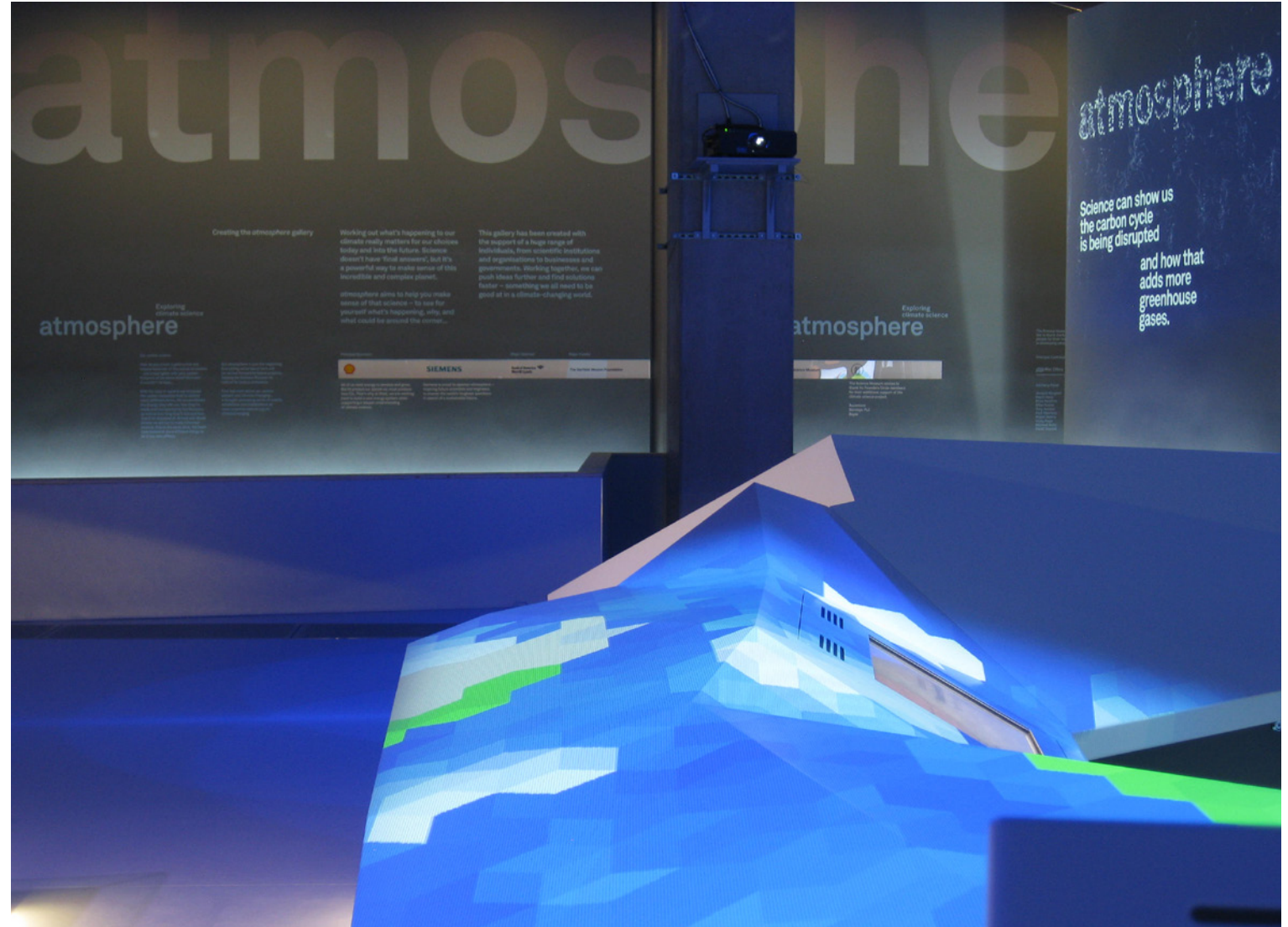


Cross-platform visitor engagement at **Atmosphere: exploring climate science** for the Science Museum, London, 2010.

