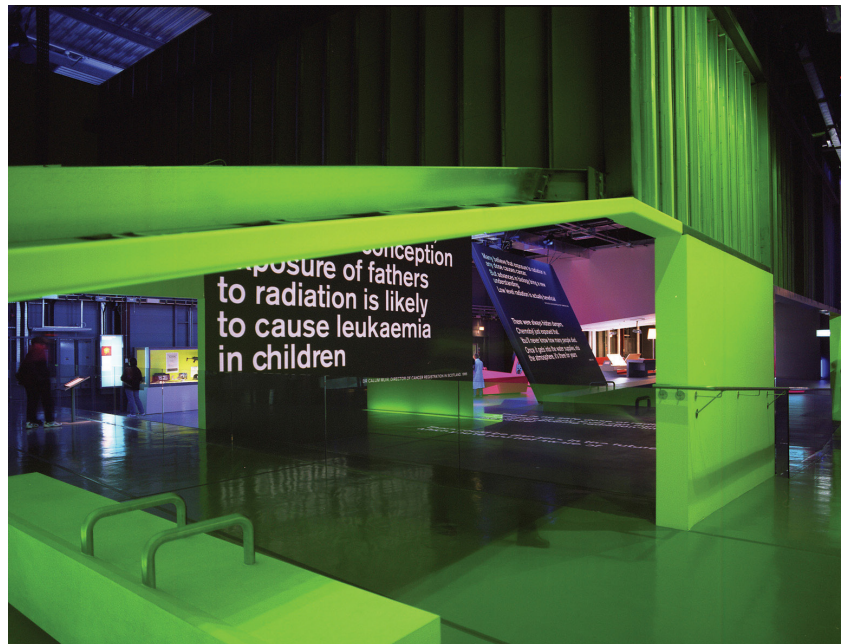


Company profile

We are visual communicators designing for three dimensional interactive environments. We have spent the last ten years collaborating with architects, museum directors and curators on exhibition interpretation design, digital interactive/audio visual media design and wayfinding.

During that time we have developed a visitor-centred editorial concern for the voices and visual language of interpretation and interactivity within physical information-rich environments. We try to make museums absorbing and inspirational places to be.

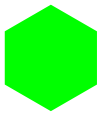
Right: typographic, immersive audio-visual installation for **British Nuclear Fuels' (BNFL) Visitor's Centre** at Sellafield, Cumbria, England, 2002. Six giant projection screens on walls and floor. Curated by the Science Museum, London. Graphic design by Nick Bell Design. Lead consultant Casson Mann (3D exhibition design). Programming by Immersion Studios, Toronto.



How do we do this? By always aiming to make it easier and more appealing for people to strengthen the connections they have with an organisation (in our case, usually museums and visitor attractions). By always striving to deepen this affinity by developing ways of communicating that spark interest, encourage participation and provoke action.

Right: exhibition, interactive and motion graphics design for the **Churchill Museum**, London, 2005. Curated by the Imperial War Museum. Including the Churchill Lifeline, a 17 metre long interactive diary of events spanning Winston Churchill's life. Graphic design by Nick Bell Design. Lead consultant Casson Mann (3D exhibition design). Lifeline software design by Small Design Firm, Boston MA.





Company profile

How do we do that? We fuel action by making visitor engagement tangible and intelligible through building distinctive graphic identities specific to the content each attraction offers and that serve the experiences to be had there.

These identities are interactive, interpretive, communication strategies played out through the design of exhibition graphics, digital interactive/audio visual media, networked media and wayfinding. In turn, these strategies are cross-platform, conceived with every visitor's own experience and personal connections to the content in mind – and increasingly will be making heavy use of the content visitors bring with them.

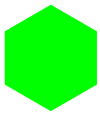
Right: editorial design and creative directorship of **Eye magazine**, the international review of graphic design, 1997 to 2005. This spread from Eye 42, winter 2001.



Our design approach is curatorial. Our interpretive understanding is steered by objects and issues in-context, how people find meaning in them and how they might be further engaged. This curatorial approach grew out of our extensive editorial design experience, in print, (most notably on Eye magazine, the influential design magazine of critical writing). It is an approach that is winning plaudits and not merely for design, for effectiveness too – for positive outcomes.

Right: exhibition design of the **Gainsborough** exhibition at Tate Britain, London, 2002. All interpretation texts for the 18th century painter's works were screenprinted onto custom made furniture. Graphic Design by Nick Bell Design. Lead consultant Muf architecture/art (3D exhibition design).

