose, societal function and value – in a staged setting and conveying all this in a narrational, self-explanatory manner. The ‘aura of the objects becomes alive and overcomes the distance’ between the exhibit and the recipient in order to establish a close and profound relationship between the two (cf. Atelier Brückner 2011: 68) – the observer thus acquires an awareness of the exhibit and its trans-regional significance. Scenography ‘makes things talk’; it endows them with meaning and purpose as well as relevance to the present (cf. Atelier Brückner 2011: 68). This is not about aura or staging particular settings but about the fascination of the thing, the object itself.

### QUESTIONS

Analysis of the object regarding it's European dimension:

- What are the objects' different layers of meaning?
- What is the trans-regional European character of the object?
- What makes this object relevant for a Change of Perspective?
- What makes the object interesting in terms of a European relevance?
- What is the object able to tell from a national and European perspective?



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**

- a) The title – to describe, to attract, to provoke, to impress.
- b) The subtitle – to accompany the title and to give a first glimpse and information.
- c) 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.
- d) The key message/target/moral – what message do you want to be perceived by the recipient?
- e) What do you want to achieve with the project? How could the target be described?
- f) How is the mission statement of the museum?
- g) How should the museum be perceived in public and how by the media?





The permanent exhibition of the Rautenstrauch-Joest-Museum serves as a sophisticated example for how to deal with complex content and how to change the perspective and the perception of the visitors. Other, alien cultures are usually approached with clichés and prejudices. They serve to align the ‘alien’ with one’s own particular world view and demarcate oneself from the ‘other’. At the Rautenstrauch-Joest-Museum the cube entitled ‘The Distorted View: Prejudices’ visualises this for us with Africa as an example. ‘Instinct-driven’, ‘rural’, ‘servile’, ‘in need of help’, ‘childlike’, ‘cannibalistic’ and ‘savage’, ‘lazy and poor’ are the prejudices that are sometimes associated with the ‘black continent’. Seen from the outside, showcases inserted in the metal-dark cube skin contain exhibits that – accompanied by highlighted pertinent quotations – reflect our stereotyped image. When the visitor enters the neutral white cube, the staged setting – from a neutral vantage point as it were – opens up another perspective; the known prejudices are projected onto hatches that can be opened. By means of semi-permeable mirrors positioned at an angle, the exhibited objects are overlaid by a projected film that questions the clichés. For example, it is not the alien warriors with their impressive weapons that are ‘wild’ but football players on European pitches.

#### QUESTIONS

Analysis of the theme/content, generated and expressed by the object(s):

- Which themes/contents should be presented in the exhibition?
- Which stories would be interesting to tell – from a national and European point of view?
- Which themes are expressed/represented by the object(s)?
- Which themes do you want to connect with the object(s)?
- Which thematic background information do you want to convey and how?
- Which message do you want to convey with the presentation?

From content to narrative space — from the form to the message.

Rautenstrauch-Joest-Museum, Cologne, 2010,  
ATELIER BRÜCKNER.  
Photography: Nicolai Wolff.



**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

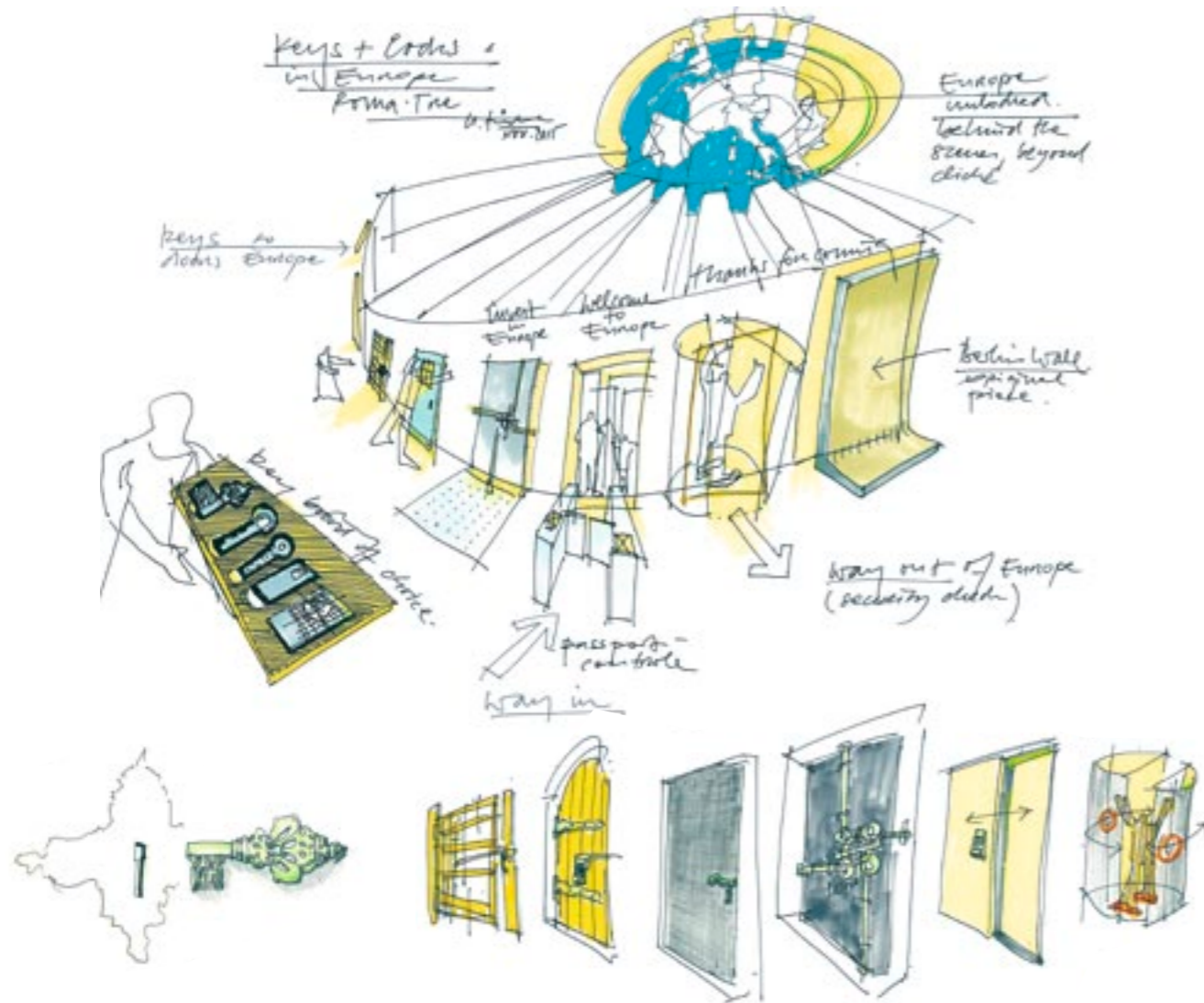
#### QUESTIONS

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.





Keys and locks are completed with reconstructed doors, which can be opened with the appropriate key provided. Several corridors organised like the inside of a lock host secondary objects featuring the intended content like

craftsmanship, iron-working, security systems, etc. In the circular centre space the original keys will be displayed around a European map to reflect on European identities. Sketch by Uwe R. Brückner.

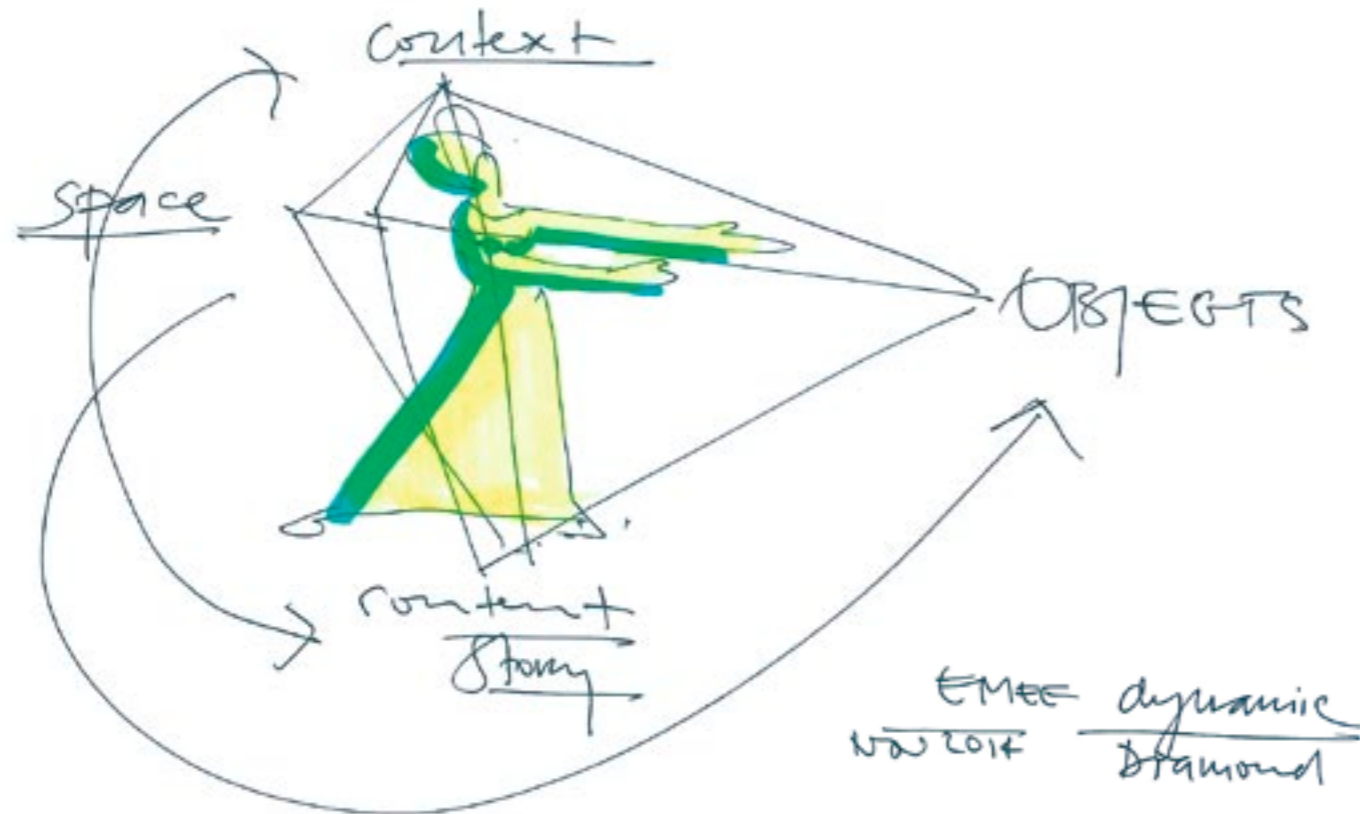
emotion' (Atelier Brückner 2011: 62). Narrative spaces 'exert a specific impressing effect, sometimes monumental but always narrative'; they function as 'images of remembrance in several senses' (Atelier Brückner 2011: 62) with sustained and lasting effect. They generate an intravenous understanding and stimulate the visitors' participation and empathy. A good, content-generated narrative space is able to (re-) contextualize objects and convey their messages and hidden stories immediately or associatively. This is an important guiding principle of scenographic work to elaborate sophisticated projects.

The Het Scheepvaart Museum, for example, is home to an impressive collection of maritime exhibits, including navigational instruments and globes – objects that have long lost their relevance to sea travel and today only appear in films as props, if at all. In the middle of the room, the old navigational instruments are suspended in chronological order in eight glass showcases arranged like the ribs of a ship. They are surrounded by an artificial starlit sky on the walls and ceilings where constellations once used for navigation are shown. Characterised by its content, this atmospheric narrative space contextualizes the navigation instruments and makes it possible to sensorially experience their earlier purpose. The exhibits and their stories are the stars, the narrative space is the logical and integrative environment.

#### QUESTIONS

Spatial image and atmosphere:

- What kind of spatial image, narrative space, core gesture and holistic impression are you intending or does the object/content require?
- How should the exhibition space be perceived? e.g. as a 'Wunderkammer', archive, library, laboratory, gallery, science centre, museums depot etc.?
- What is the expected or intended atmosphere of the exhibition? Is it e.g. a silent, exciting, poetic, scientific, inspiring, dynamic, depressive, optimistic, slow, emotional, cool, dark, loud, oppressive, aggressive or contemplative space?
- What do you see, hear, feel, smell and taste (synaesthesia)?
- What is the potential, the meaning, the relevance or imagination of the spatial installation? Think of the spatial design regarding its impact!
- Do you want to have a more analogue or media-oriented design: physical, analogue or virtual design elements, graphics or motion pictures?
- How to achieve connectivity between object, space and recipient?



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)<sup>23</sup> 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)<sup>24</sup>, was superseded by a new model. Since then, communication in museums has been understood as a ‘dialogue-based relationship’ (Flügel 2005: 98).<sup>25</sup> 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.<sup>26</sup>

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.





The recipient is the addressee of all efforts the scenographer and the curator undertake; only in the consciousness of the recipient can content, object, space and scenography form a holistic totality that enables an immersive experience. The curator and the designer therefore try to see things from the visitors' perspective. On the basis of the maxim 'start thinking from the end first' (Uwe R. Brückner) they try to anticipate what is to be achieved as a final result and how the recipient perceives the exhibited object. They therefore have to change their vantage point. But the intention of the curator and the designer on the one hand, and the reception or perception of the visitors on the other hand, are not synchronous – there is therefore always scope for interpretation. The recipients, who have a different national, social or demographic backgrounds, can explore new surprising, fascinating, trans-regional perspectives and become immersed in a synaesthetic, spatial configuration of meanings.

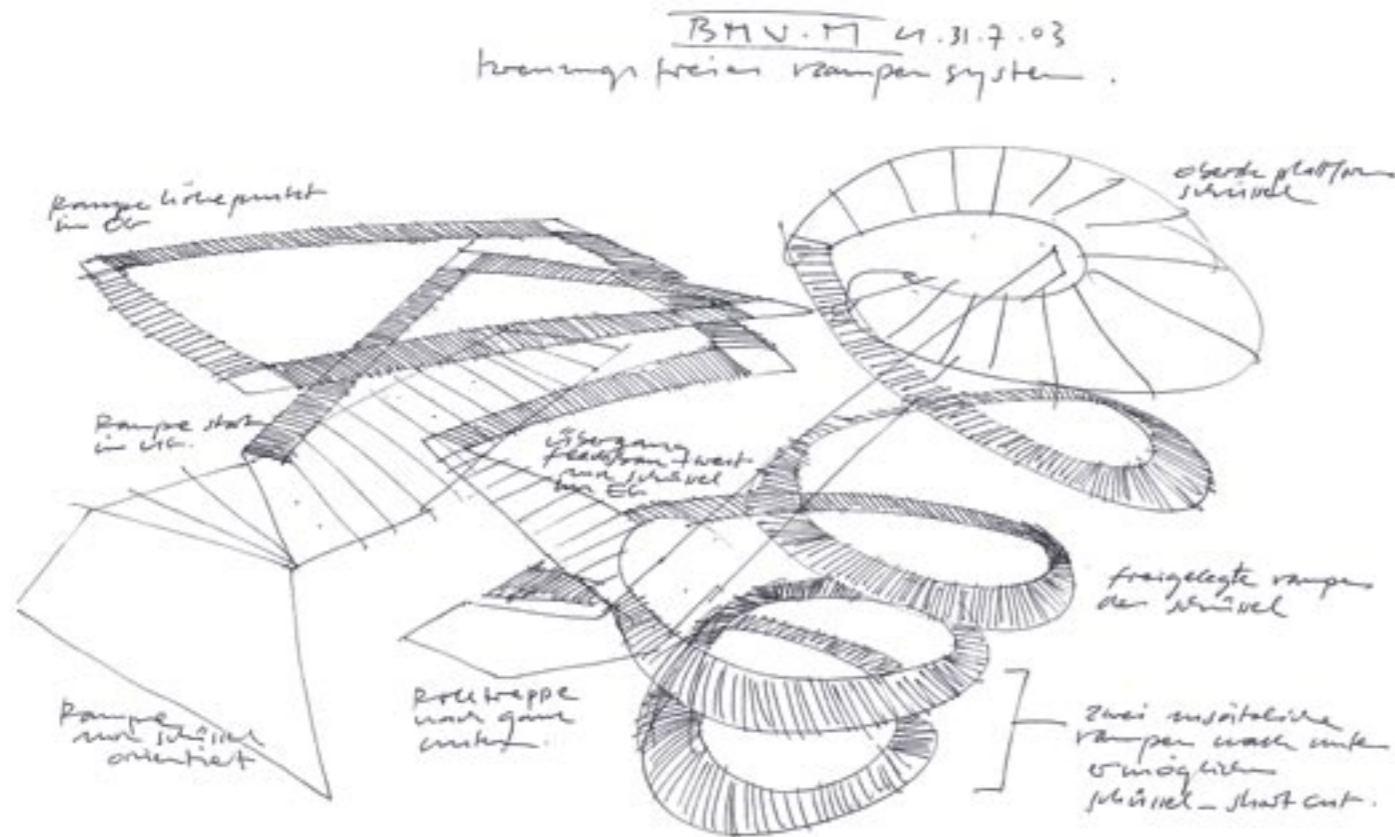
In the exhibition *Liebe.komm* (love.come), a poetic text space could only be deciphered by the visitor with the help of 'rose tinted' glasses. The recipient discovered concealed quotations of love between the lines of a love story, which, printed in full on the walls, made the exhibition into a storytelling space. The visitor thus can get a new and surprising perspective on the subject.

#### QUESTIONS

Intention and perception;  
Changing position – from the designer's to the visitor's perspective:

- Which message do you want to be perceived in or through the exhibition?
- What should the visitors perceive from an individual, collective, general, national or European (etc.) perspective?
- What should the visitors see, get to know, understand and experience in the exhibition?
- Do you want to intrigue the addressee via emotions, via didactic or edutainment and which long lasting impressions should be implemented?
- Do you want the visitors to learn, to explore, to be entertained or emotionally caught?
- What role should the visitor play in the exhibition?
- Who is the target group? How could the target group be described?
- How do you want the museum be perceived in public and how by the media?
- What do you want to read about the museum in the newspaper?

*Liebe.komm* (love.come), Museum for communication, Frankfurt am Main, 2003, ATELIER BRÜCKNER. Photograph: Dominik Hegemann.



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).



'The fundamental criteria for the selection of the type of routing are whether and how contents and themes interact with each other and exert their effect in sequence on the one hand; and on the other, whether information and knowledge enhance each other or can be self-explanatory. It is a search for a continuous line of narrative, choreography of experiencing or a choreographed sequence of perceptions' (Atelier Brückner 2011: 117).

Next to the three different routing types, three different routing structures can be defined: 'the chronological, the thematic and the topographical' (Atelier Brückner 2011: 117). The decision about which one serves best depends on the focus of the exhibition in terms of content or overall conception. At best, the underlying exhibition concept is manifested in the routing; it shows the sequence of spaces, the chronology of meaning of the contents and themes and serves as an orienting structure for the dramaturgy and as a golden thread through the exhibition. A consistent type of routing has a convincing plot appropriate to the themes and objects, produces narrative spaces and enables the complex messages to be conveyed in a comprehensible and meaningful sequence. (cf. Atelier Brückner 2011: 117)

**THE DRAMATURGY** has to be developed as an overall storyline in order to create connectivity between all spaces and all objects as a narrative route where visitors can explore all contents in a concerted order. In order to create a curve of suspense it might be helpful to think of the dramaturgy of an antique drama, a movie's dramaturgy or a novel's structure which follows: prologue, the single acts and an epilogue (cf. Atelier Brückner 2011: 117). As an act of stage setting, it is comparable with theatre, film or performance art. It includes dramaturgy such as in opera, with a prelude, a main part with different acts and a finale. Dramatisation occurs along an arc of suspense. Content can be made legible and capable of being experienced and interpreted. Scenographic design is a dynamic design to choreograph sequences of spaces (cf. Atelier Brückner 2011: 117).

Scenography is always concerned with the current snapshot of reality in which the visitor is located at a particular moment in time as well as with access to certain themes or messages – in the full knowledge that there is a relevant 'before' and a consequence for 'after'. By using scenography, a necessary dramaturgy with a coherent arc of suspense can be achieved, thus allowing visitors to experience content and messages physically and emotionally, cognitively and associatively, actively and passively as well as authentically.

In this sense, the scenographer is an author-designer. He is responsible for translating complex content into a three-dimensional, narrative space and for developing a spatial choreography and dramaturgical structure. At best, the space itself becomes the dramaturgical medium, the bearer of messages.

#### QUESTIONS

Dramaturgy:

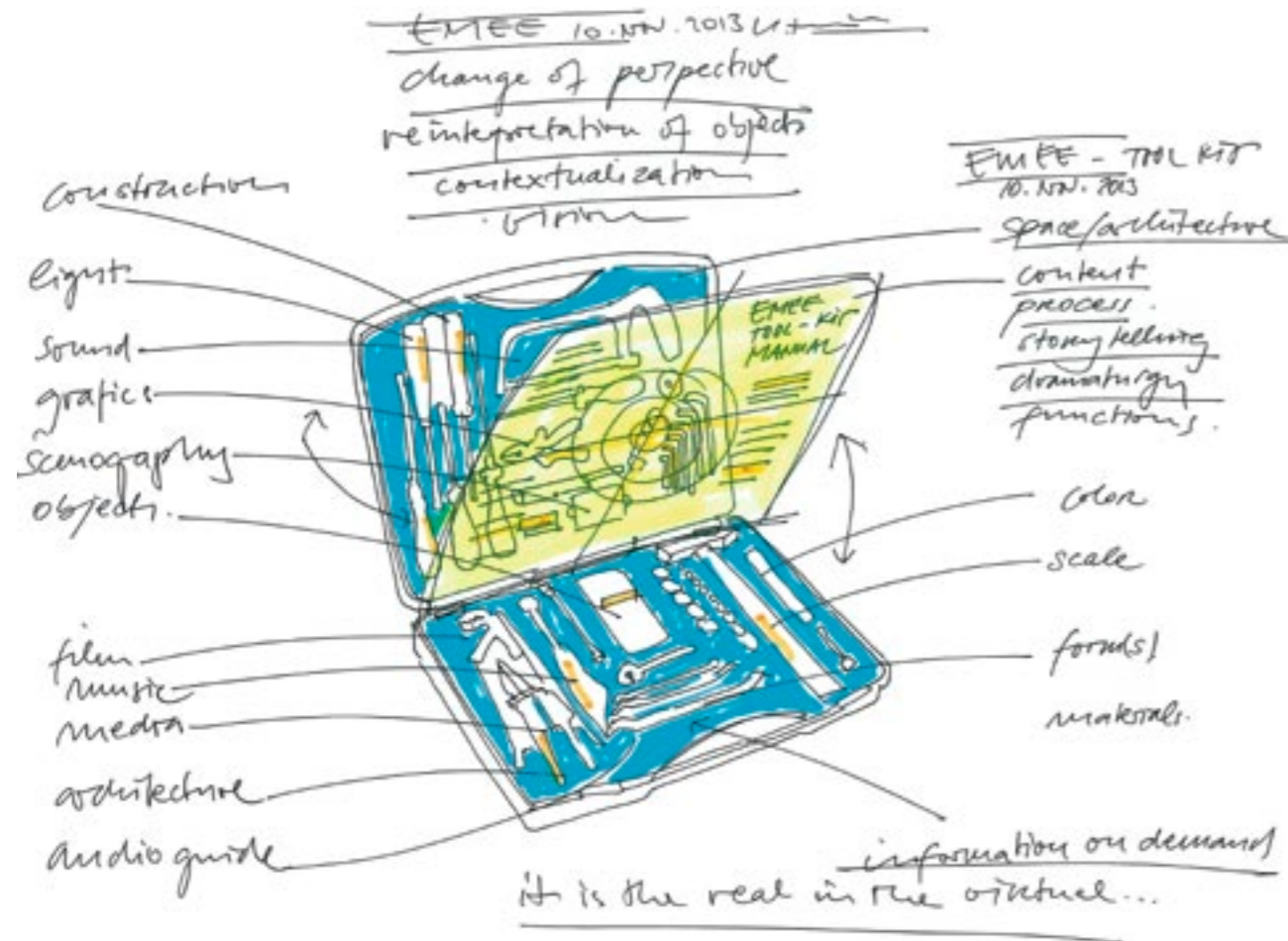
- a) From a dramatic point of view – what should the visitors experience?
- b) Which choreography of space or choreographical order of spaces would be appropriate?
- c) Which order of perception are you intending and how should the curve of suspense look like?
- d) Mark the highlights and if helpful draw a dramatic curve of suspense.

# 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)

# TOOLS OF SCENOGRAPHY



**SCENOGRAPHY** creates fascinating spatial dramaturgies and choreographies. Scenography as a holistic, multi-disciplinary method of spatial design makes use of a multi-faceted range of design tools. They can be applied in order to place the basic parameters – object, content, space and recipient – in an effective relationship with each other and thus generate an integrative, scenographic setting. The ‘Tools of Scenography’ help to implement the key message of objects and the conceptual ideas that are derived from the content. They can be used to contextualise objects and thus ascribe a specific meaning to them; but they can also be used to contextualise an object synchronously in many different contexts, so that its multi-layered (European) character becomes visible and accessible. Scenography instrumentalises tools such as graphics, light, sound, digital media, projection and film. They enable the designer to generate a synaesthetic experience that stimulates almost all of the senses.<sup>27</sup>

1. Graphics
2. Light
3. Sound
4. Digital Media
5. Projection and Film

27. The book ‘Scenography. Narrative Spaces. Projects 2002–2010’ by ATELIER BRÜCKNER forms an important source and reference for the chapter ‘Tools of Scenography’. For more information see ATELIER BRÜCKNER 2011: 165–217.

Toolkit 4 represents the parameters and tools of scenography. These elements enable the designer and the curator to stage objects in a sophisticated and

surprising way. Exposing hidden stories will evoke a Change of Perspective and open up new horizons and perceptions. Sketch by Uwe R. Brückner.



**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

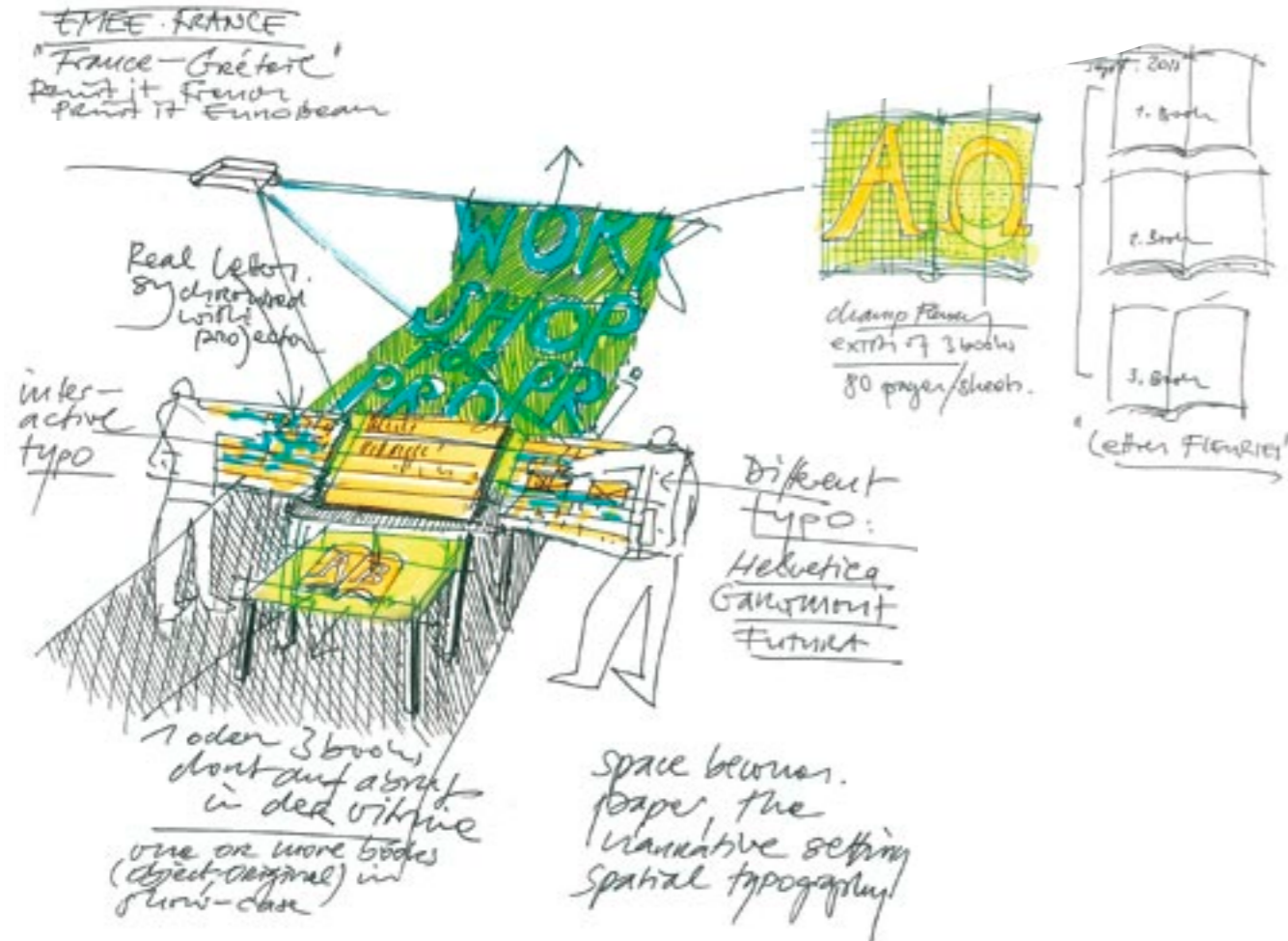
## QUESTIONS

- 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 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)



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 (3800 m 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.

