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The National Art Gallery of Singapore  
**studioMilou Exhibition Design Recommendations**

**studioMilou singapore**  
2009 - 2012



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studioMilou, as lead designer of the National Gallery Singapore,

## Acknowledgements

This May 2012 Schematic Design submission has been made possible by the studioMilou **singapore** Exhibition and Architectural Coordination teams, under the direction of Jean-Francois Milou, in close collaboration with our various consultants.

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Lim Huck Chin	(Heritage)
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Kelley Cheng	(The PressRoom)
Christine Liew	(The PressRoom)
Joanne Wee	(The PressRoom)

explored exhibition design solutions for the permanent exhibitions of the gallery.

# 1 Introduction

## 1.1 Foreword

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### Foreword

This May 2012 Schematic Design submission marks the culmination of three-years of close collaboration between studioMilou Singapore (hereafter ‘SMS’), and the National Art Gallery of Singapore teams.

Since 2009, SMS has worked constantly with evolving input from TNAGS’ curators, its Exhibition Management team, its Directors, the CEO, and the Chairman to develop a coherent Exhibition Design Project. When in early April 2012, the last of the written documents on which the design is largely based were submitted, SMS then focused intensively on drawing together the strands of information delivered by TNAGS in the course of 2009-2012 to produce this comprehensive and final design proposal.

This Schematic Design provides TNAGS with a strong, consistent and international standard visitor experience. Following the creation of beautiful exhibition spaces, key design objectives include the integration of flexibility into the design approach throughout, so as to facilitate ongoing evolutions upon and beyond the opening of the institution, and to provide practical solutions to the developing needs and multiple ambitions of the institution.

Another key design element proposed by the Schematic is the interpretive ‘Art Salons,’ visually neat platforms for hosting the layers of information needed to reflect the multifaceted arts and culture of SEA. These Art Salons provide a conceptually simple and elegant solution of international standard for guiding Gallery visitors through the buildings and collections, and for ensuring comfortable, informative and contemplative spaces suitable for the widest audiences.

Finally, this proposal, which is in full compliance with TNAGS’ budget, technical briefs and schedule for opening, faithfully reflects the SMS 2008 competition design intention:

“A museum like a landscape where the visitor is peacefully at the centre surrounded by a forest of sign, objects and story” ...

FINAL SCHEMATIC DESIGN

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This work was developed, as part of the Consultancy Agreement with the Client, from 2008 to 2012



1/ Preliminary Remarks

The Schematic Design is the last exhibition design submission for the design consultancy of the National Art Gallery of Singapore before the Tender document submission. This submission, prepared by StudioMilou Singapore in May 2012, follows previous formal submissions/payments milestones made within the Consultancy Agreement over the last three years. These previous submissions include the following documents:

<i>Preliminary Design Concept</i>	<i>June 2009</i>
<i>Revised Preliminary Design Concept</i>	<i>October 2009</i>
<i>July/August 2009 Workshop Report</i>	<i>October 2009</i>
<i>Exhibition Design Methodology</i>	
<i>Schedule Report</i>	<i>March 2010</i>
<i>Exhibition Design Manual</i>	<i>August 2010</i>
<i>Exhibition Interpretative Document</i>	<i>October 2010</i>
<i>Exhibition Design Intent</i>	<i>January 2011</i>
<i>Preliminary Design</i>	<i>July 2011</i>

FINAL SCHEMATIC DESIGN

and was presented in eight volumes



**Preliminary Design July 2011**

The Preliminary Design Submission was based on the outcomes of an intensely collaborative design process undertaken by SMS with the client teams between January and July 2011. This submission integrated the directions and recommendations of TNAGS CEO, Michael Koh, as given during the regular design reviews with SMS/TNAGS. We invite the reader to refer to the Preliminary Design submission to better understand the context in which the Schematic Design also evolved.

FINAL SCHEMATIC DESIGN

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which constitute valuable documentation.



**1/ Interim Schematic Submission 2.1, submitted in January 2012**

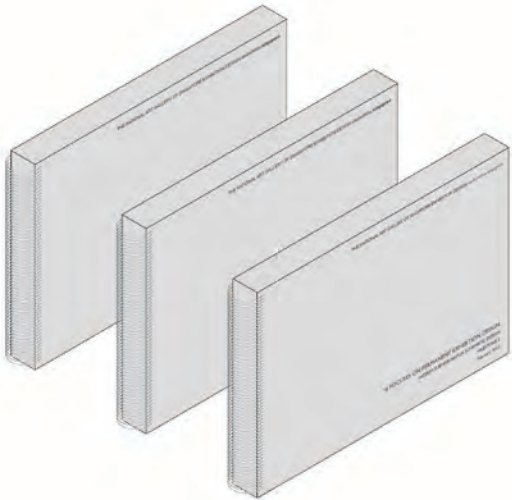
This submission was based on the Preliminary Design, the subsequent workshops and the post submission meetings held between SMS and the TNAGS Curatorial and Education and Public Program teams, as well as the 973 comments provided to SMS on the Preliminary Design submission. This Interim Schematic submission also referred to other important key client documents provided to SMS including the final Curatorial Briefs, the Interpretive and Education Stations documents and the production schedule. This submission summarized the work from August to December 2011 and established the departure point for the exhibition design work in 2012. The submission presented a strategy for the way forward for Schematic Design and the structure for a revised exhibition design based in the earlier Preliminary Design, with some substantial changes in response to many hours of consultation with the various TNAGS teams. More specifically, the exhibition design proposed in Milestone 1 responds to the “Living Room” metaphor proposed for the National Gallery of Singapore, as a way of creating a welcoming and informal ambience. The content of the Milestone 1 was approved by the TNAGS CEO and the TNAGS Teams for development during the meeting held in the TNAGS offices on the 10 February 2012.

**2/ Interim Schematic Submission 2.2, submitted in February 2012**

Interim Schematic Design 2.2 was a more detailed presentation of the approach proposed in Milestone 2.1, and presented the way SMS intended to develop the Schematic Design based on the directions approved by TNAGS CEO during the above mentioned meeting of 10 February 2012. Milestone 2.1 followed the structure of the earlier Preliminary Design and focused on those areas of the exhibition design that had changed most significantly as an outcome of the design collaboration, consultation and workshops with the client teams. It presented a detailed reorganization of parts of Former Supreme Court including Level 4 & 5 and Court Rooms 2&3. Coleman Street Gallery and St Andrew’s Gallery in City Hall were also presented. The exhibition design proposed in Milestone 2.2 developed, in very clear manner, design responses to the “Living Room” concept proposed by TNAGS. The individual design foci were presented in a set of updated key plans, part plans, perspectives, isometric drawings and sketches showing very clearly how the new recommendation changed and diverged from the previous Preliminary design submission proposal.

**3/ Interim Schematic Submission 2.3, submitted in April 2012**

Interim Schematic Design 2.3 is an early submission of general specifications for each trade of the works presented for feedback and comments from TNAGS Project Team in preparation for tender. This submission included a report on the AV/IT workshop held in February with consultants from Melbourne.

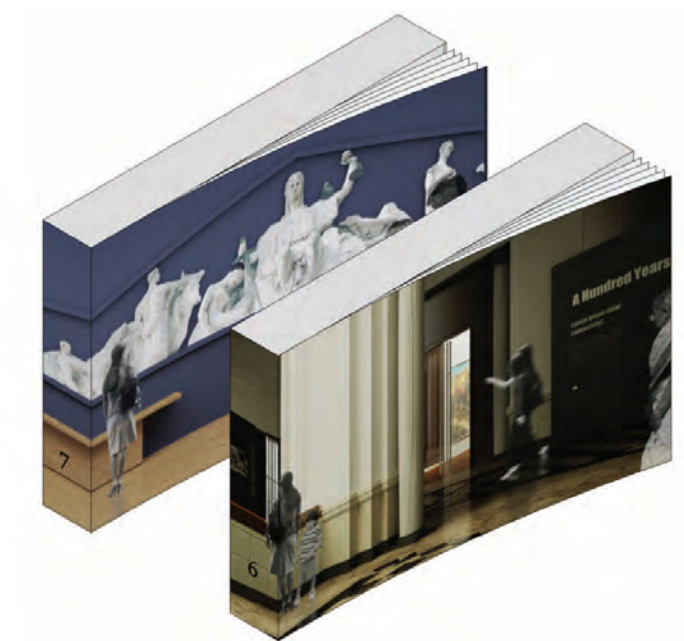


**Interim Schematic Submission 1, 2 and 3**

Between January and early April 2012 three interim submissions were presented to TNAGS. This was done as part of ongoing design collaborations and to obtain the necessary approvals and comments from the TNAGS Directors and CEO before freezing this collaborative design process to enable SMS to focus on developing and finalizing the exhibition design.

FINAL SCHEMATIC DESIGN

This work was implemented with interim submissions



### **Final Schematic Design May 2012**

The Final Schematic Design was developed based on the Preliminary Design Submission of July 2011 and amended according to the written documentation given formally by TNAGS before the 5 April 2012.

