# 

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

### **Contents** Recent work

- \_\_\_\_
- 1. Exhibition design
- 2. Wayfinding and signage
- 3. Graphic interiors

Past work

→ 4. Exhibition design
5. Wayfinding and signage
6. Graphic interiors

# Past work

# /6 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.

Exploring the carbon cycle

Science can show us carbon's global pathways

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IH 222.

and how we're causing them to change...

## atmosphere

Science can show us the carbon cycle is being disrupted and how that adds more greenhouse gases.

atmosphere

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#### Deating the atmosphere gallery

contracts resulty reactions for our phtoday and info the future. Science dented have Triat amount of the powerful why to make sense of increasible and commenciations.

the appendix of a large control of the appendix of the append

	SIEMENS	Million *	

### atmosphere







Exploring what might happen and the family of the

Apple

Science can track what's already changing

and help us imagine the future...

### How do scientists know the Earth's climate is changing?

Monitoring long-term climate change depends on the bringing together of highly accurate, comparable and stable measurements collected from across the globe by a variety of different organisations. No single instrument is used. Thousands of measuring devices are at work on land, at sea, in the air and out in space.

A

PE

# 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.

## to radiation is likely to cause leukaemia in children

ni believe tod expresse to robotica in ni drose causes cance. Bud advances in tickog tring a ven understantiona Law level robotica is aduati tooécid.

> There were always hidden tangers Chernobyli just exposed tool. You'll neuer know how many people feel. Once it gets into the water scopies, its the atmosphere. its there how you's

11











-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.

### **Competition and Conflict**

There were intense rivalries between Graek stotes. This competitive nature was an importance foctor in the development of Graek obset the world. Artists and architects trieda about the another arcenta of competition. Artists apportant are was the altimate another about the Classical period. Greak about weak Greek and altimate between about the communuty.



### 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

### PERIOD

Holocene

Pleistocene

Neogene 23-1.8 million years op

Palaeogene 65-23 million years ago

Cretaceous

Jurassic 199-145 million years app

Triassic 251-199 million years #

Permian 299-251 million years and

Carbonifert

Devonian 416-359 million years opt

5









-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.









I was a child of the Victorian tra ... when the realisation of the greatness of our Empire and of our duty to preserve it was ever growing stronger

Churchill fought for four years to stop the British Government giving India even limited rights to govern itself.

-

Indians wanted the same rights to self-rule as Britain had already given Australia. Canada, New Zealand and South Africa. Churchill feared that this would lead to the collapse of the British Empire.

-

When negotiations started in 1931. he resigned from the Opposition Front Bench and began his hopeless four-year battle. He ended up isolated and a figure of fun. 'I have a tendency against which I should, perhaps, be an my guard, to swim against the stream'

-

Between 1929 and 1936, Churchill championed two causes which damaged his credibility.

His opposition to Indian self-rule and his support for King Edward Vill during the Abdication Crisis seemed only to confirm that he lacked judgement.

p.F

When Churchill began to speak of the threat from Hitter, his wannings were seen as just another example of typical Churchill alarmism.


## when a wittin or orea. eard through closed doo

10.00am: bathe and dress

HERE IS TO BE NO WHISTLING R UNNECESSARY NOISE IN THIS

used by Church II

Churchill and sharps dressed by his loter, Sawyers, He adopted the spotted bow tie as a tribute to his factor, Lord Rendsiph Churchill, who size

ST. MAL

Rundolph Ch. wore one.

Late am: appointments, further work



Churchitts engegement card, Adv 1940

Churchill insisted that all documents should be punched and tapped with a device he called a 'Klop' because of the noise it made when used

credited with the invention of this label. Documents were graded and labelled according to their supercy. Memorando lossed by Churchill were known as 'prayers'. then one knews that secretary 'And there he was, at last,

1.30pm:

lunch meetings

(Tuesdays, with

with guests

the King)

Contraction of the second seco

the man in whose hands our future rested. afferwas pacing the room selfar in mouth. He was not as big as I had thought he would be, but fairly plump, compact, controlled, forceful as he strode up and down.'

Christill and R the two men 15 lanch on Tuesdays to discu conduct of the war and off affairs, However, deeply involved with directing the war, Churchill sometimes put off their meetings, and failed to consult the King as often as he should.

this was Churchild's favourite brand. Champeere was served over function, when Churchill would discuss the progress of the war with invited guests.

0.50 hid. h.t ----200 .... have d courses. Sec. 1 See to Keep There is balled as services and the service when a ball and the service of the se

0 a second is ton Acres. Num

N-L 

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.