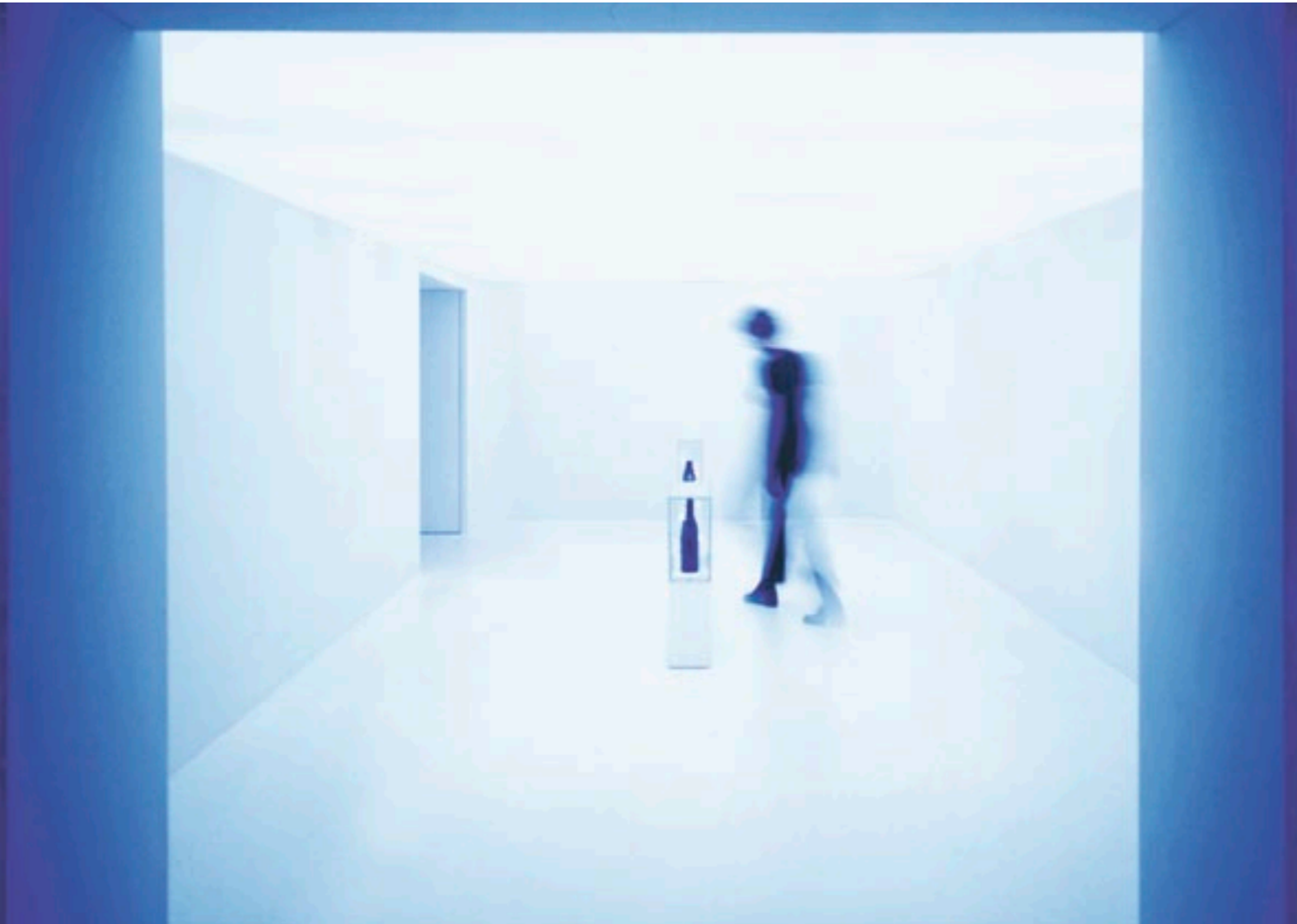
Space light creates the overall atmosphere of the exhibition space and it is adjusted to the built and static elements of space, especially ceilings, walls and floors. It illuminates the space and it can affect the spatial tonalities, colours and temperatures as well as the character of the space (cf. 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 commenting 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.



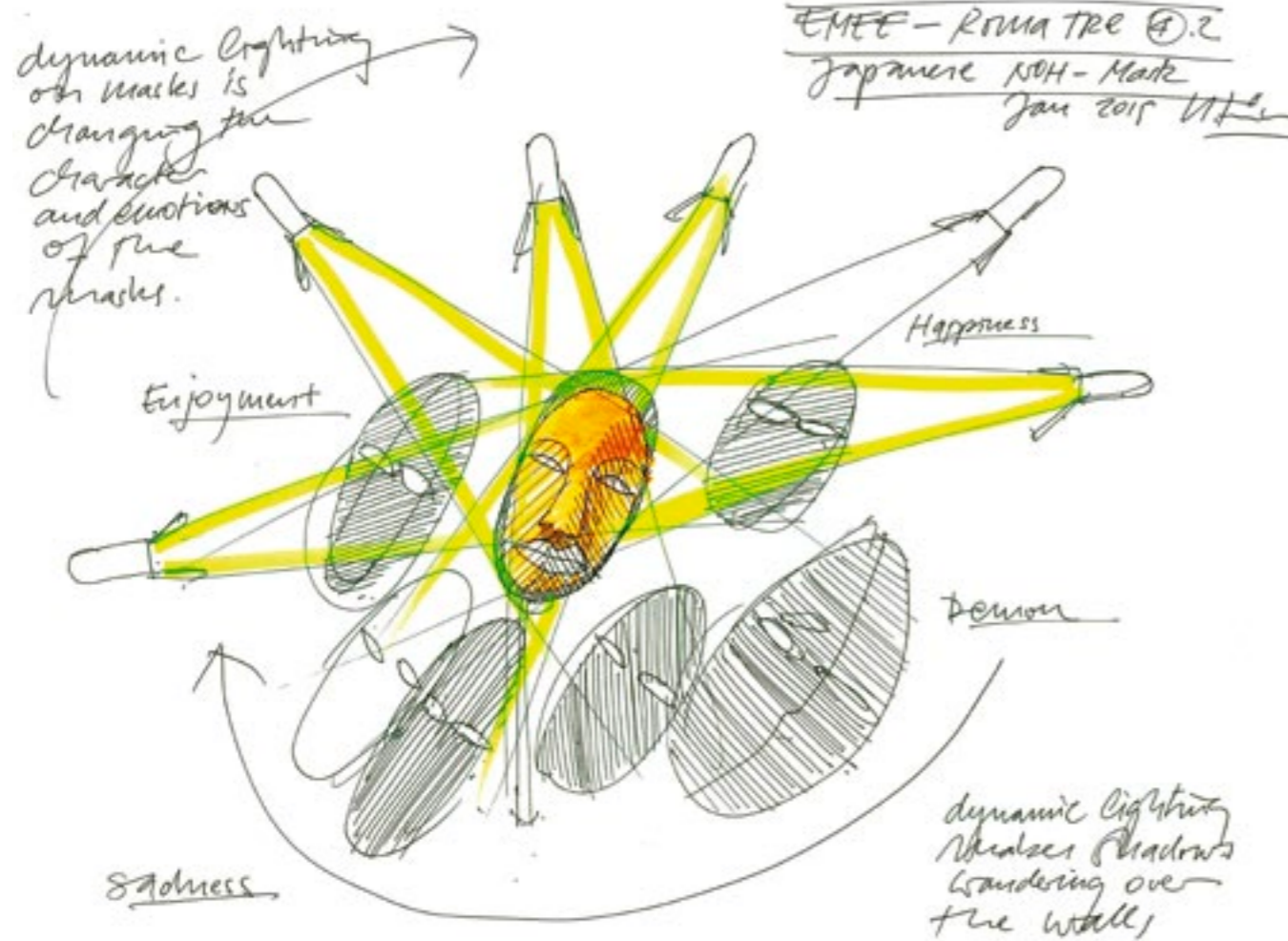


Scene-setting light has a great impact on the physical states of space and its narrative potential. By means of a light-choreographed space, a dynamic, exciting presentation can be achieved. 'Scene-setting light profoundly determines the basic and final version of the entire light and lighting concept into which exhibit lighting and spatial lighting are incorporated as well' (Atelier Brückner 2011:181).

Technologies have evolved rapidly and designing scene-setting light has become an important business for scenographers. Light generates multi-faceted aggregate states in a space – both for the object and the recipients. It is bright or dimmed, warm or cold, diffuse or directed (spotlight), documentary or mystical, static or dynamic. Putting objects in the right light is a prerequisite for the ability to 'read' and perceive objects. The power of light changes almost everything: sceneries, environments and spaces. It tells stories, serves as an emotional trigger and literally places objects in the right light.

The 'Champagne room' in the exhibition Expedition Titanic, for example, has a dialectical spatial concept that reveals the Titanic tragedy in a single moment: a worker's shoe and six original corked bottles of champagne are shown in a narrow glass showcase within a bright white room that appears to be without any contours. The room is permeated by an isolated audible bass note, which, together with the unreal lighting effect, evokes a highly oppressive atmosphere. The extremely bright light eliminates the dimensions of the space which thus becomes a diametrical reflection of where the objects were found, namely a cold dark place, hostile to life, deep in the west Atlantic ocean. The 'Champagne room' was made into an iconographic space of remembrance that left hardly any exhibition visitor unaffected.

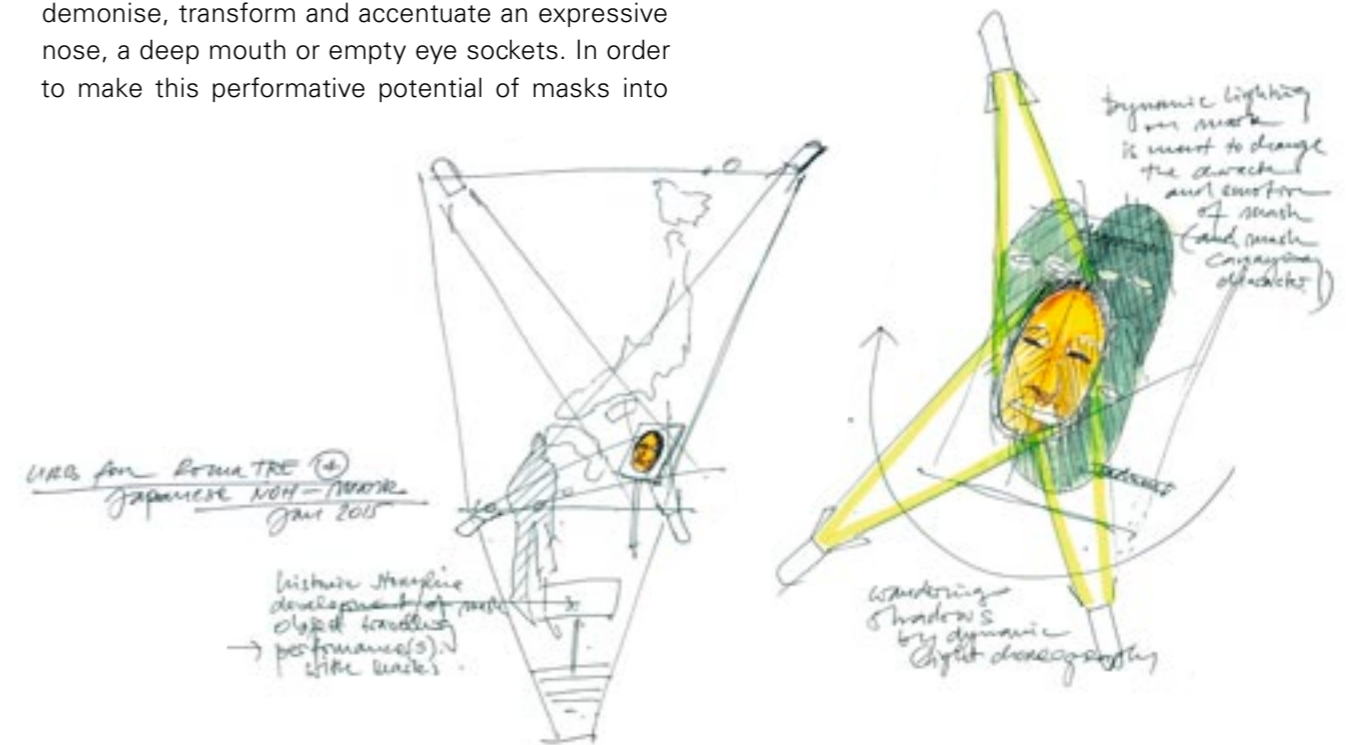
Expedition Titanic, Speicherstadt Hamburg, May 1997 – October 1998, ATELIER BRÜCKNER with Götz, Schulz, Haas Architekten and Holger von der Ley. Lighting design: Rolf Derrer/Atelier Derrer. Photography: Uwe Ditz.



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.





**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.

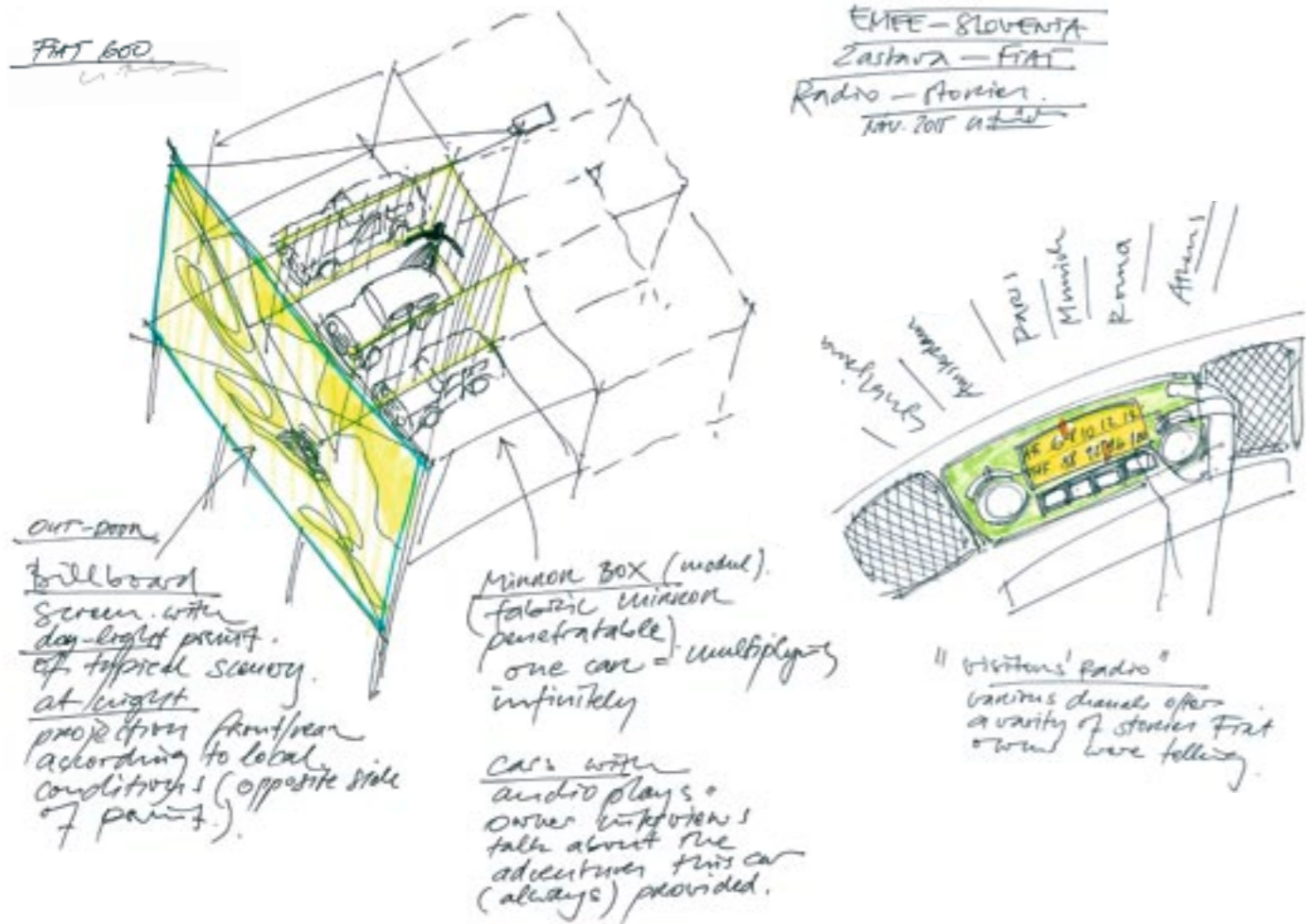
For a long time, sound design was an underestimated tool but is now increasingly attracting the attention of designers. New technologies support the development of new narrative strategies and different kinds of sound concepts. Sound in combination with light or projection has an enormous impact on synaesthetic 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.





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).



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.



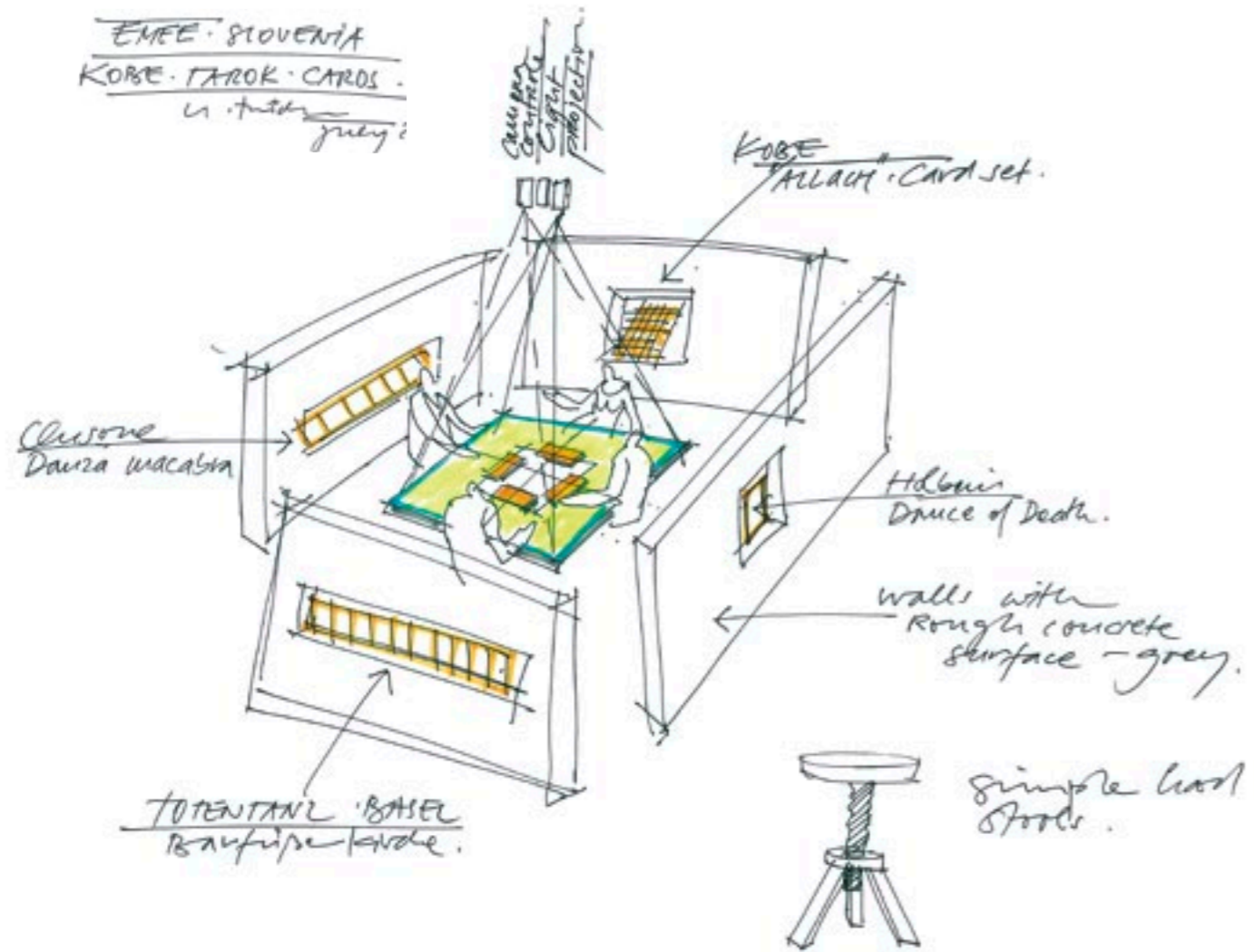


Digital media enables an individualised and participatory access to concrete or abstract objects, as well as to complex contents and interconnections. It helps to convey inaccessible information and hidden stories. The visitors can individually explore several levels of information simultaneously to 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.



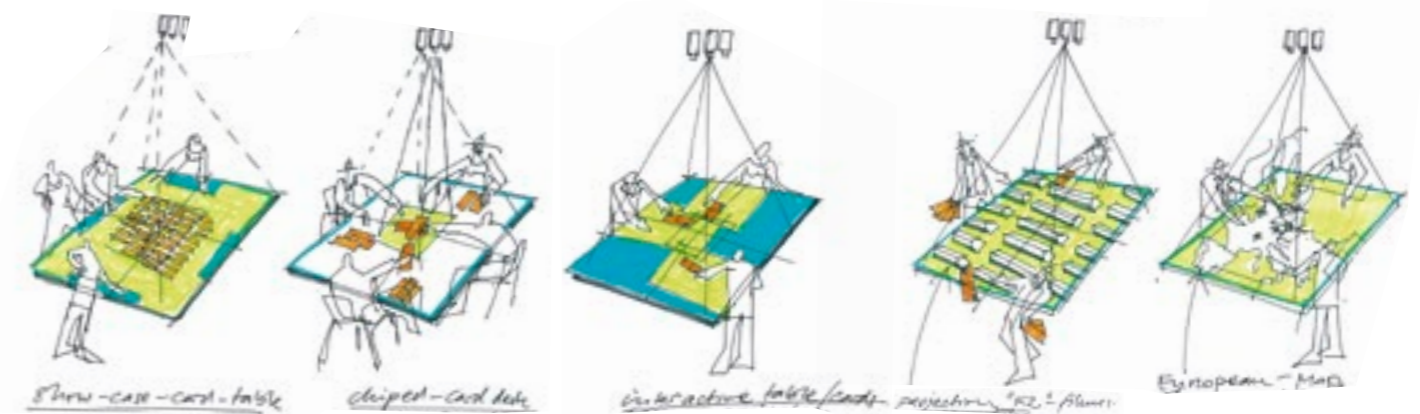


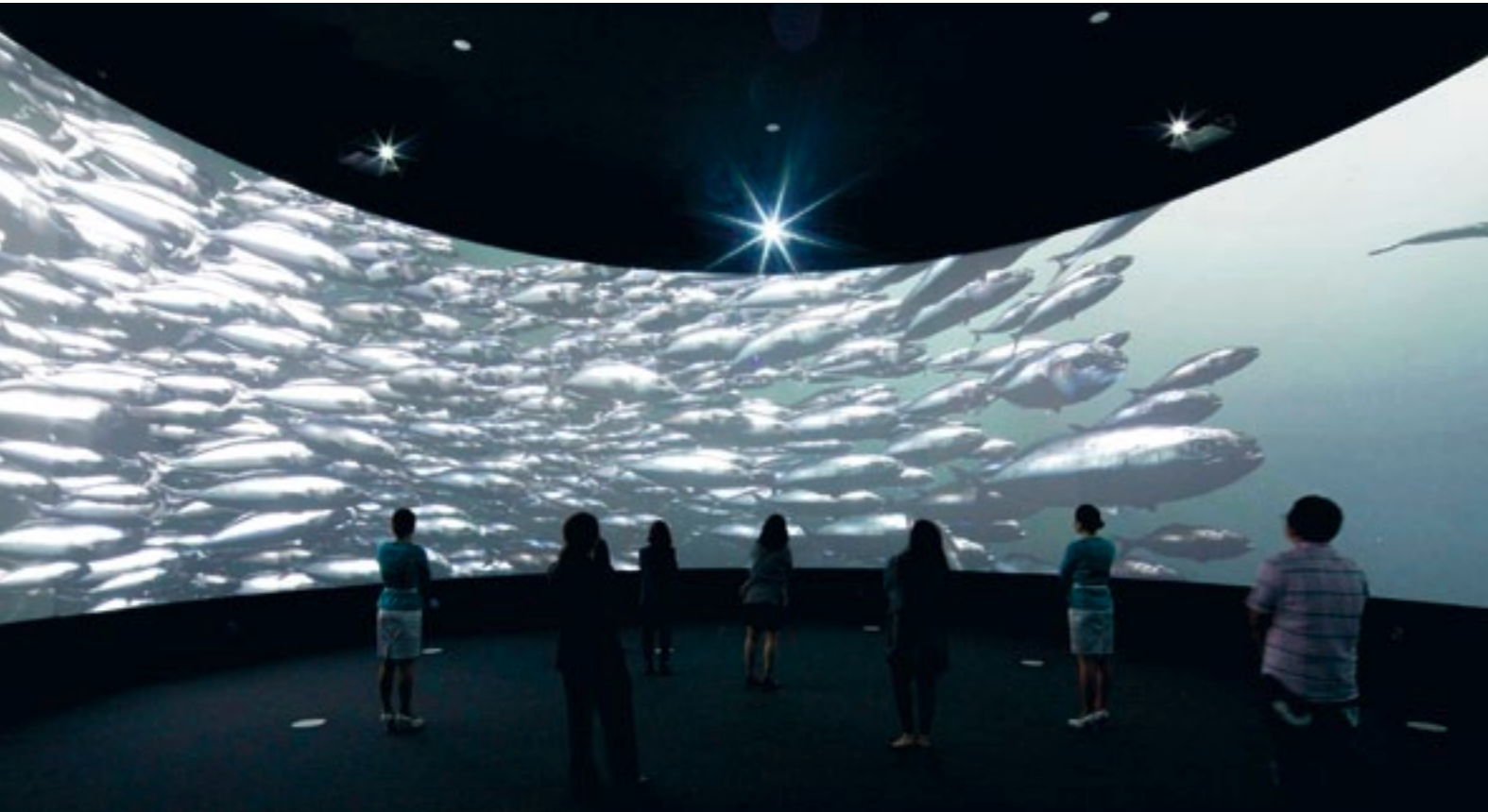
Sketches by Uwe R. Brückner.

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)





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.

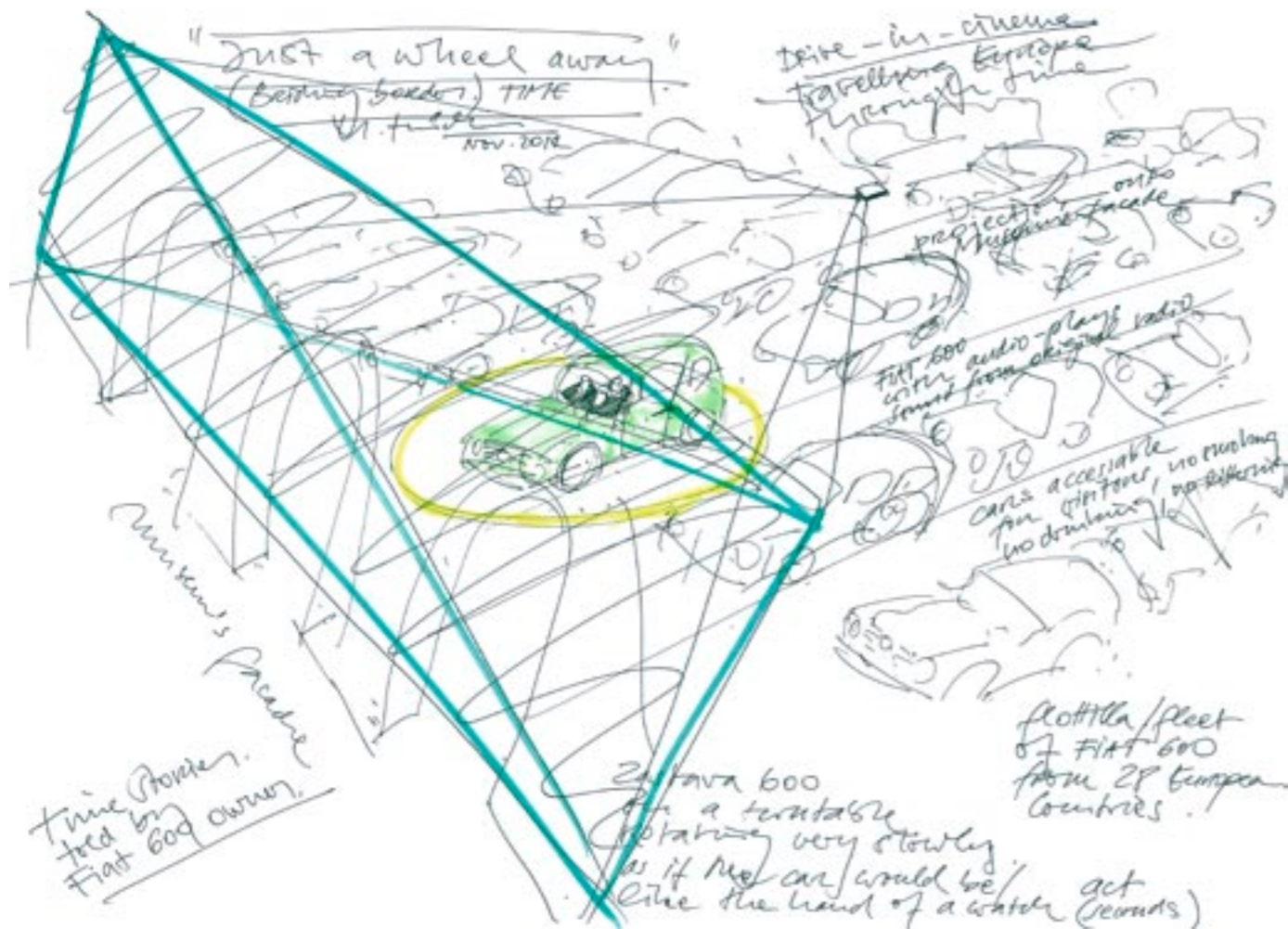
**PROJECTION AND SPATIAL FILM**, presented on facades, interior walls and screens are used as space-generating, digital media tool. Both have a great potential for (re-)contextualization of exhibits and the mediation of complex content. The choreographed use of projection and film in exhibitions has 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.