FINAL SCHEMATIC DESIGN

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to facilitate understanding and to record the progress of the recommendations.



**1/ Final Curatorial TNAGS Briefs 28 October 2011**

The final curatorial brief, submitted in October 2011, revised the direction of previous briefs and presented some new directions for the designer. Importantly, it stated a major change whereby the collection would be accessible free of charge in both buildings, with implications for the exhibition design, circulation, security, way-finding and signage.

**2/ New lists of art works submitted in December 2011**

- Southeast Asia art works list
- Singapore Gallery art works list
- History Gallery art works list

**3/ Briefs on Interpretive and Education Station Briefs**

After July 2011, SMS received the following documents:

- Education Station Master Plan, 17 November 2011
- Interpretive Resources, 17 November 2011
- Location of Interpretive Stations, 17 November 2011
- Archival Touch Screen Master plan, 18 November 2011
- Learning Platforms / Interpretive Stations / Showcases List, 15 December 2011
- Building History Education Stations & Interpretive Stations, 18 January 2012

**4/ 973 Comments on the July 2011 Preliminary Design Submission**

The Schematic Design submission also takes into account the 973 comments formally compiled by TNAGS.

**5/ Recommendations and directions given as part of Schematic Design**

A number of documents were presented in response to the interim schematic submissions (Schematic Design milestones 1 to 3).

- Final guidelines for labels and wall panels, 28 February 2012
- Brand Positioning & Interim Brand Guidelines, March 2012
- Comments for SMS responding to 16 Focuses to Permanent Exhibition Design, March 2012
- Comments on the Schematic Design Stage 2.3 Submission 2012, 25 April 2012
- TNAGS Comments on SEA Gallery and SG Gallery, March 2012
- Critical Outstanding Issues for Building History, 28 March 2012
- Checklist of Issues to be Discussed , 5 April 2012
- Response to Interpretive Station Design by the Education and Public Programmes Team (hereafter “EPP”), 5 April 2012



**Final TNAGS Written Brief by April 2012**

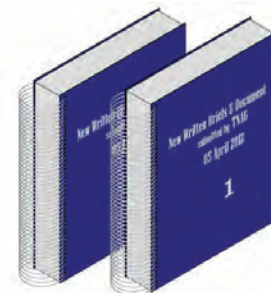
All the written documentation given formally by TNAGS after Preliminary Design and before the 5 April 2012 are listed on the left and are collated into two volumes which constitute the written brief for the Schematic Design.

FINAL SCHEMATIC DESIGN

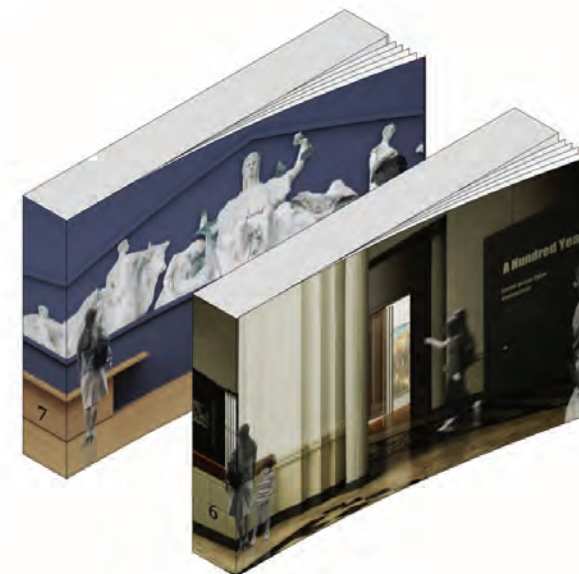
Mindful of the Client exhibition team position at all stages,



StudioMilou  
Preliminary Design  
July 2011



New Written Briefs & Document  
submitted by TNAG  
by 05 April 2012



StudioMilou  
Schematic Design  
May 2012

### Schematic Design Submission as a Response to the Written Briefs

At this stage, we consider that the Documents given by TNAGS by April 2012, in response to the SMS July 2011 Preliminary Design reflects the vision of TNAGS and gives the consultant all the information required to design for the exhibition. Therefore, we have developed the Schematic Design based on the written documents provided by TNAGS after the submission of the Preliminary Design as the final brief for exhibition design.

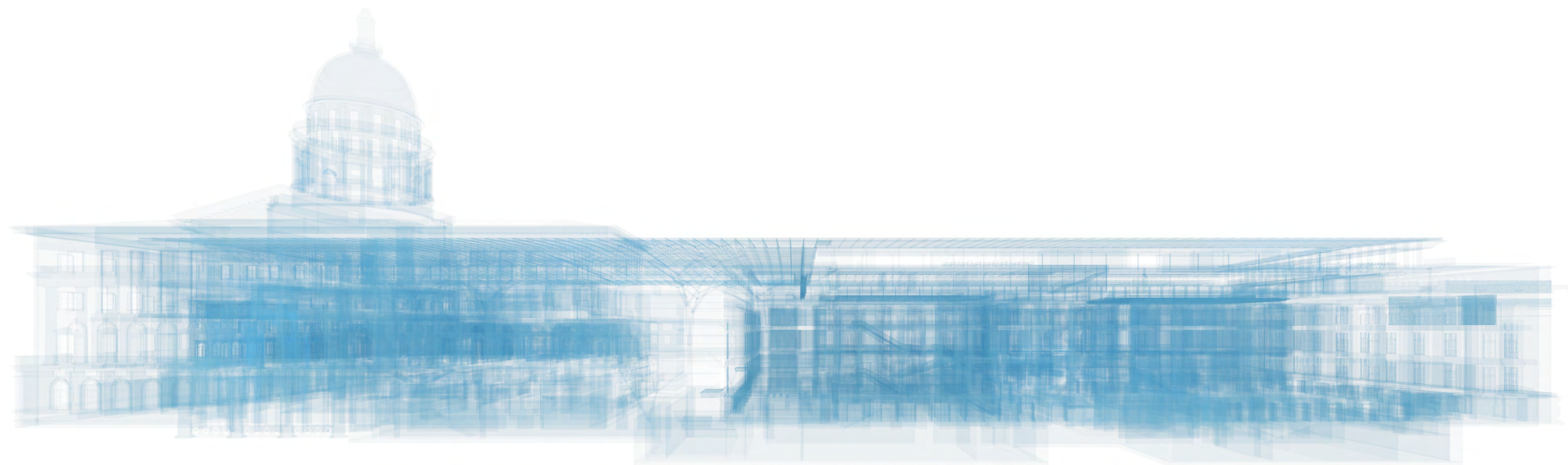
SMS considers it has made all possible efforts to reconcile all the requests, recommendation and comments on the Preliminary Design Submission. SMS is ready to accept a different point of view, and remains open and flexible. For that reason, we are very happy to:

- make all necessary changes of the Schematic Design in the event of non compliance with the Written Briefs we have received by 5 April 2012.
- make some minor changes of the Schematic Design upon request of the TNAGS Team by using the flexible modularity of the system that is designed.

We are very confident that at this stage of the design development, the inbuilt design flexibility of the design system could accommodate all minor additional requests without compromising the design's integrity. However, at this stage of the design development, no major changes of briefs, nor additional requests to the design proposal can be undertaken lightly. SMS is responsible for the timely delivery of the tender documentation. It is therefore SMS's responsibility to inform TNAGS when SMS can no longer incorporate additional changes to the briefs, or additional requests because these may jeopardize the design development process and therefore compromise the 2015 opening schedule.

FINAL SCHEMATIC DESIGN

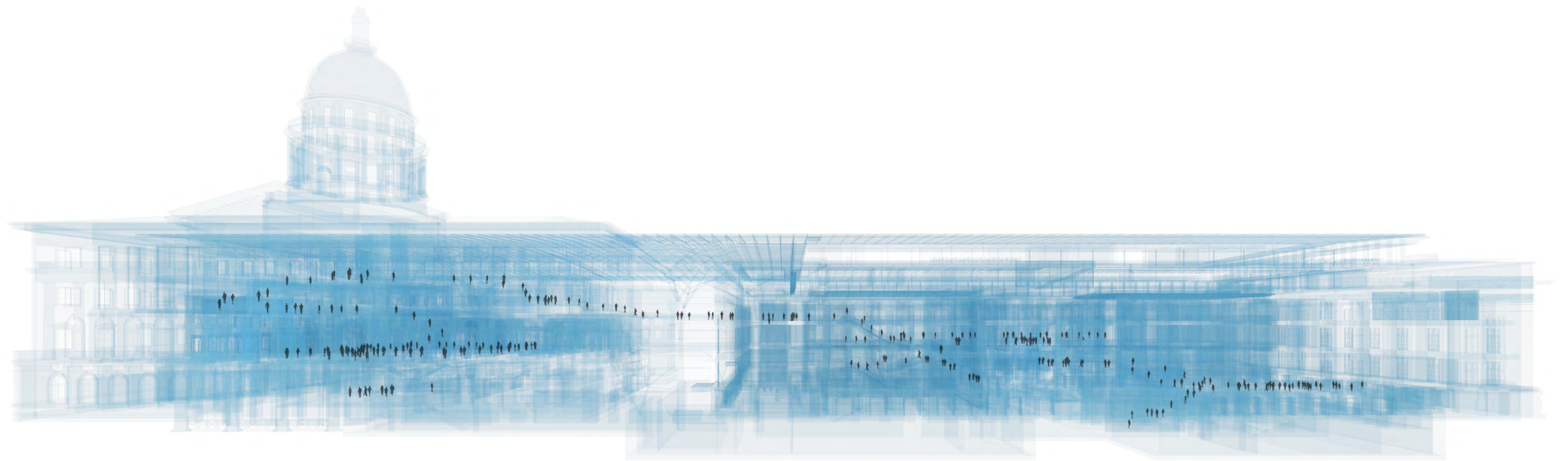
StudioMilou created a legible sytem of documents reflecting the complex design process.



