Exhibition design, wayfinding and graphic interiors.

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www. nickbell design. co.uk We are visual communicators. We design for three-dimensional interactive environments.

We provide the following services: interpretation design, wayfinding and signage, graphic interior design, interaction design and design for audio/visual media.

We work with architects or interior designers or 3D designers to help design museums, galleries, exhibitions, visitor centres, cultural attractions, wayfinding systems, graphic installations.

We have specialised in this field for over 15 years. During that time, awards include a DBA Design Effectiveness Gold Award, three D&AD Yellow Pencils and three Design Week Winners.

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We have collaborated with the following interior design and architecture practices:

Casson Mann Hassell Abell Nepp John McAslan + Partners Nord Architecture Terry Farrell and Partners Nissen Richards Studio Metaphor Nick Coombe Architecture **Tony Fretton Architects ZMMA** Gustafson Porter Jo White Design Consultants **Urban Mesh** muf architecture/art **Azman Architects**

We would like to work with more.

We have collaborated on projects for the following institutions:

Barbican Centre British Council British Nuclear Fuels English Heritage Horus, Moscow Imperial War Museum Manchester Museum Museum of Islamic Art, Doha National Park Service, USA National Maritime Museum **National Portrait Gallery** National Trust Natural History Museum **Newcastle University** Science Museum **Tate Britain** Tyne & Wear Museums Victoria & Albert Museum Wellcome Trust Wellcome Trust Genome Campus

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Past Work

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Exhibition design

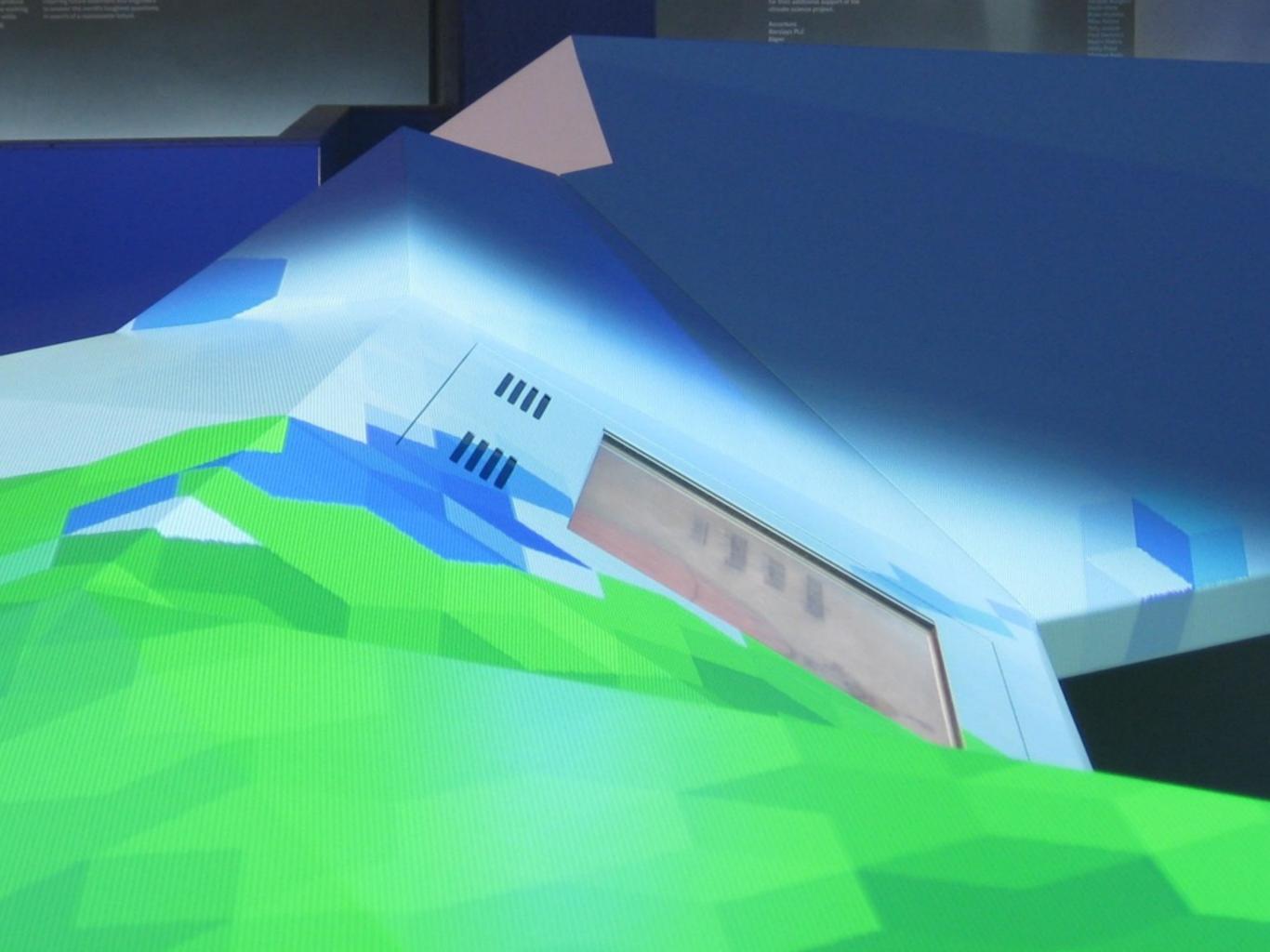
Permanent exhibition design

Atmosphere: exploring climate science Science Museum, London

The design of the Atmosphere gallery, the Science Museum's climate science gallery. Our colourful, animated graphic projections, (with interaction designers AllofUs), covering floor and ceiling, dynamically register the greenhouse gas emitting game-play of visitors. Seeing their effect on the climate, people can make up their own minds on what mitigating action they can take for real. A collaboration with Casson Mann.