Graphic design by Nick Bell Design. Lead consultant Casson Mann (3D exhibition design). Interactive software design by AllofUs.



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**Nick  
Bell  
Design**

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**A company  
profile**

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### Specialist

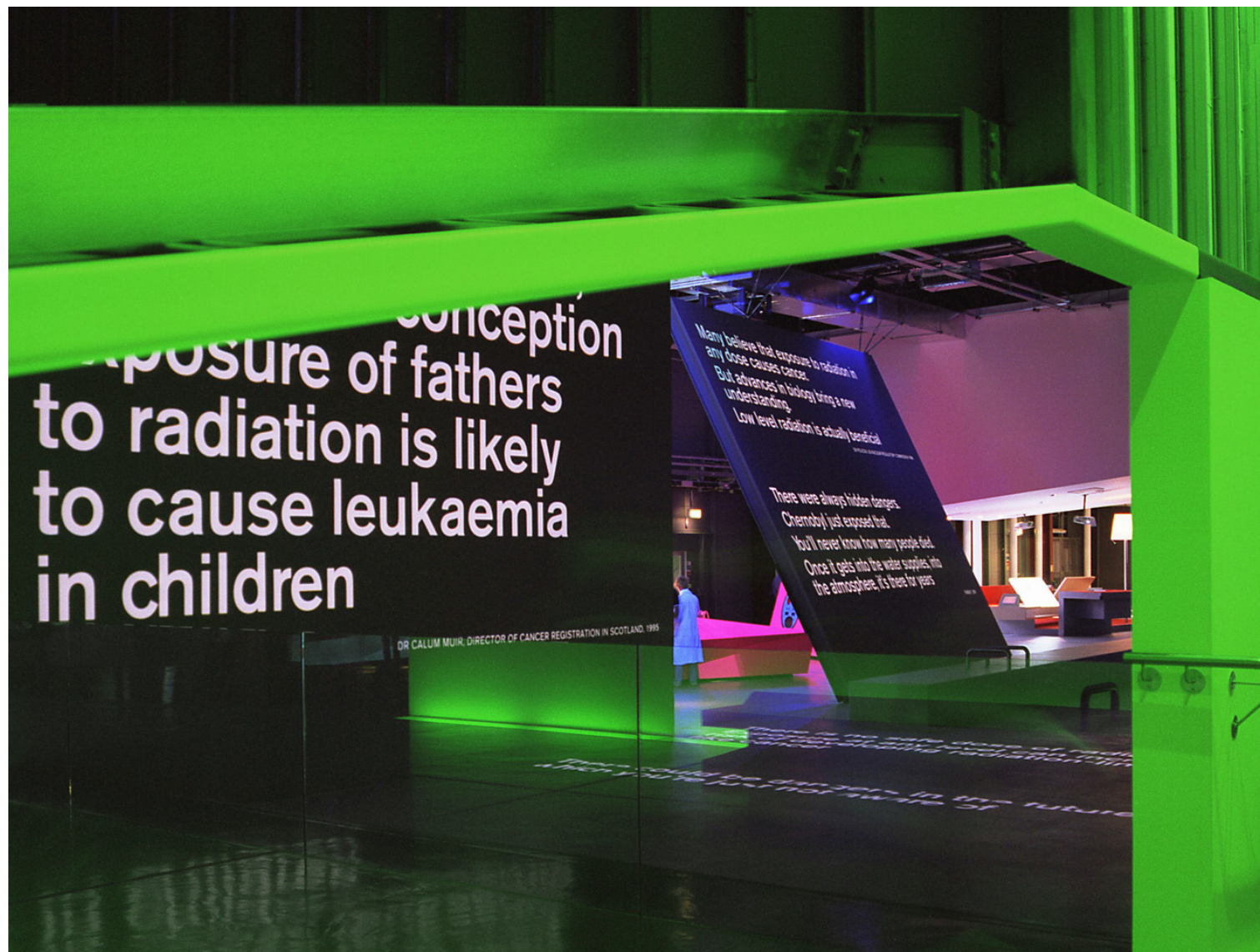
We are visual communicators who specialise in graphic design for three dimensional interactive environments.