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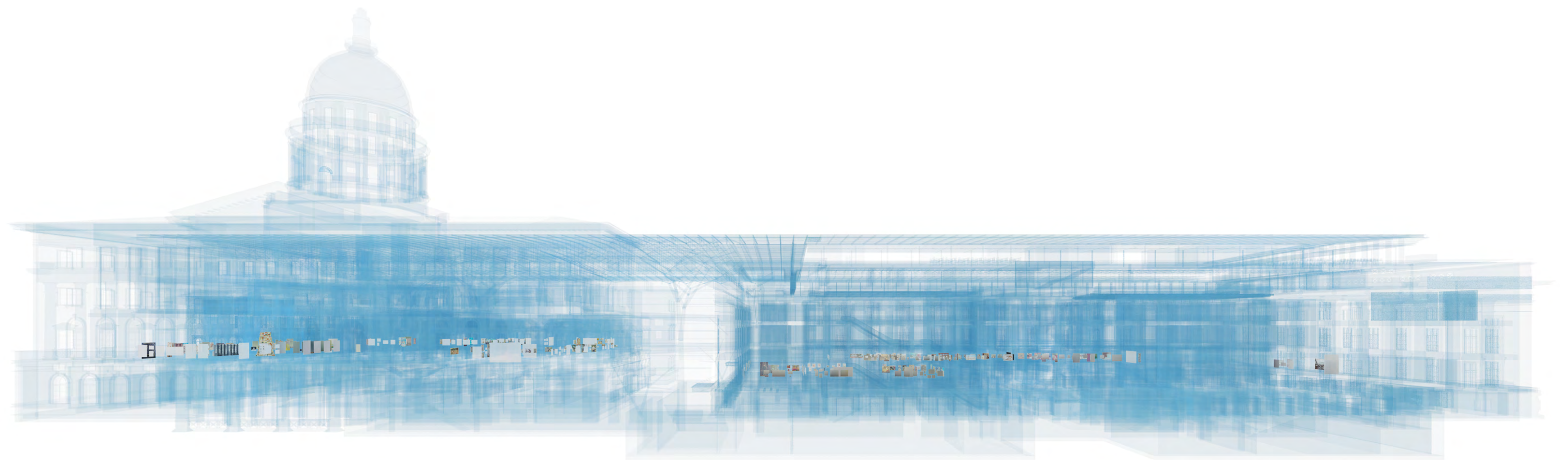
studioMilou, as designer of the architecture of the National Gallery Singapore,





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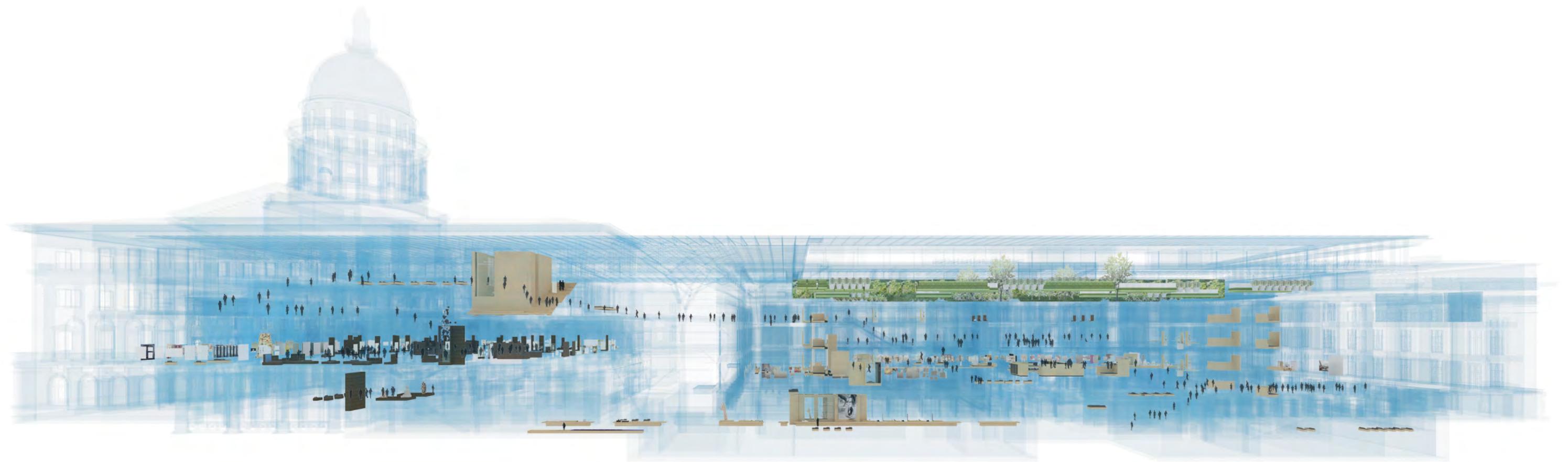
foresaw the various challenges for the visitors experience raised by the magnitude of spaces



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and by the collection, composed to considerable extent of small and medium size works.

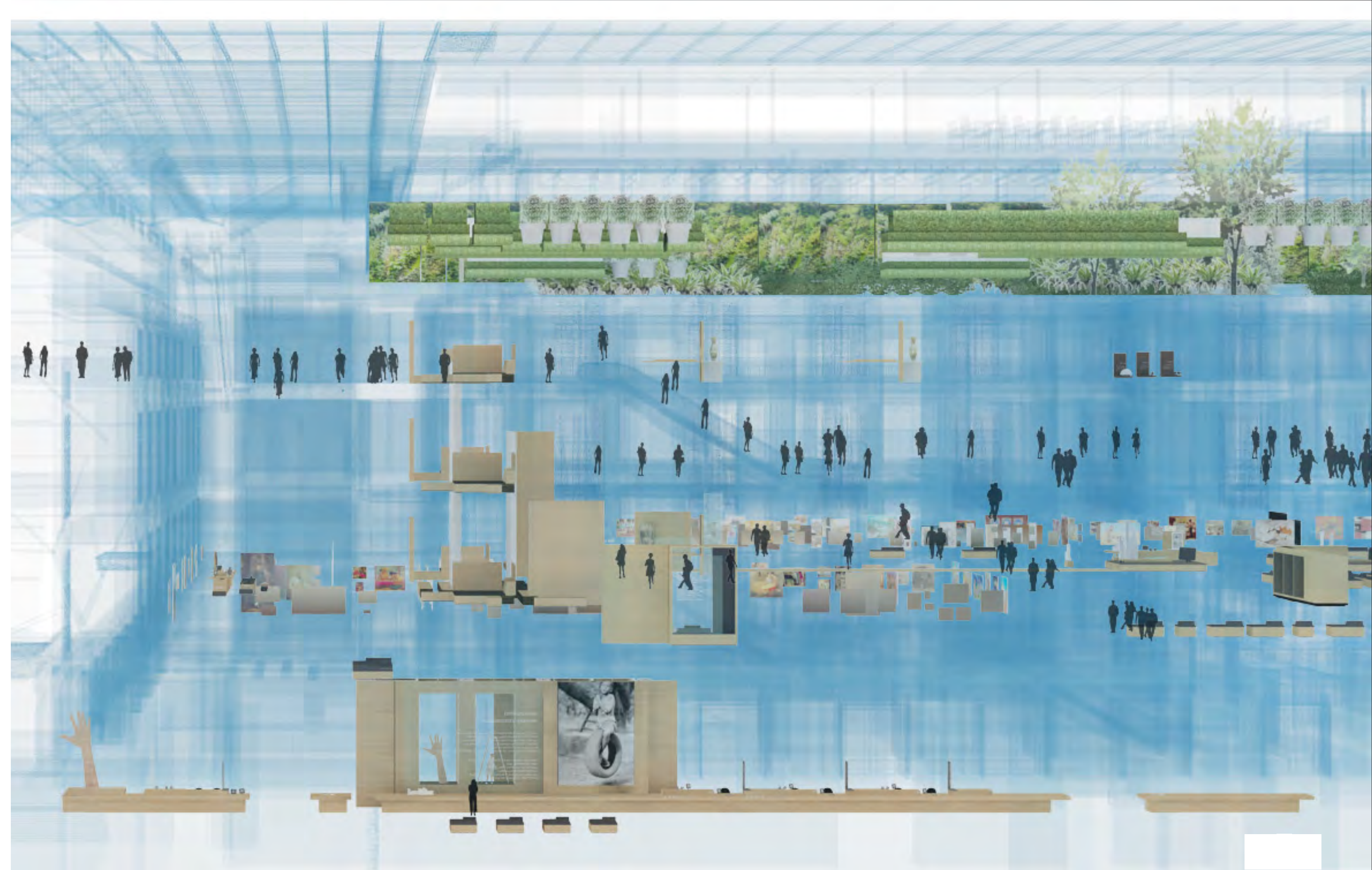




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studioMilou recommended to introduce a layer of various “art salons”





able to engage with the scale of the 2 historical buildings,





Collection, exhibition display, Salas, site specific art commision and landscape, are creating a three dimensional Encyclopedia of Southeast Asia and Singapore Art

1.2.11

and to create, in vast monuments, a landscape of images, signs and stories,



The Visitor in a Garden of Images ,Signs and Stories

1.2.11

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as a “three dimensional encyclopedia” of South East Asian Art.



