

Learning through Exhibition Co-curation and Display

Dr Nicky Ryan, Programme Director, School of Design, LCC



Theory and practice



Individual creativity



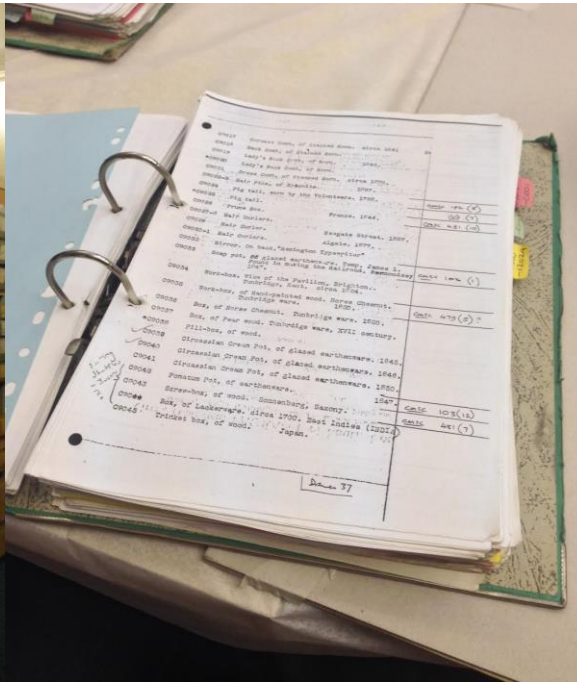
Community of practice



Curating and the creation of meaning and value

- ‘The subject of the production of the artwork - of its value but also of its meaning - is not the producer who actually creates the object in its materiality, but rather the entire set of agents engaged in the field. Among these are the producers of works, classified as artists,...critics of all persuasions,...collectors, middlemen, **curators**, etc. in short, all those who have ties with art, who live for art and, to varying degrees, from it, and who confront each other in struggles where the imposition of not only a world view but also a vision of the art world is at stake, and who, through these struggles, participate in the production of the value of the artist and of art’.
- (Bourdieu, P., The Field of Cultural Production, New York, Columbia University Press, 1993)

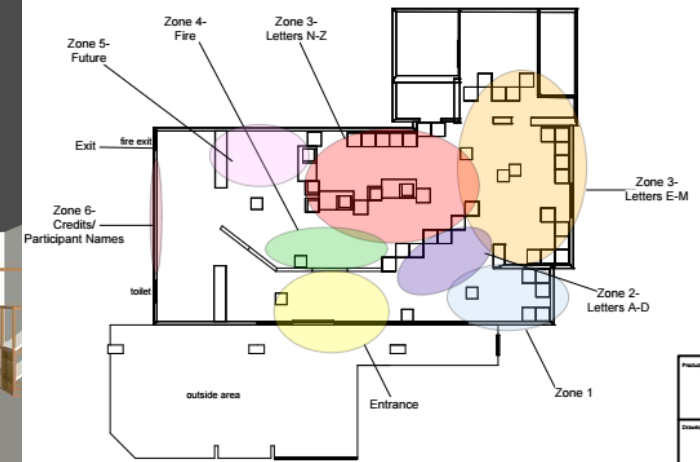
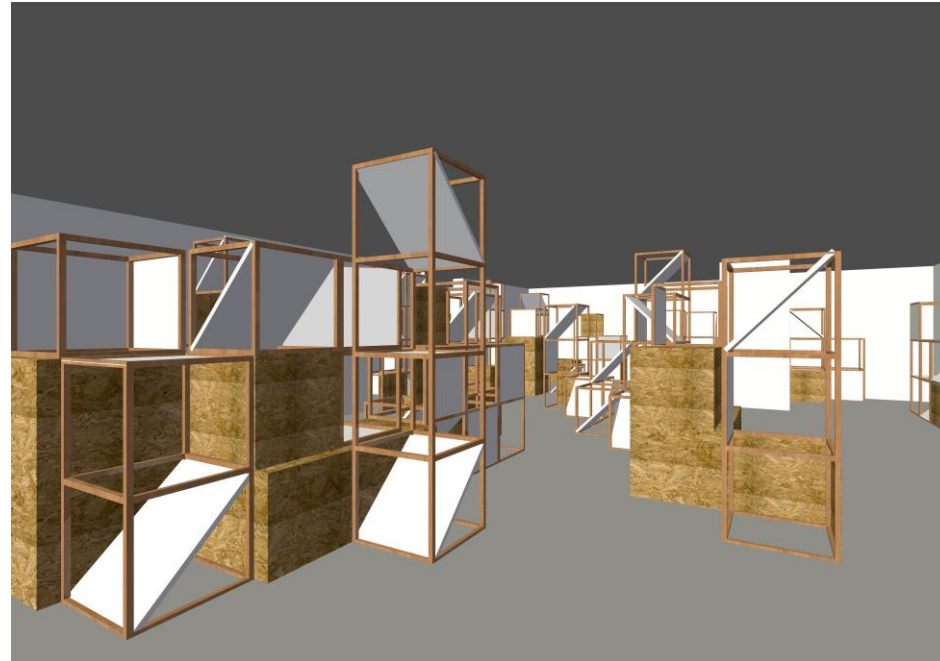
Research and data collection



