Work-Work
Exhibition Design Portfolio

Previous Experience & Case Studies

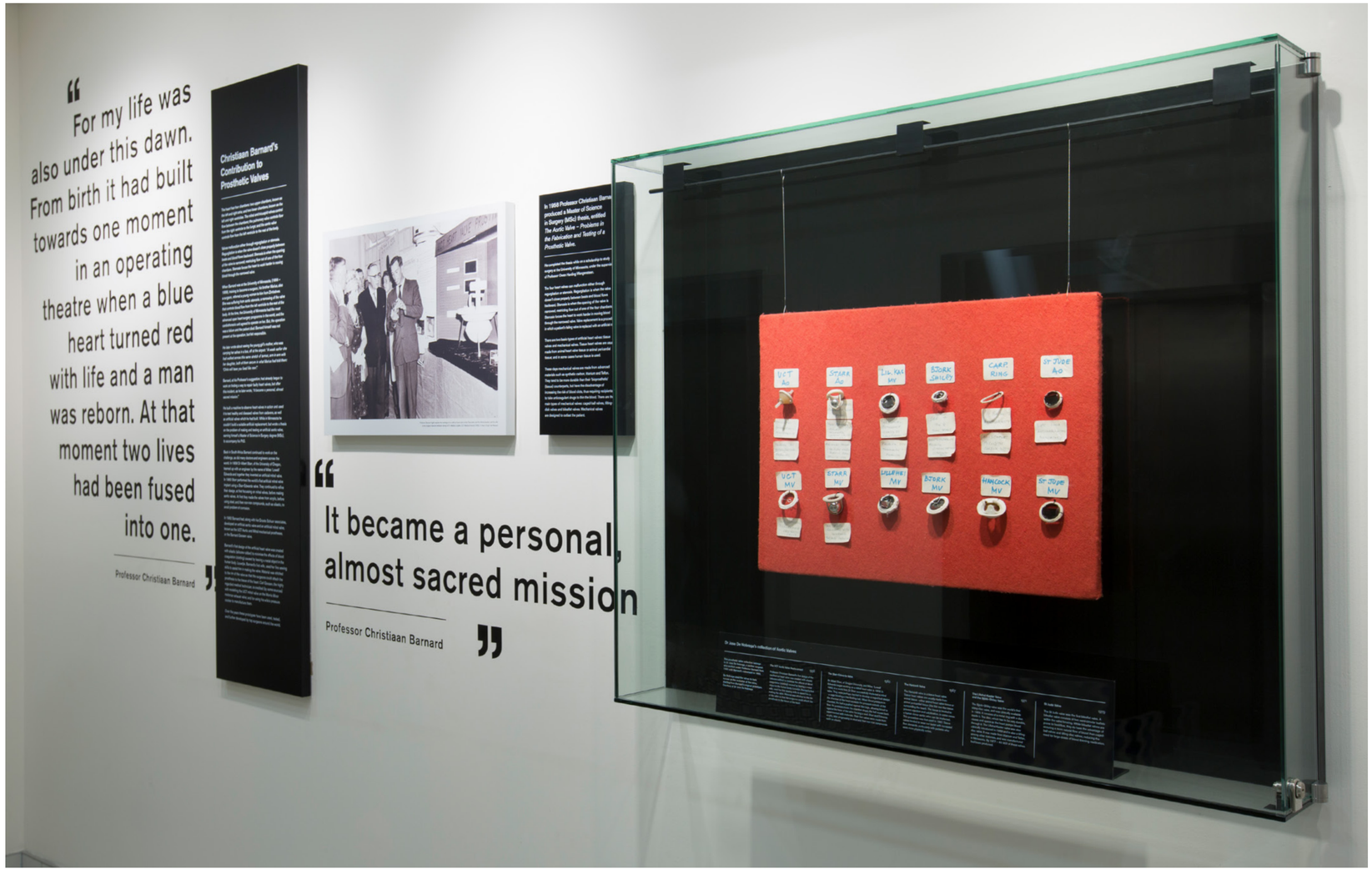
Case Study 01

Christian Barnard Memorial Hospital

Client: Netcare Group
Year: 2016

Together with Büro Comrie, we were briefed to realised an exhibition detailing the life and accomplisments of Christiaan Barnard wihin the public spaces of the Netcare Chris Barnard Memorial Hospital in Cape Town.