*View of Singapore Gallery 1, Entrance from the City Hall Courtyard*

## 2/ Directions taken for Schematic Design

The Schematic Design builds upon and revises Preliminary Design and the various documents and feedback received from TNAGS that effectively constitute the “new” brief for this phase of the exhibition design (refer to 2.3 and 2.4 above). The Schematic Design follows many of the principles established for the Preliminary Design, and has been developed with 4 main directions:

### 2.1/ A new display of the collections in the Gallery

The Schematic Design reviewed and re-worked the display of the collections in both the Former Supreme Court and the Singapore Gallery. It further developed some key spaces in the Singapore Gallery and the Former Supreme Court to add greater rhythm and drama to the collection displays.

FINAL SCHEMATIC DESIGN

studioMilou recommended that the exhibition design merges with the architecture





*View of the main atrium of the City Hall Courtyard from the escalator landing coming from the basement*

**2.2/ In response to the “Living Room” concept**

In response to the “Living Room” concept presented in the final Curatorial Brief, the Schematic Design revises the Salas strategic design proposed in Preliminary Design, developing the latter to become a more informal and inclusive design concept for the Gallery. This design approach is presented to fulfill TNAGS’ ambition to become the “Living Room of Singapore” and the “Home for the Visual Arts”. The design concept proposes “Lounges” or “Art Salons” that vary in color and form to provide places to meet, rest and chat about the collection on display all around. To complement this design strategy, a revised colour and material scheme is also proposed (luminous unity, soft color palette, roof pattern in textile and carpets). This revised scheme melds the architectural project and the exhibition design projects to provide a relaxed and informal environment for visitors as they enjoy the collection and two of Singapore’s most iconic national monuments.

FINAL SCHEMATIC DESIGN

as a welcoming living room for all, bathed by natural light, in the heart of the Civic District,



*Interpretive Station in the Introductory Art Salons to the Alternative Aesthetics Section*

**2.3/ Integration of the educative and interpretive activities**

The Schematic Design fully integrates all the educative and interpretive activities requested in the EPP briefs into the lounge spaces and the window spaces within a flexible system of activity stations.

FINAL SCHEMATIC DESIGN

with the interpretative component legibly conveying and documenting the collection's context.



### 5.1/Audiovisual elements imbedded in the Exhibition Design System

The audiovisual design strategy proposed by SMS in the July 2011 Preliminary Design has been revised to take into account TNAGS key recommendations expressed in the 973 comments on Preliminary Design and in follow-up documents that more clearly outlined the Gallery's requirements.

The strategy for the IT/AV interpretive and educational stations in the Schematic Design integrates most of these elements into the lounge areas.

The design also reduces the number of different screen sizes and removes all of the optional screens identified in the Preliminary Design. Where possible, equipment is standardized to a 24" touch screen, a small format computer and mini speaker array.

Larger scale audiovisual installations in more general/public spaces are also proposed, for example in the Singapore Gallery Introductory Space and the City Hall Chamber, and are described in detail in the technical documentation. Other major audiovisual installations are included in NSC 10. We invite the reader to refer to the additional technical documentation given in the Specifications attached to this submission.



*Audiovisual and Interactive Introduction to the Visual Arts in Singapore*

FINAL SCHEMATIC DESIGN

These living rooms or art salons included audiovisual and interactive to support the collection,





*View of Singapore Gallery 1, Art Salon at the end of the Nanyang Section*

**5.2/ SMS proposal to accommodate cordless PDA strategy in the Gallery**

The Schematic Design allows for an optional exhibition-related tablet device which could be integrated in any of the Gallery “Art Salons”.

This system will rely on in-gallery docking stations to power tablet devices. A security system to prevent tablet theft would monitor the main entrance/ exits of the gallery with discreet detectors and alarms.

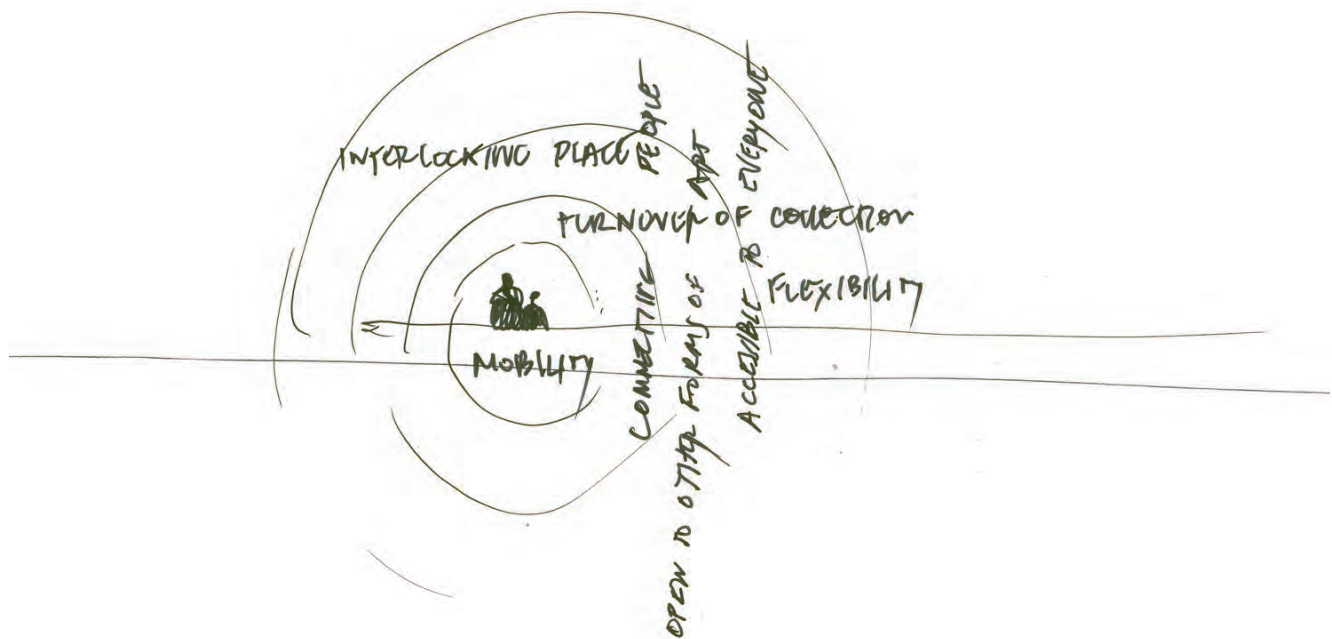
The system, dictated by specific curatorial needs, would operate in key parts of the exhibition, or provide a general system functioning in the entire gallery as system for TNAGS, GPS location detectors and WIFI transmission used to convey appropriate content about each exhibition unit.

Though the technical aspects and feasibility of this system are currently outside the scope of this submission, the Schematic Design allows for its possible implementation and incorporation into the Gallery Operations scheme or the exhibition spaces at any stage of Design Development.

FINAL SCHEMATIC DESIGN

providing tablets for personal digital assistant





*sketch from the 2010 interpretative document showing the design intent in terms of multiplicity of voices and flexibility in the content*

#### 4/ A Flexible Design Open to New Content

In the July 2011 Preliminary Design submission, SMS expressed some concerns about “the critical mass” which the TNAGS collection and associated documentation will need to achieve given the scale of the building and duration of the visit. For a more comprehensive understanding of these recommendations we refer the reader to the Preliminary Design submission, wherein SMS emphasized the need for:

- 1/ Large site-specific art work commissions relevant to the collections and spaces,
- 2/ Research and development led by the TNAGS curatorial teams.

The Preliminary Design identified key locations for future large-scale commissioned works of art to engage the public and act as landmarks for visitors discovering the Gallery. We invite the reader to refer to the Preliminary Design on this issue.