Collaboration and team working



Spatial planning and visualisation



VECTORWORKS EDUCATIONAL VERSION

Publication Title	Cuming Museum Exhibition
Drawing Title	Plan Info- Zoning Map
Designer	BA Spatial Designers
Client	Naomi Williams
Scale	1:150 @ A3
Project	LCC: Nursery Gallery
Date	28/03/15
Sheet No	001
Sheet Total	of 004

Prototyping, making and construction



Project management, requisition and budgeting

26 Objects

An A-Z of the Cuming Museum



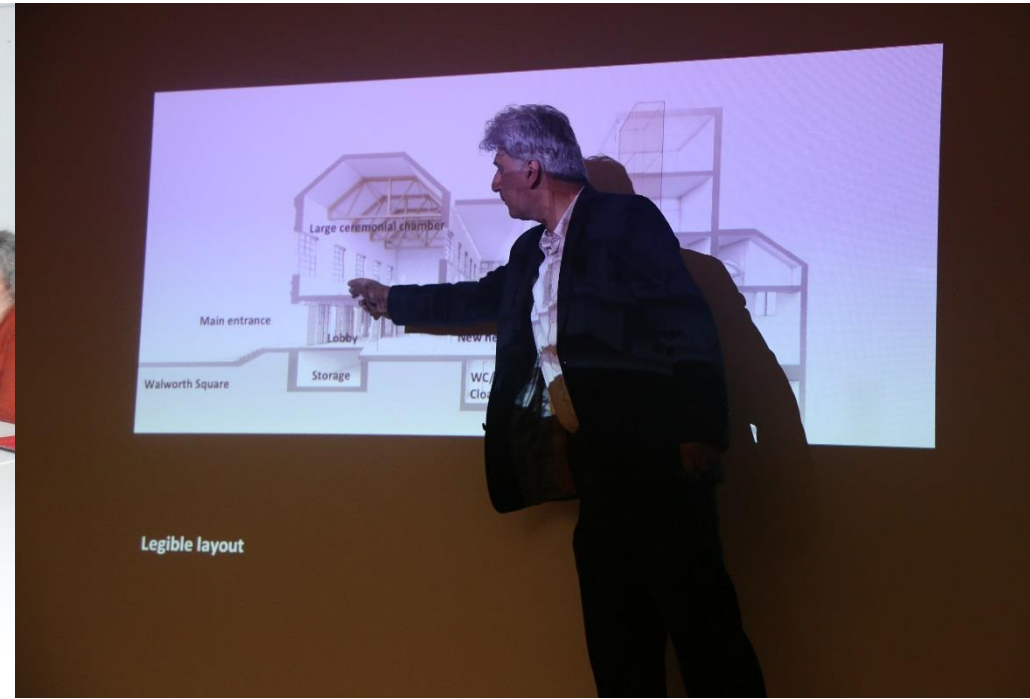
Narrative, framing and editing

R	Reliquary	Inventory Number:
		C05759

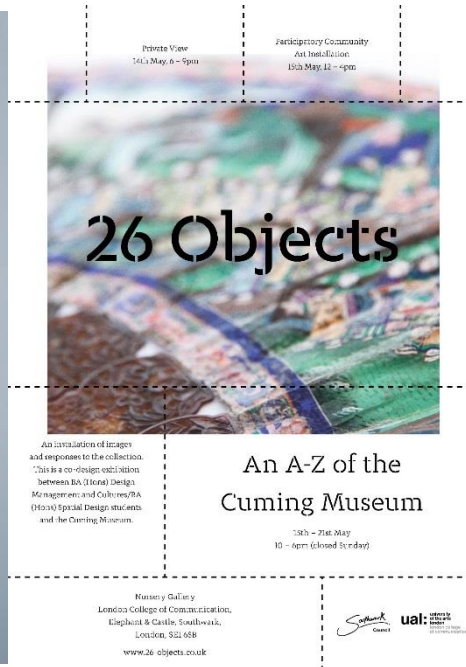
This medieval reliquary is a fake which was forged by William Monk/Smith and Charles Eaton between 1840 and 1870. It is made in iron, measures 130 x 60 x 10mm, and represents an armed medieval soldier. Throughout centuries in the Christian culture, reliquaries were important because they contained the relics of holy persons. They are closely connected with the Christian belief of afterlife and resurrection. Since the Charlemagne time, every church had to have a relic.