Project realised in collaboration with Büro Comrie and the Studio of Marco Ciafanelli.



This exhibition honours Barnard the man, and pays tribute to the principles he stood for: science in service of humanity, and patient care in service of the individual.

The exhibition is also pays tribute to the unsung champions of the healthcare profession. Those who dedicate their lives to these principles; serving the health and wellbeing of the individual to make our world a better place.

© 2020

We also created a detailed exhibition guide, extending the visual language established in the installation into a printed and digitally accessible document.

The Netcare Christiaan Barnard Hospital was opened on 3 December 2016.

CBMH
Floor 12

12

Surgical wards
Paediatric wards
IVF clinic
Doctor's consulting rooms

Exhibition Overview

- Robert Sobukwe's time at Groote Schuur Hospital
- Tribute to Hamilton Naki and his laboratory team
- The Heterotopc or "piggyback" heart transplant technique

The Hamilton Naki story

At the age of 18, Hamilton Naki travelled from the rural area of Transkei to Cape Town in an effort to find some form of employment to enable him to provide financial support for his family. He managed to secure employment working as a gardener on the grounds of the University of Cape Town.

Naki's unlikely transition from gardener to master research surgeon is in some part thanks to a remarkable German by the name of Robert Goetz. Goetz fled Nazi Germany in 1936; after spending time in Switzerland and Scotland he found a position at the UCT medical school in 1938. In 1944, after re-qualifying as a doctor, Goetz was promoted to Associate Professor of Surgical Research.

Goetz invited Naki to work in the surgical research laboratory. At first Naki was essentially a general assistant, handling and managing the animals before they were anaesthetised. But Goetz recognised his potential and soon the young man from Ngcingane learnt how to anaesthetise animals, set up intravenous drips, and suture surgical incisions. In 1955 the laboratory team, which included Naki, performed a heart transplant on a dog. Goetz and his wife, a cardiovascular physician, were ardently opposed to apartheid and in 1957 left South Africa for America, where Goetz went on to invent the intra-aortic balloon pump.

At this time, Christiaan Barnard was studying cardiothoracic surgery at the University of Minnesota. On leaving America in 1958, he was given a heart-lung machine. He set the instrument up in the research laboratory and

Hamilton Naki collaborates with Professor Christiaan Barnard in the research laboratory.
© Heart of Cape Town Museum

began testing it on dogs; all the while honing and refining the cardiac surgical skills and techniques he had been exposed to in America. It was the unlikely circumstances of working together in the laboratory, which fostered a close relationship between Barnard and Naki.

In the early days, Naki performed the role of anaesthetist, and he was captured 'on record' providing guidance to Professor Arthur Bull, an esteemed anaesthesiologist, on how to anaesthetise a dog. On witnessing the proficiency of Naki at work, visiting academics were amazed to hear that he had not received formal training and was not qualified at all.

Barnard taught Naki the correct anatomical names of the various structures in the body, and developed a strong admiration for the self-taught research surgeon. It struck Barnard that apartheid made it virtually impossible for someone like Naki to get the sort of recognition he deserved. As Barnard later said, *"If Hamilton had had the opportunity to study, he would probably have become a brilliant surgeon."*

Such were Naki's sharp intellectual powers, that he quickly picked up on the nuances of so many aspects of this complex environment, was able to identify congenital anomalies, and more than held his own in clinical discussions with professors. When, after his retirement, a journalist asked how he learnt the complexities of surgery, he replied: *"I stole with my eyes."*

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Case Study 02

United Nations In South Africa

Client: United Nation SA
The Apartheid Museum
Year: 2016

An exhibition to highlight to the wider South African and international community about the robust contribution the United Nations made in various forms to the struggle against apartheid and the achievement of liberation in South Africa.