### Experienced

We have spent the last ten years collaborating with museum directors, curators, architects and developers on the 2D and 3D communicative aspects of public space through exhibition design, interpretation design, digital interactive/ audio visual media design, visual identity and wayfinding.

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.





## Key projects

### Sparking Reaction

Typographic installation, signage and brand identity for the Science Museum's installation at BNFL's Visitor's Centre, Sellafield, Cumbria (2001). Awards: two D&AD Yellow Pencils.

### The Churchill Museum

Exhibition design, motion graphics and digital interface design for the Imperial War Museum (2005). Awards: two D&AD Yellow Pencils and the Council of Europe Museum Prize.

### National Portrait Gallery

Wayfinding strategy, signage design (2005).

### The Heart

First exhibition for the Wellcome Collection's new temporary exhibitions gallery on Euston Road, London (2007).

### Great North Museum

Interpretation design and wayfinding for Tyne and Wear Museums (2009). Awards: a DBA Design Effectiveness Gold Award.

### Atmosphere: exploring climate science

Graphic and AV media design of the Science Museum's permanent gallery about climate change, Wellcome Wing, (2010).

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.





## Current work

### First World War Galleries

Permanent gallery at the Imperial War Museum, London with Casson Mann. Opening 2014.

### Navy, Nation & Nelson

Permanent gallery at the National Maritime Museum with Casson Mann. Opening 2013.

### Nature's Library

Permanent gallery at The Manchester Museum with Nissen Richards Studio. Opening 2013.

### Arabick Roots

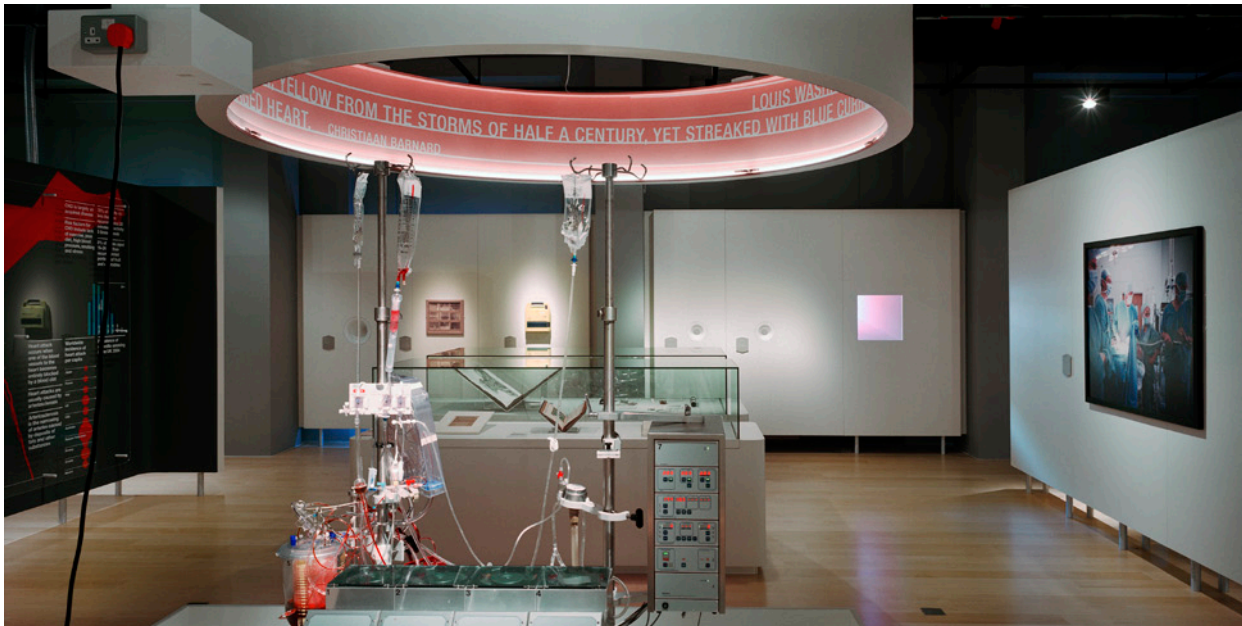
Temporary exhibition, Museum of Islamic Art, Doha, Qatar. With 1001 Inventions. Opening 2013.