Science can show us how Earth's climate system works

and what

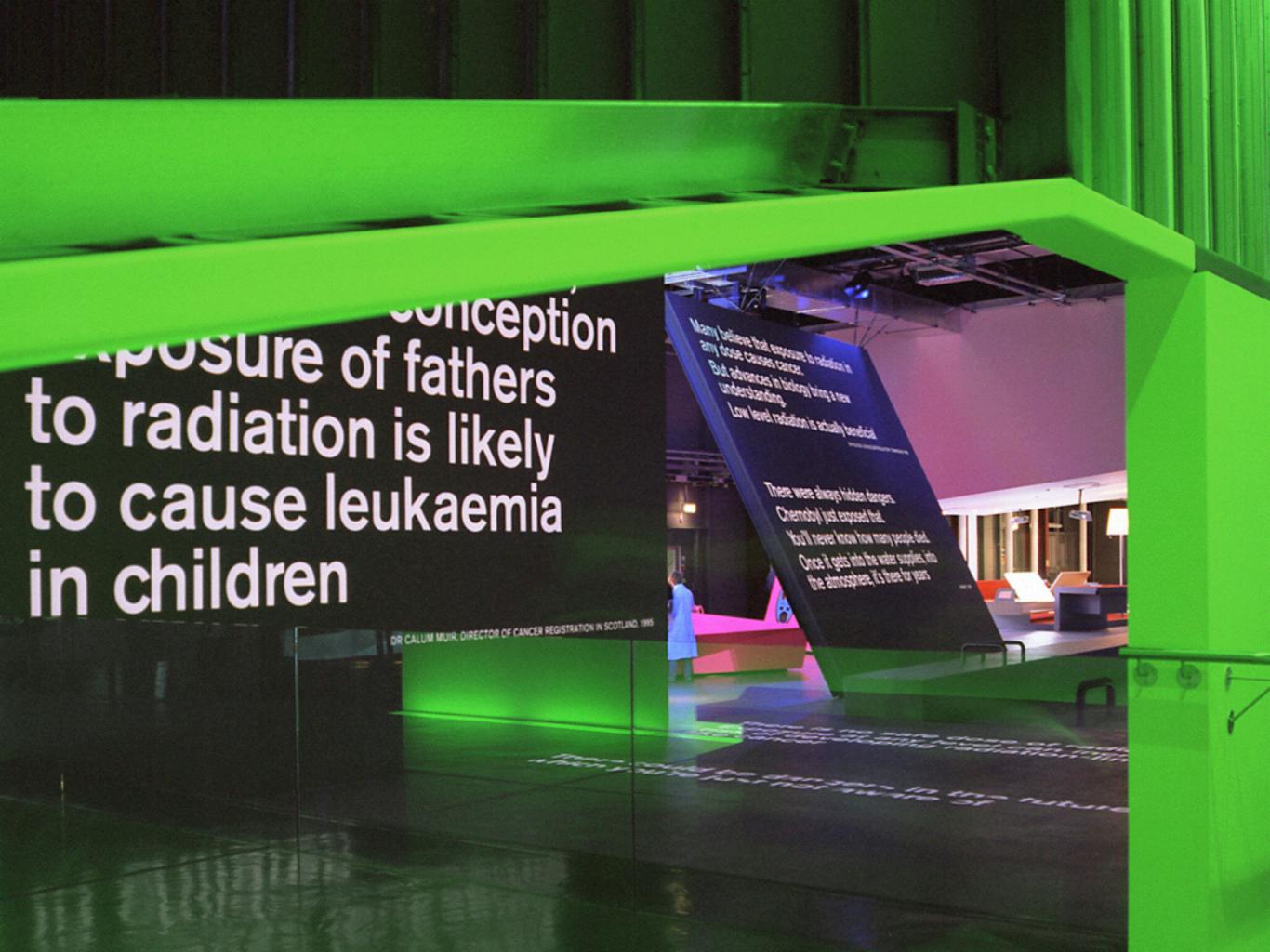
Science can show us how Earth's clin ate systen works



Graphic media installation

BNFL Visitor's Centre Sellafield, Cumbria BNFL & Science Museum

An immersive audio-visual installation of six giant screens at the core of British Nuclear Fuels Visitor's Centre, Sellafield, Cumbria. Curated by the Science Museum, 2002 to 2005. A public forum for debate about the future of energy production, supply and use in the UK. A collaboration with Casson Mann.







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Museum design

Great North Museum Newcastle University and Tyne & Wear Museums

Graphic interpretation design for the Great North Museum, Newcastle. A striking solution for a new visitor attraction that is smashing attendance records. We guided a client with no experience of a project of this scale through the process of interpretive content generation. Our design strategy doubled up as a detailed implementation plan that enabled the client team to develop appropriate content according to editorial constraints, on time and within strict access guidelines. The interpretation design draws together diverse subject matter spread across ten galleries into a unified visitor experience. A collaboration with Casson Mann.



Influencing Identity Shaped by the Sea The sea influenced communications, trade and diet as many Greek settlements were located on the coast. Travelling by boat was the most









Museum design

Churchill Museum, London Imperial War Museum

The design of the Churchill Museum, London, curated by the Imperial War Museum. A permanent museum, its an intimate and multifaceted portrait revealing both the private and public man, his flaws as well as talents. Due to the Museum being very object-poor, most of Winston Churchill's significant moments have been brought to life graphically. As a direct benefit of its award winning design this admission-charging venue has been able to sustain high visitor numbers in an extremely competitive market full of free-to-enter attractions.