Project realised in collaboration with Marion Isaacs, Büro Comrie and Mark Sinoff.

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The exhibition was comprised of a timeline, an organogram of the United Nations' organisational structures and four rotating coloums, each exploring different areas of intervention and action.

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The United Nations and South Africa Timeline
INTERNATIONAL SEMINAR ON APARTHEID, RACIAL DISCRIMINATION AND COLONIALISM IN SOUTHERN AFRICA
1945
1946
1948
1950
1952
1955
1956
1958
1960
1961
1962
1963
1964
1965
1966
1968
1970
1973
1974
1976
1977
1977–1979
1979
1981–1983
1982
1983
1984
1985
1985–1986
1987
1989
1990
1991
1992
1994

© 2020

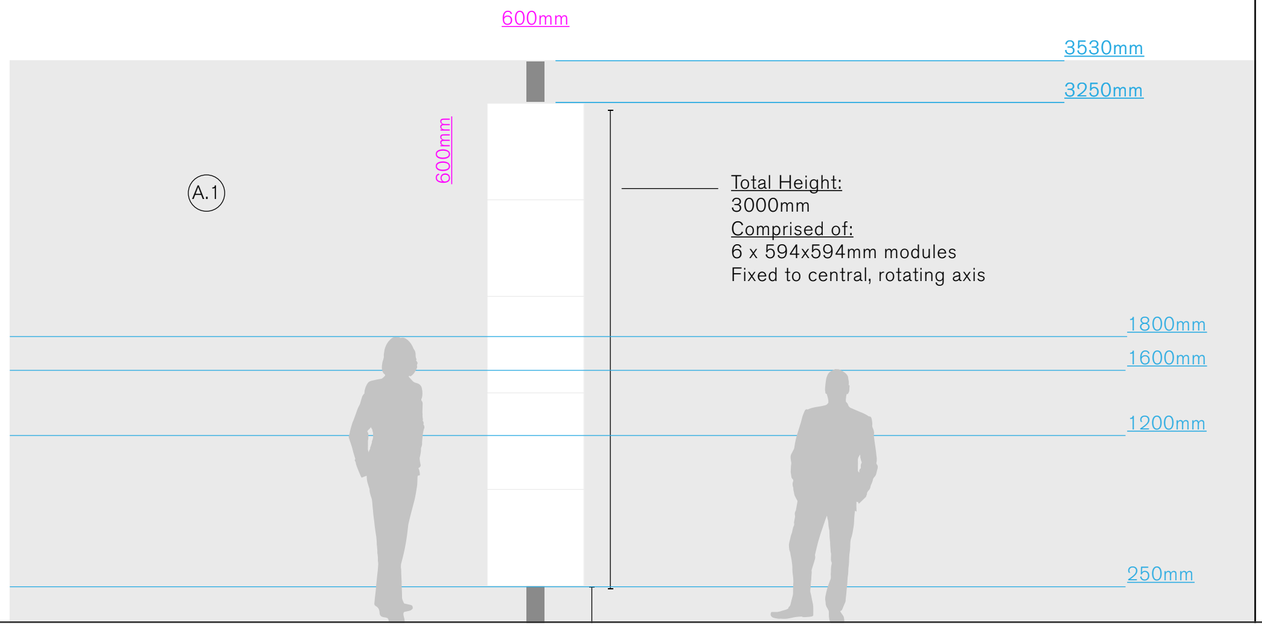
The United Nations & South Africa:
Landmarks in International Action Against Apartheid:

Design Proposal A: Detail

Rotating Column Design Proposal “Sosatie”

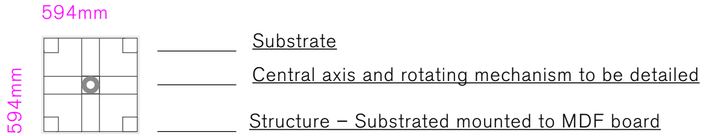
Elevation

Standard Module



Plan

Standard Module



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The visual language was inspired by the rich tradition of activist, protest and anti-apartheid graphic design.