'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).

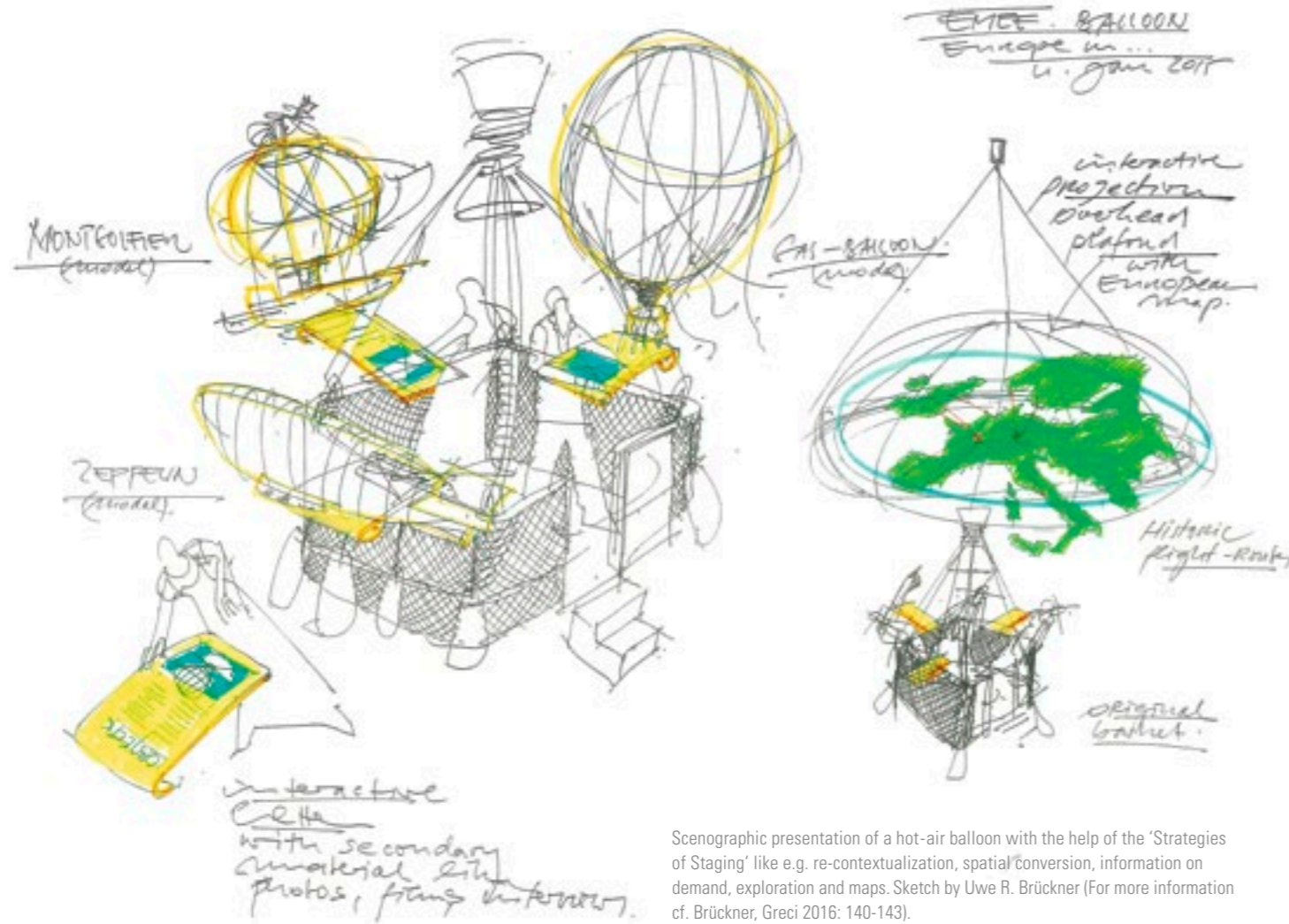


# SCENOGRAPHY

**'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



Scenographic presentation of a hot-air balloon with the help of the 'Strategies of Staging' like e.g. re-contextualization, spatial conversion, information on demand, exploration and maps. Sketch by Uwe R. Brückner (For more information cf. Brückner, Greci 2016: 140-143).

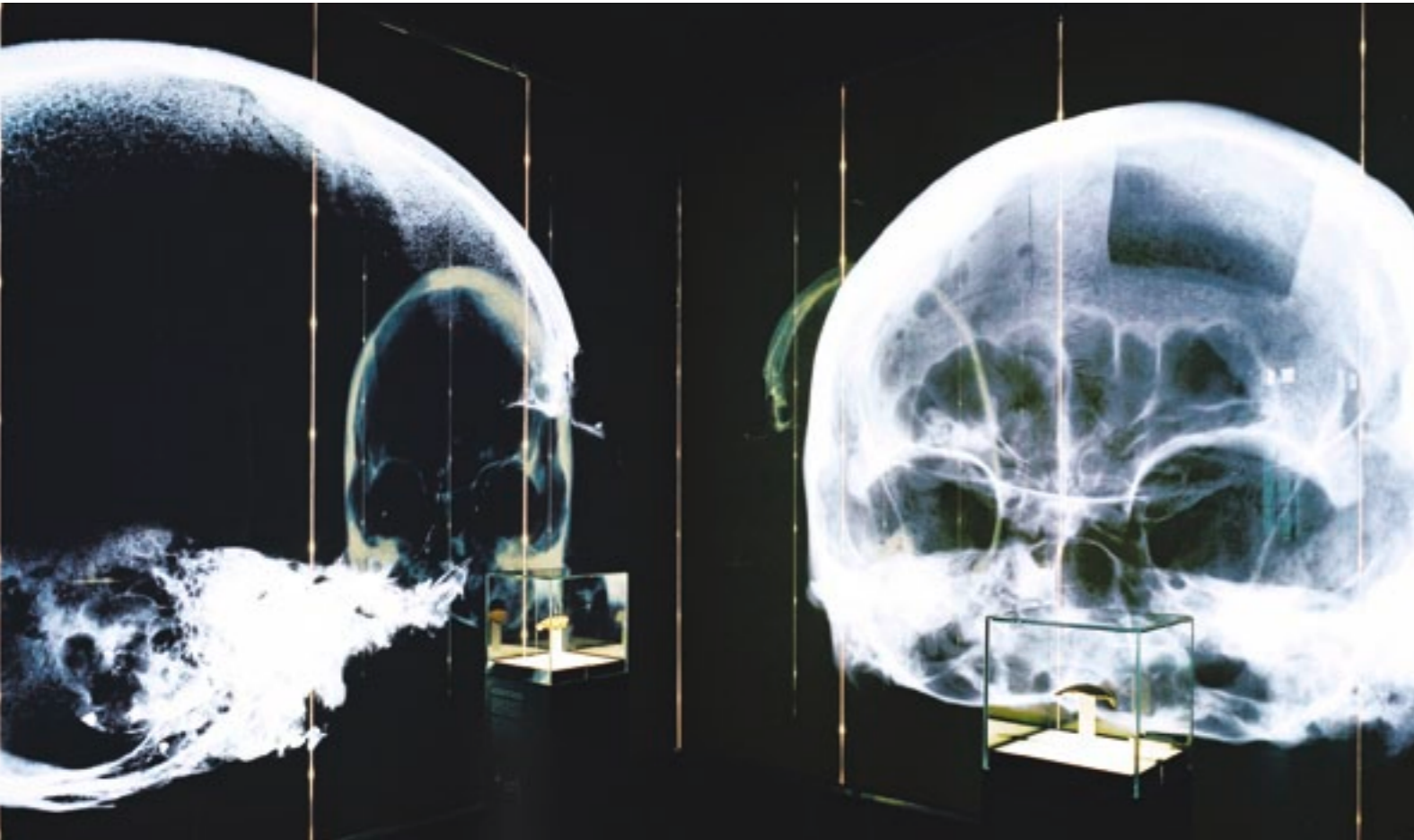
**STRATEGIES OF STAGING** refers to scenographic methods of presenting museum objects within staged settings. Modern scenography offers a series of different strategies that enable the contemporary interpretation and presentation of objects and content, thus offering a new and surprising perspective 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.<sup>28</sup> 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

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



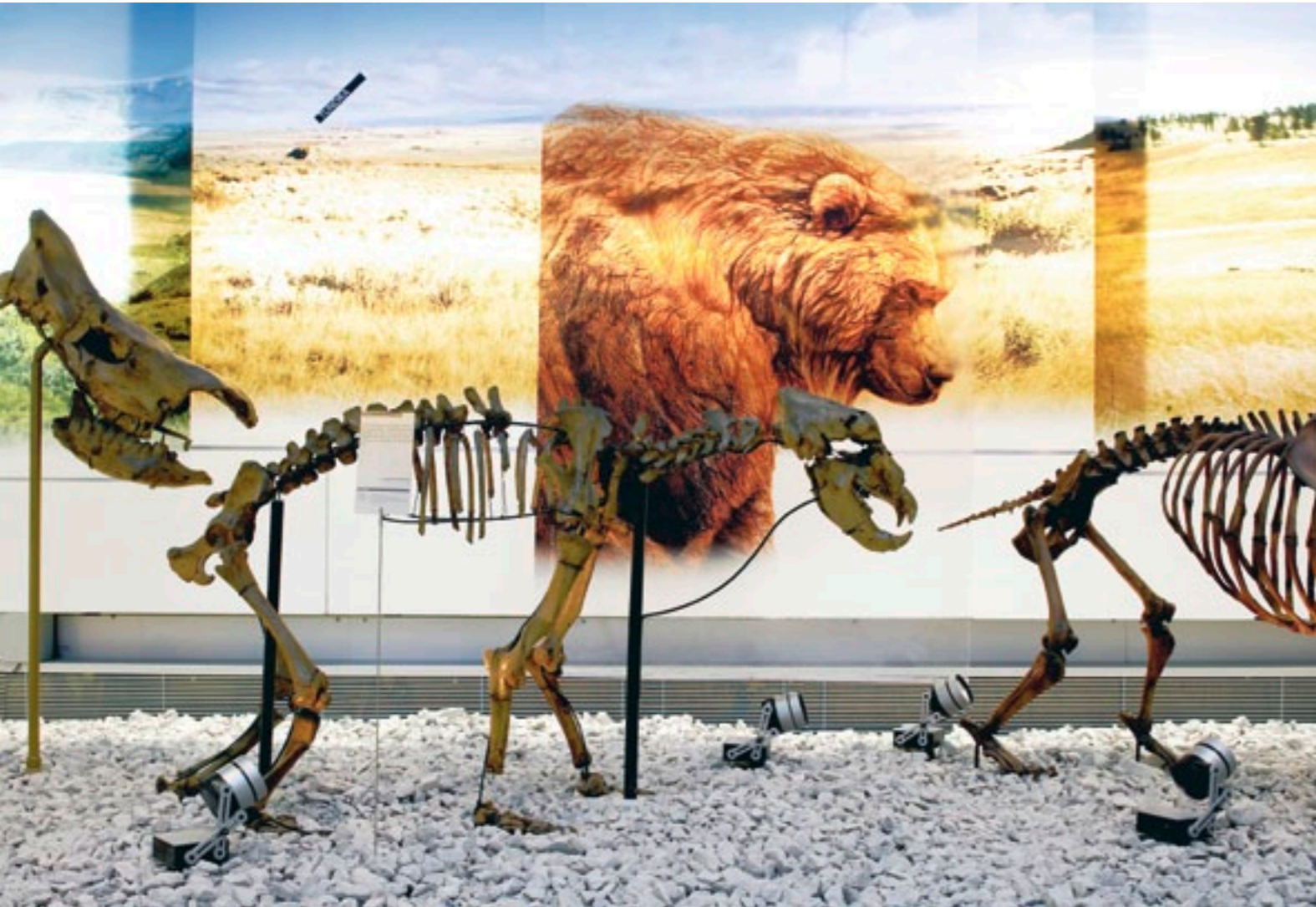
**RE-CONTEXTUALIZATION** of historico-cultural objects has been regarded as a necessity in the museum discourse for many years. This is because things only have something to say once their relationship to other things, content, texts, documents and secondary material has been established. Objects cannot 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 Brentführer.





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.

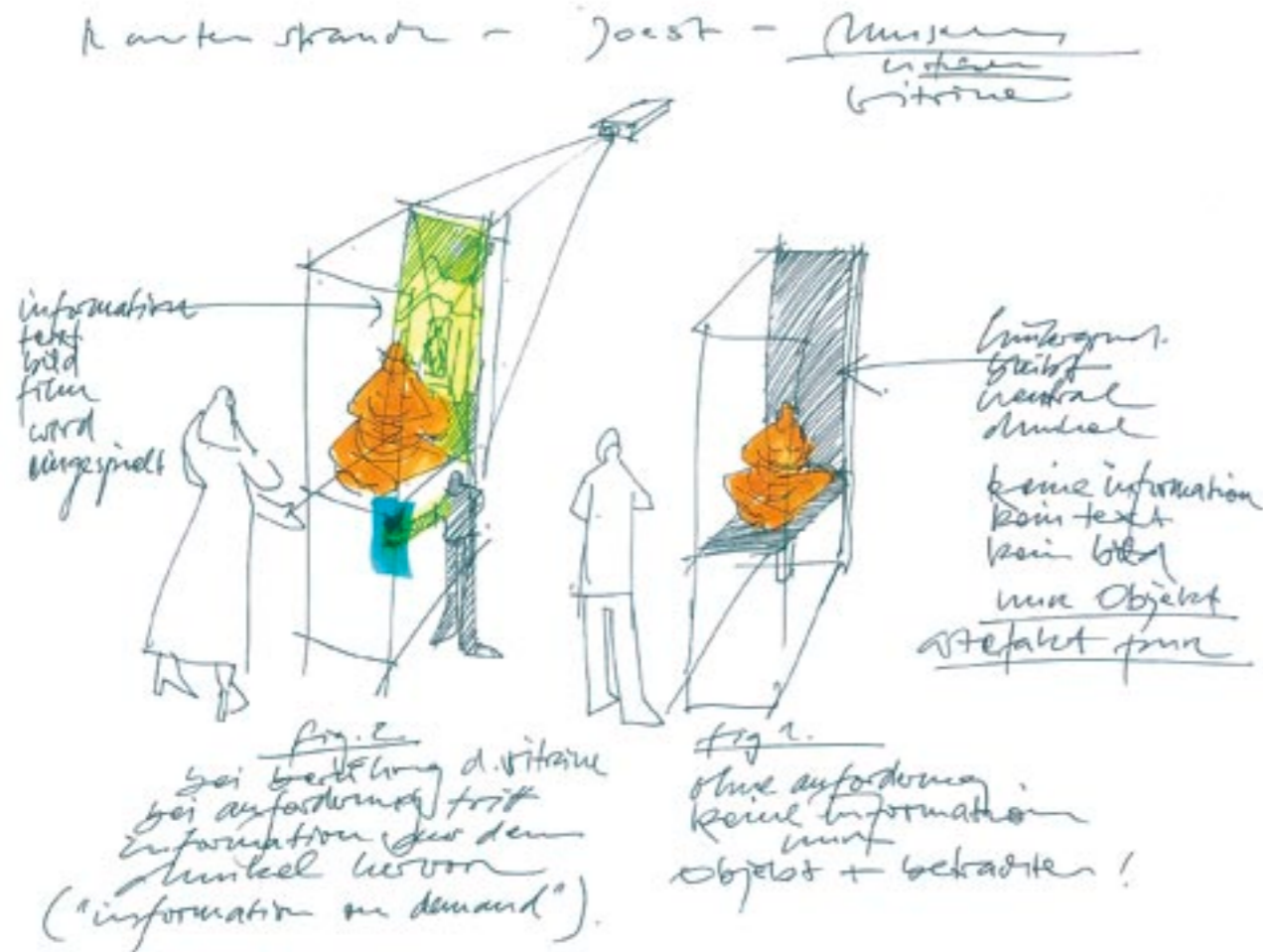
Viking exhibition, Copenhagen, 2014, ATELIER BRÜCKNER.  
Photography: Michael Jungblut.



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. 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!

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





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.





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 Derrer/Atelier Derrer. 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-

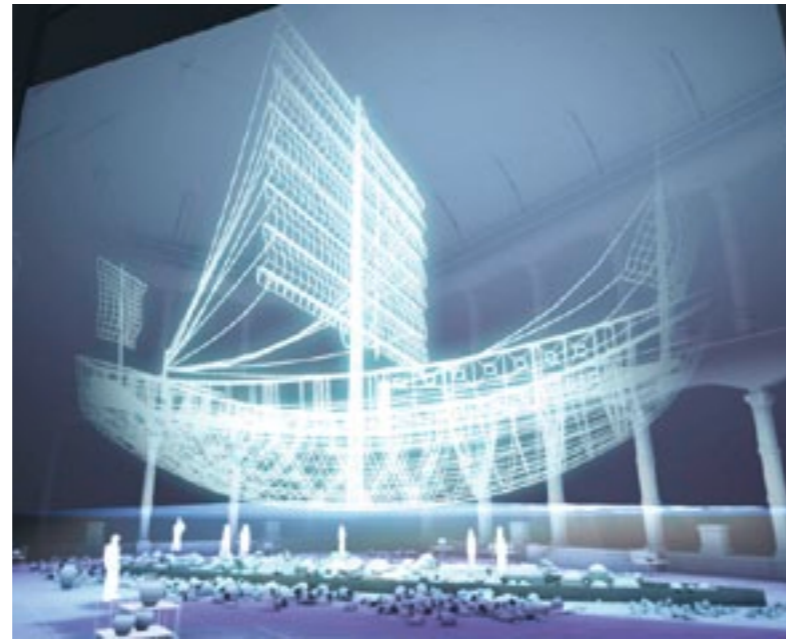
ical relationship between the exhibits themselves, as well as between the objects and their observers, was the goal, whereby the intention was to astonish the recipients, trigger an emotional response and make the exhibition memorable for a long time in the future.

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.

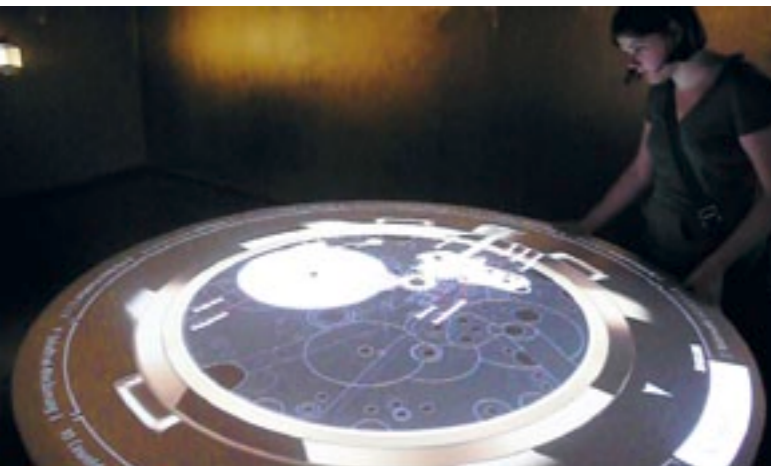
**RECONSTRUCTION** is an effective scenographic strategy that makes the absent real, materializes the intangible, restores fragmented objects to their original entirety or places them in a staged setting in the form they had in the past. The reconstruction of objects in a museum context can be analogue 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

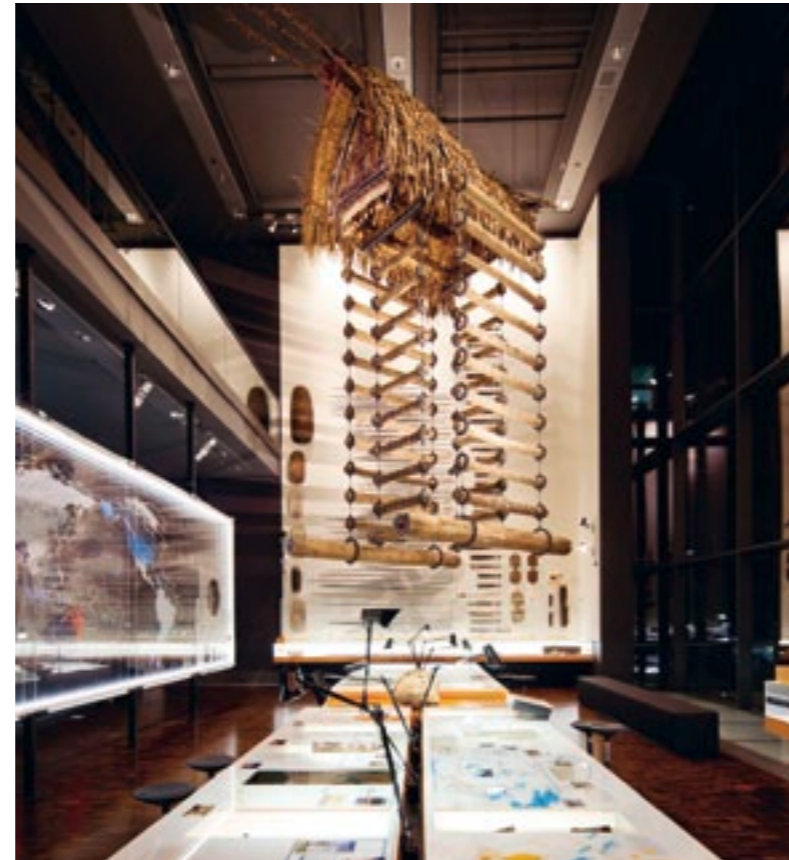
Slav boat as a sustained image on the scale of the original. This analogue, static reconstruction makes it possible to experience the historico-cultural significance of the find.

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.



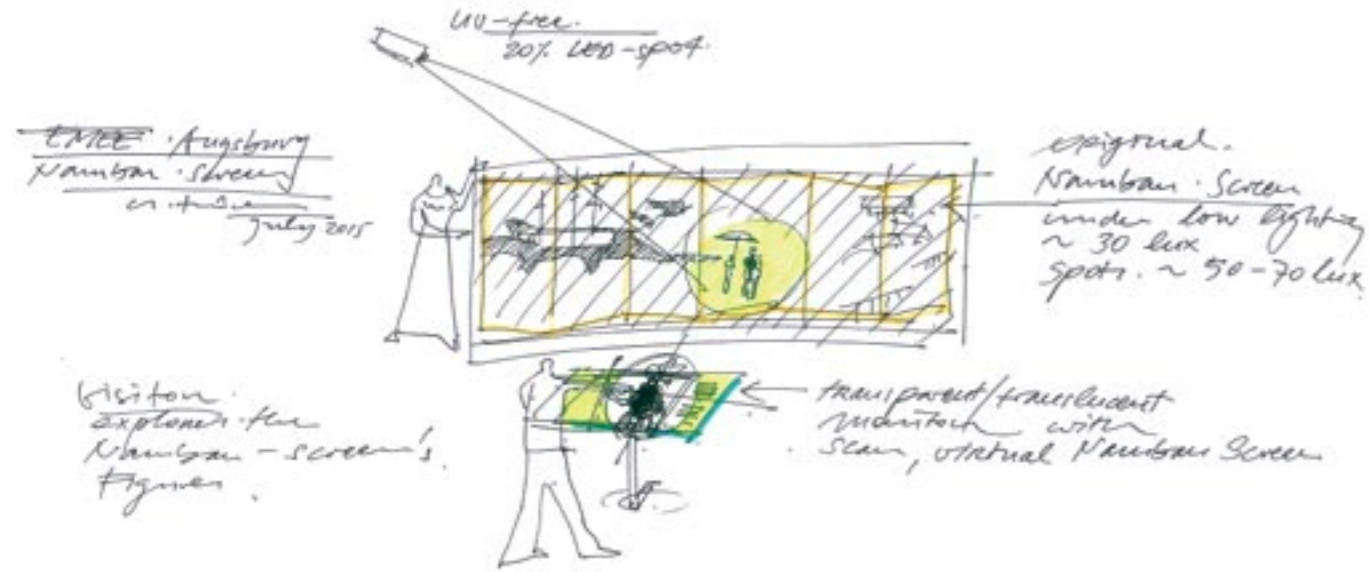
Analogue deconstruction of a storehouse. Rautenstrauch - Joest - Museum, Cologne, 2010, ATELIER BRÜCKNER. Photography: Michael Jungblut.

**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.



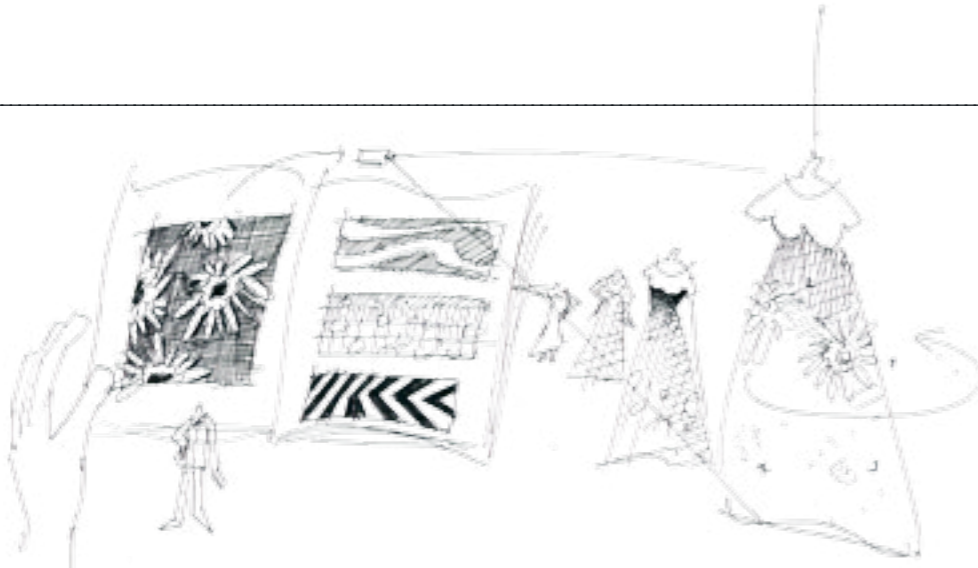


**ZOOMING** onto an object or into an object. Curators and designers use zooming to direct the attention to unremarkable or hidden details, point out individual elements of an object and focus on specific, selected contents. This can be done in an analogue way with light or spotlights or with the help 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** 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.

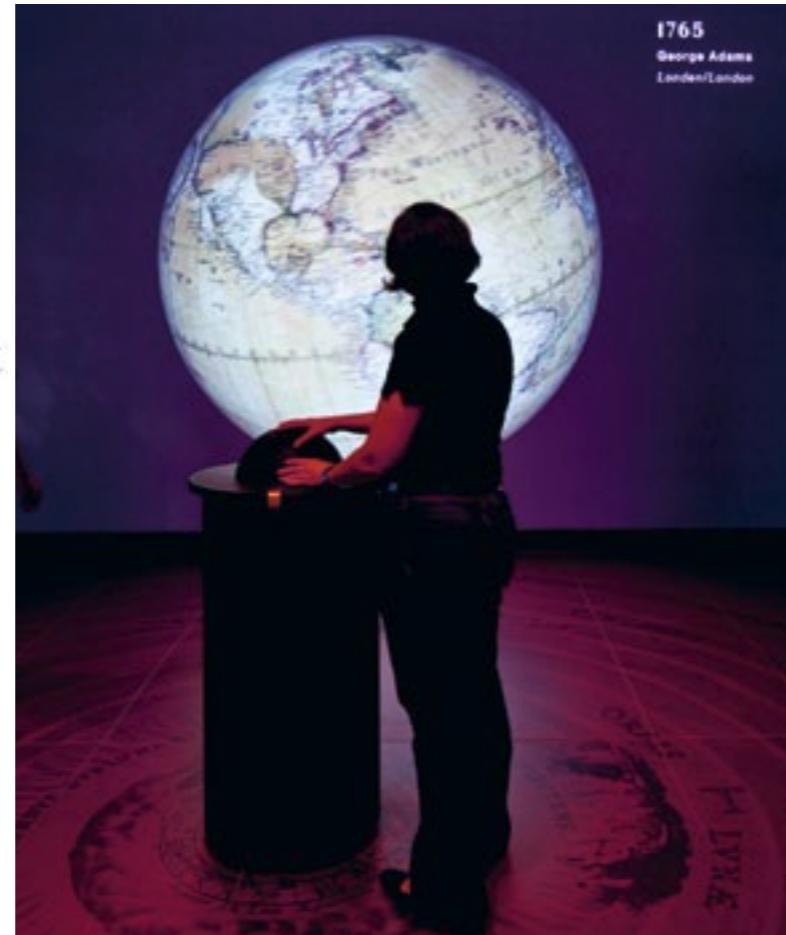
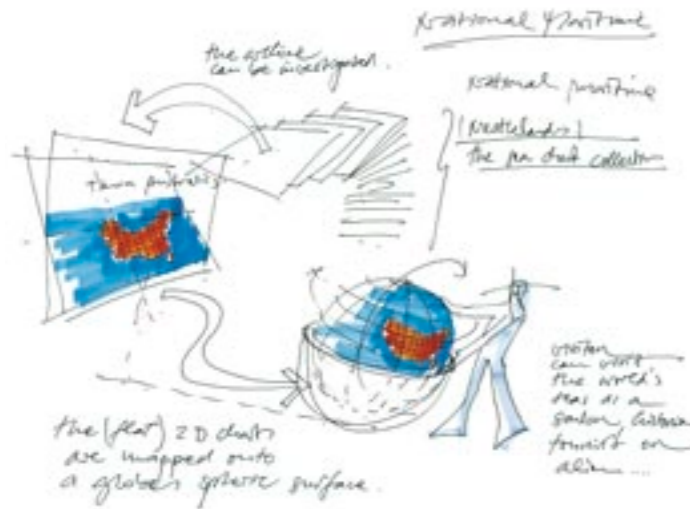
Opened in Augsburg in 2010, tim – State Textile and Industry Museum is a good example of this. With its more than 500 pattern books, it has a unique collection of 1.2 million fabric patterns from three centuries. It was a special scenographic challenge to make the pattern books and their contents accessible 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.