A collaboration with Casson Mann.

'All behind you Winston': a cartoon by David Low published in the London Evening Standard, 14 May 1940











I felt as if
I were walking with destiny
and that all my past life
had been but a preparation
for this hour
and for this trial...

I was sure I should not fail

Moving graphics

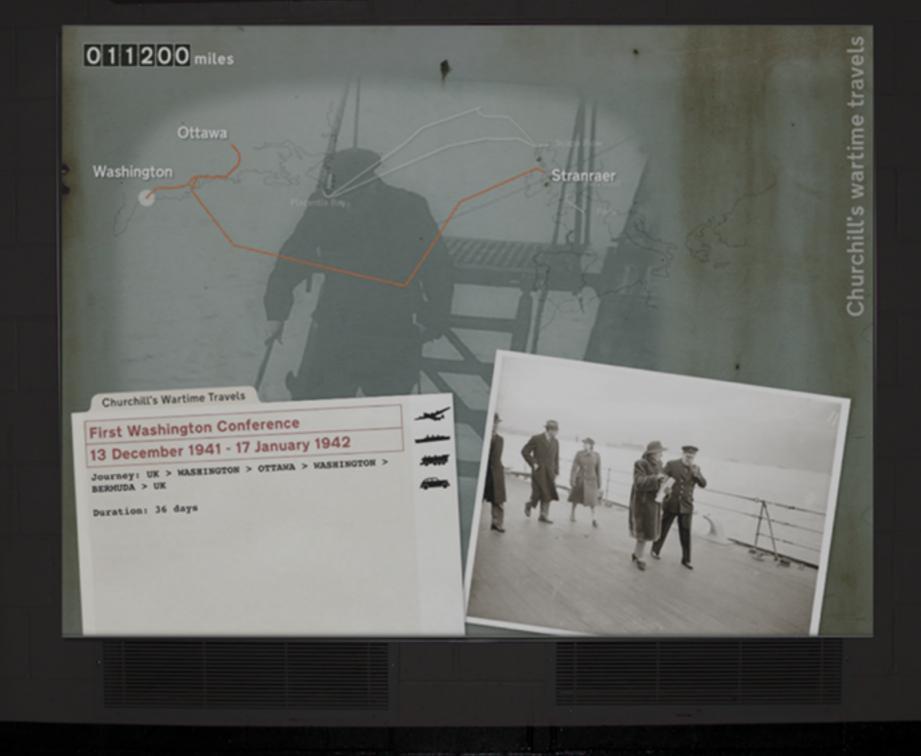
Churchill Museum, London Imperial War Museum

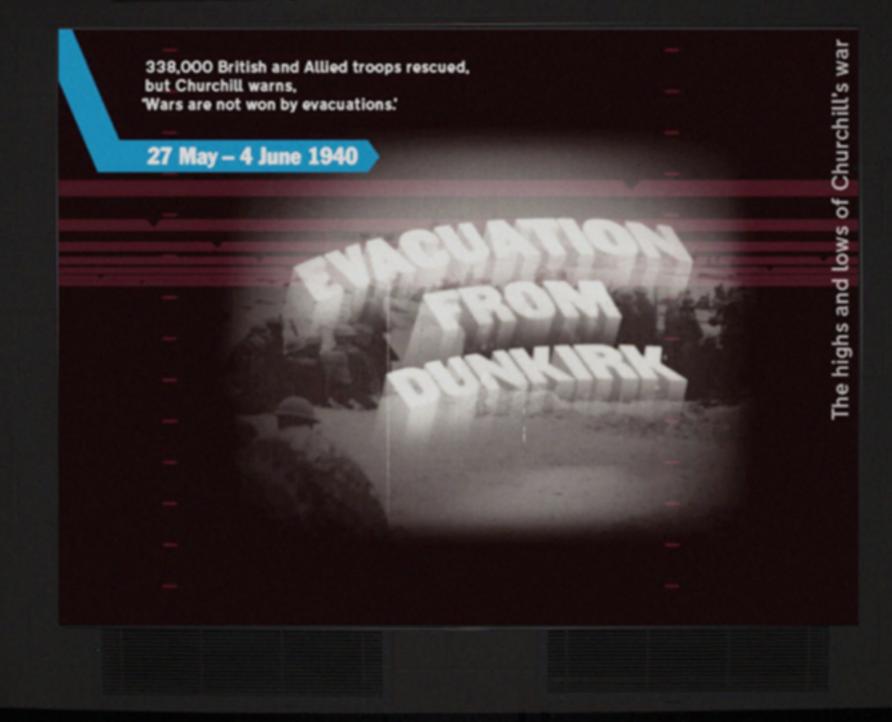
The design of moving graphic projections for the Churchill Museum. Our brief was to present the information that would help visitors get a rounded picture of the man that was Winston Churchill. With piles of boring looking documents and precious little by way of objects or film footage, we used typographic, silent moving graphic projections to pull together this disparate content into 12 stories: from his very many recklessly indulgent wartime travels, the triumphant highs and wretched lows of his war, to his alarmingly frequent brushes with death.