# **G**raphic 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



ind study for Diana and Actason of 1784-6

-

This group highlights the unusual preparations Gainsborough made for his extraordinary late paint He was uncomfortable painting naked women, and based the figures on prints such as no 17.4, from with waterfall. Geinsborough 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 elso 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, Watfon, and Mark Power, from Briftol.

LONDON.

the laft Mail give the following the Negociation between Ruffia rk. The King of Denmark was This Term the Court of King's Bench, ifter two folemn Arguments, pronounced Judgment in Favour of the Plaintiff, on a Cafe 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, sendng 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.

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

Married. Saturday Afternoon, Mr. Herne,

in this kingdom.

THAT by an Act, paffed in the thirteenth year of the reign of his prefent Majefty, intituled, "An Act for the better Cultivation, Improvement, and Regulation, of the Common Arable Fields, Waftes, and Commons of Pafture, in this kingdom," it is enacted, That three-fourths in number and value of the occupiers of fuch common fields, with fuch confent as therein mentioned, may come to an agreement for keeping the fame in a particular courfe of hufbandry, for the term of fix years, or two rounds, according to the ancient courfe of each parifh refpectively :

That the faid act has been carried into exection with great advantage in feveral places; but it appears that the ends of the fame might be greatly advanced, and the begefits arising therefrom increased, if encouragement was given to the laying together of the lands of the feveral occupiers, which lie difpersed in different places in such fields, into more convenient plots for the occupation of the same, and other facilities given to the execution of the iteral parts of the total Acc:

The Moor wore a gewgaw fhape, with black flockings, as if his legs were bare. Alonzo appeared like an English nobleman, with a blue ribband. Leonora in an elegant blue fattin fancy-drefs. Ifabella, in a fattin drefs of the fame colour, but of Spanish fashion. Oh Drury ! Drury ! to what fad courfes art thou arrived !

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We are convinced, from laft night's experience, that Mr. Lacy has a fufficient fhare of ability as a performer, to be well worth encouragement. With a few inftructions, and proper care to avoid an attitude refembling the fign of a fpread eagle, which he is apt to throw himfelf into, he might be taught to play Alonzo as unexceptionably as any actor now upon the ftage--- and indeed, in the prefent deplorable ftate of the ftage, few tragedians are much his fuperiors.



Yesterday there was a grand Drawingroom at St. James's, at which were prefent a great number of perfons of diffinction.

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 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.

## **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.



### WINSTON CHURCHILL TO HARDLO HARMSWORTH

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

Have just read your suggestion of a solemn redriving to Germany. Think it is admirable. Have been staggered by Germany's herther

He has been good enough to arrange

to have all the newspapers brought here each day by air for me and Lloyd Goorge. This is a great

#### 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?

## TO WINSTON CHURCHILL 20 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

#### 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

#### DAILY MAIL 26 NOVEMBER 1015

He is to be "eye-v preter, war historia nearest thing to pair

I apprehend no W) Saturday or have caused to to and natural lited for. enhelm for the get me 3 large lobument also quarters. He is to con He is to direct the

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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.







Lifespan = 1902.6

**Heart Rate** 

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.

60 BPM Pig Whale Elephant Hummingbird Human 70 BPN Shrew Fish 







#### 1974

Hearts on Fire (Tom Guidera and Walter Egan) Gram Parsons and Emmylou Harris

WAIT AND SEE MUSIC + BMI



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 fashloned 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.

**Small** museum design

# Museum of the Post Office<br/>in the Community, Blist's Hill,<br/>Ironbridge<br/>British Postal Museum &<br/>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.







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Paring Discounters Con-

No-one wants mail on a Saturday. Any postman will toil you that trying to got someone up at seven citock on a Saturday moming to sign for something is almost impossible. Warn Allen Date, Barlant











1940 pattern lamp box Essex, 1964

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.







tell'-jokingly, yet also reverentially, the guernita rebel who gave his life for his beliefs is frequently compared with Christ and his suffering. That one took up violence as a means of ending oppression, while the other espoused unconditional love and tolerance is part of the visually and ideologically arresting parados of this pairing. Often the layering of the two ideotics is done knowingly with humour and inorp.



I AWI NO CHRIST NOR A PHILANTHROPIST. I AWI THE VERV OPPOSITE OF CHRIST... I UIUL FIGHT WITH ALL THE RAWIS WITHIN REACH, INSTERD OF LETTING MYSELF BE NAILED TO A CROSS. CHE GUEVARA





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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.