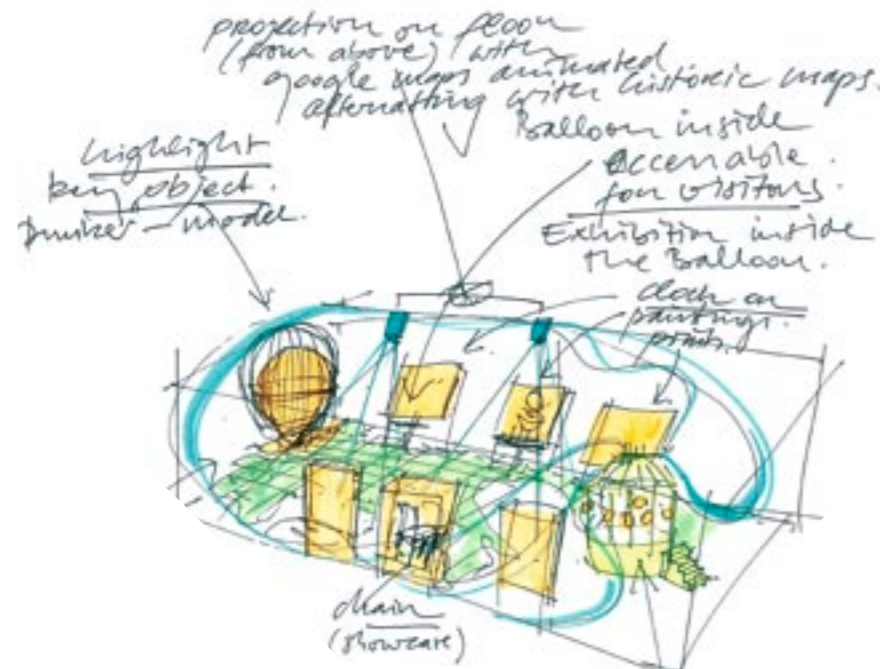
The exhibition in the Het Scheepvaart Museum is an example of how to explore complex content and sensitive objects. Its internationally unique globe collection includes a selection of nautical charts that spend most of their time in the archive for reasons of preservation. In order to make this sensitive 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/a6toolkit4/>



## 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/>





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. Parlamentarium, Visitors Centre of the European Parliament, Brussels, 2011, ATELIER BRÜCKNER. Photography: Rainer Rehfeld.





For more information about the objects in the following 'Scenographic Exhibition Concepts' (p. 112-159), developed by Uwe R. Brückner and Linda Greci, see these references:

**REFERENCE FOR MEISSNER ALLEGORIES:** Frenkel, A., Speer, Ch., Schilling, S., Schumann, J., Popp, S. (2016) 'Europe's perception of itself and of others. Meissner allegories of the continents from the collection of the Haberstock Foundation', in Susanne Schilling, Cinzia Angelini, Günther Friesinger and Susanne Popp (eds), *European perspectives on museum objects. Selected examples on the Change of Perspective* (EMEE Toolkit series, vol. 6), 91-113, Wien: edition mono.

**REFERENCE FOR BELL BEAKER:** Antas, M., Inácio, I., Raposo, L. (2016) 'The Bell Beaker affair. One Object, many questions', in Susanne Schilling, Cinzia Angelini, Günther Friesinger and Susanne Popp (eds), *European perspectives on museum objects. Selected examples on the Change of Perspective* (EMEE Toolkit series, vol. 6), 15-38, Wien: edition mono.

**REFERENCE FOR METRONOME:** Angelini, C., Ciasca Marra, A., Todisco, E. (2016) 'Time 'n' rhythm', in Susanne Schilling, Cinzia Angelini, Günther Friesinger and Susanne Popp (eds), *European perspectives on museum objects. Selected examples on the Change of Perspective* (EMEE Toolkit series, vol. 6), 149-169, Wien: edition mono.

**REFERENCE FOR NAMBAN FOLDING SCREEN:** Frenkel, A., Speer, Ch., Schilling, S., Schumann, J., Popp, S. (2016) 'Encounters on screen. Namban, cultural contacts with Europeans seen from a non-European perspective', in Susanne Schilling, Cinzia Angelini, Günther Friesinger and Susanne Popp (eds), *European perspectives on museum objects. Selected examples on the Change of Perspective* (EMEE Toolkit series, vol. 6), 39-65, Wien: edition mono.

**REFERENCE FOR HOLY WATER VESSEL:** Kyoseva, T., Ganeva-Marazova, V., Shalganova, T. (2016) 'The Mysteries of Transition. Pilgrimage, transformation and change', in Susanne Schilling, Cinzia Angelini, Günther Friesinger and Susanne Popp (eds), *European perspectives on museum objects. Selected examples on the Change of Perspective* (EMEE Toolkit series, vol. 6), 171-197, Wien: edition mono.

**REFERENCE FOR ENIGMA:** Purg, U., Širok, K., Štefanič, J. (2016) 'Enigma: Solving the mystery', in *European perspectives on museum objects. Selected examples on the Change of Perspective*, [www.museums-exhibiting-europe.de/exemplary-units/](http://www.museums-exhibiting-europe.de/exemplary-units/).

**REFERENCE FOR POCKET WATCH:** Purg, U., Širok, K., Štefanič, J. (2016) 'It's Revolution time!', in *European perspectives on museum objects. Selected examples on the Change of Perspective*, [www.museums-exhibiting-europe.de/exemplary-units/](http://www.museums-exhibiting-europe.de/exemplary-units/).

**REFERENCE FOR PARTISAN PUPPETS:** Purg, U. (2016) 'Puppets instead of weapons: Puppet theatres during WW2', in *European perspectives on museum objects. Selected examples on the Change of Perspective*, [www.museums-exhibiting-europe.de/exemplary-units/](http://www.museums-exhibiting-europe.de/exemplary-units/).

**REFERENCE FOR EUROPEAN MONEY:** Baldner, J.-M., Le François, Ch., Mayrargue, A. (2016) 'Entering the museum with the currency of other Europeans', in *European perspectives on museum objects. Selected examples on the Change of Perspective*, [www.museums-exhibiting-europe.de/exemplary-units/](http://www.museums-exhibiting-europe.de/exemplary-units/).

**REFERENCE FOR PORCELAIN PLATE:** Baldner, J.-M., Le François, Ch., Mayrargue, A. (2016) 'Tell me what you have lunch in: European illustrated plates and cups', in *European perspectives on museum objects. Selected examples on the Change of Perspective*, [www.museums-exhibiting-europe.de/exemplary-units/](http://www.museums-exhibiting-europe.de/exemplary-units/).

**STAGING THE OBJECT** and bringing about a Change of Perspective by means of scenography. In this chapter, an introduction is given to some examples of staging concepts that re-interpret museum objects from a trans-regional perspective and present them anew in a staged European context. They make it possible for the visitor to experience the objects not only synaesthetically but also from multiple perspectives.

The different concepts illustrate the variegated potential of scenography to present objects with a trans-regional character in staged settings that are consistent with regard to content as well as being contemporary and oriented to the visitor's sensorial experience. Scenography is able to uncover their hidden and complex stories and place them prominently in staged settings.

The objects, which are the starting point and resources of our scenographic considerations, were chosen by the international EMEE partners. They form the core of an Exemplary Unit, in which their trans-regional European dimension is described. The contents, which have been researched by the partners, are an important basis for the staging concepts, which translate an object's multiple

layers of meaning into narrative spaces that can be experienced with the senses and thus bring about a Change of Perspective – from a national to a European one.

The creative process is based on the credo 'form follows content', whereby an object is presented in a consistently staged setting according to its narrative. It considers the mandatory 'Parameters of Scenography', the flexible usage of the 'Tools of Scenography' and the sophisticated 'Strategies of Staging' – highlighted in italics in the following texts. It is also helpful to change the perspective from the designers' to the visitors' perspective so that the impact of the objects and their contents remains consistent. What message is to be perceived by the visitors?

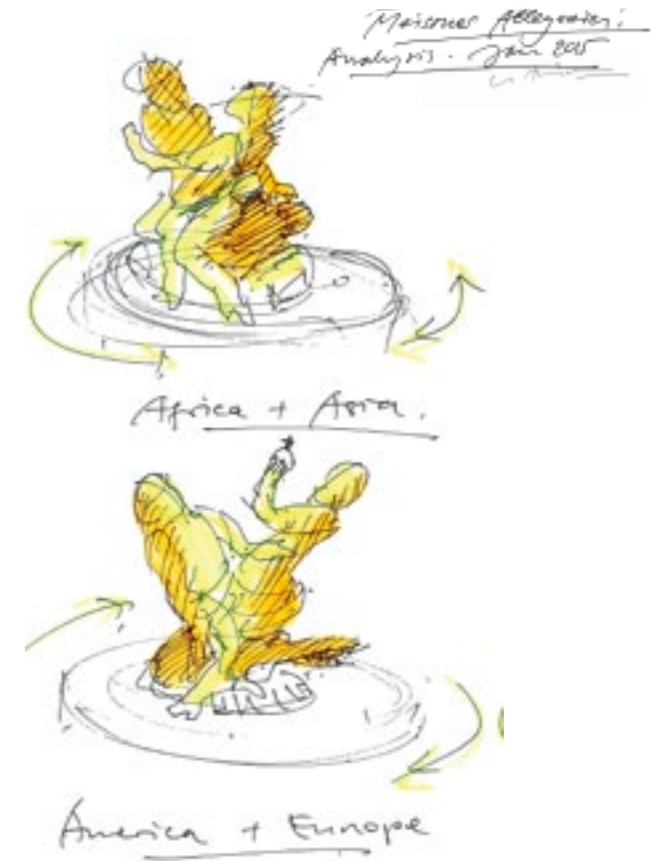
The following 'Scenographic Exhibition Concepts' (p. 112–159), which are presented by means of explanatory texts (written by Linda Greci) and illustrative sketches (by Uwe R. Brückner), have an exemplary character and present a vision for the European museum of the 21<sup>st</sup> century.

The scenographic concept for the two painted porcelain figures – representing allegories of the four continents: Europe and America (fig. 1), Africa and Asia (fig. 2) – tries to spotlight Europe's stereotypical self-perception as a superior, leading power in early modern times as well as its perception of the other continents. The attributes and symbols added to the four allegories reflect an iconographic register, spread by the reference book 'Iconologia' by Cesare Ripa and linked to travel reports of the epoch (secondary objects). *Sketch 1*

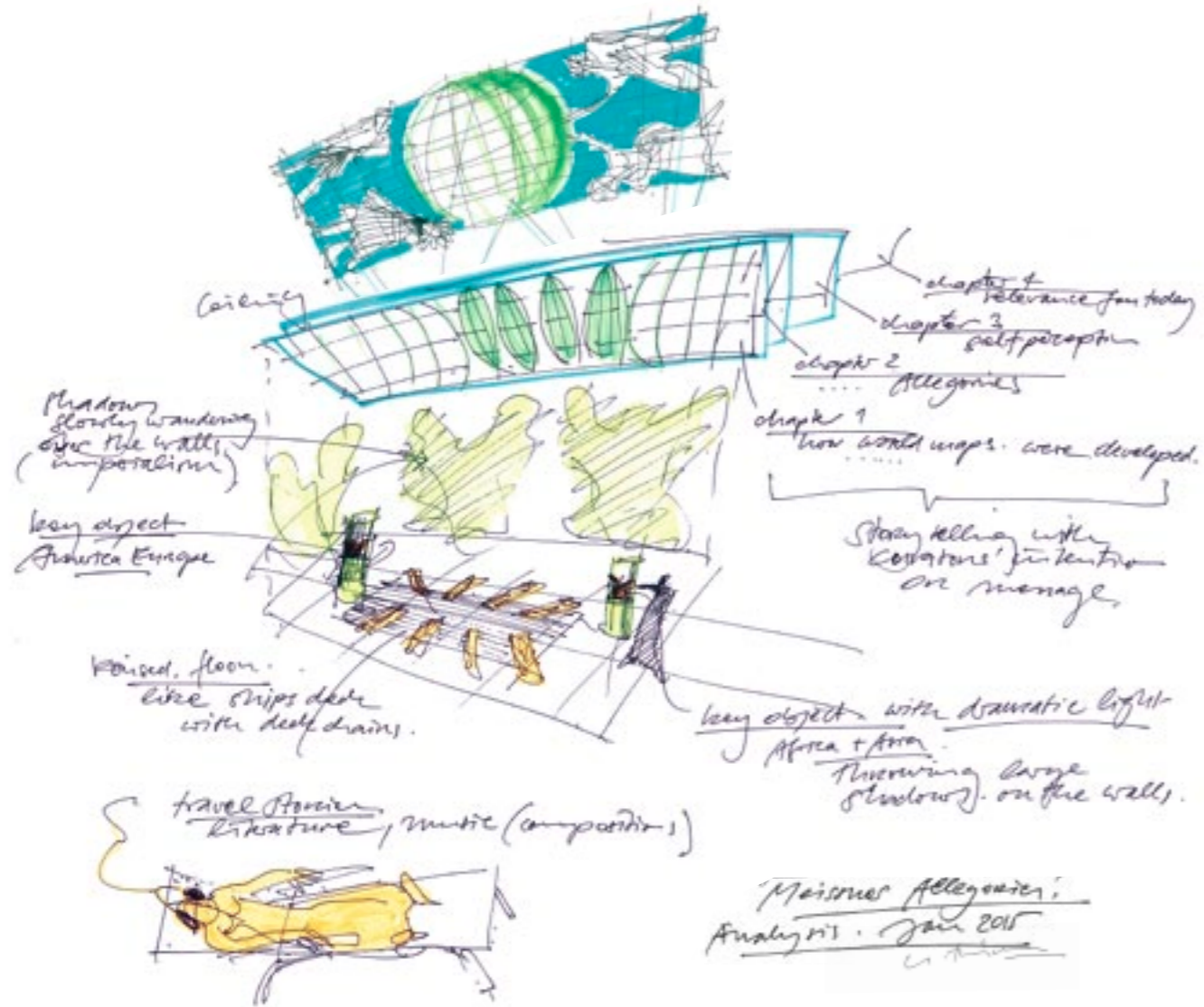
**DANCE OF SHADOWS.** The concept can be based on the idea of the 'Image' of Europe's self-perception with its ambivalent connotation between representation and imagination. To realize the curators' proposal of *projected* ceiling paintings, a choreographed 'dance of images' nurtured by the travel reports (representing the European perception of the other continents as inferior) and complimented by animated allegoric representations from 'Iconologia' could be *projected* on the ceiling. *Lying in deck chairs* on a raised platform in association to a ship's deck, the visitors *listen* to travel stories with headphones and experience Europe's self-perception and its image of the others.

The plot and the storytelling can be developed in various chapters according to the curator's intention. To provoke a Change of Perspective the other continents' image and perception of Europe could flow in one of these chapters. The two Meissner allegories are showcased in a prominent and *dialogical spatial situation*. The centrally arranged showcases present the porcelain figures on *slowly turning turntables* which have an integrated light-source to throw the *figures' shadows*, *wandering* in slow motion along the walls. To remind the visitors of the shady side of European imperialism and colonialism the *dramatic, choreographed lighting* on the key objects could be perceived as a metaphoric projection of meaning, *contrasting* with their innocent rococo aesthetics. Along the wall and behind a look-through fabric screen, a huge *object archive* referring to a 'Wunderkammer' (cabinet of curiosities) with discovered, bought, traded and stolen objects from other continents mirroring the oppressive colonial realities. The play with *light and shadow* along the walls reveals the 'Corpus Delicti' of Europe's imperialism and stand in hard *contrast* to the allegoric images *projected* on the ceiling and presenting a European perspective. *Sketch 2*

**'WUNDERKAMMER' SETTING.** This room-filling installation can be reduced to or combined with a lower budget 'chamber-version'. The two allegories are set in scene in a *dialogical situation* in front of the showcase of the object archive, which serves also as a huge transparent screen for projections navigated by *interactive, holographic touchscreens* integrated in the two showcases of the allegories. The *monitors* let the visitors individually demand the specific contents and reveal the meanings and interpretations of the figures and their attributes, like, for example of the sceptre (Europe) or the half-moon (Asia). The *projections transform digitally* the small figures into life-size appearances and *highlight* their attributes – which are symbols, that need to be decoded. The visitors can immerse into the symbolic worlds, experience new perspectives and stereotypes incorporated in the allegories and detect Europe's self-perception and its image of the other continents. Furthermore the projections can highlight the various transcontinental reference objects presented in the archive wall and reveal their migration stories and European dimensions. *Sketch 3*

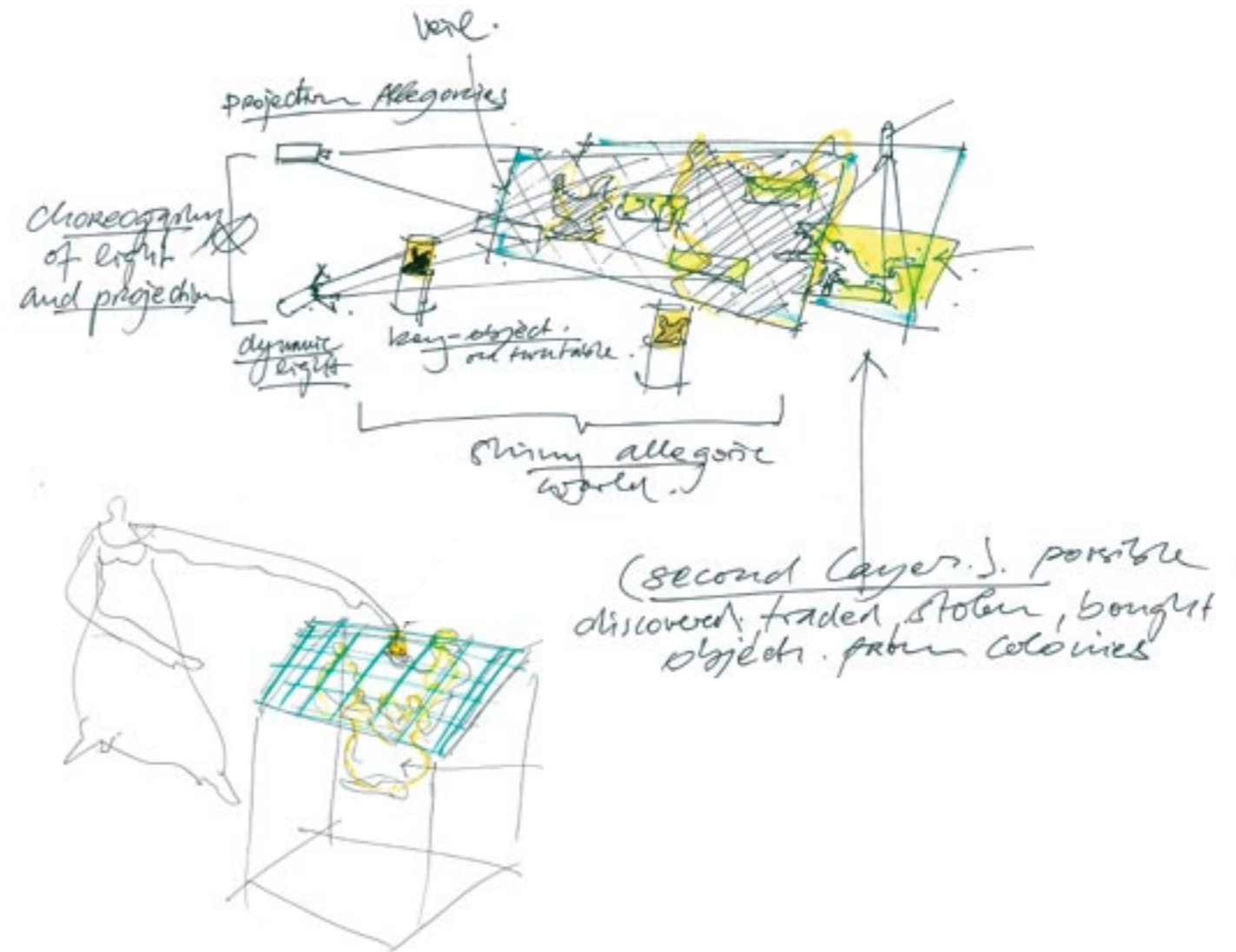


Sketch 1: Porcelain figures on slowly rotating turntables, throwing life-size shadows on the walls and the object archive mirroring European colonialism.



Sketch 2: Figures' shadows 'dancing' on the wall; storytelling projected on the ceiling like in an associative Baroque setting. Visitors watch the impressive

installation from lying in deckchairs and listen to stories with headphones.



Sketch 3: Allegories in showcases with integrated holographic touchscreen positioned in a dialogical situation. A wall-size showcase with

'Wunderkammer' setting contains secondary reference objects, which can be highlighted and detected through an interactive monitor.



How can a scenographic concept put the cultural phenomenon of the Bell Beaker vases on stage, as a Pan-European object and practice, adopted by different regional and cultural groups, and as a model to reflect the existence of trans-European contact networks? The following scenographic concepts show different approaches towards the Bell Beaker (from a low budget version to a full-scale, higher budget proposal).

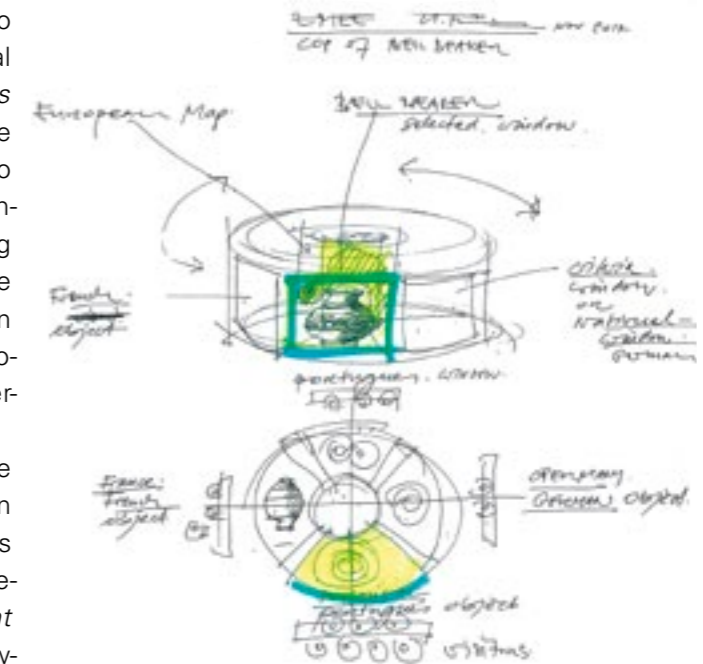
**FOUR WINDOWS – FOUR PERSPECTIVES.** The Portuguese Bell Beaker is exhibited *juxtaposed and in comparison* to three other Bell Beakers of different national origins (e.g. French, German, Italian). The visitor can walk around and explore the objects and the Bell Beaker phenomenon through *four different showcase windows*. Depending on which window they are looking through, they can experience another perspective revealing regional and European aspects: 1. Shape and decoration, 2. Distribution and migration of object, 3. Migration of symbolic and cultural thinking, 4. Craftsmanship and adaptations to local traditions. The objects are *rotating in the showcase*, so that the visitor can explore them through every of the four windows, thus experiencing four different

perspectives of the object. At the same time it generates an *analytic, scientific view* on the Bell Beakers, which are presented metaphorically under a scientific *magnifying glass* to detect and investigate them in detail. The visitors can focus on single objects with regional and European imprints, meanings and individual stories. The installation allows multiple readings and illustrate the exchange of ideas and objects across large areas of Europe, representing a kind of product accepted by different populations that carry out local adaptations. *Sketch 1*

**BELL BEAKER WORLD.** Another showcase-oriented setting displays the Bell Beaker in a larger European context and in *comparison* to other Bell Beakers – with the similarities they share as well as the differences. They are positioned in a wall-sized showcase, offering (analogically) first and foremost an impressive, *holistic picture* of the Bell Beaker as a European object representing a trans-regional phenomenon. A *sliding monitor* with a transparent screen and integrated lenses can be moved over the glass panel of the showcase to depict a certain Bell Beaker. The interface is triggered by the digital system, offering detailed information on demand and presenting different aspects and perspectives

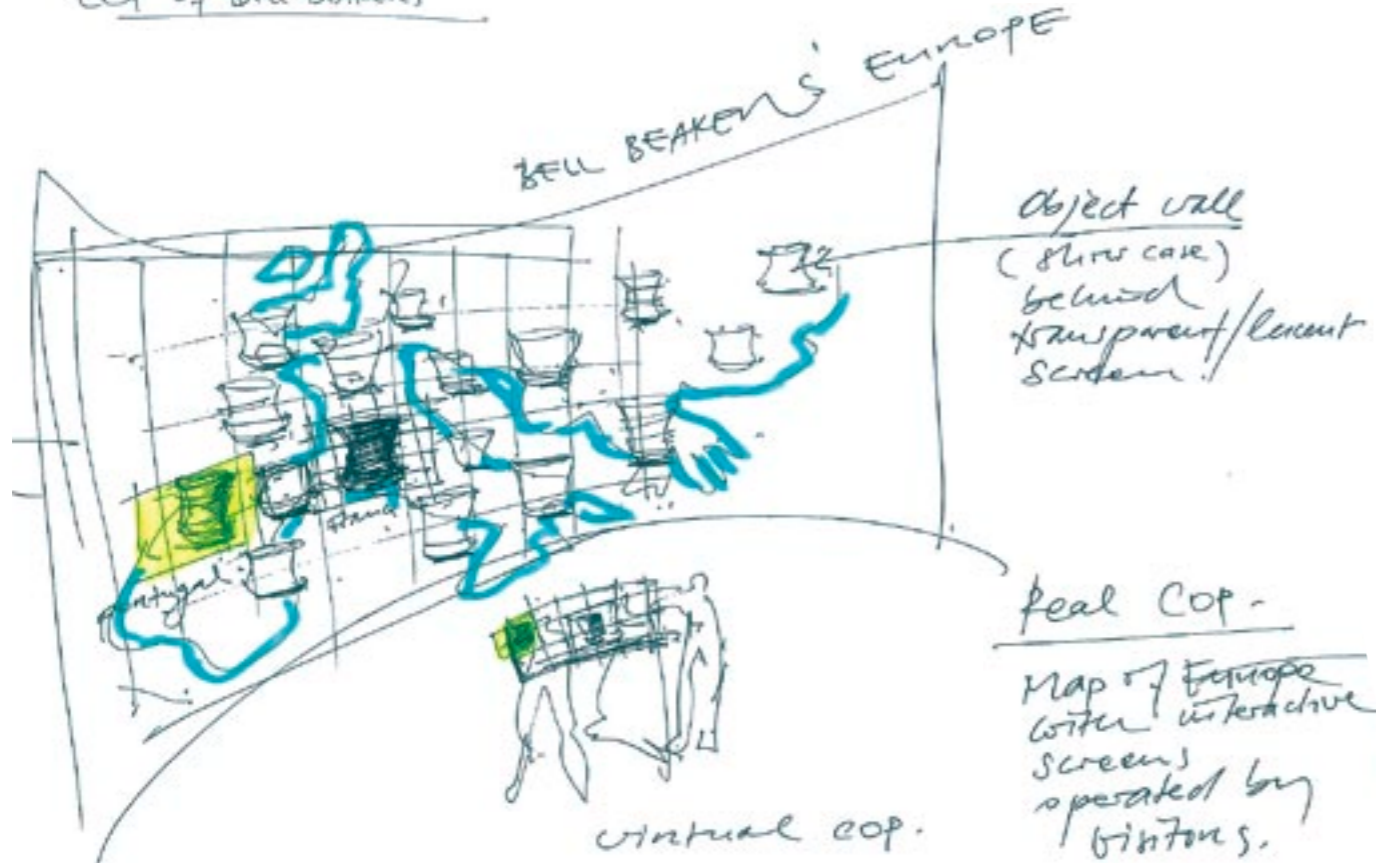
of the object, like shape, decoration and craftsmanship, regional specifics of different kinds, distribution, trading routes, production sites, adaptations to local traditions, different usages, archaeological excavation spots etc. *Simultaneous projections* onto the backside of the translucent showcase (or attached back-lit graphics) can be activated to show the selected object in different contexts, synchronized with a *light-choreography*. This setting allows both an object-oriented approach, where the object and its physical characteristic are given a sort of aura (in neutral mode) as well as a European context-oriented approach (in dynamic, interactive mode). *Sketch 2*

To emphasise the European dimension of the appearance and spread of the Bell Beaker vase on a larger scale, and to holistically embed the visitors in its era, the showcase setting could be complemented with an *interactive projectable translucent screen*, occupying the whole surface of the showcase and showing a *projected European map* presenting the different regions and origins of the Bell Beakers, their spread and distribution, as well as the migration of symbolic and cultural thinking all over Europe. *Sketch 3*

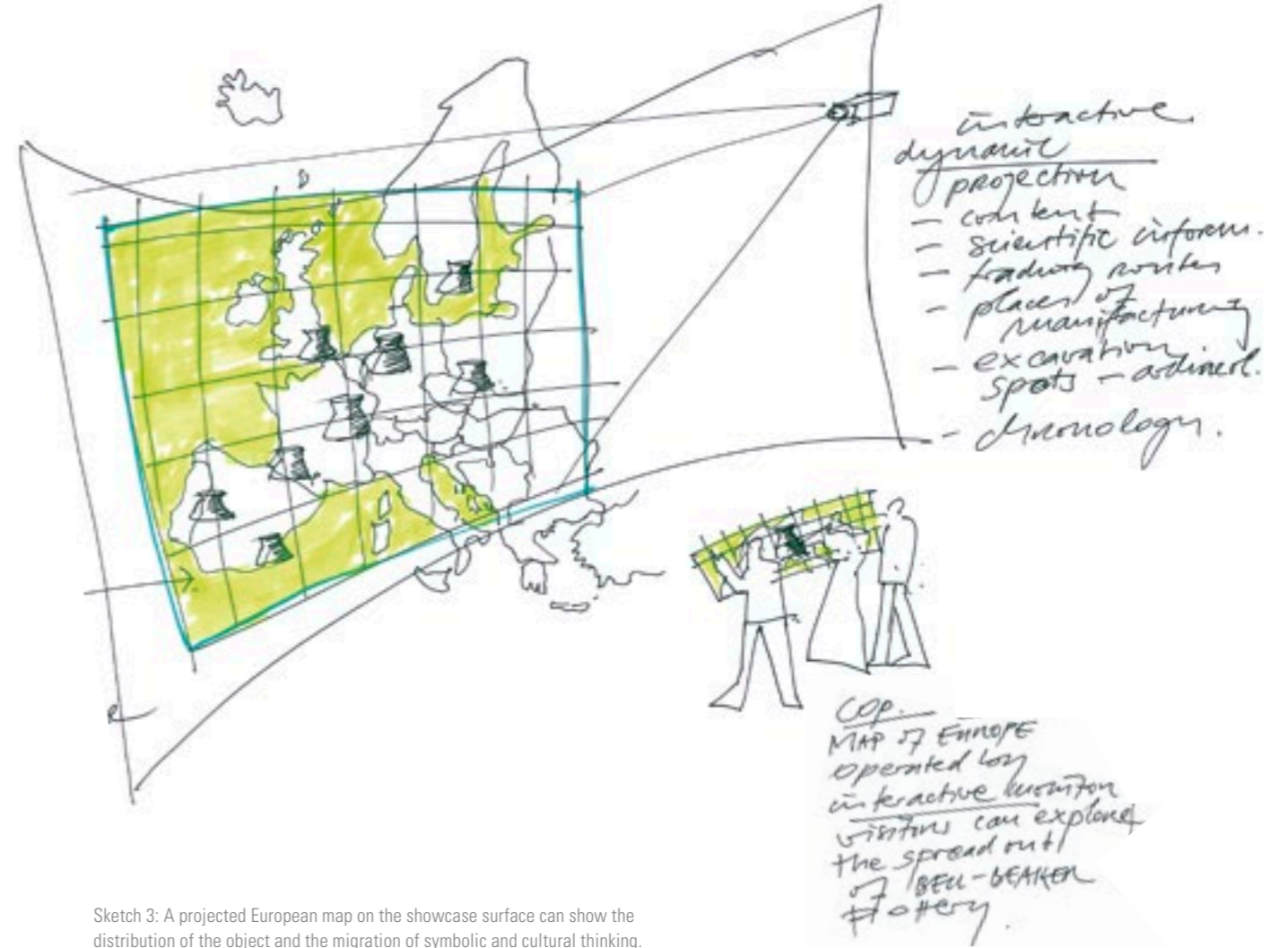


Sketch 1: Analytic showcase installation; four different showcase windows representing four different perspectives of four rotating objects.