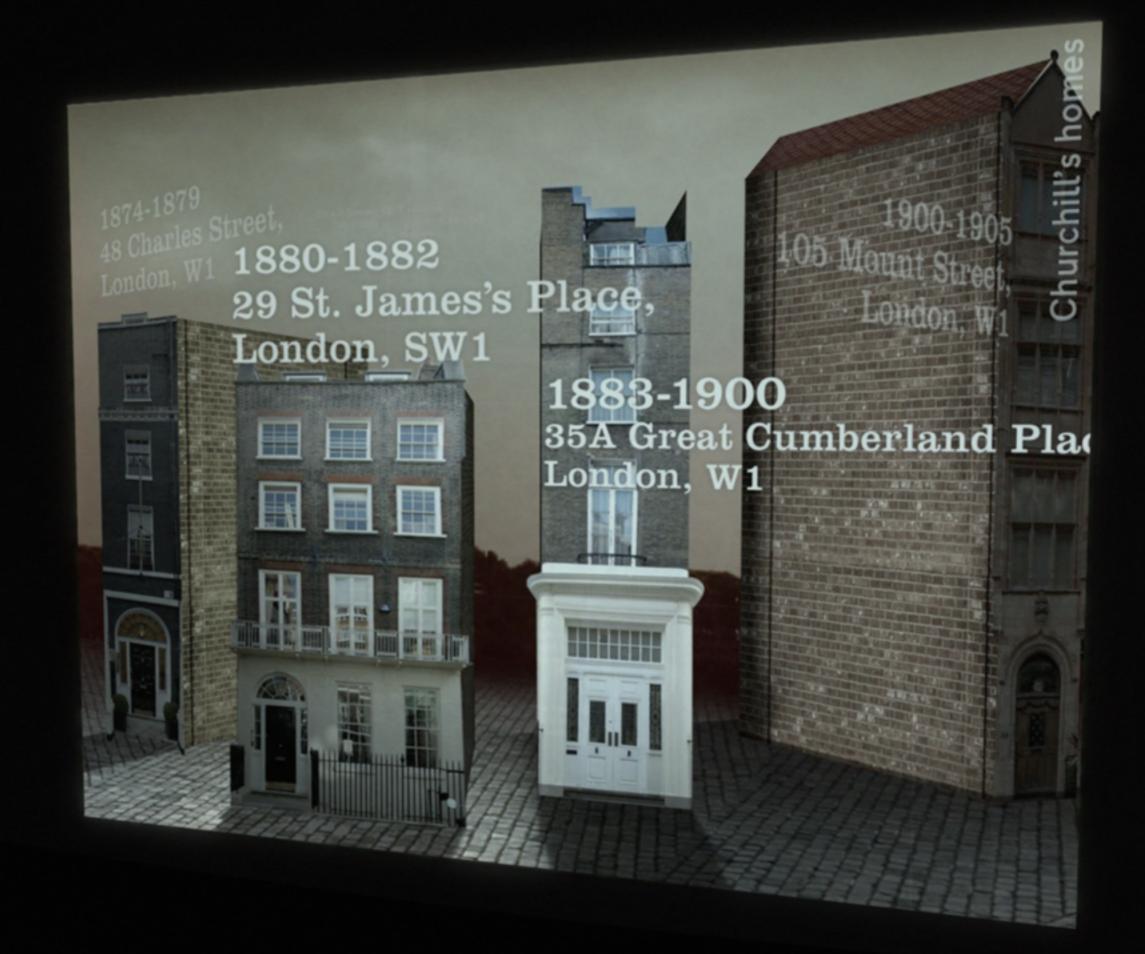
French fashion designation of the state of t

<u> 1927</u>

Churchill met the then Princess Elifor the first time at Balmoral in Ser 'Princess Elizabeth...is a character. air of authority & reflectiveness ast an infant.'







-Graphic furniture

Gainsborough Tate Britain

The design of Gainsborough at Tate Britain. An exhibition design that dealt successfully with high visitor numbers. All interpretation texts, normally on the wall, were screenprinted onto custom made furniture positioned centrally in each gallery. Visitors were less likely to obscure the paintings as they read. To give visitors a flavour of the cultural milieu in which Gainsborough painted, we researched contextual material for inclusion. This included reprinted 18th century newspapers, carrying reviews of the artist's work in amongst ads and gossip. A collaboration with Muf architecture/art.

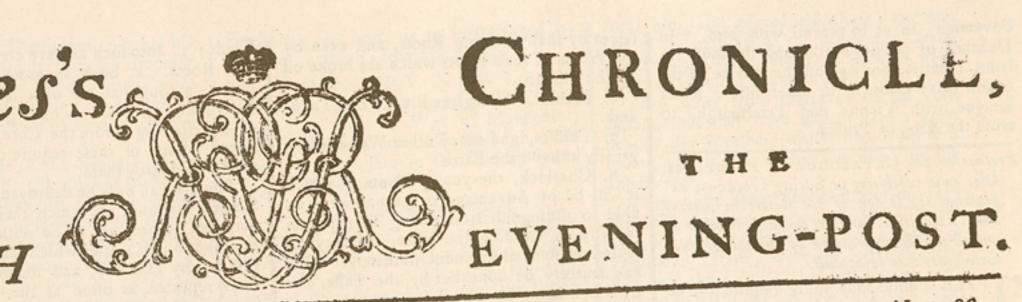


OVERVIEW This group highlights the unusual preperations Gainsborough made for his extraordinary late paint He was uncomfortable painting naked women, and based the figures on prints such as no 174, from wh he also took aspects of the landscape, including th waterfall. Gainsborough rarely made preparatory drawings. This series shows him gradually working out the grouping of the figures. The latest drawing does not, however, present a finished version of the composition to be simply transferred to the canvas Instead the painting seems to be another step in the developing sequence, on a par with the drawin whose sketchy qualities it also shares





These sheets reproduce an eighteenth century newspaper. Packed full of news, gossip and adverts, this issue also contains a review of the annual art exhibition. This can be found on page 4.