Bold, urgent typography and clear visual heirachies where employed in the exhibition and the supporting collateral (posters, emailers and invitations) to create a unified front.

© 2020

Colour was employed didactically, guiding the visitor through a dense, complex history and narrative.

Imagery was researched and sourced from the extensive digital archives of the United Nations, complementing the exhibition script with a nuanced visual narrative.

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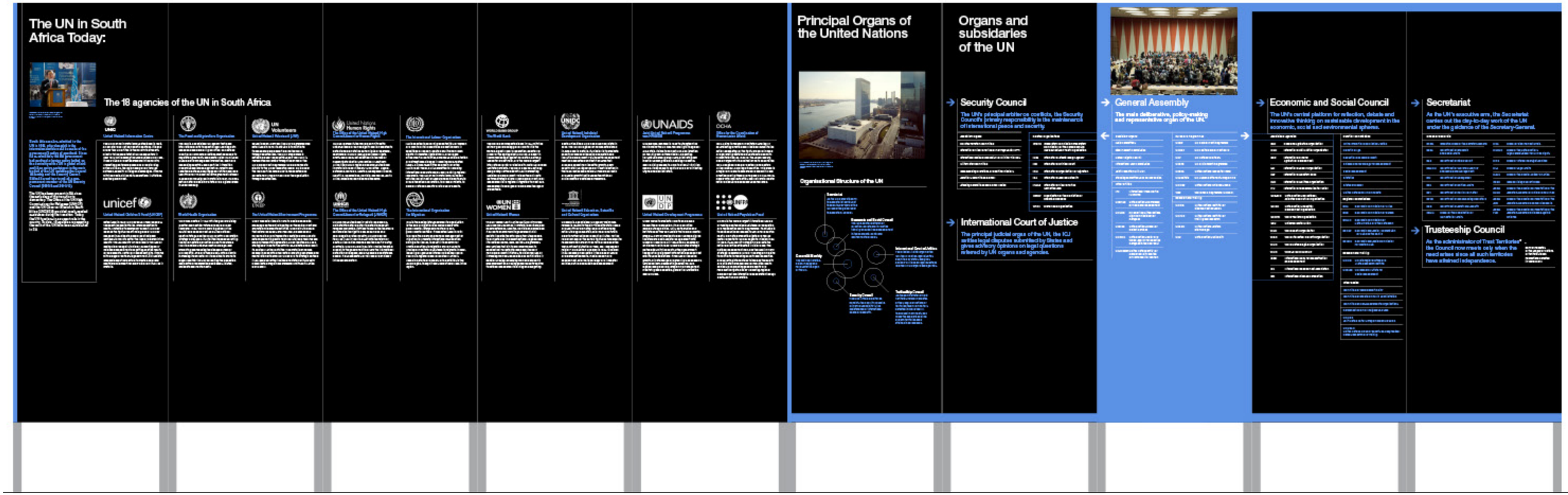

The UN in South Africa Today:
The 18 agencies of the UN in South Africa
Principal Organs of the United Nations
Organs and subsidaries of the UN
Security Council
General Assembly
Economic and Social Council
Secretariat
International Court of Justice
Trusteeship Council