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Sketch 2: Showcase oriented setting with interactive monitor, offering detailed information on demand and different perspectives of the objects.



Sketch 3: A projected European map on the showcase surface can show the distribution of the object and the migration of symbolic and cultural thinking.

The staging of the metronome as key object focuses on the measurement of time when playing music, on how to keep time and to which extent rhythmic objects were used by composers, musicians and performers – an interesting scenographic challenge to make the hidden power of the objects perceivable. The scenographic concept emphasizes the significant *contrast* between the metronome as a rhythmic measurement tool and a musical, rhythmic instrument. The metronomes could be both accompanist and master of the rhythm. Like other music instruments – they look nice, promising to sound, but stay dumb, unless they move, strike, sound or broadcast the beat, initiate a rhythm or acoustic vibrations. In any case they provoke a deep necessity to sound synaesthetically. *Sketch 1*

**RHYTHM OF ORIGINAL & VIRTUAL METRONOME.** Before entering the exhibition space the visitors are *subtly introduced* to the theme 'Time 'n' rhythm' – by the oil painting 'Dancing Girl with Castanets' by Pierre-Auguste Renoir or by a *European map projected* on a heavy portal-curtain which works as a screen showing among other aspects the spread of the metronome across Europe (during the

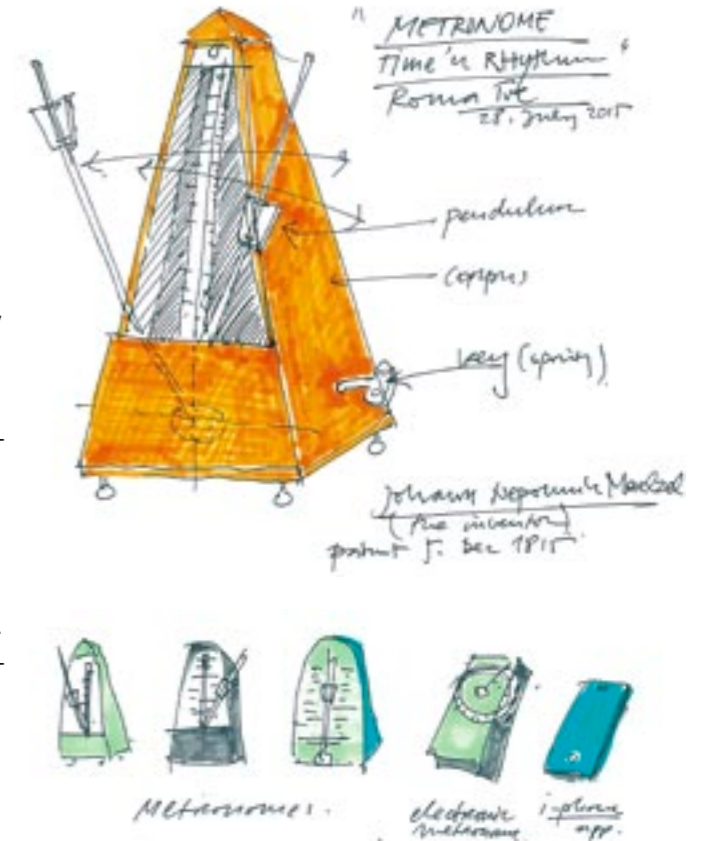
19<sup>th</sup> century) and the places which played a major, trans-regional role for its invention. *Sketch 2*

In the centre of the exhibition space a mechanical, electric piano is staged (possibly with a European map projected from above). It is flanked by the original Maazel's metronome in a showcase and a smart phone with 'metronome-app', which allows to trigger different speeds by sliding the weight on the pendulum. This *virtual metronome* is *synchronised* with the mechanical piano, which plays different compositions based on the chosen tempi on the pendulum: Presto, Allegro, Moderato, Andante, Adagio, Larghetto, Largo. *Sketch 3*

**SEVEN CHAMBERS OF TIME AND RHYTHM.**

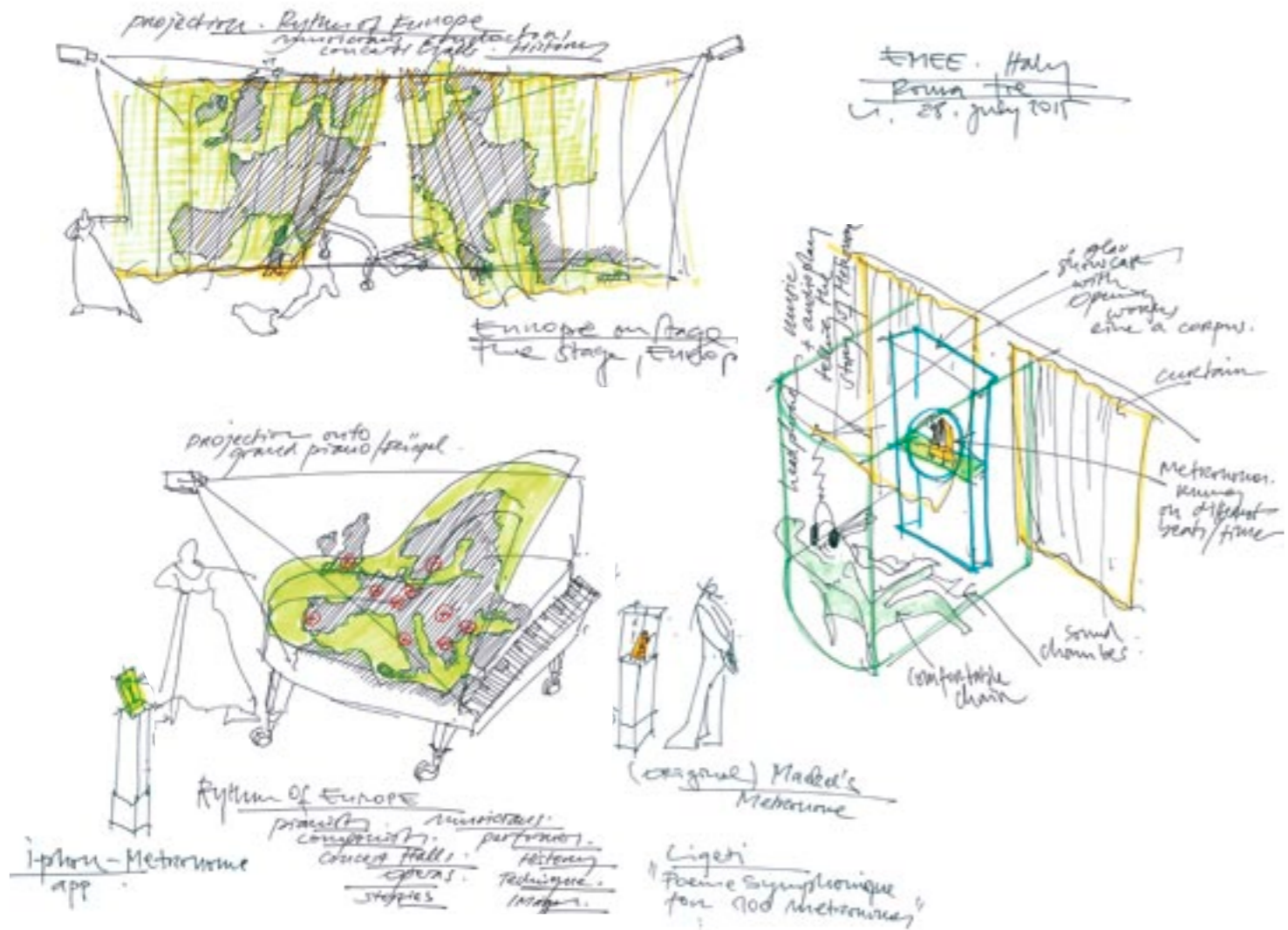
The setting gesture reminds one of a large stage that is built by the surrounding *curtain with light-beams* attracting the visitors' curiosity to penetrate through slits to the *seven theme chambers* – representing the seven main tempi. Inside the chambers various metronomes and time-measuring tools like Galileo's pendulum or Winkel's musical chronometer, and rhythmic instruments like the Ciac-ciac are displayed in showcases that work like amplifying corpuses for the imaginable beats. The intention

of the seven chambers is to show the *contrast* between the objects and their different usage, the development of different time-measuring tools across Europe and to make the visitor think about the different ways of keeping time to music. The chambers are equipped with *headphones*, which allow the visitors an individual experience and undisturbed enjoyment of classical music pieces not only of Western countries (e.g. 'Wellington's Victory' and the nine symphonies by Beethoven, 'L'heure espagnole' by Ravel, the 'Poeme Symphonique for 100 metronomes' by Ligeti) but also of Eastern countries (Japan, China, Korea etc.). The music pieces are related to the showcased objects and the seven specific tempi. The visitors can rest on historic chairs from the same period as the music offerings creating an *authentic, relaxed atmosphere*. They can experience that the diffusion of metronomes across Europe was linked to the diffusion of classical music, and that Western classical music was reproduced in the Eastern world (especially after World War II) combining local and European elements. The synaesthetic setting takes the visitors on a journey into the European cosmos of time and rhythm. *Sketch 4, 5*



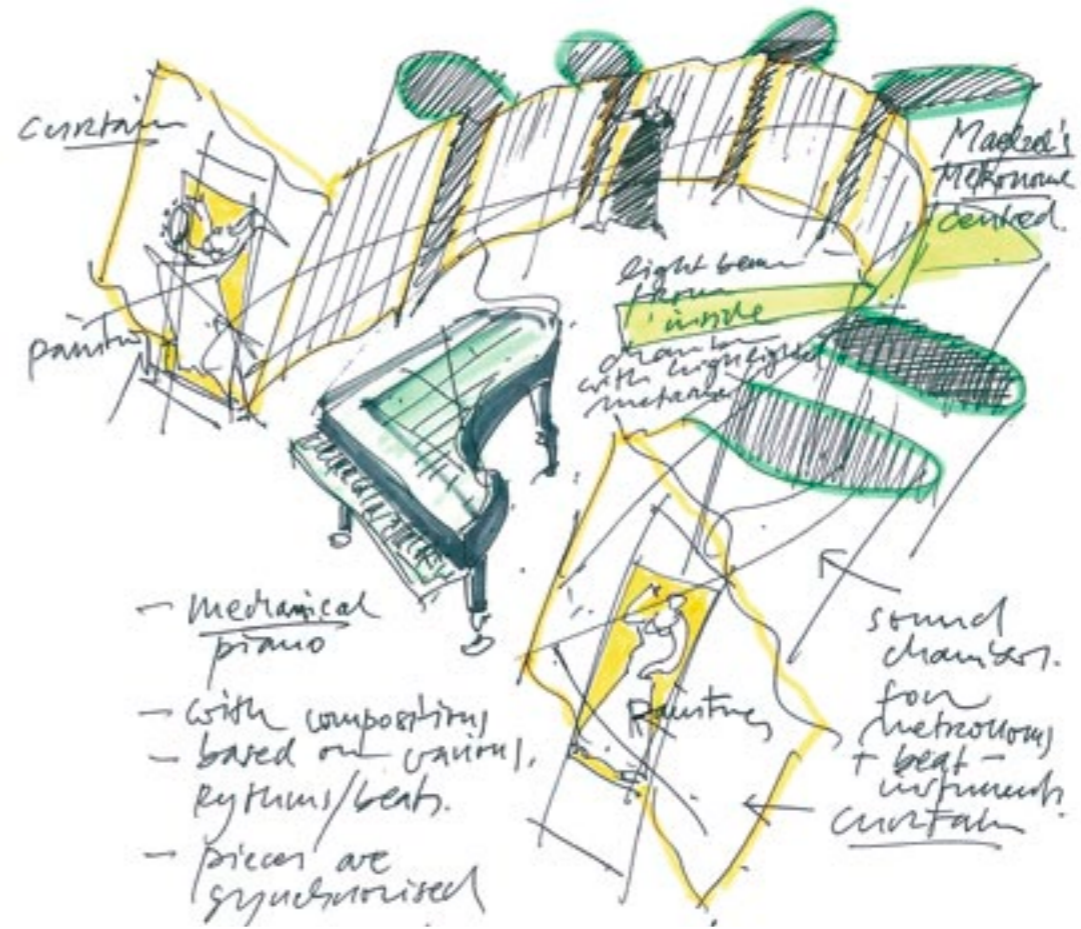
Sketch 1: Original Mezel metronome as key object in context with other time measuring tools to keep the rhythm in music.





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 Maezel metronome and a smart phone with metronome-app.



Sketch 4, 5: The central installation is surrounded by seven theme chambers. Visitors can experience and listen to the presented metronomes, rhythmic instruments and music pieces – going on a European journey of time and rhythm.

The scenographic concept translates the main message – the encounter between European cultures and non-European cultures – into a three-dimensional experience, presenting the Namban folding screen (painted from a Japanese perspective) as the key object of the setting. The ensemble is complimented by two selected secondary objects (painted from a European perspective): the copper engraving titled 'The Arrival of Columbus in America' and a copper etching, showing a Japanese delegation at a papal audience. The main concept is to stage these three objects in a *comparative representation*, considering the main theme 'encounter between cultures' as well as three general meeting points: 1. Hierarchies between Europeans and non-Europeans (social field), 2. Missionary work of the Jesuits (religious field), 3. Trade of goods (economic field).

### ZOOMING INTO THE NAMBAN FOLDING SCREEN.

The original Namban folding screen is staged full size. *Light spots* are focused on it, navigated by the visitors through an interactive monitor, which 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.

The secondary objects accompanying the Namban screen hung on the opposite wall. To experience the *contrast* between different depictions of cultural encounters from a European or non-European perspective, the visitors may listen to *audioplays* integrated in a bench, mentioning the background stories and interpretations of the objects according to the three meeting points. Behind the object installation an *interactive world map* provides the opportunity to show e.g. the expansion of the Portuguese Empire, the slave routes at the end of 16<sup>th</sup> century and the locations of Namban folding screens in Europe. This setting starts from the original object and leads to its European perspective. Sketch 1

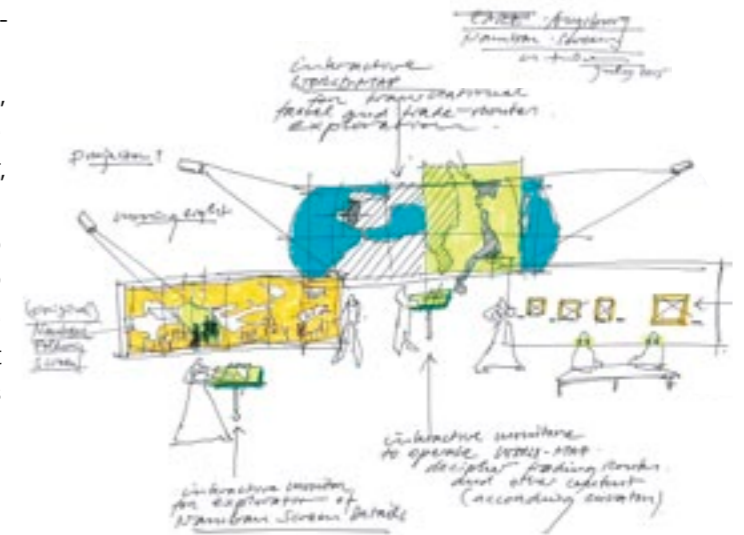
### TRANSFORMATION OF DIMENSION AND MEDIA.

The visitors entering the exhibition space are introduced to *larger than life depictions* of figures and other details picked out from the Namban screen and printed on translucent, floor-to-ceiling banners. On their backsides they offer explanatory texts and interpretations. The visitors meander through the banners leading them towards the original Namban folding screen (with interactive monitor), which

*contextualizes* the various larger than life figures and details creating a *holistic image* – thus generating an immersive perspective, that makes the European dimension of the Namban visible.

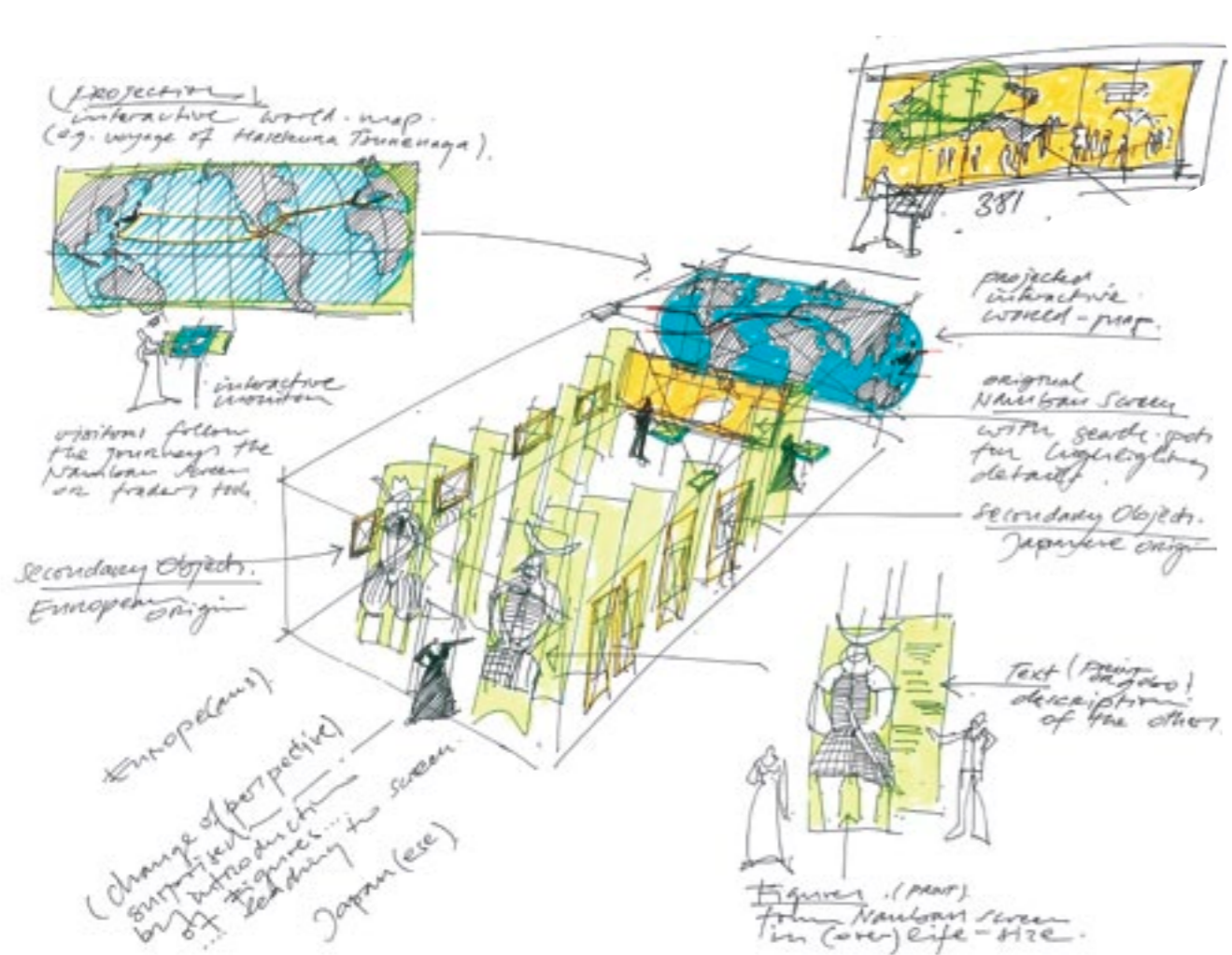
The banners are flanked by the two selected secondary objects and possibly supplemented by more reference objects: on the one side (wall) objects made from a European perspective, like the painting of Columbus' arrival, and on the other side objects of Japanese origin. Furthermore the Japanese's view on Europe could be *contrasted* with the European's view on Japan not only by objects, but also by reports, art, music or literature like e.g. the texts of Engelberg Kaempfer, C.R. Boxer, Marco Polo etc. These references are presented as authentic objects and *audioplays* on the two opposite walls. The *contrast* is underlined by *space forming graphics*. At the end of the parcours there is an *interactive world map* which shows different historic contexts (see option one) and presents the Namban folding screen as a product of mutual exchange and relations. This setting starts from *separated*, single elements which gradually reveal the complete original Namban. Sketch 2

A variation of the setting could be to stage the Namban folding screen and the world map *back to back* as the core pieces in the centre of the space. Metaphorically the visitors are invited to look 'behind the screen' and to explore the backside stories and the unknown potentials of the re-interpretation of the Namban as a trans-continental object. Sketch 3



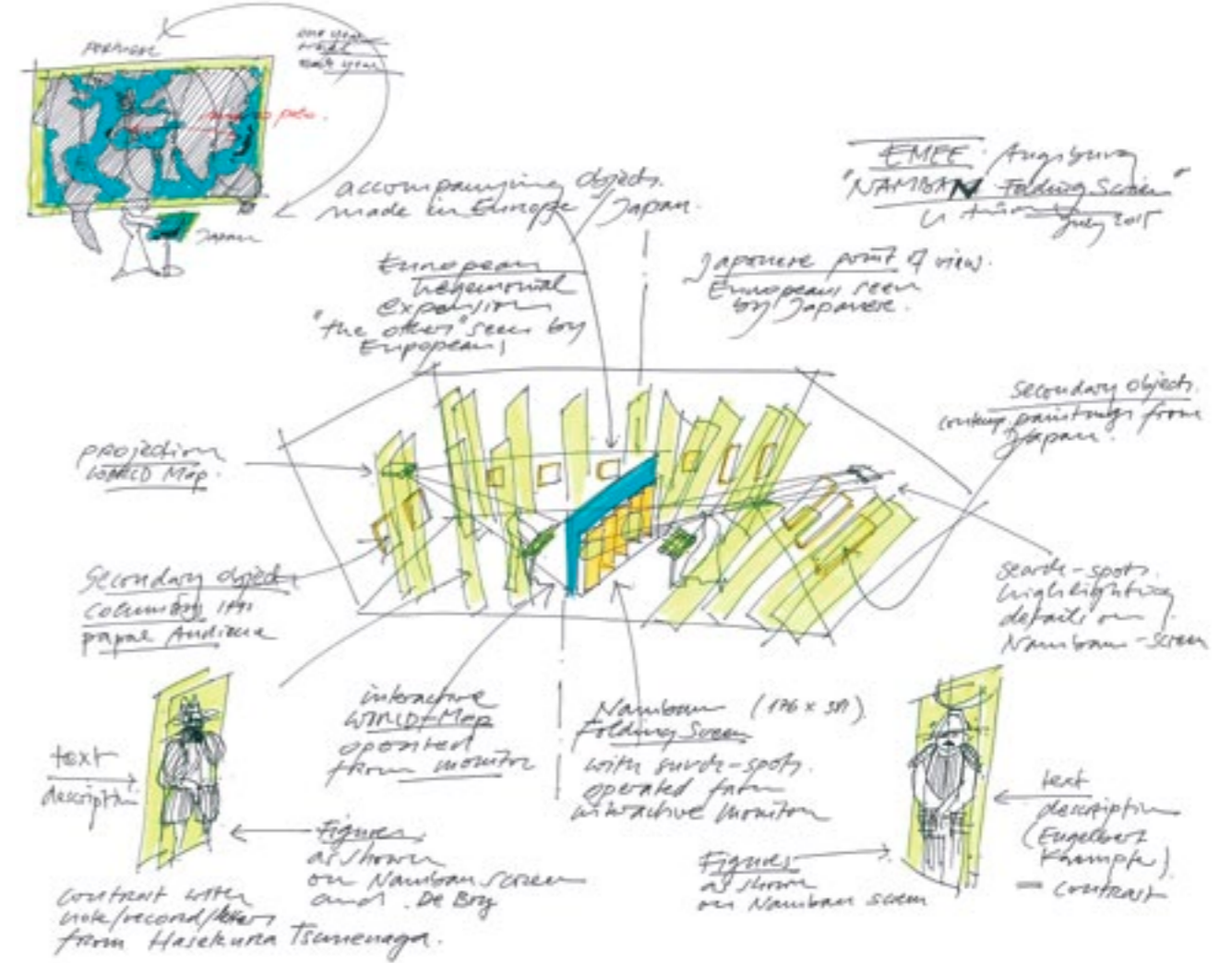
Sketch 1: Exploration of original and virtual Namban folding screen. With secondary objects on the opposite wall and a European map in the background.





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.



## HOLY WATER VESSEL

The scenographic staging of the vessel 'Water Sanctification Phial' focuses on the migration of the object from one culture, region and confession to another, the object's changing owners, its functional and formal transformations as well as the conversions of symbolic meanings related to religious rites of holy water. The different scenographic proposals aim at 'making Europe visible', which includes also the role non-European cultures played.