" SATURDAY, MAY 22, to TUESDAY, MAY 25, 1762.

No. 188.

Arrived, pe. - Hawke, Stephens, from

-Prince William, Barnard, from

- Charlotte, Watson, and Mark Power, from Briftol.

LONDON.

the Negociation between Russiank. The King of Denmark was

This Term the Court of King's Bench, after two solemn Arguments, pronounced Judgment in Favour of the Plaintiff, on a Case and Matter of Law stated for their Opinion in a Cause wherein a Man, who was a Native and Inhabitant of Scotland, and a Linen Manufacturer there, and being a wholetale Dealer in Scotch Linens, sending them from Town to Town in the Kingdom of England to public Inns, and there exposing to sale, and selling them by the whole Piece in his Room, in each such respective Inn, was Plaintiff, and a Justice

The young Man that that himself in the Bog-House at Chelsea, proves to be an Apprentice to a Surgeon and Apothecary at Mile-End: His Father and Brother are both Clergymen. The Coroner's Inquest fat on the Body on Friday, and brought in their Verdict Lunacy.

Manchester were interred at Kimbolton in Huntingdonshire; on which Occasion there were present above 500 of his Grace's Tenants and the neighbouring Gentlemen.

Married. Saturday Afternoon, Mr. Herne,

Continun Ivitado dos, una Commons of a ajunto, in this kingdom.

HAT by an Act, passed in the thirteenth year of the reign of his present Majesty, intituled, " An Act for the better Cultivation, Improvement, and Regulation, of the Common Arable Fields, Wastes, and Commons of Pasture, in this kingdom," it is enacted, That three-fourths in number and value of the occupiers of fuch commonfields, with each confent as therein mentioned, may come to an agreement for keeping the same in a particular course of husbandry, for the term of fix years, or two rounds, according to the ancient course of each parish respectively:

That the faid act has been carried into exfields, into more convenient plots for the occupat on of the fame, and other facilities given to the execution of the icveral parts

> and flattering reviews like this one. The picture of the composer Abel and the landscape discussed by the reviewer are on display in this room.

a more rigiditions jumble of mational matter The Moor wore a gewgaw shape, with black stockings, as if his legs were bare. Alonzo appeared like an English nobleman, with a blue ribband. Leonora in an elegant blue fattin fancy-dress. Isabella, in a sattin dress of the same colour, but of Spanish fashion. Oh Drury! Drury! to what sad courses art thou arrived !

We are convinced, from last night's experience, that Mr. Lacy has a sufficient share of ability as a performer, to be well worth encouragement. With a few instructions, and proper care to avoid an attitude refembling the fign of a spread eagle, which he is apt to throw himself into, he might be taught to play Alonzo as unexceptionably as any

Yesterday there was a grand Drawingroom at St. James's, at which were present a great number of persons of distinction.

ection with great advantage in feveral actor now upon the stage --- and indeed, in places; but it appears that the ends of the the present deplorable state of the stage, few fame might be greatly advanced, and the tragedians are much his superiors. begefits arising therefrom increased, if encouragement was given to the laying together is the lands of the several occupiers, CHRONICLE. MORNING which lie dispersed in different places in such LONDON, APRIL 25, 1777.

In 1777 Gainsborough showed at the Academy for the first time for five years. He showed his most glamorous and ambitious pictures, which elicited lengthy

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Judge neral ping, infura

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Graphic narrative

Harmsworth Room at the Cabinet War Rooms, Imperial War Museum

The Harmsworth Wall is a permanent typographic installation in the Churchill Museum's hospitality suite, The Harmsworth Room, at the Cabinet War Rooms in London. Running at 15 metres in length, the wall consists of over 300 individual panels, each the size of a page from the Daily Mail newspaper circa 1900, with printed excerpts of written correspondence between Winston Churchill and Lord Alfred Harmsworth, the proprietor of the Daily Mail in the late 1890s. The exhibit captures the relationship Churchill had and maintained with the Press throughout his life. A collaboration with Casson Mann.



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TOP ENVIOLENCE.

forecast Teaconnecth Subs WIG \$500 to \$25 the Conservative members (coloristed to 1) in Enchange (sold and speed half of the M Service delivers

By Oscar Sarvid

Any comp Domits for sending me the me ofference below you have received from Hills It has prepared motors that we should some to a second-motor with Gormony to dominate Europ I think this would be conferrey to the whole of a

MARIOLO HARRESTEDATO TO WINETUN CHUNCHELL YO MAY 1810

My Dear Wingson,

I do not trans littler as a stationman, I see quite more that his group harbour the most emblious designs. They have the full intertion of making Germany the world Pieser.

TO BOOK S

DAILA PREIS

What a disquieting thing it is that Ministe should be found to have made solemn statemer.

Prolament on a vital matter of this kind which proved to be absolutely wrong.

WINSTON CHURCHILL TO CLEMENTINE CHURCHILL D. JANUARY 1920

He has been good enough to arrange to have all the newspapers brought here each day by air for me and Lloyd George. This is a great

WONSTON CHURCHILL TO HAROLD HARMSWORTH 21 JULY 1938

Very many thanks for your letter. As you will see I keep on trying my best. If you say we are going to be vassals of Germany I can only hope I shall not live to see it.