The Schematic Design implements a strategy for the National Art Gallery displays that allows for new approaches, changes, the addition of content, and activities as the Gallery evolves, without compromising the integrity of the Exhibition Design proposal as a whole (color scheme, material scheme, ...).

These “Salons” are audiovisual, sensory, and information/ education places that simultaneously act as resting stations, and way-finding sites, that enhance reception of the collection with multi-faceted content and activities. While supporting visitors throughout their visit, these “Salons” also respond to the imperative in the Overarching Museological Brief of October 2010 “Providing a wider interpretation framework for the artworks that will be displayed in the National Art Gallery, and the importance of contextual storylines and displays. In curatorial terms, different points of entry need to be articulated to accommodate different access levels and audience sophistication...”

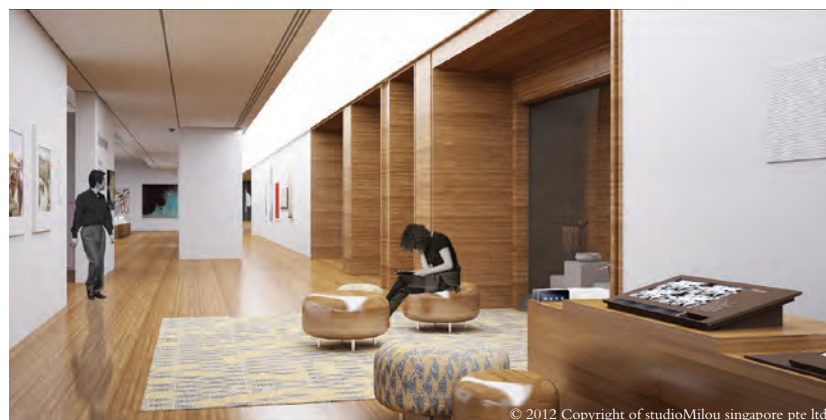
FINAL SCHEMATIC DESIGN



*Introductory “Art Salon” to the Alternative Aesthetics Section of Singapore Gallery 3*

and creating frequent interactive lounges with view on the city.



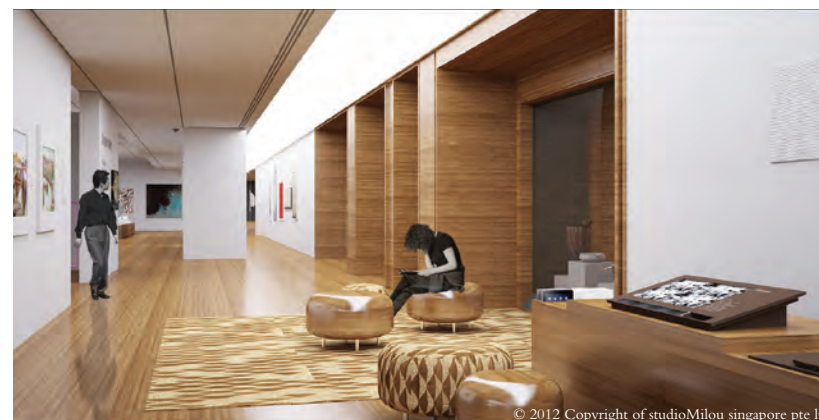


#### 2.4/ Proposal for Flexible Design as a resource for the growth of the Gallery and sustainable exhibition functions

In order to accommodate changes, improvements, addition of content and activities, to be made at each step of the design development and of the Gallery operation SMS has developed a flexible design approach that will provide a “design solution” for the 2015 Opening of the Gallery and will provide a “flexible design system” to support the National Art Gallery as a “gallery in progress” without compromising the integrity of the SMS exhibition design.

The design is developed to be adaptable with interchangeable common units to provide options for modifying and updating without requiring a complete rebuild of the design elements. This systematic approach also enables much of the equipment to be standardized, thus simplifying maintenance regimes.

At the same time, the design proposed variability in the colour and material scheme in order to provide the gallery with option for slight changes in the configuration and design for each of the elements of the schematic design proposal without compromising the integrity the SMS exhibition design.



FINAL SCHEMATIC DESIGN

Recommendations were given to adopt a flexible design system able to evolve

3/ Narrative Structure of the Exhibition

The design for the permanent collection display closely follows the narrative structure presented in the Curatorial Briefs. The exhibition designs proposes to consider the main chapters of the collection narrative as exhibition units that can be considered as destinations in their own right within the bigger collection display and that could each be considered a reason for a second visit. These main chapters are the followings:

Singapore Gallery

Early Period : 1850s to 1940s

- Colonial Beginnings
- Nanyang Art

Pre and Post Independence : 1940s to 1960s

International Orientations: 1960s to 1970s

Alternative Aesthetics: Late 80s to Present

Southeast Asia Gallery

Toward Modernity Pre 1940s

- Towards Modernity
- Picturing the Land
- Cabinet of Curiosities

1940s to 1970s Art and Society

- War and Conflict
- Internationalism
- Region as Idea
- Portraits

Post 1970s Self and Politics

- New Realities
- Spirituality
- Conceptual Turn

The collection display presented in the Schematic Design updates that shown in the Preliminary Design to take into account the changes in the art works lists in December 2011. At this stage of the design development, SMS expects that further modifications of the art work list will lead to updates of the collection display before the final hang is decided.

The July 2011 Preliminary Design project aimed to identify key, easily recognized works, presented definitively in the Gallery, as well as more fragile works (paper, ink, textile, minor paintings etc...) relating to the first, which will change from time to time. We invite the reader to refer to the Preliminary Design on this issue.

FINAL SCHEMATIC DESIGN

and adopt with ease to the many future curatorial initiatives to come.

6/ Colour Scheme, Materials

The July 2011 Preliminary Design proposed a color scheme strategy for the National Gallery.  
The Schematic Design maintains the same general design approach for the Gallery, while proposing a revised color and material scheme in response to the 973 comments on the Preliminary Design. These comments lead SMS:

- to propose more variation in color and form for the Gallery information stations in order break the apparent sameness of the Salas Strategic Design as proposed in the July 2011 Preliminary Design.
- to propose a revised color and material scheme for the architectural project (luminous unity, soft color palette, roof pattern in textile and carpets,...).

This new design proposal further ensures that the Architectural Project and Exhibition Design merge as a single, cohesive project (use of the light titanium color and roof pattern in some textiles and carpets, ...). Moreover, this coordination of the architectural and exhibition design will facilitate the reception of the National Collection as a whole in two quite different historical buildings.

FINAL SCHEMATIC DESIGN

The simple material and colour schemes recommended





*View of Singapore Gallery 2, “Art Salons” integrating interpretive material*

**6.1/ Revised Colour Scheme 1 for the Main Spaces of the National Art Gallery**

Dove white, Moleskin grey, Golden wood, Titanium ikat

**Dove White**

This color will be the main color of the walls and facades; made up of a mixture of dove grey and white, it will serve as the background colour for the hanging of works throughout the National Art Gallery.

**Moleskin Grey**

This warm and saturated grey will be used as the background for introductory signage in the Gallery and for background in some showcases, for the upholstery of some furniture, and for the color of some carpets in Lounges and Art Salons.

**Golden Wood**

Burmese teak will be used for the Gallery floors and for all the furnishings of the interpretive and educative stations, some seating, and in the non-historical exhibition areas of the Gallery.

**Titanium Ikat**

The colour way presented here blends the roof-screen’s titanium-like color, and the earthy reds and blacks of traditional textiles to compose a luminous, joyful fabric appearing as a signature element in the Lounges or Art Salons.

FINAL SCHEMATIC DESIGN

proposed to limit materials and colours



*General view of SEA Gallery 3 from the Proscenium Area*



*View of the exhibition display of “Region as Idea” in SEA Gallery 8 (option 1)*

**6.2/ Revised Colour Scheme 2 for certain historical spaces in the Supreme Court Buildings**

Dove white, Moleskin grey, Walnut and Titanium ikat

**Dove White**

This colour will be the main colour of the walls and the facades; made up of a mixture of dove grey and white, it will serve as the background colour for the hanging of works throughout the National Art Gallery.

**Moleskin Grey**

This warm and saturated grey will be used as the background for introductory signage in the Gallery and for background in some showcases.