**SHOWCASE WITH HOLOGRAPHIC SCREEN.** The different elements (and multiple layers of meaning) of the object could be *virtually deconstructed* in order to reveal its surprising details and background-stories. The Japanese porcelain bowl (the inner part of the vessel) and the embracing gilded silver lining (the outside part) as well as the patterns and texts written on it could be *3D scanned* piece by piece. (A lower budget version could be to offer hand or digital drawings.) The object is placed in a showcase on a slowly *rotating turntable* explorable from different perspectives. From two sides the vessel can be experienced as an *authentic object* with an aura-like character (auratic view). The front-side of the showcase which houses a *transparent holographic screen* offers a *scientific view* or virtual

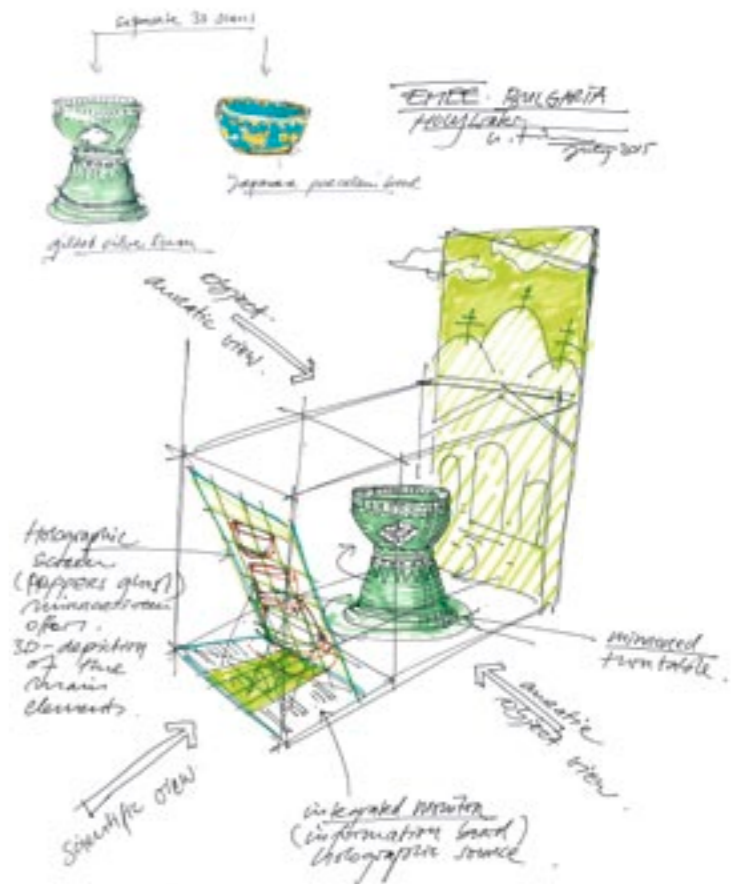
overlay and allows visitors to *interact* with the objects' 3D scans. They can *explore* the different layers and details showing the formal transformation processes or even the changes in its function and its different ritual usages. A retrievable *back-lit print* in the back of the showcase helps to relocate the object in its former and present locations, e.g. where it was originated, manufactured or hosted (Egypt, Japan, Northern Greece, Bulgaria). *Sketch 1*

**COMBINATION OF SHOWCASE MODULES.** Objects with similar and *comparable* characteristics, like the 'Vessel of Baptistry of Saint Louis' can be displayed in the same thematic area, in the same kind of *modular showcase* (as basic version without holographic screen). The single modular showcases can be added to a larger *context installation* to illustrate the global dimension. The backdrops of the showcases could be either back-lit prints, frameless monitors or rear-projections. An additional option is to combine the single backdrops forming a *panoramic screen* with an auto- or interactive *European map* (showing migration routes of objects). *Sketch 2*

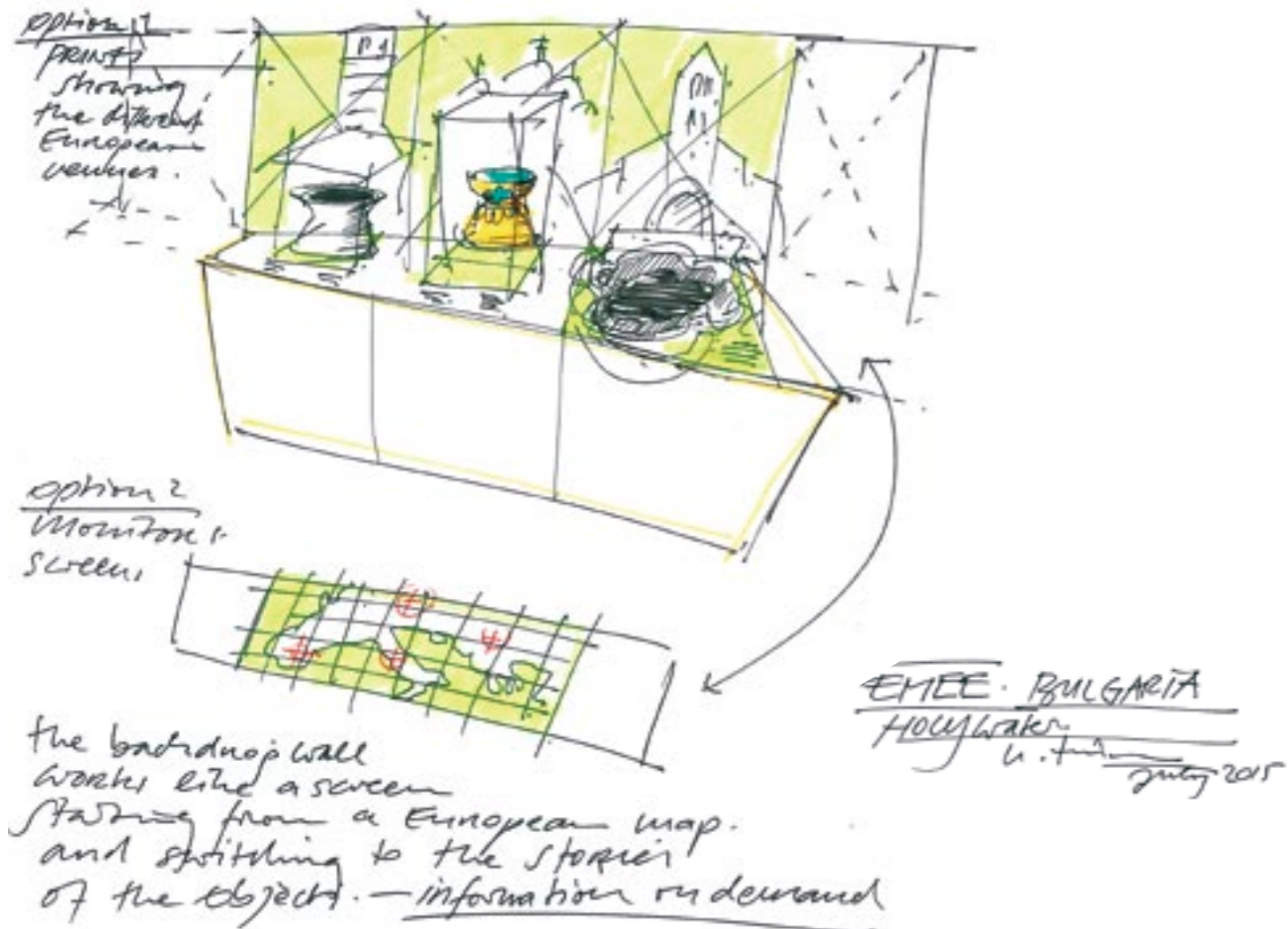
**SPATIAL STAGING OF VESSELS.** The installation introduces visitors by a projected (or printed) *European map* which shows images of objects starting

to virtually travel over the map, resting somewhere with no didactic indication. Visitors can enter the world of holy water vessels through narrow slits in a *penetrable cylindrical screen*. A space with *dark light atmosphere* and *spiritual background music* presents the objects in modular showcases with integrated lighting (as described in option 1). They are positioned in a *semi-circle* to show three perspectives of holy water vessels. *Sketch 3*

**SYNAESTHETIC SETTING OF WATER RITUALS.** This approach focuses on the topic of holy water representing water rituals in different religions emphasising the significant role in Christianity. The access to the space could be a *real or projected water-screen* which stops automatically when the visitors pass through it. On the backside there is a printed or projected European map. *Liturgic music or voices* create a spiritual atmosphere. The vessels are *positioned according to Christian motives* adopted from churches or temples (cross, pentagon, circle) with slim, scarf-like carpets connecting the objects. Illustrating texts printed on fabrics lead the visitors from the central crossing of the carpets to the objects as if they were wandering over tomb slabs. Thus scenography can provoke a COP. *Sketch 4*

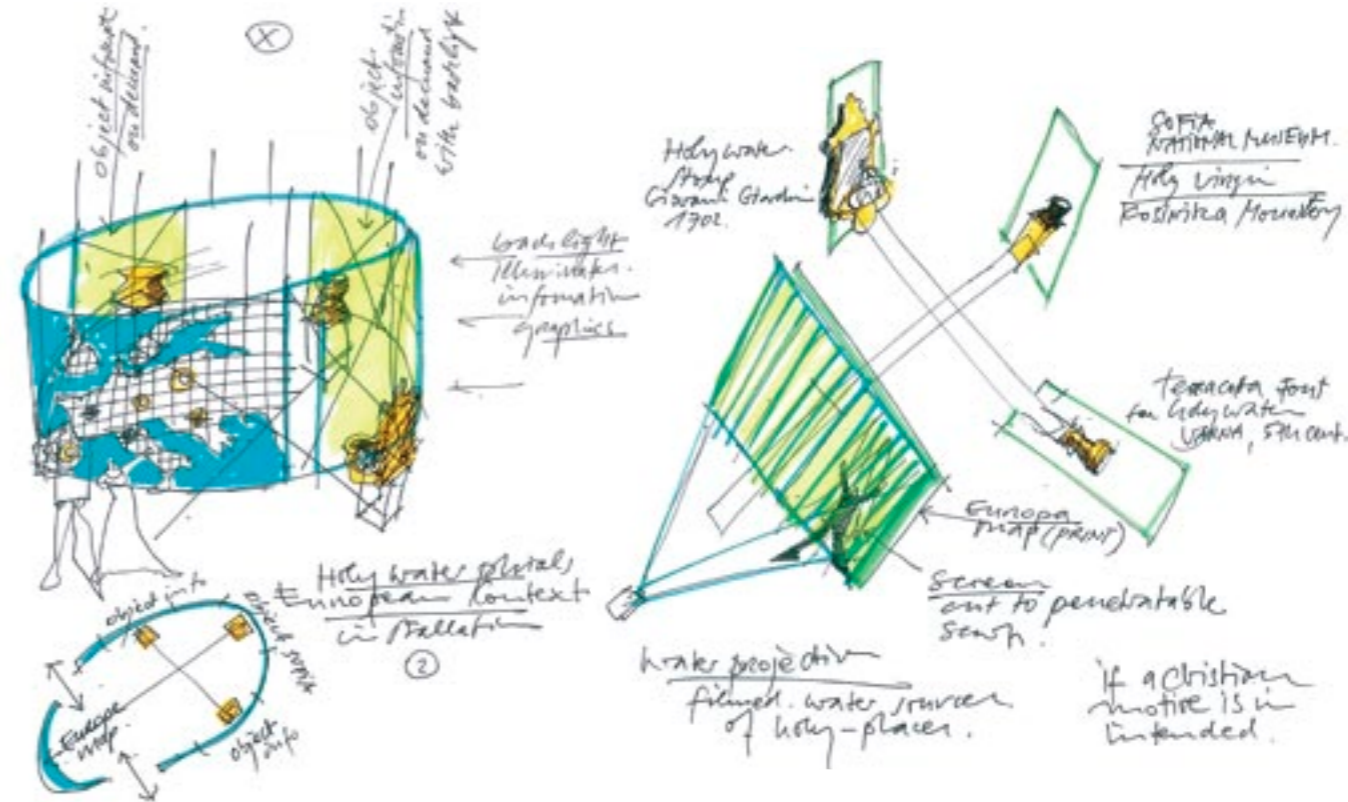


Sketch 1: Stand-alone showcase with turntable console, integrated LED lighting and holographic screen. The integrated interactive monitor with 3D software shows scans of separated components, depictions and descriptions of the vessel. Changing the position it can be explored as an authentic object.



Sketch 2: An interactive, holographic showcase which presents the key object is combined with several other showcases of an analogue basic version

presenting the secondary objects. They are positioned in front of a printed backdrop or a panoramic screen that could be operated separately.



Sketch 3: A cylindrical screen with a printed or projected European map penetrable through narrow slits introduces the visitors to the topic. The space has a dark light atmosphere presenting three holy water vessels in modular showcases with analogue or holographic screen and integrated light sources.

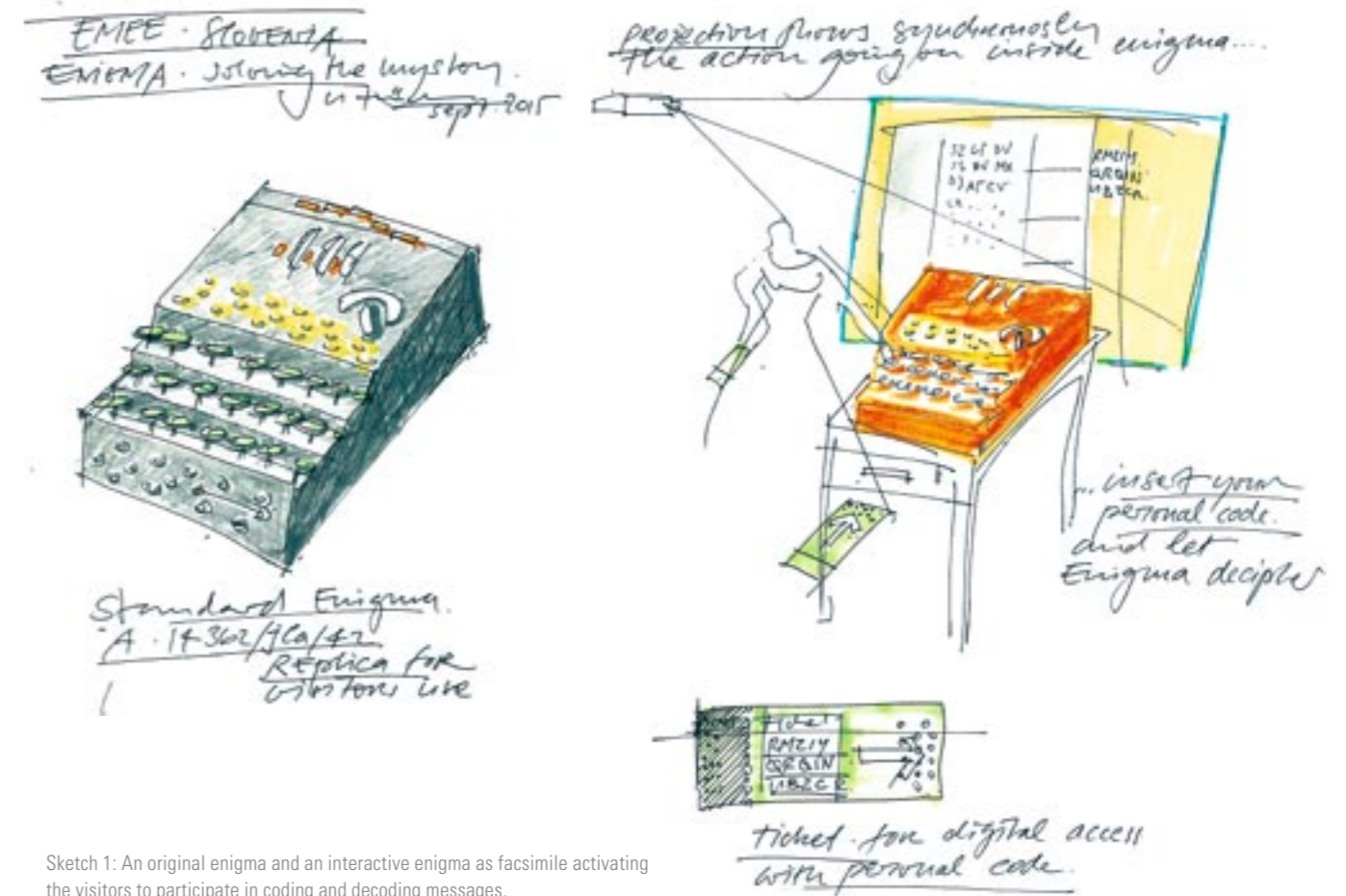
Sketch 4: Visitors enter the setting through a real or projected water-screen. The spatial setting is characterised by slim carpets with printed text, spotlight on carpet-crossing, analogue or interactive showcases with integrated, dynamic LED-lighting (when visitors approach) and liturgic music or (choir) voices.

The scenographic concept wants to show the Enigma as an object that had deep impact on the historic flow of World War II and at the same time as an important milestone in computer history worldwide, which is also related to the present and future of everyday lives.

**INTERACTIVE ENIGMA.** The visitors pass a tunnel-like space accompanied by incomprehensible and overlapping code messages as *graphics* or *projections* on the walls to affect the visitors' attention before entering the exhibition space. The topic of the first space is the Enigma in context of World War II. The Enigma as the highlight object is positioned in the centre and in front of a big *projection screen* which separates the space into two different thematic areas. The first thematic area presents the Enigma as an authentic object on a pedestal even if it is not the original but a facsimile that can be used by the visitors as an interactive object for encrypted messages and complex codes. Every ticket the visitors get at the entrance has a specific, individual code on it; with the help of the *interactive Enigma* the code can be individually typed (or digitally scanned) and synchronously *projected* on the screen. Once the typing process is completed

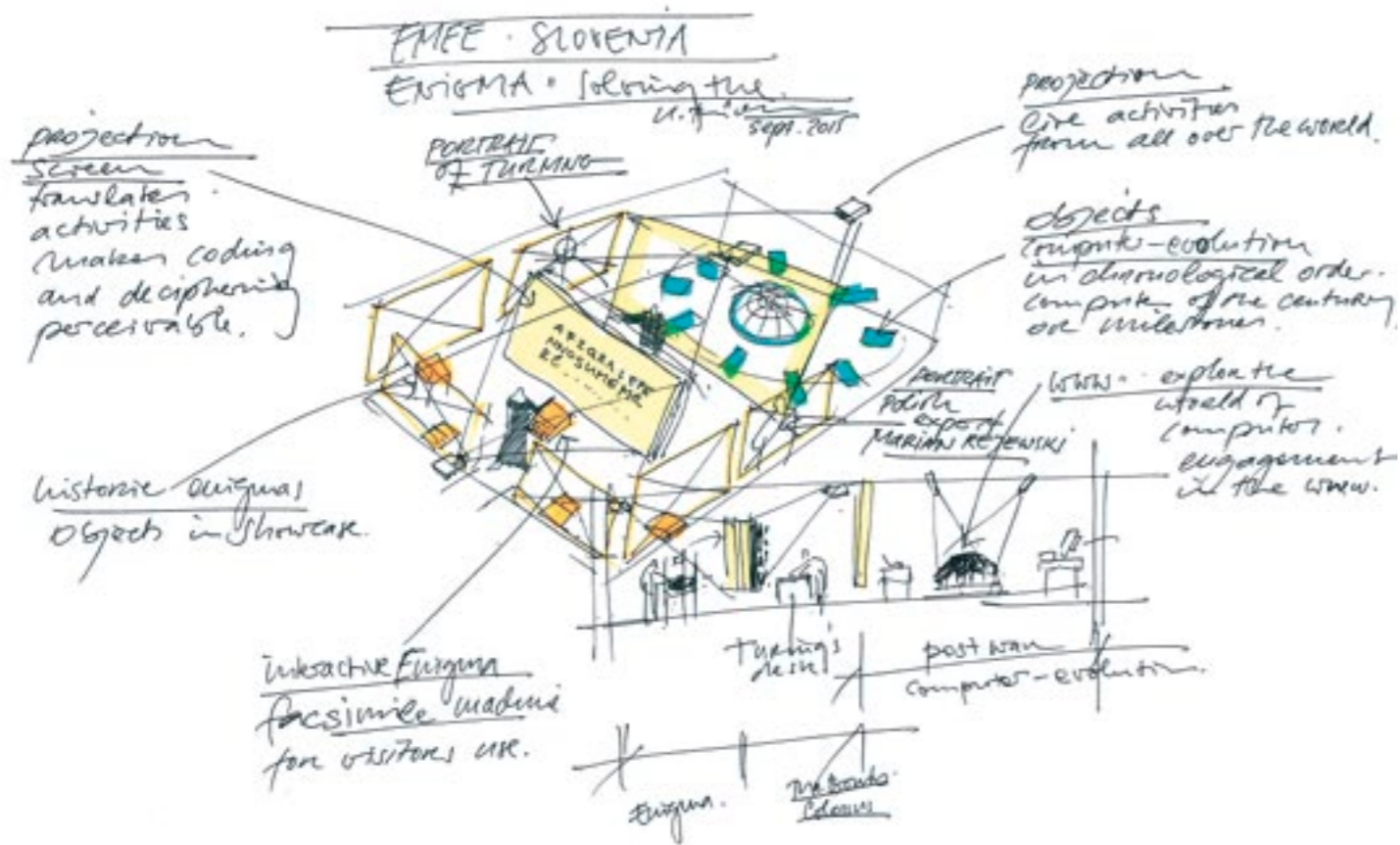
suddenly the decoding process starts and appears on the projection screen presenting the 'translation' and at the same time the basic principles of coding and deciphering codes. Thus the visitors are invited to interactively explore the mystery of Enigma and to cope with secret codes. A periodical show modus could deepen and support the principles through historical footage. *Sketch 1*

In the surrounding of the interactive Enigma (facsimile) an original Enigma of the National Museum of Contemporary History, Slovenia, is presented *in context* with original Enigmas from other museums and collections all over Europe (e.g. of EU capitals; there are existing 300 Enigma machines in museums worldwide and 200 suspected in private collections). The various Enigmas are accompanied by secondary material like e.g. a logbook of a submarine, battleship or a bomber fleet, which shows the messages sent with Enigma and refers to or re-establish the original, mostly transnational context. Thus we would let the objects talk. The visitors can experience the important role of the Enigma and how it was used during World War II.



Sketch 1: An original enigma and an interactive enigma as facsimile activating the visitors to participate in coding and decoding messages.



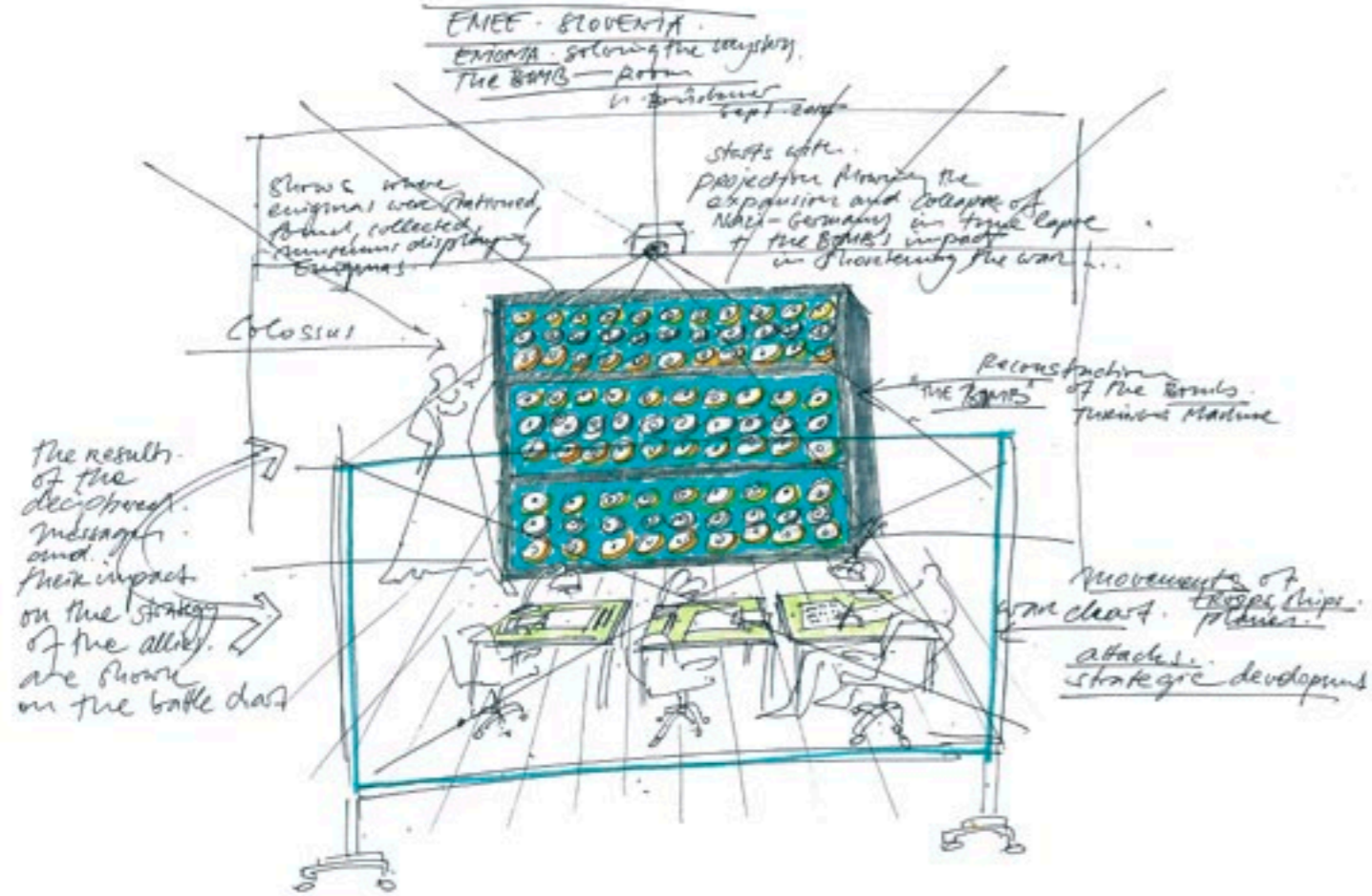


Sketch 2: Scenographic setting of the whole exhibition, which is separated into three thematic areas: staging the enigma, the bomb and the modern computer.

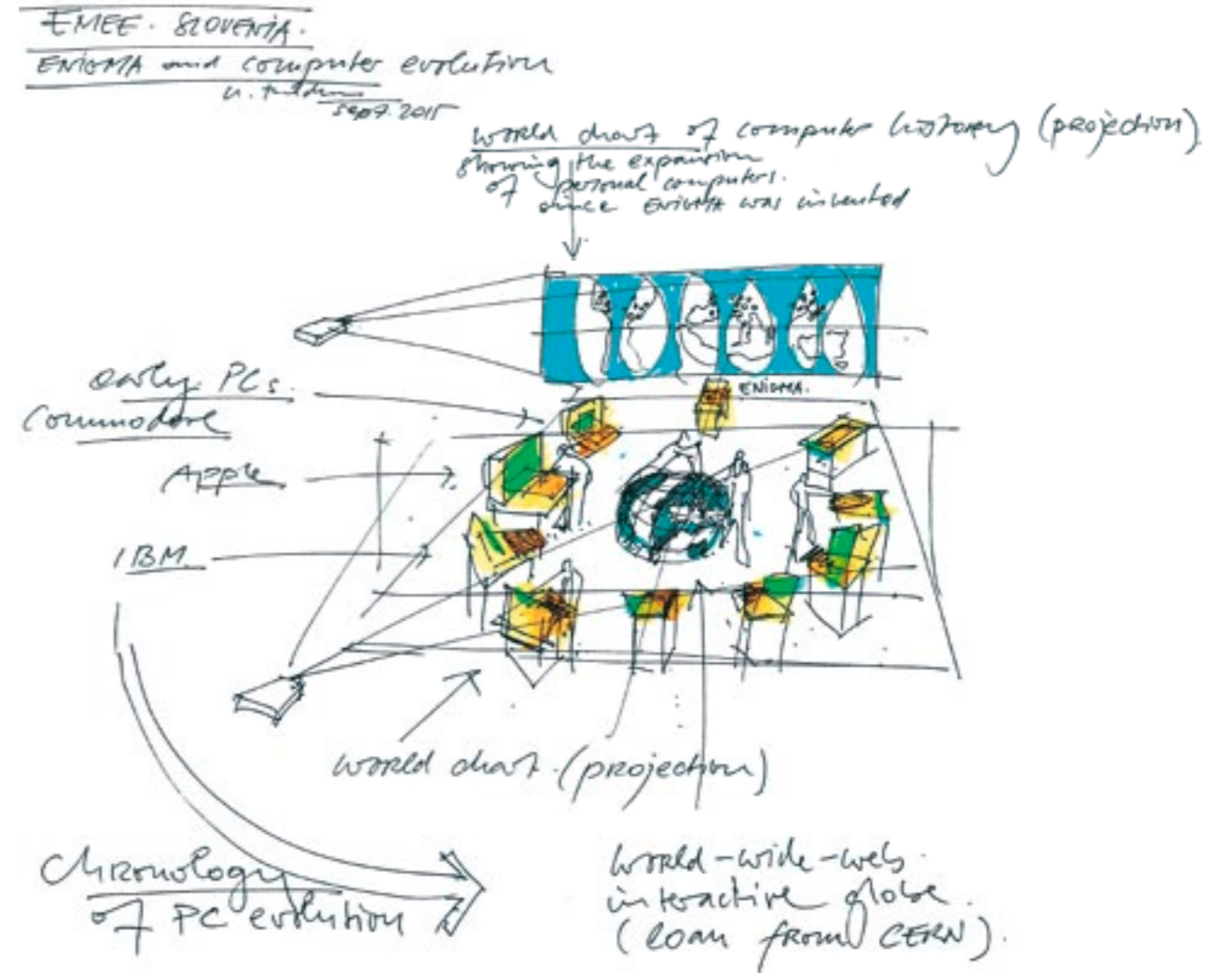
**COMPARISON: ENIGMA AND THE BOMB.** The projection screen in the spatial centre serves not only for spatial separation of two thematic areas but rather to show metaphorically that there is existing 'another side', a *backside* of the Enigma phenomenon – particularly the historical counterpart: 'The Bomb'. It was invented in Bletchly Park to break the Enigma and to decipher encrypted messages of it – a mission in which many European countries took part. As counterpart of the Enigma it is constantly positioned on the other side of the projection screen in the centre. The *projections contextualize* the object by showing historical footage of World War II situations, which were influenced in their flow by the breaking of the Enigma through the Bomb (or possibly also film scenes with historic substance of the cinema movie 'The Imitation Game', 2014). There could be also a projection of a *European map* that indicates where all the Enigmas of World War II were located as well as the spots and situations all over the world they had impact on. The portraits of the persons who started efforts to break the Enigma are presented on the left and the right side of the central screen: It started already in 1932 with the polish cryptologist Marian Rejewskia in an international team of codebreakers and ended up with Alan Turing and his team who invented the 'Colossus' – the world's first programmable, electronic, digital

computer. Detailed information could be conveyed through *text panels* or individually operated *digital media*. The visitors can experience that the breaking of the Enigma was a transnational collaboration and that it had an important effect on the entire world from the perspective of World War II. *Sketch 2*

**EXPLORATION OF COMPUTER HISTORY.** The starting point for the next exhibition space is the Enigma as important milestone in computer history and the development of the computer as a worldwide technology. The visitors can experience that the Enigma had not only a deep impact in history but also in the present and future, and that it not only plays a role in military use, but also in the everyday life of people. The secondary object 'Sinclair ZX Spectrum' is one of the first home computers manufactured in 1982 and sold all over Europe. It is presented with other computers in a *circular arrangement* and in a *chronological order* ending up with one of the recently developed high-tech computers. The chronology expresses the technological evolution of computers until today. In the middle an *interactive hemisphere* showing a *projected European map* reflects the 'World Wide Web' and makes the world of computers explorable by the visitors. Topics like internet security, message encryption nowadays, future of technological advances could be presented to make the visitors think about it from a European perspective. *Sketch 3, 4*



Sketch 3: The Bomb as highlight object re-contextualized in a historic, usual working situation.



Sketch 4: Enigma as a milestone in computer history forms the starting point of a technological revolution, which can be explored through an interactive globe.