HAROLD HARMSWORTH TO WINSTON CHURCHIL ES SEPTEMBER 1936

Have just read your suggestion of a solemn tearning to Germany. Think it is admirable. Have been staggered by Germany's further CLEMENTINE CHURCHILL TO WINSTON CHURCHILL ZS NOVEMBER 1015

The Daily Mail rings me up nearly every day and asks if I have had any news from 'Major Churchill'. Major Churchill has a strange sound, but I am prouder of this title

WHISTON CHUNCHILL TO ESMONO HARVES S AUGUST INSE

My dear Essenti _I had a good to night and on very We hatched a pro-

TRIBUTE TO THE PRESS

DAILY MAIL 28 NOVEMBER 1914

He paid a generous tribute to the Press. "I recognise the great difficulties of the Press during the present war, and I sympathise very keenly with them," he said, "on the prohibitions and limitations which hedge them about on every side and which from day to day deny them the opportunity of publishing quantities of information which

CAN WE DEFEND OURSELVES?

THE GOVERNMENT MUST BOLDBY FACE THE BANGER FROM THE AIR

DAILY MAIL 17 NOVEMBER 1932

The man in the street is entitled to ask his rulers.

If you put no faith in the sanctity of the Kellogg
Pact of Peace, or in any international agreement;
if you do not believe that men will give up the
art of flying; if you believe that air attack will
be fatal to us, indeed to all civilisation – What are
you going to do about it?

CONGRESS AGREED

MR. WINSTON CHURCHIO

GERMANS AT FROM MUCH INTERESTED

FROM O

DAILY MAIL 26 NOVEMBER 1915

Russour in France variety of occupa Churchill.

He is to be "eye-v preter, war historian nearest thing to pain quarters. He is to con He is to direct the