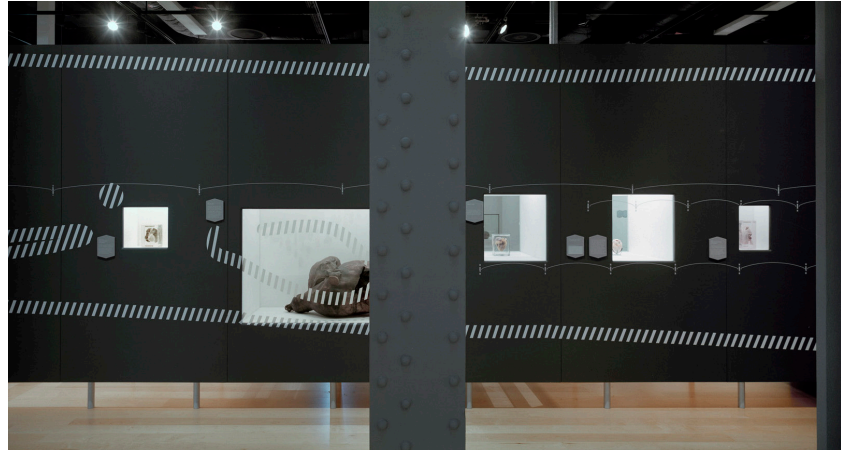




Company profile

Our work for the Science Museum, Imperial War Museum, The Wellcome Trust, V&A, Tate, Tyne & Wear Museums and the British Council has won these institutions many awards such as The Council of Europe Museum Prize, an Interpret Britain and Ireland Award, a THEA award, the Arts Fund Prize Longlist and a DBA Design Effectiveness Gold Award. So too has this work won many awards for us, such as three D&AD Yellow Pencils and three Design Week Awards since 2000.

Right: exhibition design of **The Heart** for the Wellcome Trust, 2007. Tracing the cultural significance of the heart through history in art, medicine, religion and romance at the Wellcome Collection. Pictured: the 'whale wall' comparing the heart rates of many animals, including humans, to that of whales. Graphic design by Nick Bell Design. Lead consultant Coombe Architecture (3D exhibition design).



A short history of our exhibition design work

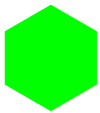
Founded in 1988, our exhibition graphic design work began small in 1996 with **The Garden** in the basement at the Science Museum.

2001 was the watershed year: we designed the graphics for the first ever retrospective of Magnum photographer **Martin Parr** at the Barbican Art Gallery. We also designed the book that accompanied the exhibition for Phaidon. With Stickland Coombe Architects, we designed **This Was Tomorrow** celebrating the design of the Barbican in the Curve gallery at the Barbican. Also in the same year we designed the typographic installation, signage and brand identity for **Sparking Reaction**, the Science Museum's installation at BNFL's Visitor's Centre at Sellafield, Cumbria. In 2003 this won two D&AD Yellow Pencil awards.

In 2002 we designed interpretation that was screenprinted onto bespoke gallery furniture that controlled visitor flow for **Gainsborough** at Tate Britain. In 2003 we designed the interactive exhibition **Making Portraits** with Muf at Bodelwyddan Castle, the National Portrait Gallery's outpost in North Wales. The same year we designed **Posh** with Stickland Coombe, a touring exhibition about the transformation of traditional British brands by design for the British Council.

In 2004, with Muf again, we designed **Art of the Garden** burying texts into the walls at Tate Britain. The same year we designed **Communicate**: Independent British Graphic Design since the 60s at the Barbican Art Gallery which was another show toured by the British Council. Nick Bell opened it at one of the venues in China.

In 2005 we completed two years of work designing **The Churchill Museum** with Casson Mann for the Imperial War Museum. It won a D&AD Yellow Pencil award a year later. The 18m long digital interactive diary of Winston Churchill's life we designed the interface for has since won many plaudits. The same year we redesigned the signage for the National Portrait Gallery in London.



Company
profile

In 2006 we designed the exhibition **Che Guevara Revolutionary & Icon** as well as the catalogue for it for the V&A. In 2007 we designed signage for **Bodelwyddan Castle** for the National Portrait Gallery. Also in 2007, with Coombe Architecture, we designed the Wellcome Collection's first ever temporary exhibition in their new venue on Euston Road called **The Heart** which made the Design Week Awards winner shortlist.

In the spring of 2009 we completed 18 months work on the interpretation design for the **Great North Museum** in Newcastle for which we also designed wayfinding. In the summer of 2009 we completed the design of **The Museum of the Post Office in the Community** for the British Postal Museum & Archive (BPMA) and Ironbridge Gorge Museums Trust at Blists Hill in Shropshire.

Since the autumn of 2009 we have been busy on two large museum projects: the **Benjamin Franklin Museum** for the United States National Parks Service in Philadelphia and **atmosphere: exploring climate science**, the Science Museum, London's climate science gallery which opened in December 2010.

Work scheduled for 2011 so far:

- **Making Modern Science Gallery** for the Science Museum with Casson Mann
- Permanent and temporary exhibition design for the **National Trust at Chartwell**, family home of Winston Churchill
- An exhibition on a sporting theme to be located in a central London venue in August 2012
- Interpretation design and wayfinding for **Hili Archaeological Park and Visitor's Centre**, Al Ain, UAE

Right: exhibition design of the **Museum of the Post Office in the Community** at Blist's Hill Victorian Town, Shropshire, England for the British Postal Museum & Archive, London, 2009. Lead consultant Nick Bell Design (graphic design). 3D exhibition design by Coombe Architecture.



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