'It's Revolution time!' This is the title and the introducing message for the visitors who are invited to experience many complex stories and surprising perspectives of the 'Pocket watch with the colour image of Lenin'. Sketch 1

**SYNAESTHETIC DECONSTRUCTION.** The ticking of clocks accompanies the visitors on their way into the exhibition and invites them to *acoustically immerse* into the topic of time. The original pocket watch is presented in a showcase positioned in the centre of the space. The showcase with integrated *touchscreen* gives the visitors the possibility to *zoom* into the small pocket watch and to *interactively explore* it in detail – especially its symbols of communism as the iconography of the object is not self-explanatory: hour and minute-hands shaped as hammer and sickle, red five-point star and the image of Lenin. Instead of a traditional object description, a virtual scan of the watch is digitally integrated in the showcase. Touching the symbols on the *virtual screen* initiates a *deconstruction* of the small clock face and simultaneously a *transformation* of the communist symbols into a space filling, larger-than-life *projection* on a most likely semicircle projection screen that surrounds

the object. The visitors can retrieve specific contents and explanations as animated projections – and thus the *individual exploration* becomes at the same time a *collective experience* forming a narrative, spatial environment. Sketch 3, 4

The projection screen in inactive state (when no visitor is interacting) shows a *European map* that illustrates e.g. the travelling of communist ideas, symbols and ideologies through Europe telling e.g. the story of raise and decline of communism in many European countries, as well as the historical migration paths of the pocket watch from the Netherlands to Slovenia with divers stopovers. This scenographic installation *contextualizes* the pocket watch and makes it experienceable as a reminder of the international aspect of the communist movement and as a witness of the European wide expansion of communist ideologies. In the background the visitors can *subtly listen* to music, quotations and speeches expressing ideologies and creating a content-consistent *atmosphere*.

**DIALOGICAL SETTING.** A sophisticated object arrangement could be achieved by presenting in *comparison* another, similar pocket watch like the watch of the collection of the House of History

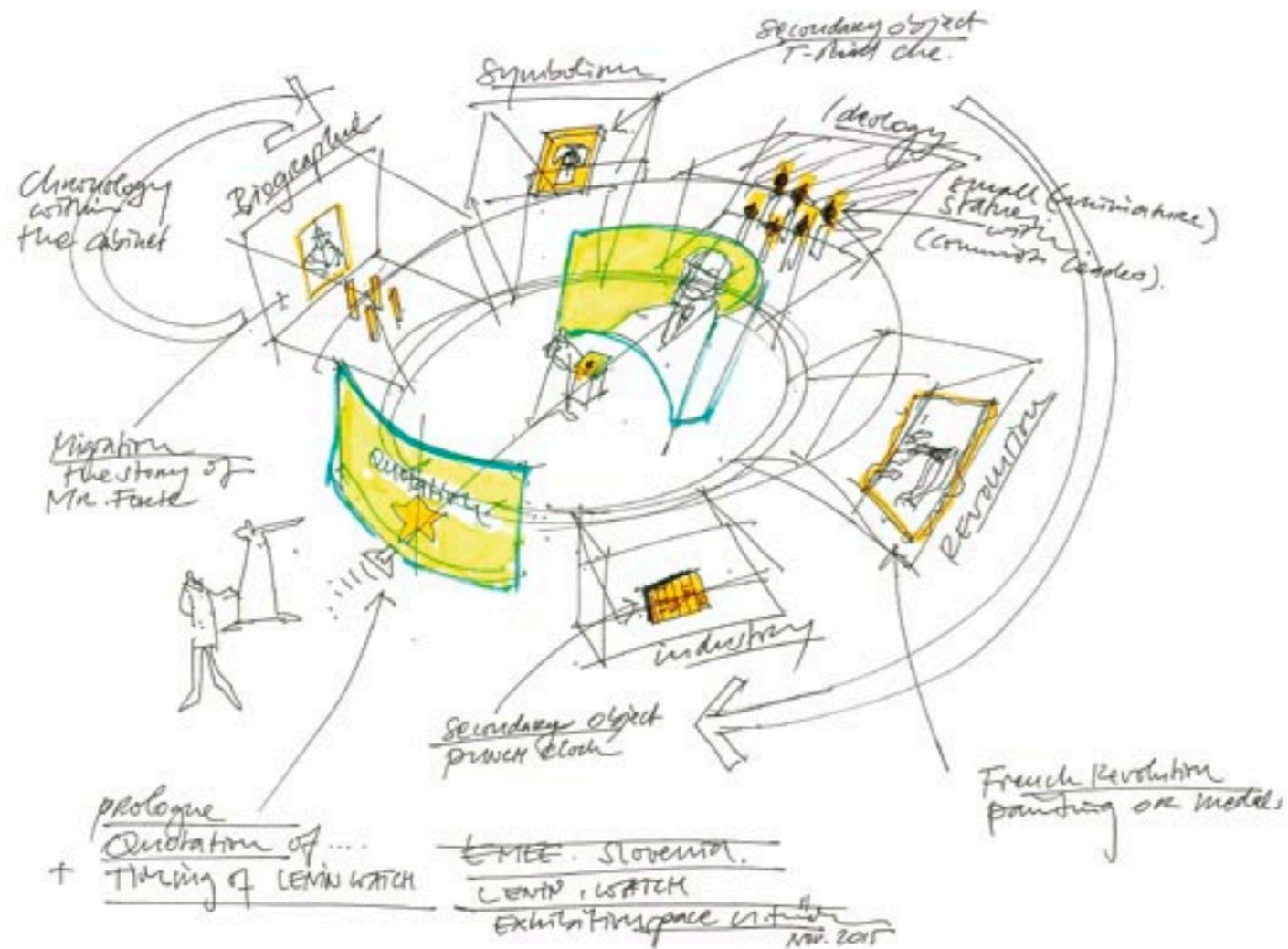
Baden-Württemberg in Stuttgart. This object could be presented in an equal showcase with interactive touchscreen and *information on demand* system, positioned *vis-à-vis*, even though in a less prominent situation. Thus the visitors could experience that on the one hand the highlight object is an authentic, individual piece with a European and personal story. And on the other hand that there are existing equal pocket watches (or copies of them) in other European countries mediating not only transnational relations and the spreading of communist ideologies, but also inhering and conveying individual, transnational migration stories. The *contrasting* watch is a physical evidence, that makes the European dimension more tangible.

**THEME CABINETS REVEALING EUROPEAN PERSPECTIVES.** A further approach could be the development of *theme cabinets* to meet the requirements of the complex stories, which could be told through the watch. Each of the cabinets could represent another perspective and invite the visitors to change their perspective on the topic 'It's Revolution time'. We would propose five content-generated and individually designed cabinets presenting the following themes:

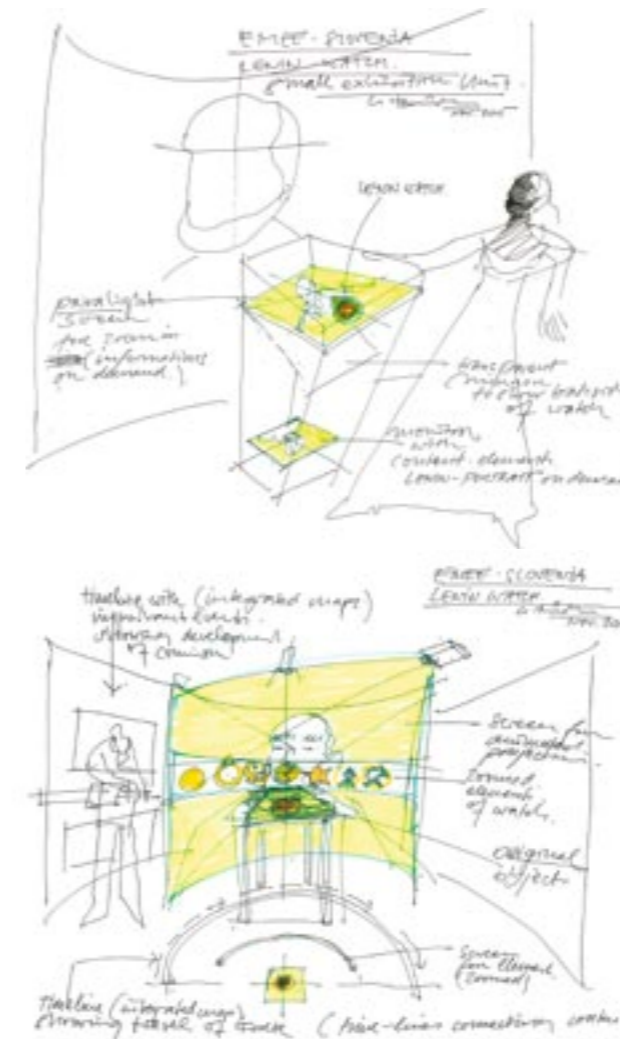


Sketch 1: Pocket watch with iconographic, communist symbols on the clock's face.





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

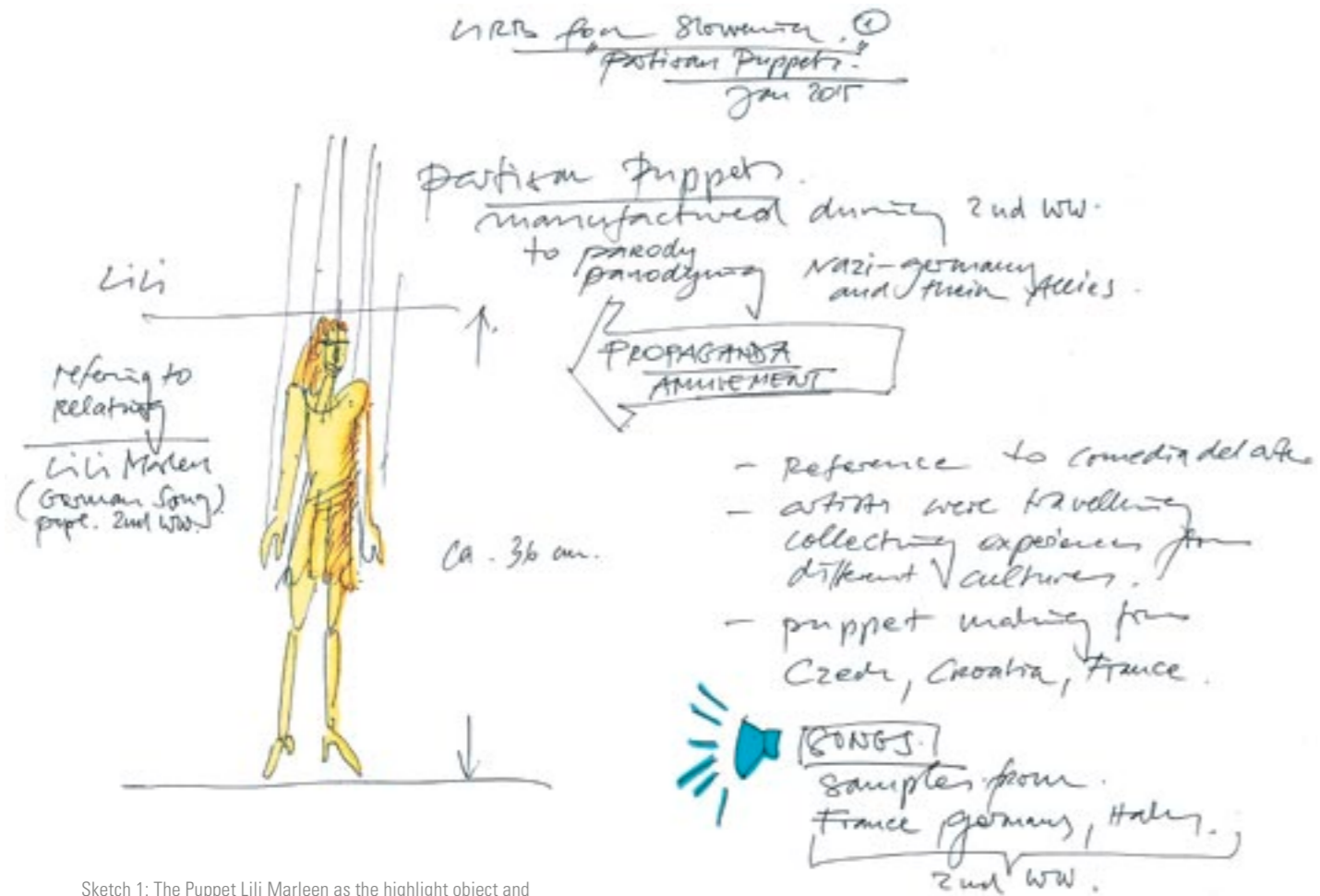


Sketch 3, 4: Interactive monitor, which can deconstruct the watch and transform the communist symbols into life-size appearances on a space filling projection screen.

- 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'.



Sketch 1: The Puppet Lili Marleen as the highlight object and leading figure representing the Partisan Puppet Theatre.

The spotlight is directed on the art and power of Partisan puppet theatre during World War II. The Partisan puppet Lili as a representative key object is displayed together with an entire set of altogether 16 puppets. To mediate the European dimension of the Partisan puppet theatre the scenographic task is to strengthen its trans-regional significance, the atmospheric qualities and the spatial image.

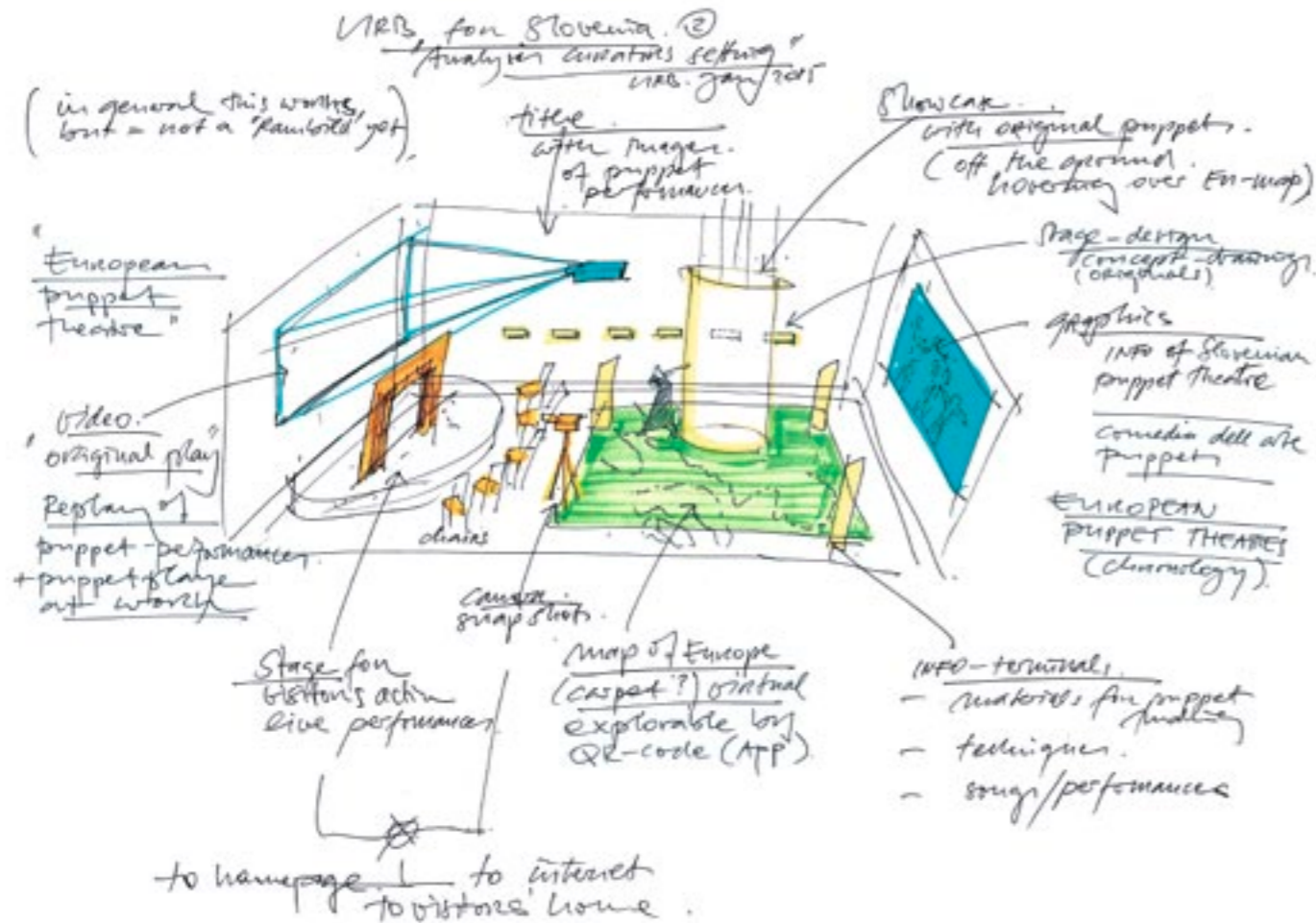
Entering the exhibition space through a heavy curtain creates a first *association* to a theatre space. The curtain carries the *printed or stitched silhouette of the European map of 1945*. The incoming and outgoing visitors move the curtain, stretching and compressing the boarder-lines of European countries, and thus generating a *subtle metaphor* for instability and changes.

**RE-CONTEXTUALIZATION OF PUPPETS.** The Partisan puppet theatre is set in scene on an authentic stage, *reconstructing* its former historical context. *Video recordings* of 'replicated' plays with the original puppets from 2015 (with or without showing the real puppeteers in the background) are *projected* on the backside wall. In the closing credits of the video some *photos* of the original plays taken during the time of World War II could refer to the historical situation.

The visitors are invited to take a seat and watch the puppet plays, which were played all around Slovenia, Croatia and Italy at that time. Historic events during the World War II and themes appropriate to the times of war were reflected in the satirical plays of the Partisan puppet theatre. The visitors experience how the harmless puppets are cynical storytellers who turn into a forceful media picturing a painful time of war. They were used as a transnational communication media for theatre propaganda in Europe, resistance, identity establishment and cultural revolution, but also for making people laugh in the worst of times. This could reveal a sophisticated European perspective.

The puppet Lili is a representative and leading figure of the Partisan puppet theatre as she was the most loved character among the international soldiers. Because of her boarder-crossing song 'Lili Marleen', which was not only sung by Wehrmacht and Allies at the same time, but also known all around Europe, she has a very certain, transnational dimension. As soon as she comes on stage and sings the world wide famous song 'Lili Marleen' the video of the puppet play becomes a particular *audio-visual experience* for the visitors. Sketch 1





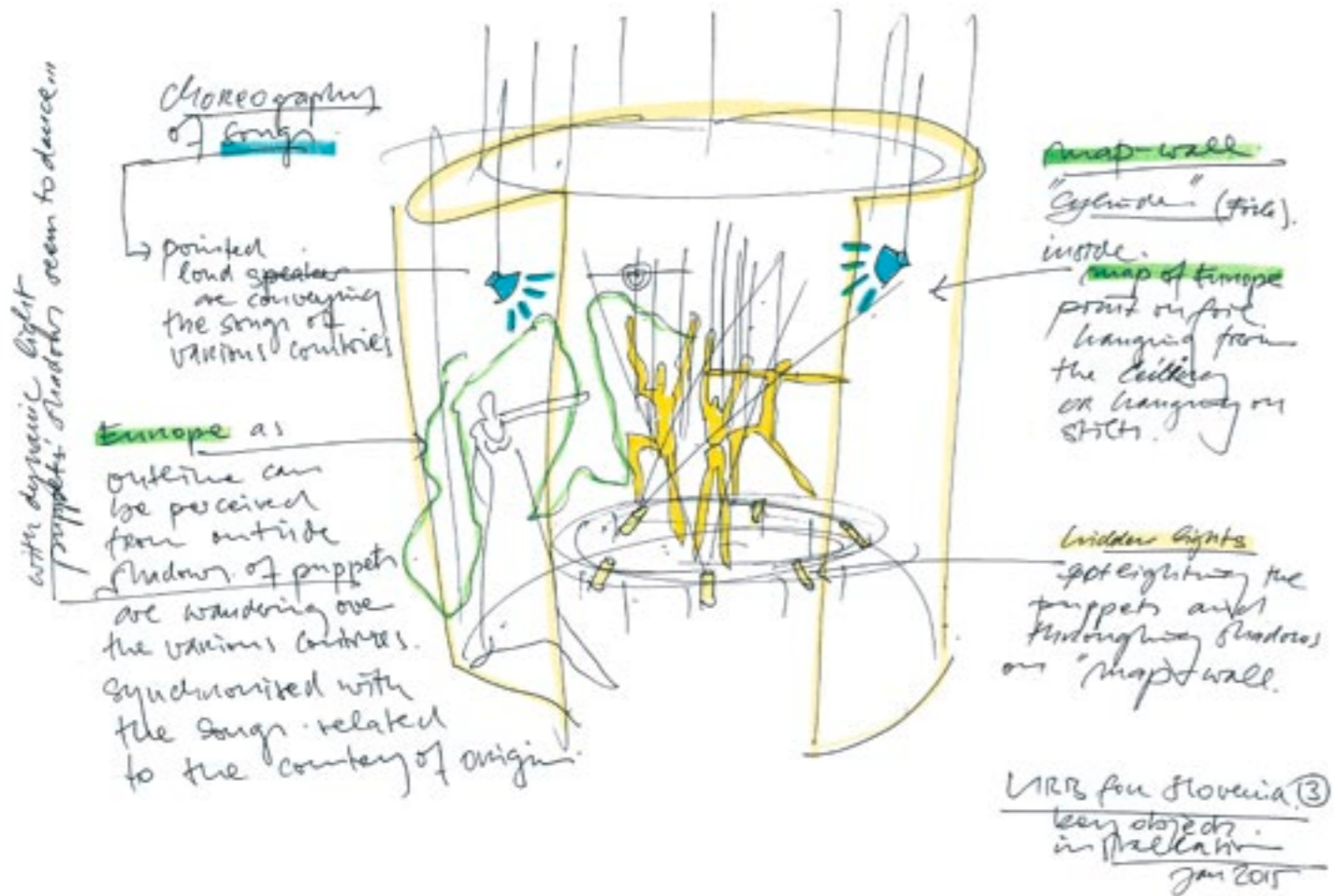
Sketch 2: Exhibition setting presenting the various facets of the Partisan puppet theatre.

As a special event in the museum, *real performances* of puppet plays with replicas could take place on the stage, played by experienced puppeteers. The authentic character, immersive power and entertaining intention would attract a large audience. Thus the museum turns into a Social Arena from time to time.

The highlight objects of the Partisan puppet theatre are the marionettes. Their special characteristic is that they are handmade, from the material found at the time of war. An *interactive information terminal* could show the making of the objects giving an insight into secret worlds. The puppet theatre is however not only characterized by the marionettes, but also by the stage designs creating the situation, the background and the atmosphere. Some original scenography sketches of the Partisan puppet theatre are presented, hanging on the long-side wall. As a classic *analogue presentation* they establish an authentic, haptic and materially distinct relationship to the video plays.

The Partisan puppet theatre, its' origins and worldwide evolvement during World WarII is not an exclusive Slovenian phenomenon. Therefore it is staged in a *dialogical, comparative situation* with Puppet theatres, which spread all over Europe. On the opposite wall the *projections of historical footage* generate a relation to other theatres, especially to the 'comedia dell'arte' and to their universal types of specific puppet characters. The visitors could experience the large influence of 'comedia dell'arte' on the Partisan puppet theatre and that there exist essential, transnational similarities. For example the idea of the plot and the main play was adopted. Sketch 2





Sketch 3: Cylindrical cube with a synchronous light and sound show making the puppets dance poetically over European countries.

**LIGHT AND SOUND CHOREOGRAPHY.** An eye-catching, cylindrical cube as the highlight installation in the spatial centre hosts the original puppets and stages them *visually and acoustically independently* from the rest of the exhibition. The set of 16 marionettes is presented in a more exclusive and atmospheric setting to highlight their importance and European significance. The puppets are centrally hanging from the ceiling and the positions of their hands, legs and bodies are adjusted in a certain gesture according to their specific characters. Thus the visitors get an intravenous feeling of the overwhelming authenticity, aura and character of the puppets. QR codes could give further detailed information or could e.g. link the puppets to the universal types of 'comedia dell'arte' characters. The *light atmosphere* inside the cube is dimmed and contemplative. A silhouette of a *European map* is represented as a *light-line* along the surrounding, semi-transparent wall. Hidden lights are *spotlighting* the puppets and setting them in the centre of attention. The *dynamic, choreographed lighting* makes the shadows of the puppets wander and dance poetically over the various European countries,

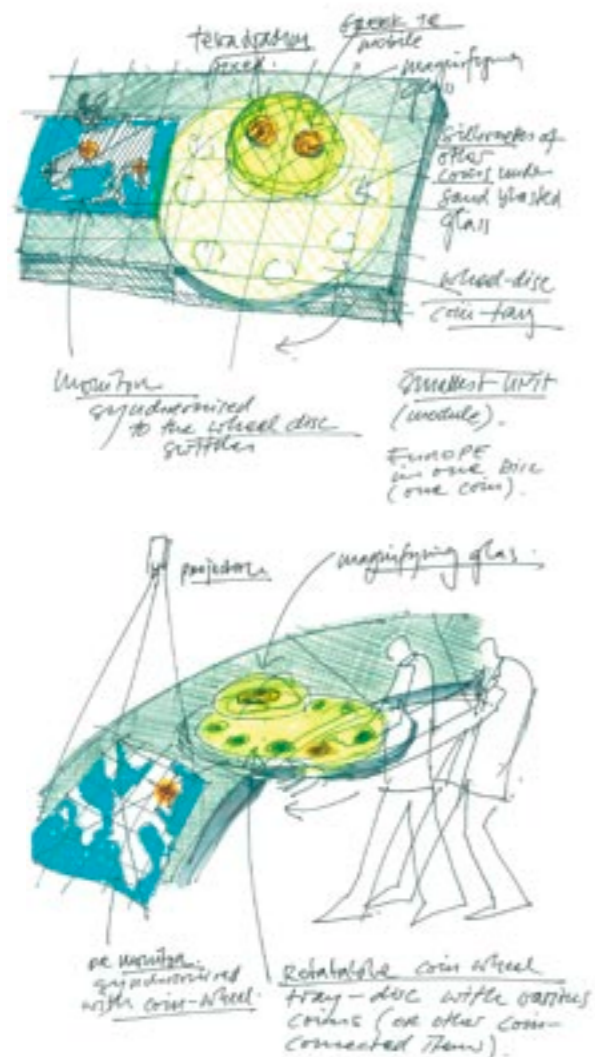
which are gleaming on the wall. This metaphorically relates to the travelling and the migration of the puppets throughout Europe (without didactical explanations). Different popular *chansons and songs* from France, Germany and Italy, which were originally used in the puppet plays, can be listened to in the *background* enhancing acoustically the atmospheric setting. The various national *sound-samples* could be *synchronised with the choreographed lighting*, spotlighting the silhouettes of the different countries.

The light-line of the European map is also perceivable from the outside of the cylindrical, semi-transparent cube and is *virtually synchronized with QR codes*. The visitors can thus individually retrieve information about the European context of the Partisan puppet theatre, the different locations in Slovenia, Italy and Croatia where it was performed, as well as the trans-cultural transfers and the war-time theatre movement all around Europe with similar rebellious or encouraging theatres from the period of World War II (e.g. from the Netherlands, Czech Republic, Greece). Sketch 3

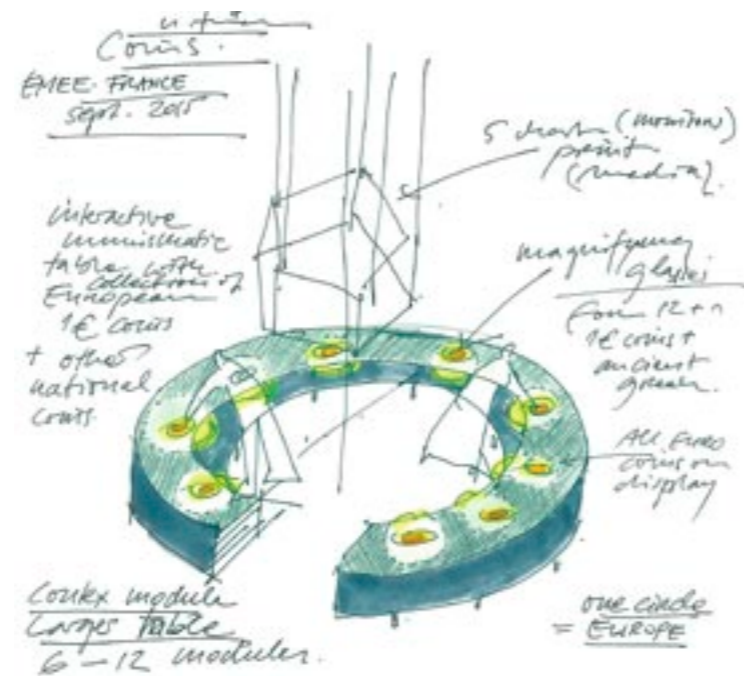
The whole exhibition setting supports the idea of making the objects talk and thus making the European dimension of the puppet theatre visible.