Communicating with clients and outsourcing work



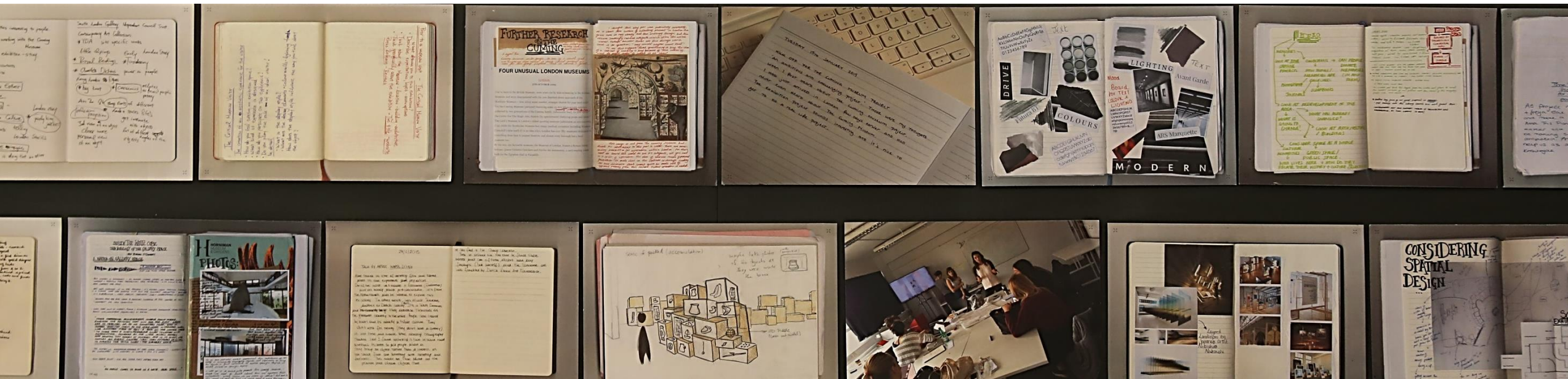
Marketing, PR and events



Engaging with audiences



Evaluation and review



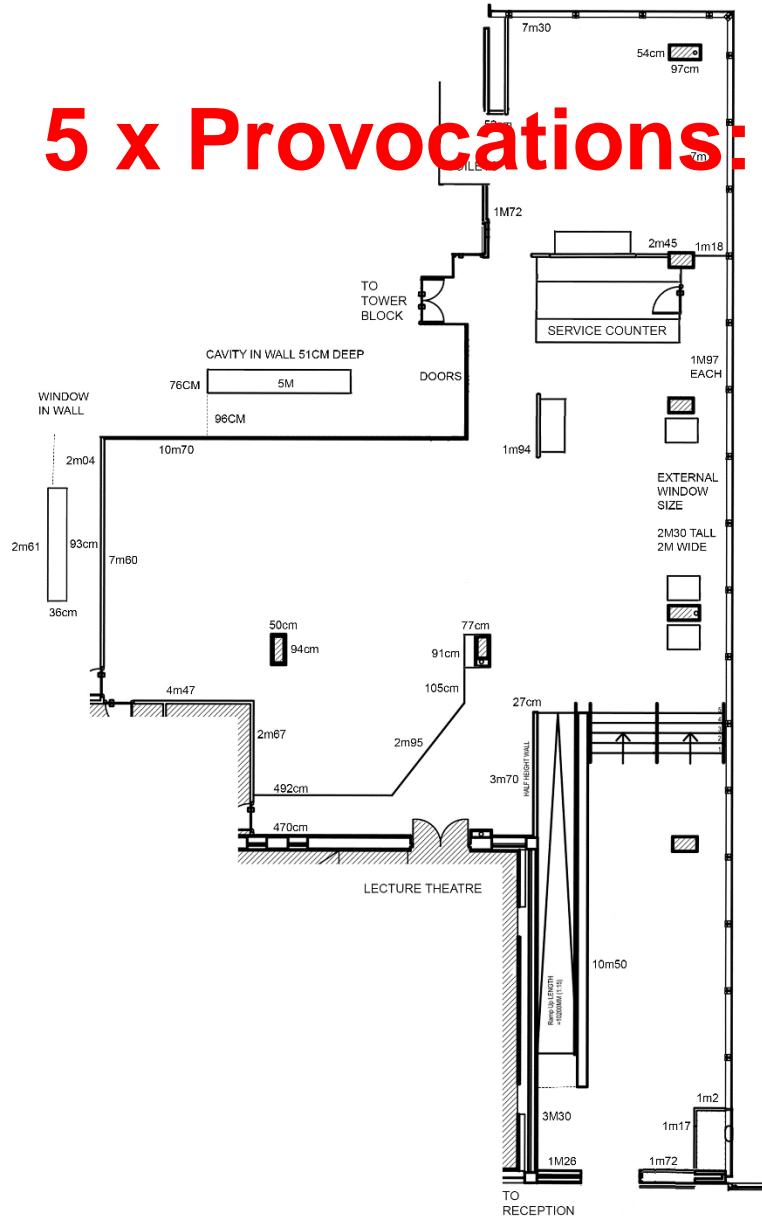
Archiving exhibitions (<http://www.26-objects.co.uk/>)



Unit Evaluation Feedback

- ‘Fantastic experience with enough challenges to push my boundaries. There was room for self-experience and co-creating with other students who were very interested in the project also’.
- ‘The freedom of your self-motivation and engagement was fantastic. I believe I learned more because I was overly engaged in the project, and the freedom of writing a journal alongside the collaboration part of the project was a great way of reflecting over learning, gained experience and what really stood out in the project throughout’.

5 x Provocations: Forecasting Global Design Futures



1. Digital disruption (McKinsey's)
2. Architecture/urban visions (Assemble)
3. Ageing population (AgeUK)
4. Consumer lifestyles (WGSN)
5. Cultural institutions (Museums Association)

Exhibition 12th-22nd May
Conference 19th May

2016 Public Programme: Future Thinking Fund

Suburban Safari: Co-designing a Cultural Network for Sutton

**Arts
Network
Sutton**

Collaboration between MA Design Management and Cultures, MDes Service Design students and charity Arts Network Sutton (ANS)

Double Diamond research process (Discover, define, develop, deliver)

**Event and Exhibition 8th March
Carshalton Water Tower**

2016 Student Experience and Engagement Fund