**Walnut**

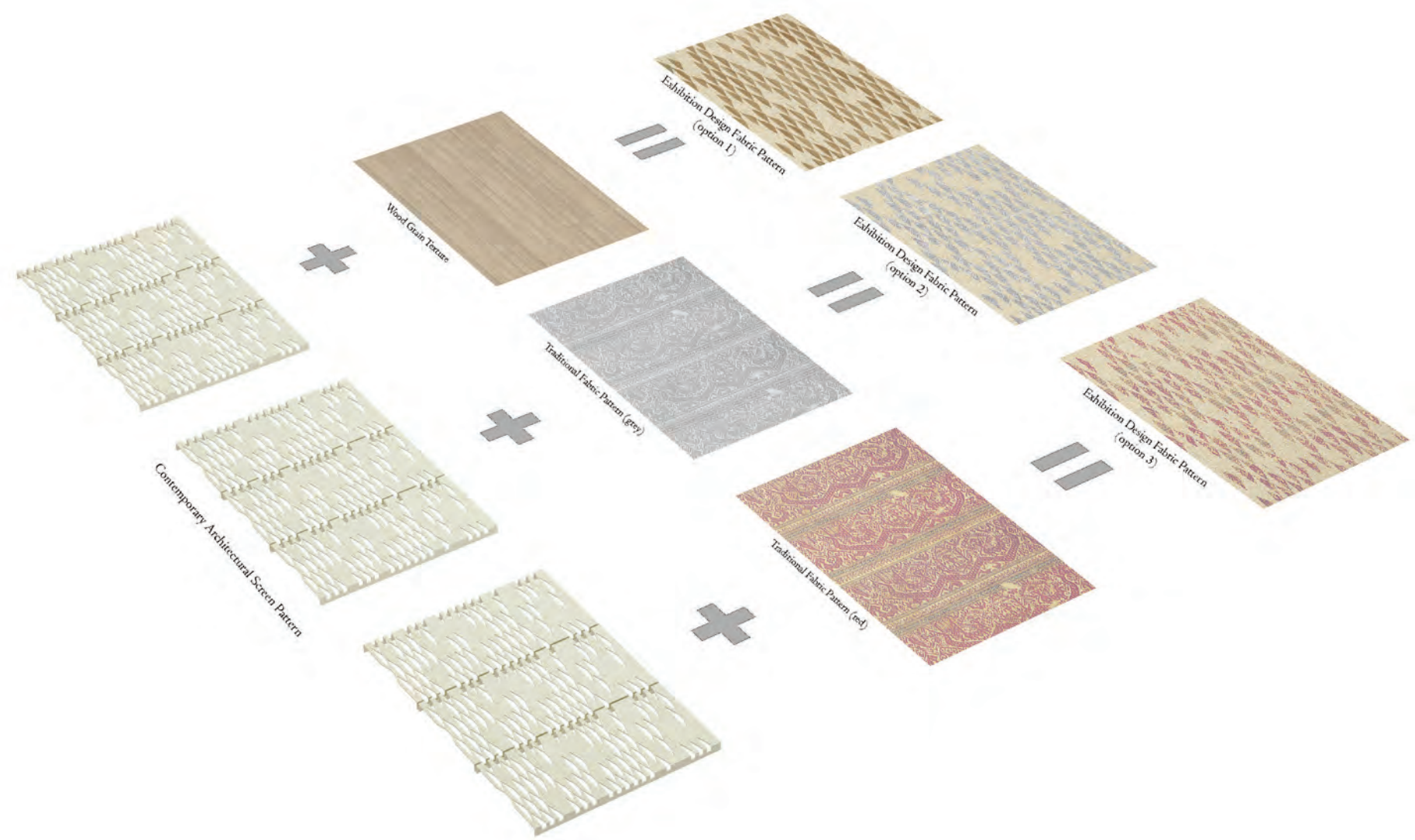
Walnut will be used for the Gallery floors and for all the furnishings of the Art Salons in the historic exhibition areas where there wooden paneling or decorative elements already exist.

**Titanium Ikat**

The colour way presented here blends the roof-screen’s titanium-like color, and the earthy reds and blacks of traditional textiles to compose a luminous, joyful fabric appearing as a signature element in the Lounges or Art Salons.

FINAL SCHEMATIC DESIGN

with a few colour scheme options,



**Note on the Titanium Ikat Colour Variation**  
SMS has developed a proprietary Gallery fabric design marrying the roof-screen pattern, and traditional Southeast Asian textile motifs. SMS will present other combinations of colours that can subtly change the impact of the Titanium Ikat while retaining a consistency across different spaces and functions. These will be presented as alternative colour palettes.

*Colour and Fabric Scheme for upholstery and carpets as derived from the screen pattern chosen for the roof of the architectural project and some Southeast Asian textile or timber colour*

FINAL SCHEMATIC DESIGN

including iconographic recommendations, ensuring smooth interfacing with the architecture



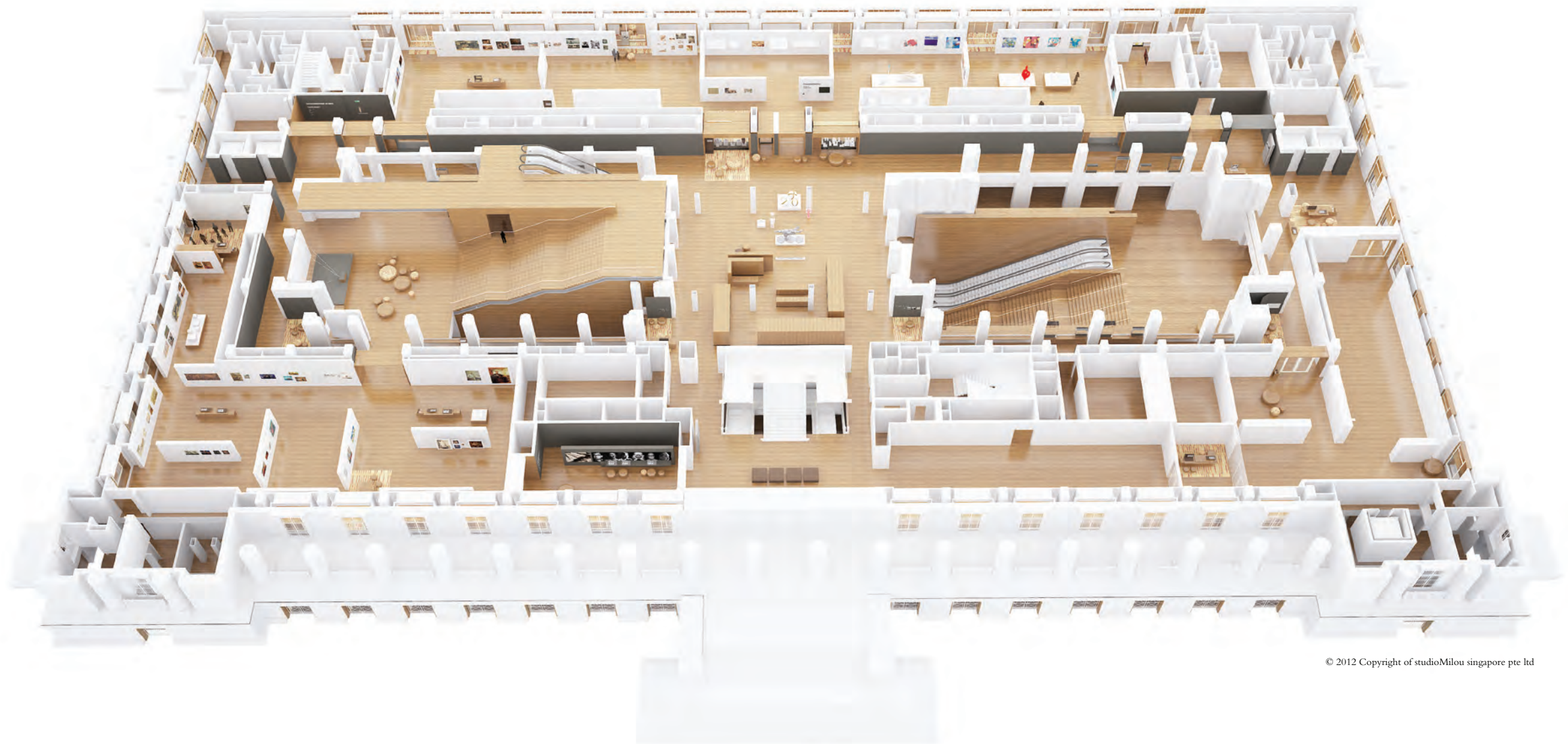


*Example of Flexibility of the Exhibition Display and Example of Internal Variability of the Colour Schemes  
Schematic Design Proposal (fabric scheme 1: red and gold)*

FINAL SCHEMATIC DESIGN

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and creating a discreet layer from which to support the art works without distraction.