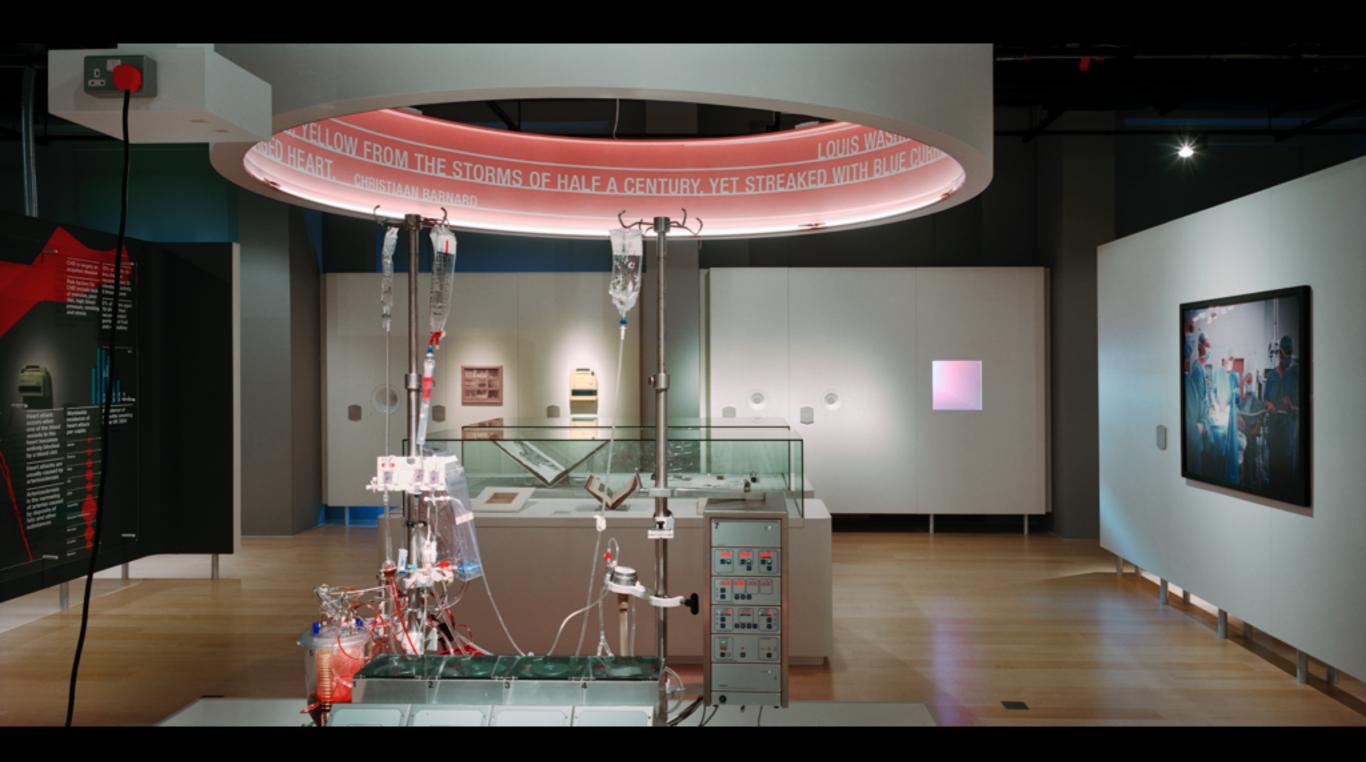


Temporary exhibition design

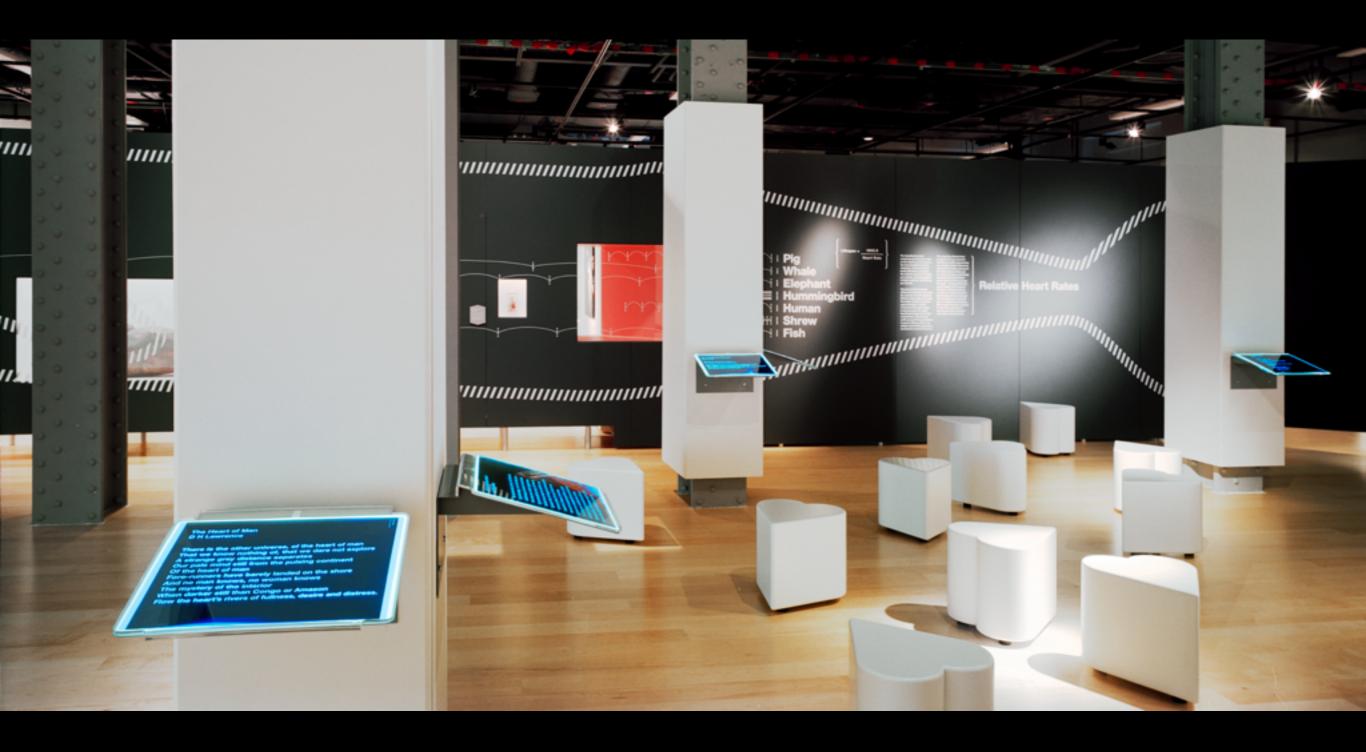
The Heart Wellcome Collection

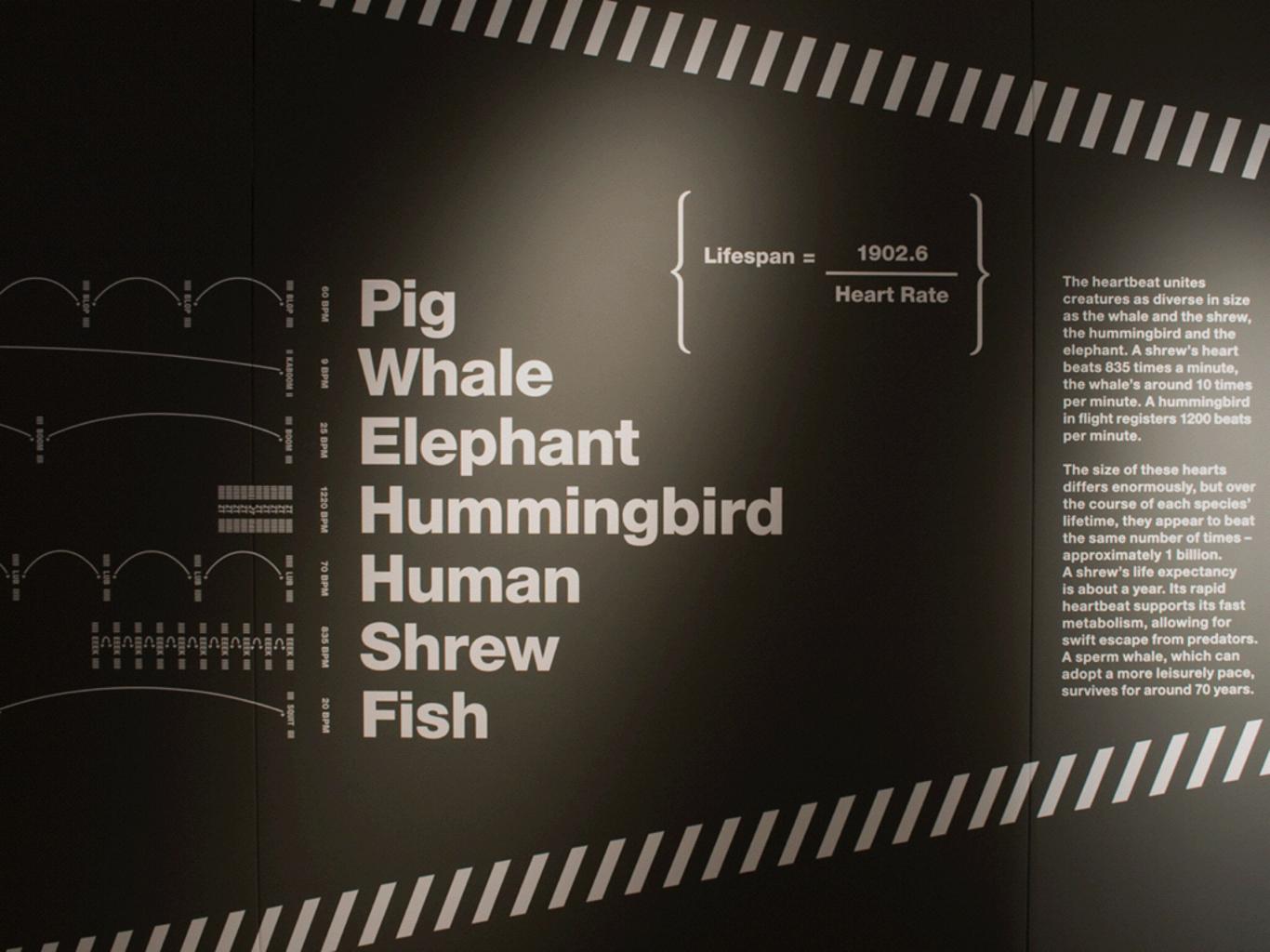
The design of The Heart at the Wellcome Collection that traced the cultural significance of the heart through history in art, medicine, religion and romance.