Left: The design (with Coombe Architecture) of The Heart at the Wellcome Collection (2007) 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.

Right: Wayfinding strategy and signage design for the National Portrait Gallery, London, 2005. With Casson Mann. We reversed the information hierarchy to give precedence to the dates of historical

periods over their era names. It is now clear that a procession up through the building is a journey back in time. Current star exhibits are previewed using updatable slide-in details.



Recently completed work

**National Trust Chartwell**

The design of a new dual permanent/ temporary exhibition gallery at Winston Churchill's former family home in Kent. With Nick Coombe Architecture. Opened in 2012.

**Wellington Arch**

The design of a tiny new permanent exhibition gallery inside one of the legs of English Heritage's historic monument at Hyde Park Corner in London. With Nick Coombe Architecture. Opened in 2012.

Left: Wellington Arch.

Right: National Trust Chartwell. Graphic treatment for showing the Churchill family tree and its connections to others linked across separate boards.





## Ethos

We aim to make it easier and more appealing for people to strengthen the connections they have with a place. We strive to deepen this affinity by developing ways of communicating that spark interest, encourage participation and provoke action.

We have developed a visitor-centred editorial concern for the voices and visual language of interpretation and interactivity within physical information-rich environments. We help people identify their own individual voice distinct from competing municipal/institutional/commercial voices in the spaces and places they visit and occupy.

Our interpretation design know-how is versatile. It enables us to tune in to different visitor audience types by addressing their interests and concerns in a tone they recognise.



Top left: life-sized Northumbrians dressed up as Roman soldiers stationed at Hadrian's Wall, and below, interpretative information design in the galleries at the Great North Museum,

Newcastle upon Tyne. Graphic design by Nick Bell Design. Lead consultant Casson Mann (3D exhibition design). Illustration by Sylvia Ugga. 2009.



2,000 years ago sea-level was relatively the same as it is today

# BC

<p><b>78AD</b> First permanent Roman fort built in the north of England</p>	<p><b>43AD</b> Emperor Claudius invades Britain</p>	<p><b>About 100bc</b> Earliest evidence for iron-working in Northumberland</p>	<p><b>About 300bc</b> Hillforts start to be built in the region</p>	<p><b>About 600bc</b> First continental style Halstatt sword in Northumberland</p>					
<p><b>79AD</b> Eruption of Vesuvius</p>	<p><b>30AD</b> Crucifixion of Christ</p>	<p><b>27AD</b> Octavian becomes Augustus, Emperor of Rome</p>	<p><b>55-54bc</b> Caesar invades Britain</p>	<p><b>218bc</b> Hannibal invades the Alps</p>	<p><b>220bc</b> Great Wall of China is built</p>	<p><b>226bc</b> Colossus of Rhodes is destroyed by an earthquake</p>	<p><b>323bc</b> Death of King Alexander</p>	<p><b>447bc</b> Parthenon is built</p>	<p><b>479bc</b> Death of Confucius</p>



### Strategy

We make visitor engagement tangible and intelligible through building distinctive graphic identities. These identities are interactive, interpretive, communication strategies played out through the design of exhibition graphics and wayfinding, but especially so, digital interactive/audio visual media and networked media.

Our strategies are cross-platform, conceived with every visitor's own experience and personal connections to the content, to the place, in mind – and increasingly will be making heavy use of material visitors bring with them.