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*General Isometric Drawing of the 2nd Floor of City Hall, Singapore Gallery*

## SINGAPORE GALLERIES INTRODUCTION

FINAL SCHEMATIC DESIGN

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Throughout the process, studioMilou provided comprehensive visual documentation,





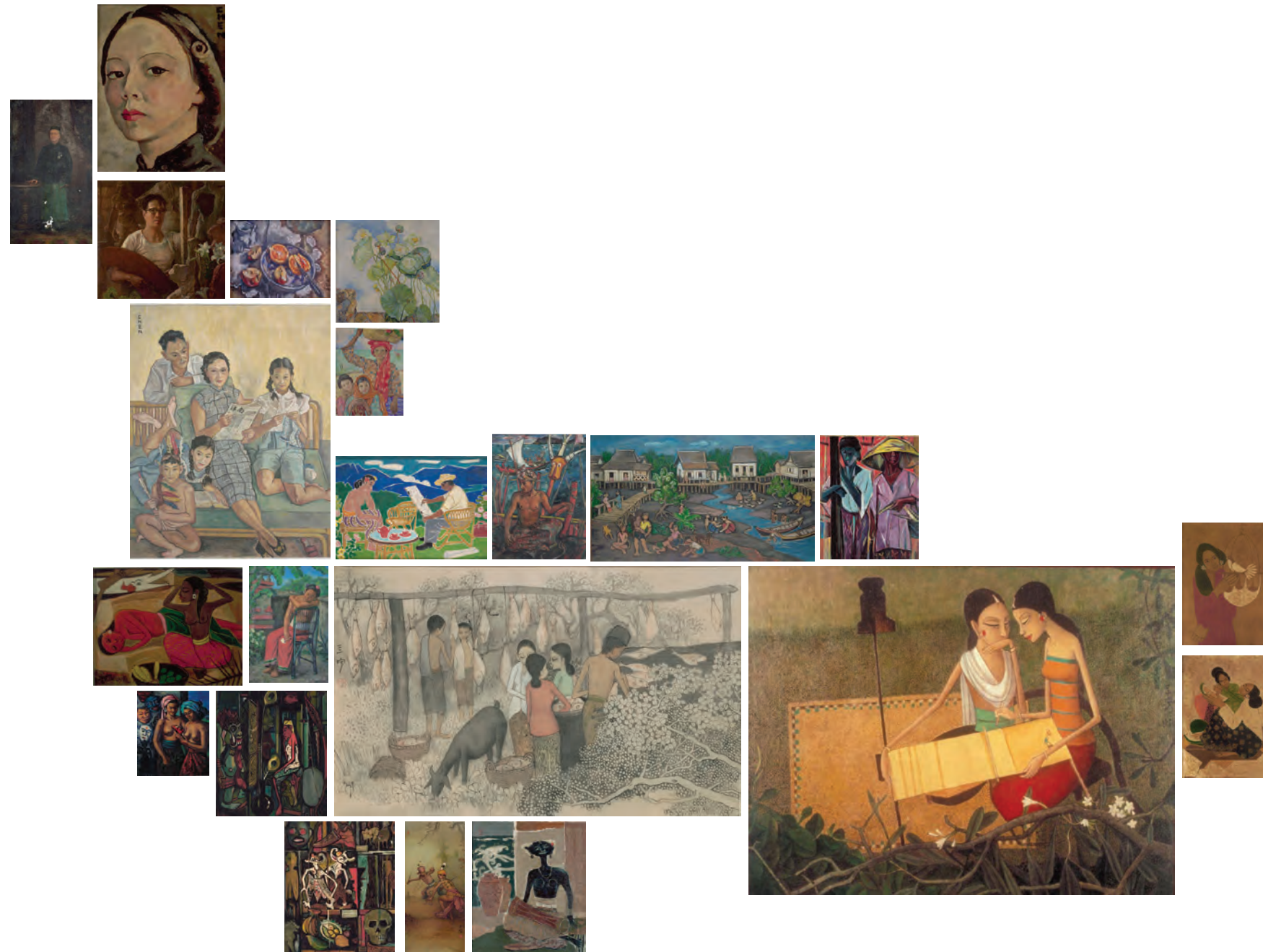
*Audiovisual and Interactive Introduction to the Visual Arts in Singapore*

FINAL SCHEMATIC DESIGN

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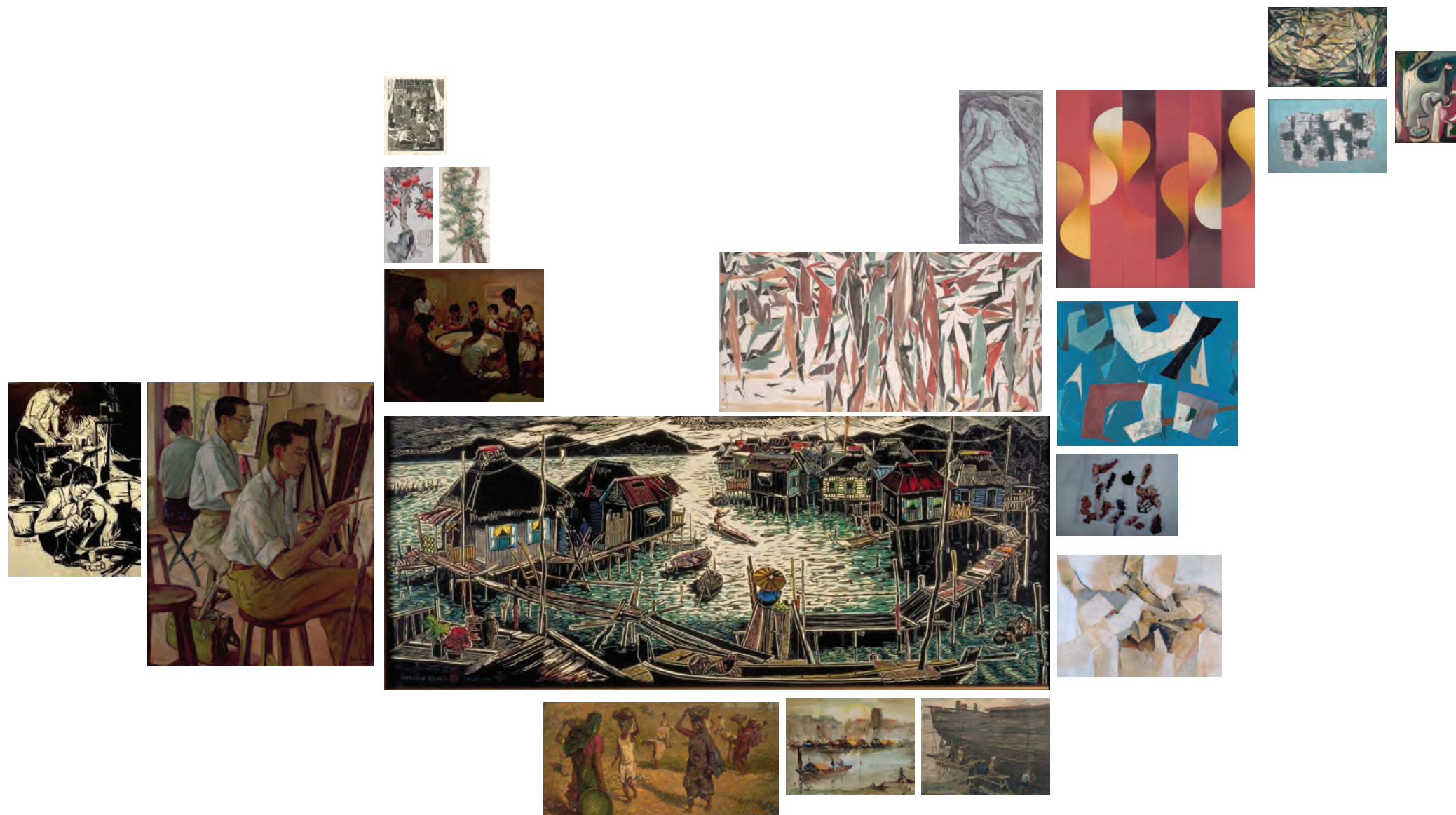
including rendered perspectives of all the main exhibition spaces,





FINAL SCHEMATIC DESIGN

that reflected accurately the collection's visual impact within the space.