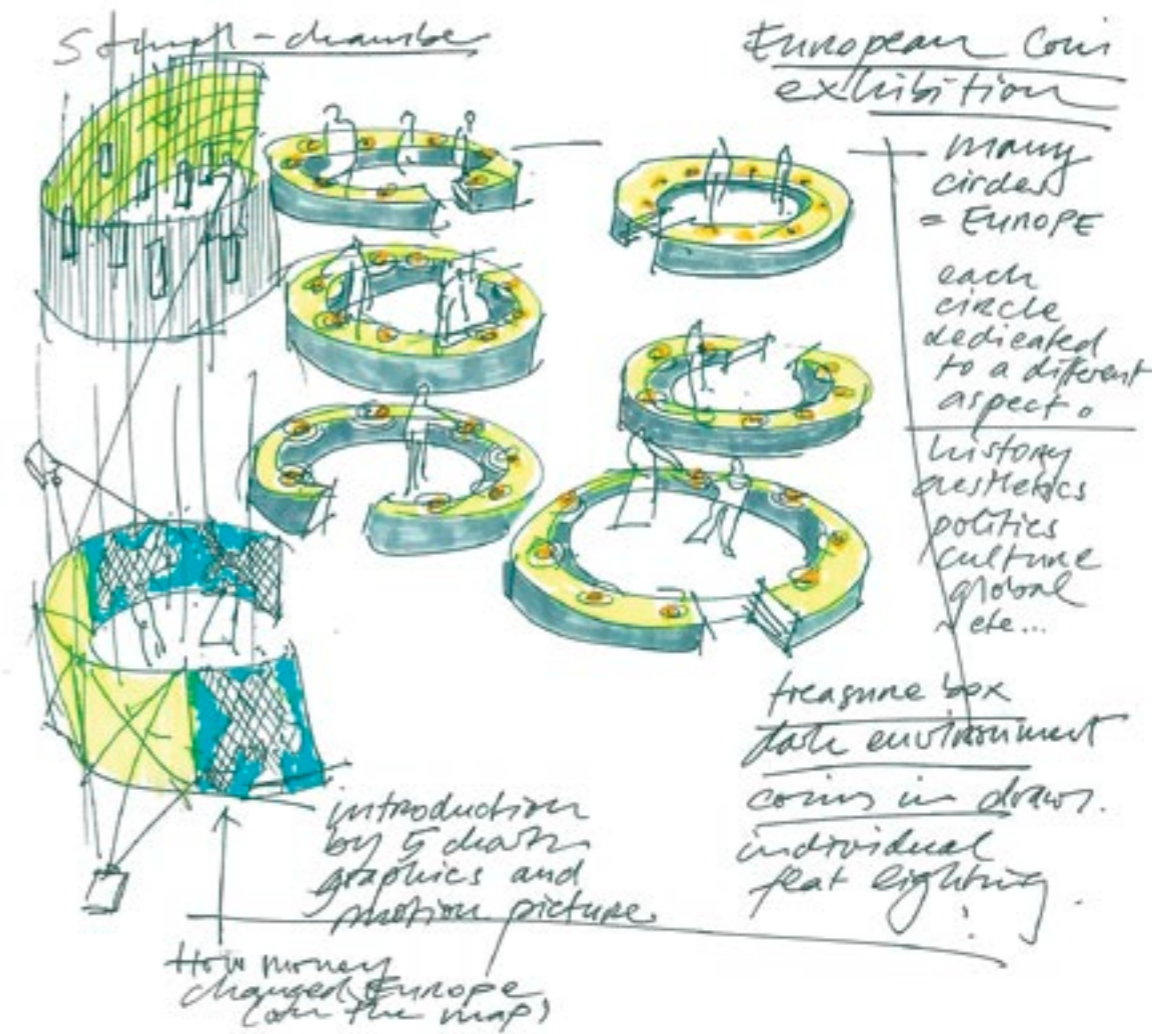




Sketch 2, 3: Interactive coin table presenting pairs of coins with similar symbols and images.



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.



**COMBINATION OF VARIOUS MODULES.** Various *circular, interactive modules* can be combined to a whole exhibition setting, according to the size of the existing space. The *spatial choreography* is characterized by the prologue and the epilogue module creating a sophisticated frame for the exhibition. The different interspersed thematic modules could reflect more diverse European perspectives: for example an aesthetic, scientific, historical, cultural, political, symbolical, regional, physical or synaesthetic perspective. We could imagine some of the following modules with exemplary character, which can be flexibly combined. *Sketch 5*

**PROLOGUE: EUROPE WITHOUT FRONTIERS.** This module is characterized through *projections* on a semicircle translucent screen showing how the *maps* of EU countries and the Eurozone changed on the coins' face according to the new EU memberships since 2007 (e.g. Slovenia joined the Eurozone in 2007, Cyprus and Malta in 2008, Slovakia in 2009, Estonia in 2011, Latvia in 2014 and Lithuania in 2015).

— Comparison of ancient and new national coins:  
The module like described above presenting 12 of the 23 existing national €1 coins, each in *comparison* with an ancient ancestor could be the opening module of the setting and illustrate the symbol transfers as well as the link between European heritage, national identity and common values.

— Two sides of one coin:  
The module focuses on the two sides of the Euro coin and presents the (various) *European common sides* as well as the *different national sides* to the visitors. The European side symbolises the unity of the EU and was designed by Luc Luyckx of the Royal Belgian Mint. The national sides were designed by the national central banks of the Euro zone in separate competitions. This module could convey that the Euro coins have mixed national and European celebrating and commemorating patterns and heritage, and that they are symbols of the perception of the self and the other.

— 23 national one and two Euro coins:  
Two modules could reflect the large number and wide variety of the national one and two Euro coin each with its exclusively designed national side. On the one hand it is an *aesthetic and artistic approach* towards the 23 national coins, presented in comparison. On the other hand it is a *regional and political approach*: The visitors can experience that the Euro belongs to the European central bank, that it is a European currency which is independent from the different countries and nations.

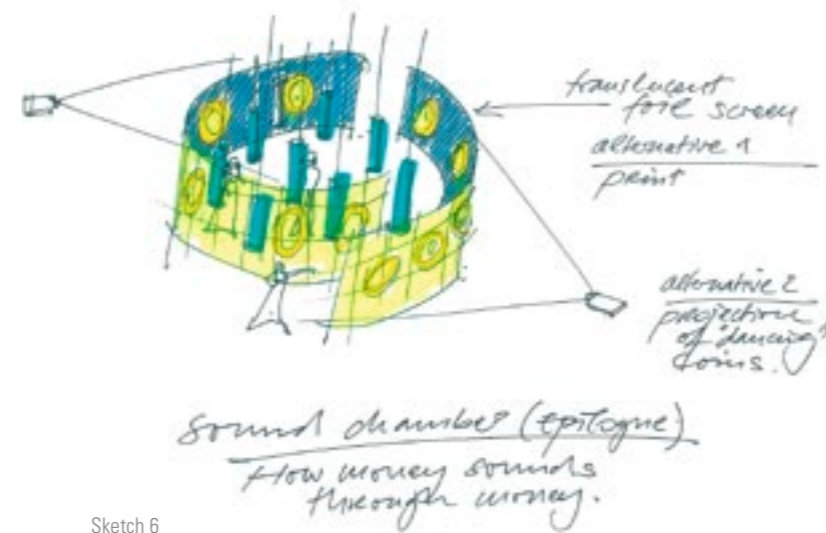
— Touching coins of Europe:  
This module is developed *for mentally and physically disabled people* and presents different Euro coins: €1, €2, €5, €10 and 1, 2, 5, 10, 20 and 50 cents. As a *hands-on station* the visitors have the

possibility to *touch* the coins and *feel* their different sizes, weights, surfaces etc. An *interactive monitor* with headphone could supplement the setting telling and showing the 'Making of the object'.

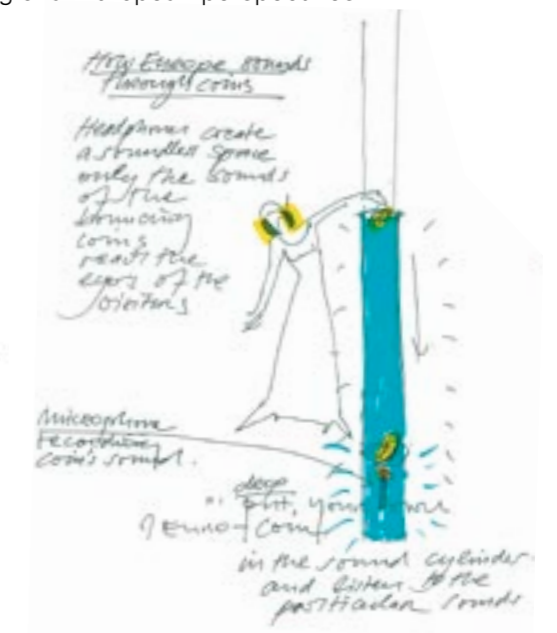
**EPILOGUE: SOUND OF EUROPE.** This module presents a *synaesthetic sound installation*. The noise of falling coins generates a *sound mix* that attracts the visitors to enter the space. Inside some *interactive sound cylinders* represent the auditory translation of the topic and invite the visitors to throw a coin into their volume. With *headphones* (freely available at the entrance of the space) they can listen to the sound of the coin when hitting the bottom. This sound is *recorded* with an installed

*microphone* at the bottom and synchronously transmitted to the *headphone*. Thus the visitors can *hear* and concentrate on the particular sound of their own coin in a suddenly soundless space. They experience how different Europe sounds. The soundscape of money dominating the space is *visually translated into a space filling projection* on a circular semi-translucent screen to generate a holistic experience. A lower budget version could be achieved by *larger than life graphics* illustrating falling coins. *Sketch 6*

The various, flexible modules create a content-generated spatial environment for the topic of European money and could present new, surprising trans-regional European perspectives.



Sketch 6



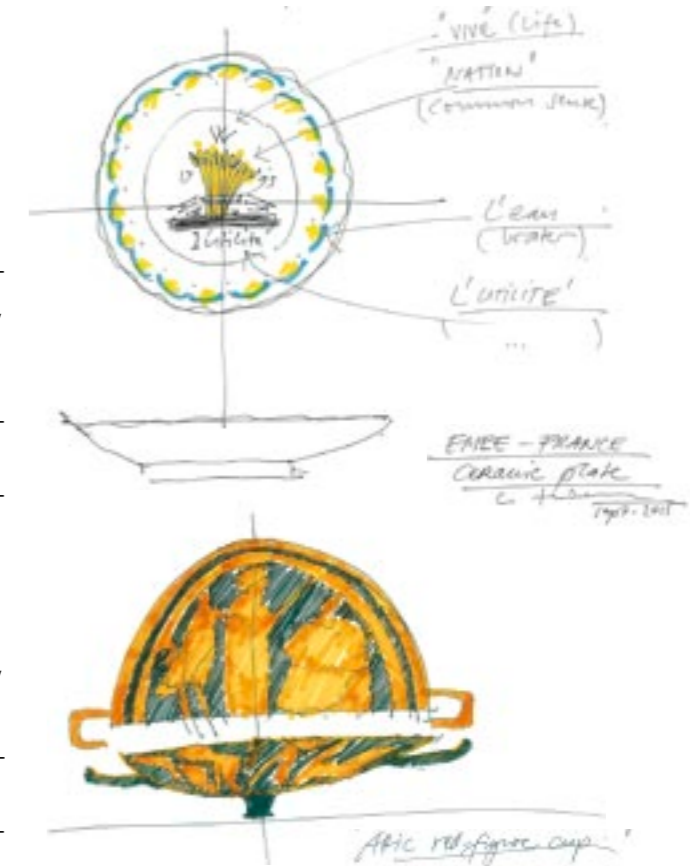
The 'plate with watchword "The Utility"' of the 18<sup>th</sup> century is a ceramic-dinnerware, which is the starting point and the key object of the scenographic setting. The contextual background is the French Enlightenment and Revolution and the spreading of its ideas and ideals that appear in the plate's patterns and symbols. They are the expression of an intellectual climate, which takes on a European and international aspect. Its expansion transforms the plate into a carrier of meanings and messages and functions as a means of information and education amongst the population. The plate as a representative object is presented in an ensemble with other ceramics, which show various patterns and images and which were produced in several European countries and in different time periods. Sketch 1

**THE MUSEUM SHOP.** The first exhibition space looks like a 'museum shop' and becomes the guiding idea. The museum shop is not anymore a service room of the museum as usual, but part of the exhibition itself. The fact that the visitors first enter the museum shop provokes a significant Change of Perspective – a change of the visitors' perception. Original, decorated ceramics like dishes, plates, bowls, cups, jugs, mugs with different patterns

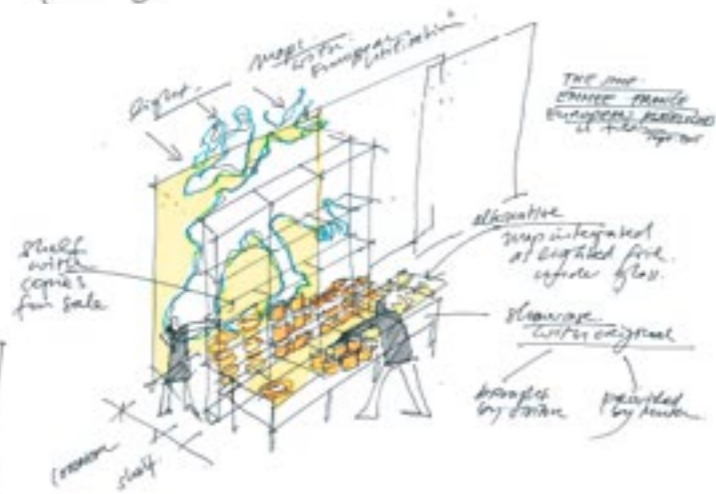
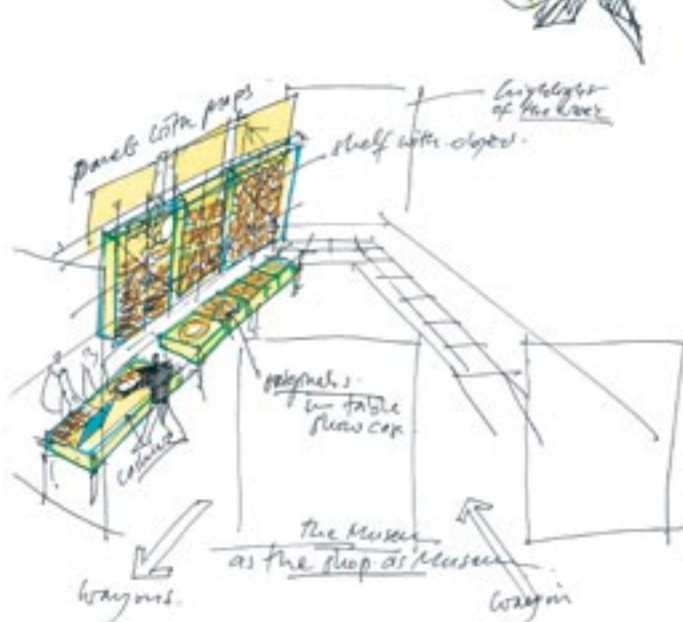
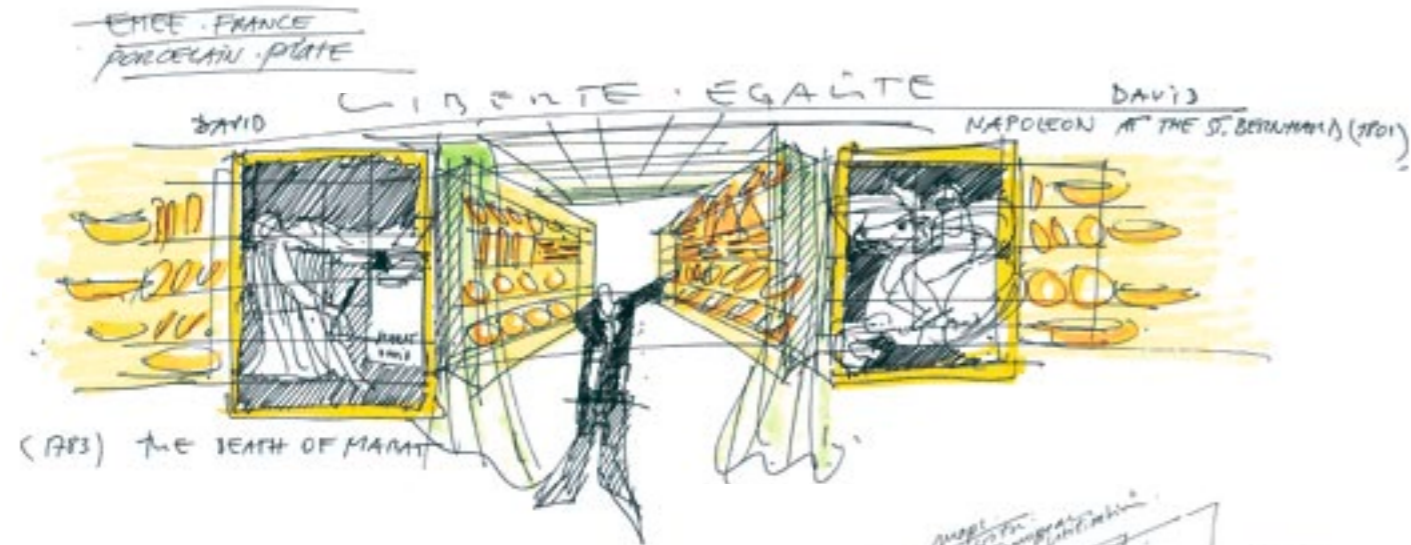
and images of symbols, monuments, persons, logos, buildings etc. are presented in table show-cases. The objects are provided by the museum or brought by the visitors. A *ceiling height shelf* offers space for more objects and invites the visitors to bring their own ceramics to the museum. The visitors can also provide the connected memories, contexts, personal or family stories, their different uses etc. by providing the information on a *social internet-platform* which is connected with the exhibition through *QR codes* (controlled and managed by the museum). They can also link photographs, posters, audio clips, videos etc. to *re-contextualize* the objects. As soon as the shelf is completely filled up with ceramic objects, there are two options for the museum to proceed: The process of bringing objects closes, or the process of exchanging objects starts. This would mean, that the visitors who bring along a ceramic to the museum, can in turn select another one to take home. This *interactive exchange* of objects could be *documented by photographs* to create a perpetual growing archive of the exhibition and could be presented on the *website*. The visitors of different nationalities are thus *interactively involved* in making and curating an

exhibition, reflecting a real trans-regional European perspective on the subject. At the same time this is subliminally questioning the curators' sovereignty over the interpretation of museum objects and *experimenting* with 'bridging the gap' between the non-visitors and the museum. As a collective work it could also be mirroring a contemporary, European empirical research about e.g. local, regional, national and European traditions and customs of everyday life, which are related to the selected ceramic objects. By means of the interactive exhibition and the connected social internet-platform the museum becomes a Social Arena creating a European, worldwide network. Sketch 2, 3, 4

**ZOOMING INTO THE PLATE.** After the museum shop and with a new perspective on ceramics the visitors enter the second exhibition space, which presents the 'plate with watchword "The Utility"' of the 18<sup>th</sup> century as key object. The plate is placed in the spatial centre in a showcase on a pedestal – as an authentic, valuable object and set in scene through precisely balanced *spotlights*. This presentation tries to subtly change the status of the object from a simple everyday ceramic object to an aesthetic museum object with a specific cultural



Sketch 1: The porcelain plate as the key object and the red figure cup as secondary object.



Sketch 2, 3, 4: The museum shop invites the visitors to bring their own ceramics to the museum and tell their personal European stories.

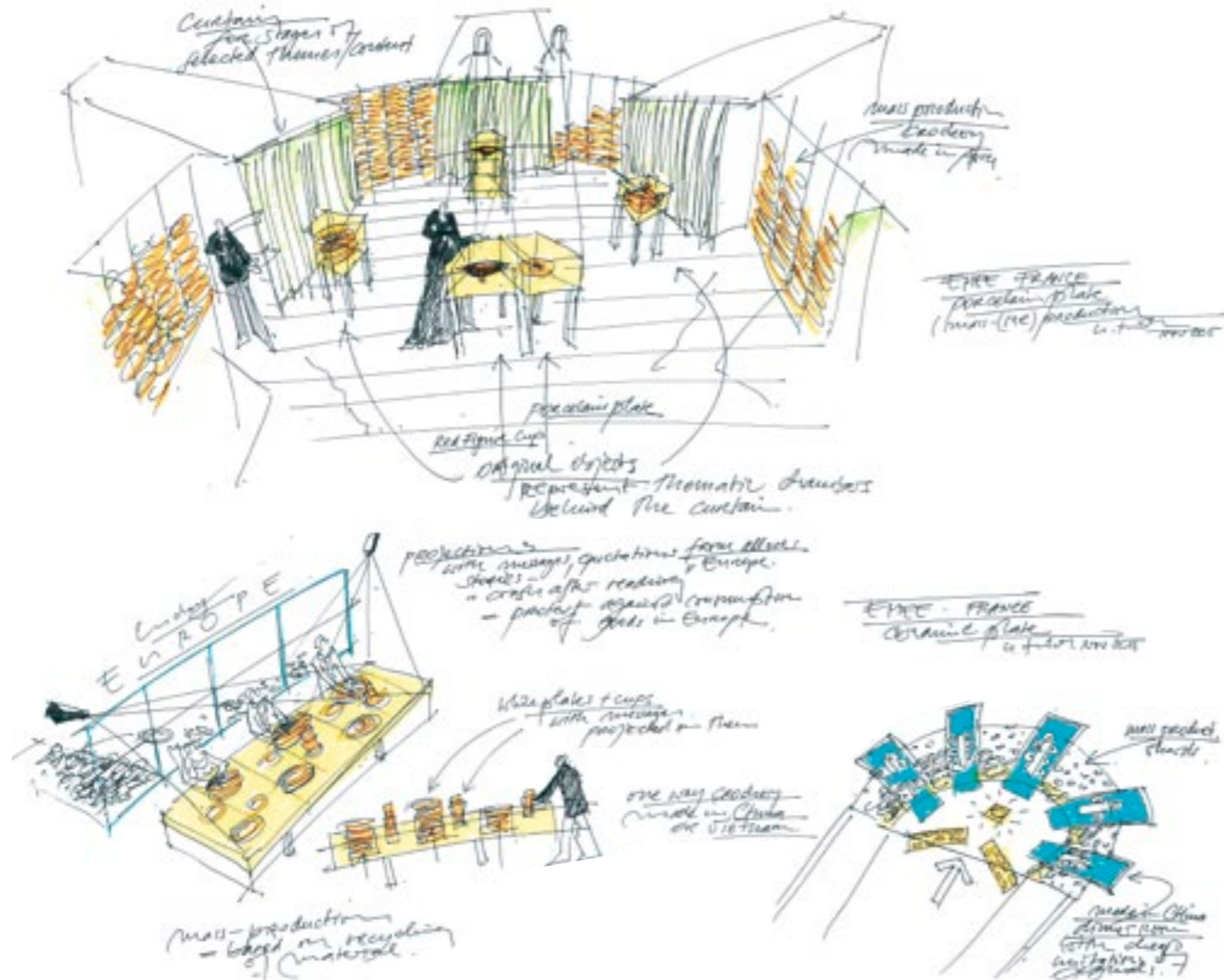
and historical meaning. This kind of 'elevation' and 'valorisation' generates a new perspective on the object. It is also questioning the difference between museum object and everyday object as the border becomes more and more blurred and intangible. A further Change of Perspective could be achieved by *zooming into* the patterns on the object and by revealing their different meanings. With an *interactive audioguide* the visitors can *digitally trigger* the object, select the various patterns and *explore* their hidden stories and detailed contents. The plate is content-wise connected with the topic of the French Enlightenment and Revolution of the 18<sup>th</sup> century, as well as the ancient and today debates about the concept of 'utility' in economics and in economical policies. The plate could be complemented with scientific, political, economical, literary and poetic works, selected film scenes, revolutionary and mealtime songs or documentaries showing their use or production – also retrievable by the *audioguide*. Music, statements, quotations from the time of the French revolution can be *listened to with headphones*. A digitally retrievable *European map* could show different regionally determined aspects of the plate and its patterns. It could be used to locate and illustrate the history, migration and geography of French Revolution ideas, workshop locations and product expansion, a map of European museums with similar objects

with revolutionary patterns, and possibly also a map of production and expansion of ceramics nowadays.

The plate is presented in a *dialogical setting in comparison* to an antique ceramic – the 'Red-figure cup' (circa 500–490 BC), which spread all over Europe. It comes from an Athenian workshop, was found in the Latium region and was kept in a Parisian museum. The production of Athenian painted vases took over all Mediterranean markets and through the patterns they expanded (religious) myths and genre art. These contents and their trans-regional European aspects can also be retrieved by the *audioguide*.

**DEPOT OF MASS PRODUCTS.** The task of the scenography is to translate these complex contents into a narrative spatial experience. The plate and the red-figure cup are individually and worthy presented in showcases and centrally positioned. In their periphery four *big wall showcases* in a semi-circular arrangement present further ceramic objects creating the impression of an enormous object depot. They build the visual background and the content-related backbone of the setting and especially refer to the topic of mass production. The ensemble opens up a cosmos of ceramic objects from different countries, of different epochs and with different transnational messages. The big object archive of the exhibition presents on the one hand archaeological, historical ceramics





Sketch 5: Exhibition setting with theme chambers and big wall showcases presenting ceramic objects.

Sketch 6: Five theme chambers with interactive media tables to present different perspectives of ceramics and to deepen the specific contents.

and works of arts, which circulated in the Ancient world and which are now part of various European museum collections; on the other hand decorated ceramics as everyday objects or as souvenirs, like bowls, vases, cups and mugs, which show different patterns, images and symbols and which can be bought in museum shops, souvenirs shops or on the internet. Every object in the mass depot is labelled with a QR code to digitally provide detailed information on demand by means of the audioguide.

**THEME CHAMBERS.** Various *theme chambers*, which are separated from the main space by curtains, can deepen specific topics. In front of every theme chamber one *representative object* is presented in a showcase forming a kind of prologue or introduction, as it has same or similar patterns, symbols, scenes and images like the ceramics presented in the chamber. To create a fascinating *synaesthetic setting* the specific topics and objects can be linked to arts, literature, music, dance, cinema, comics etc. An *interactive media table* could provide multi-layered information and a wide spectrum of content for different interest groups. For example, everyday objects and souvenirs, which can be bought in shops, are often made in China. This could raise the topic of mass production and reproduction in countries of low cost labour like Vietnam and China;

as well as the international recognition of the skills acquired by some Chinese companies in copying ancient works of art. Sketch 5, 6

The exhibition presents various ceramic objects in a European context creating a sophisticated and synaesthetic visitors' experience. The setting stages ceramic objects from different perspectives – as contemporary and antique ceramics, as medias of cultural transfers and mass products of their particular time, as valuable museum objects and common everyday objects. This *comparative approach* of staging aims also to re-think museum objects and to reflect on museumization processes, which can be *subtly perceived* and *conveyed in detail* by means of the *audioguide*. Thus the visitors' perception of museum objects could be changed – as strange, unknown, mythical and valuable objects restored in collections or presented in exhibitions – by linking them to everyday objects, which are well known, on first glance 'worthless' and daily used by people at home. It could stimulate the visitors' interest in museums' objects and 'bridge the gap' between (non-)visitors and the museum.



**EMEE TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES. SCENOGRAPHY – A SKETCHBOOK** aims to show the potential of scenography to stage objects in a multiperspective and surprising way by revealing their forgotten stories. The objects embody fascinating tales of politics and power, human behavior, culture and social history, migration stories and cultural transfers. Scenography with its holistic design approach is a perfect medium to trigger new ways of understanding, new perspectives and insights on historic facts bringing the fascination of trans-regional European objects to life. Thus visitors from all over Europe could be able to connect to the presented objects and contents and possibly discover common routes or heritage. They might explore, that they partially share the same knowledge and understanding which will broaden their horizon regarding other cultures and develop empathy and respect for one another.

Toolkit 4 as a manual is meant to be a creative matrix and a method of progressing at the same time. It shows how to start and continue the process of developing new presentation methods and perspectives on the basis of scenography. It is a navigational creative instrument that reveals the narratives of objects – e.g. their historical background, their political, social or cultural aspects – and stages them in a setting from a new perspective that is consistent in terms of content. EMEE Toolkit 4, together with the EMEE workshop concept 'How to use Scenography for the synaesthetic Translation of Perspectives', a kind of 'scenographic toolbox', is a set of instruments that can be used to elaborate and implement a scenographic Change of Perspective.

Symbolic vessels.  
smac – State Museum of Archaeology  
Chemnitz, 2014, ATELIER BRÜCKNER.  
Photography: Michael Jungblut.

A contemporary museum is a museum with a staged setting, whereby object-oriented design and stage-setting design are not mutually contradictory. The required authenticity of the experience is a matter of contemporary translation of the content and carefully measured stage-setting with intended sustainability. However, there is no 'automatic concept machine' that, on request, spits out the right design concept and presents the content consistently. Each staged setting of an exhibition or museum is created individually and uniquely and, each time, is a challenge for scientists, curators and designers. EMEE Toolkit 4 is therefore a kind of manual that introduces the basic parameters, tools and strategies of staging and provides examples of concepts and design approaches that can inspire and serve as models of how objects can be presented synaesthetically in a European context.

The consideration of different examples of applied scenography has shown that the contemporary museum is not only a walk-in depository with aesthetically displayed exhibits but can also be a stage-managed space of resonance and reflection for multi-cultural points of view and European interpretation. EuroVision – Museums Exhibiting Europe (EMEE) is an effort to contribute to the modernisation and 'Europeanization' of national museums, by attempting to reveal European dimensions in national and regional collections. In particular, EMEE Toolkit 4 aims to show future scenographic potential for the European museum of the 21<sup>st</sup> century and promises a new way of viewing European cultural assets.

Museum objects with trans-regional European character are placed in a setting synaesthetically with multiple viewpoints, the aim being to bring about a Change of Perspective. This and the European level of reflection emphatically and undoubtedly call for a stage-managed museum as a narrative space that is experienced by the visitors. Scenography combines logic and magic, the discursive and the intuitive, the public and the subtle, the local and the global. The potential of scenography lies in its ability to make that which cannot be exhibited into something that can be experienced and to locate the complex, trans-national levels of meaning of objects in a narrative, three-dimensional stage-managed space. It can arouse curiosity about hidden narratives, stimulate a desire to interact with things and themes that, at first glance, appear to be uninteresting, provoke a positive emotional reaction due to the diverse possibilities of identification and offer unusual staged settings that present the object in a European context. In an era of unlimited access to digital information, the museum should concentrate on what it is able to do best, i.e. presenting the real, haptic thing and its complex array of narrative potential in an appropriately staged setting.



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**EUROPEAN PERSPECTIVES ON MUSEUM OBJECTS.  
SELECTED EXAMPLES ON  
THE CHANGE OF PERSPECTIVE:**

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