The design (with Casson Mann) of the Atmosphere gallery for the Science Museum, 2010. Our colourful, animated graphic projections (with 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.





### Approach

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.

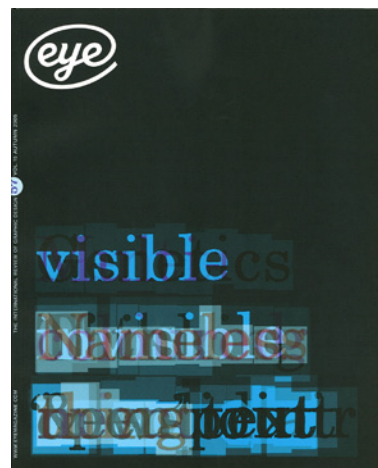
This curatorial approach grew out of our extensive editorial design experience, in print, (most notably on Eye magazine, the influential design magazine of critical writing).

It is an approach that is winning praise and not merely for design, for effectiveness too – for positive outcomes. In 2011 we were honoured with a Design Effectiveness Gold Award by the Design Business Association for our contribution in helping the Great North Museum realise its aims and radically transform its fortunes.

Issue 57 of Eye magazine, 2005. The creative directorship (1997 to 2005) of Eye, the international review of graphic design. Under our tenure the editorial approach shifted to become more thematic:

an in-depth scrutiny of a single facet of creative practice made each quarterly issue distinct from the next. Our aim was to probe each and every aspect of the profession, present and past, using the divergent

critical perspectives of the most original voices reflecting on it. Subjects became more issue-led and less about celebrated individuals. Nick Bell remains as Special Consultant to the magazine.





A history of our exhibition design work  
Founded in 1988, our exhibition graphic design work began in...

1996

### The Garden

Designed for 3 to 5 year olds, in the basement at the Science Museum.

2001

### Martin Parr

We designed the graphics for the first ever retrospective of the Magnum photographer at the Barbican Art Gallery. We also designed the exhibition catalogue for Phaidon.



### This Was Tomorrow

With Stickland Coombe Architects, we designed this temporary exhibition celebrating the design of the Barbican Estate in the Curve gallery at the Barbican Centre.

### BNFL Visitor's Centre

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.



2002

### Gainsborough

We designed interpretation that was screenprinted onto bespoke gallery furniture (by muf) that controlled visitor flow for Gainsborough at Tate Britain.



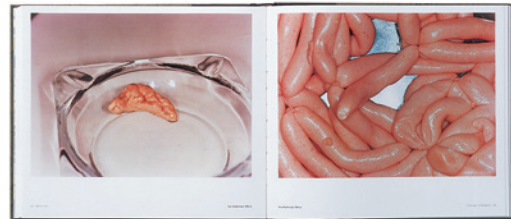
2003

### Making Portraits

The interactive exhibition, designed with Muf, at Bodelwyddan Castle the National Portrait Gallery's outpost in North Wales.

### Posh

The same year we designed Posh with Stickland Coombe, a touring exhibition (with catalogue design) for the British Council about the transformation of traditional British brands by design.





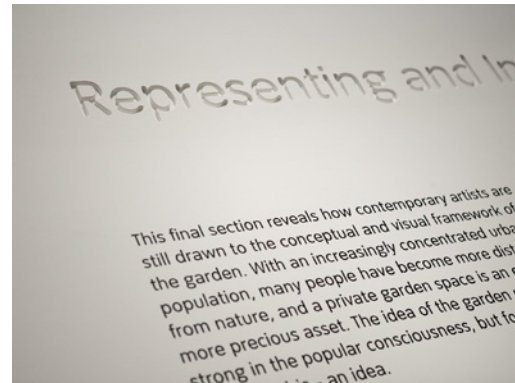
2004

### Art of the Garden

With Muf again, we designed Art of the Garden burying texts into the walls at Tate Britain.

### Communicate

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 in Chongqing in China.



2005

### The Churchill Museum

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 much praise.

### National Portrait Gallery

The same year we redesigned the signage for the National Portrait Gallery in London.