FINAL SCHEMATIC DESIGN

Each art work was incorporated in the 3D model of the exhibition,





*View of Singapore Gallery 1  
Entrance from the City Hall Courtyard*

FINAL SCHEMATIC DESIGN

including paintings, drawings

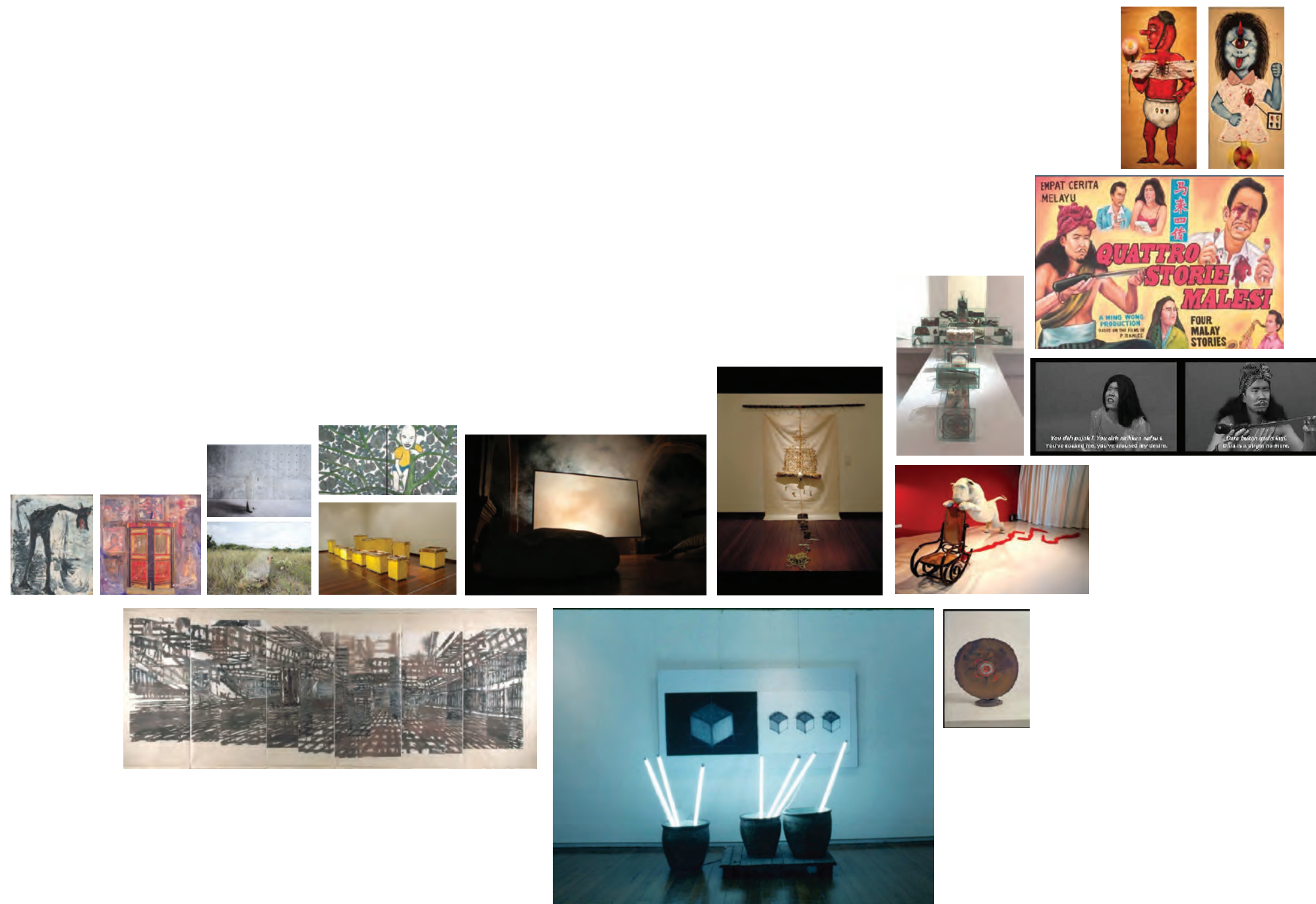


*Display of the Collection of the International Orientation section  
Singapore Gallery 2*

FINAL SCHEMATIC DESIGN

and sculptures rendered at scale in high definition.





FINAL SCHEMATIC DESIGN

These detailed three dimensional representations of the gallery spaces



*Introductory “Art Salon” to The Alternative Aesthetic section  
Singapore Gallery 3*

FINAL SCHEMATIC DESIGN

remain a unique tool to anticipate the scale, the ambience





Audiovisual and Interactive Introduction to the Visual Arts in Singapore Gallery Courtyard

FINAL SCHEMATIC DESIGN

and the exhibition challenges raised by each space of the gallery.

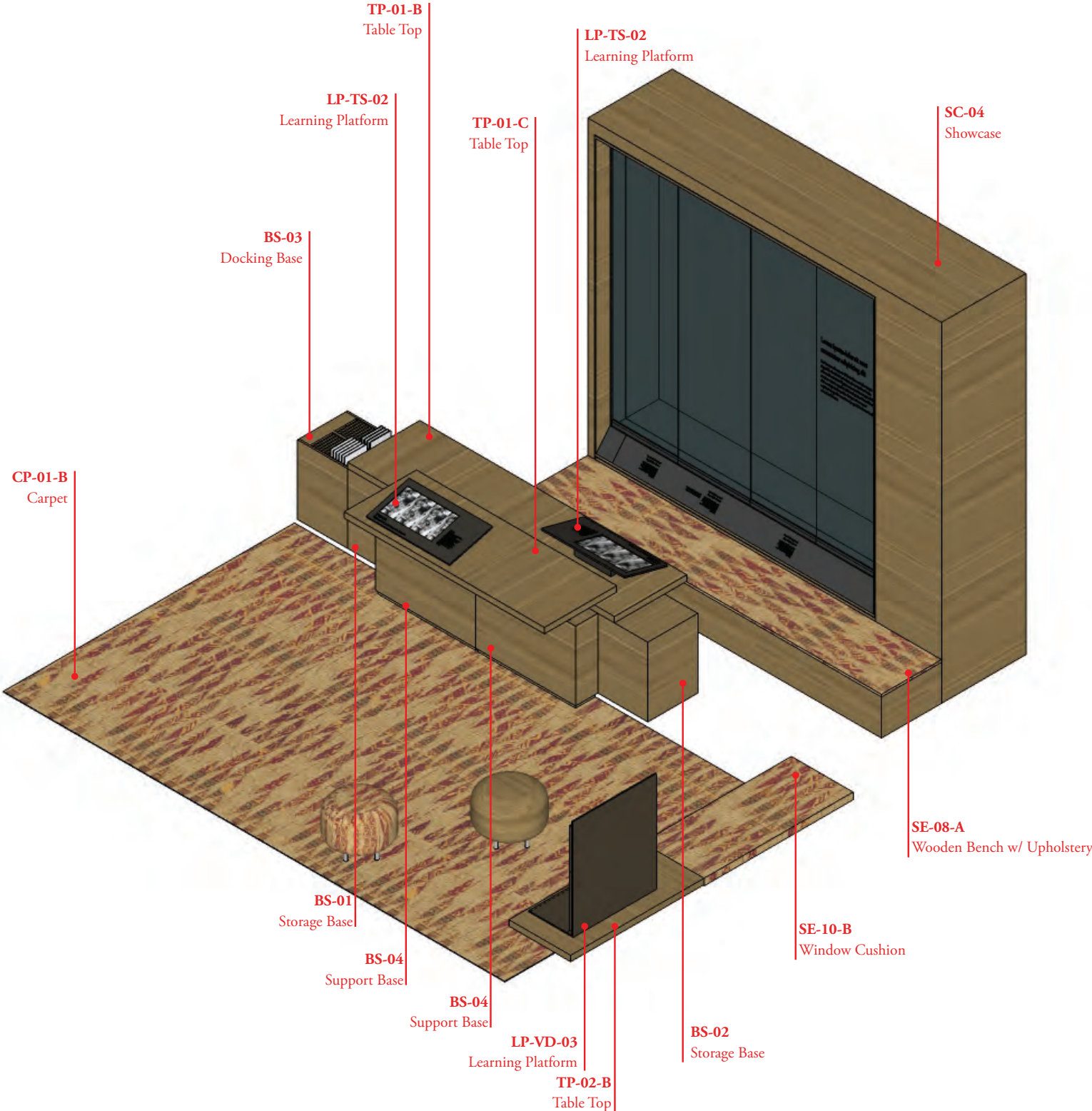


*View of the “Art Salon” in the sculpture display area including activity and interpretive stations*

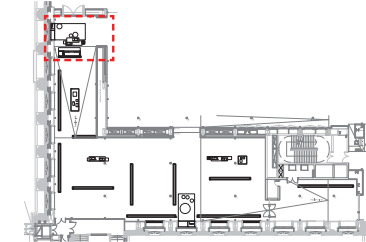
FINAL SCHEMATIC DESIGN

At a later stage, the functionality of each exhibition elements was explored





Interpretive Station  
Annotated Isometric Model



INTERPRETIVE STATIONS FP02-IS-01 & FP02-IS-02  
SINGAPORE GALLERY 1

FINAL SCHEMATIC DESIGN

to allow the Client exhibition team to make informed design decisions



INTERPRETIVE STATION FP02-IS-02  
SINGAPORE GALLERY 1

FINAL SCHEMATIC DESIGN

and to select the best information technology strategy.





**1/ The graphic system presenting the collections and their interpretation**

Collections are supported by the graphic system, giving the visitor curatorial content and information. History, inspiration, narratives, interpretations, etc are conveyed to the visitor by wall text and labels closely located to the art work.

*Wall Panels and Labels*

FINAL SCHEMATIC DESIGN

Finally, a simple and discreet graphic and signage design system was recommended,



**2/ The graphic system presenting the information linked to the history of the monument and site**  
Points of historical interest are highlighted with a graphic system that allows the visitor to engage with the prior usage of the buildings as important civic buildings: the Supreme Court and City Hall. Narratives and images connect the visitor to archival collections, stories, events and transformation of the monument to the new National Art Gallery.

*Building History Panels*

FINAL SCHEMATIC DESIGN

with different supports and different formats,





**3/ The graphic system presenting the visitor directions and institutional functions**  
Wayfinding to exhibition spaces and programmatic information are conveyed to the visitor through permanent and electronic signage. Inclusion of AVIT elements offers flexibility and changeability of programmatic information as and when required by the Gallery.

*Electronic Signage Systems*

FINAL SCHEMATIC DESIGN

merging with the architecture color scheme.