The brief asked us to create an art exhibition out of a medical subject to attract audiences from across the art/science divide. We presented a diverse array of exhibits (e.g. a transplanted human heart, a £3m Leonardo drawing, an Aztec sacrificial dagger plus books, paintings, sculptures, film, music and surgical instruments) in a visually unified and highly secure environment. A collaboration with Coombe Architecture.









The heartbeat unites creatures as diverse in size as the whale and the shrew. the hummingbird and the elephant. A shrew's heart beats 835 times a minute. the whale's around 10 times per minute. A hummingbird in flight registers 1200 beats

per minute.

The size of these hearts differs enormously, but over the course of each species' lifetime, they appear to beat the same number of times approximately 1 billion. A shrew's life expectancy is about a year. Its rapid heartbeat supports its fast metabolism, allowing for swift escape from predators. A sperm whale, which can adopt a more leisurely pace, survives for around 70 years.









Tractatus de Corde 1669 Richard Lower

WELLCOME LIBRARY 3214/A

In this illustration, Lower shows the spiral structure of cardiac muscle. He described the heart muscle as "more carefully fash." loned than all other[s]". The heart muscle contracts involuntarily and constantly to keep the heart working and is the only kind of muscle that doesn't get tired.

Nick Bell Design

Small museum design

Museum of the Post Office in the Community, Blist's Hill, Ironbridge British Postal Museum & Archive

The design of a permanent museum for the British Postal Museum & Archive, Shropshire. Our brief was to show how local post offices play a vital role in people's lives at a time when their future as a community service is being threatened. Putting people at the centre of the story, testimonies from post office users can be heard in bright orange audio booths curtained off by their graphic portraits. The design manages to articulate and interpret a diverse array of objects and stories in one room of domestic scale. A collaboration with Nick Coombe Architecture.







1940 pattern lamp box Essex, 1964

99103

No-one wants mail on a Saturday. Any postman will tell you that trying to get someone up at seven o'clock on a Saturday morning to sign for something is almost impossible.

Mark Aiken Diss, Norfolk

al



Temporary exhibition design

Che Guevara: the story of an image V&A

The design of 'Che Guevara, Revolutionary and Icon' at the V&A. An exhibition dedicated to Alberto Korda's photograph, *Guerrillero Heroico*, of Che Guevara and its absorption into mass culture.

The exhibition display plan borrowed from the visual edit we made of all exhibits when designing the book that accompanied the show for V&A Publishing. The result was a reconfigured version of the curator's collection (exhibited less coherently before) that brought much needed focus and clarity to the story of the image. A collaboration with the V&A in-house team.





Procedure Triber Centire called to demonstration to human about the format about the human about the format about the format

widely become after Chart death.

I REMEMBER IT AS IF IT WERE TODAY:
SEEING HIM FRAMED IN THE
VIEWFINDER, WITH THAT EXPRESSION.
I AM STILL STARTLED BY THE IMPACT...
(IT) SHAKES ME SO POWERFULLY.
RUBERTO KORDA, PHOTOGRAPHER

Ronda's image of the rapidly became a defining symbol of agitation propagands - agitante -

With its uncoming ability to corner complies does in a way that in earning understrood. It was taken up by a broad spectrum of political and excell economents. Emblactment on posters, banners and signs, it declared duringle.

in contrast to the increasingly stick visual anguage of commercial advertising. the protest proper provided an attendance means of communication, with Che in the role of unofficial protessments for countries about.

PROTEST

CHE'S IMAGE MAY BE CAST ASIDE, BOUGHT AND SOLD, AND DEIFIED, BUT IT WILL FORM A PART OF THE UNIVERSAL SYSTEM OF THE REVOLUTIONARY STRUGGLE, AND CAN RECOVER ITS ORIGINAL MEANING AT ANY MOMENT.

EDMUNDO DESNOES, CUBAN CULTURAL HISTORIAN AND WRITER

Mercic Guerrilla appears in both private and pul spaces, on bedroom walls and street contents. It an image that speaks to people of many differs backgrounds, but has a particular resonance in Latin America.

Che never saw himself specifically as Argenti or Cuben, but Latin American. His intention was to ignite political change throughout the contine by avalvaning the solidarity of the indigenous pecoles.

Particularly in the 1970s, many of the posters half feature the Konde image conflate Guevars an he maps of Central and South America. With the operately of Latin America depicted as a single nets, without national boundaries, Che represent he dream of union and (Seretion.)

IDENTITY







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www. nickbell design. co.uk If you have a project that you would like to talk about please get in touch with us.

We look forward to the possibility of working with you.

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