2006

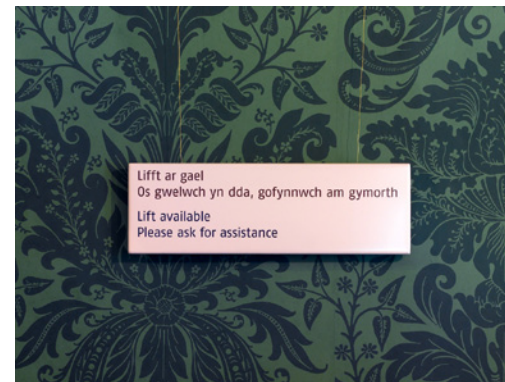
### Che Guevara

We designed the exhibition Che Guevara Revolutionary & Icon as well as the catalogue for it for the V&A.

2007

### Bodelwyddan Castle

This year saw the design of signage and interpretation for Bodelwyddan Castle for the National Portrait Gallery.



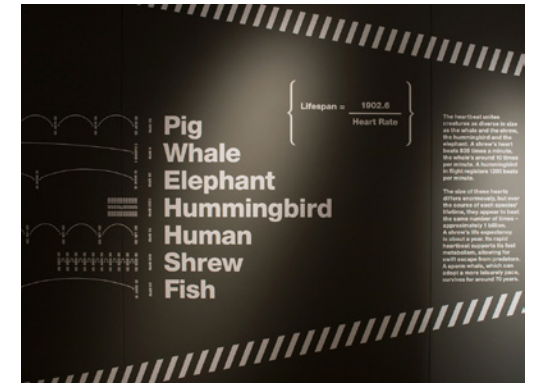
### The Heart

With Coombe Architecture, we designed the Wellcome Collection's first ever temporary exhibition, called The Heart, in their new venue on Euston Road which made the Design Week Awards winner shortlist.

2008

### Horus offices

We designed a brand identity and applied it to signage for the main offices of a Moscow based property developer.





2009  
**Great North Museum**

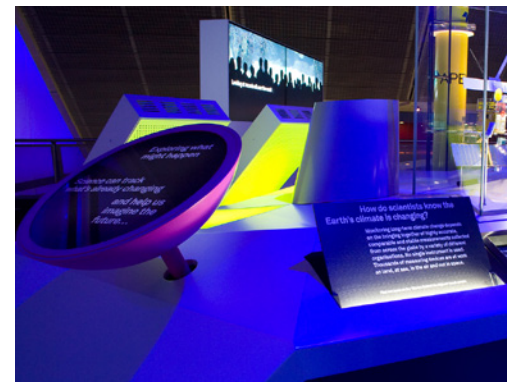
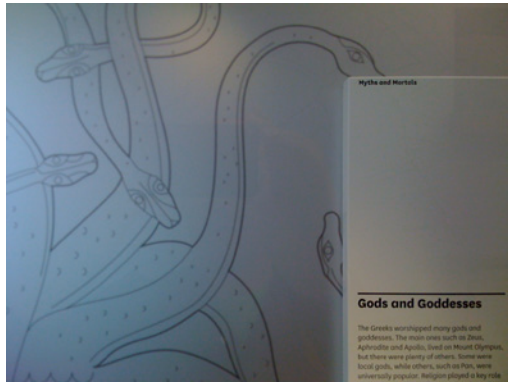
We completed 18 months work on the interpretation design for this permanent museum of 11 galleries in Newcastle for which we also designed wayfinding.

**The Museum of the Post Office in the Community**

We completed the design of this tiny museum for the British Postal Museum & Archive (BPMA) and Ironbridge Gorge Museums Trust at Blists Hill in Shropshire.

2010  
**Atmosphere: exploring climate science**

We completed graphic and AV media design work on the Science Museum's permanent gallery about climate change in the Wellcome Wing at the Science Museum in London.





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The Heart (with Coombe Architecture) at the Wellcome Collection (2007). Our design 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.