© 2020

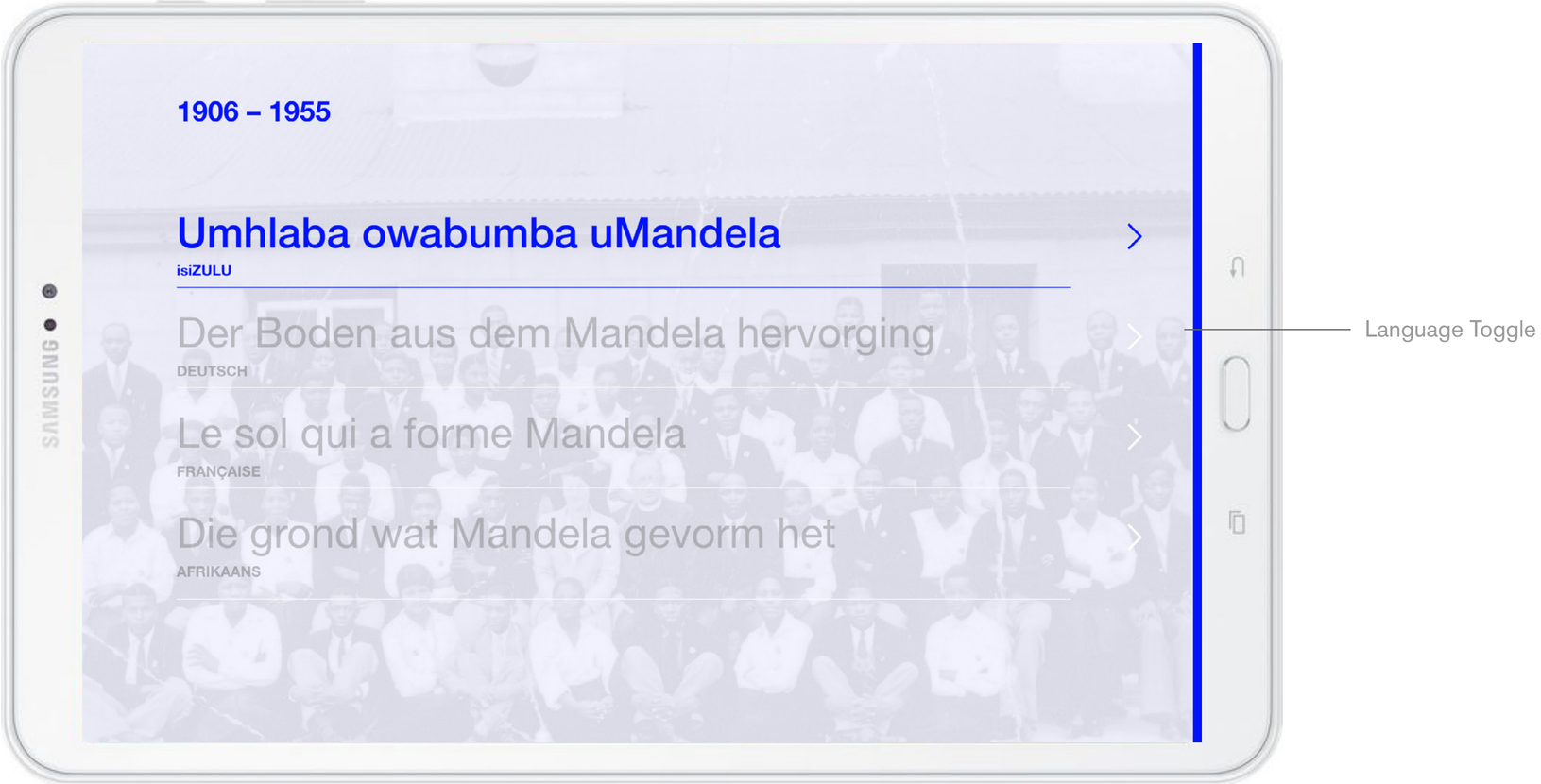
Case Study 03

Nelson Mandela Capture Site: Interactive Tablets

Client: The Apartheid Museum
Year: 2019

In partnership with Büro Comrie I designed and delivered a set of 8 tablets, allowing for multiple language translations of the permanent exhibition design, for the newly openend Nelson Mandela Capture site Museum in Howick, Kwa-Zula Natal.

Project realised in collaboration with Jason Duvenage, Büro Comrie and Parts & Labour.



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Context: Permanent Exhibition design by Carina Comrie of Buro Comrie

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Close collaboration with the translation team ensured consistency across the grammatic and typographic treatment.

The tablets currently offer a translation of the exhibition into isiZulu.

Tap or swipe to navigate

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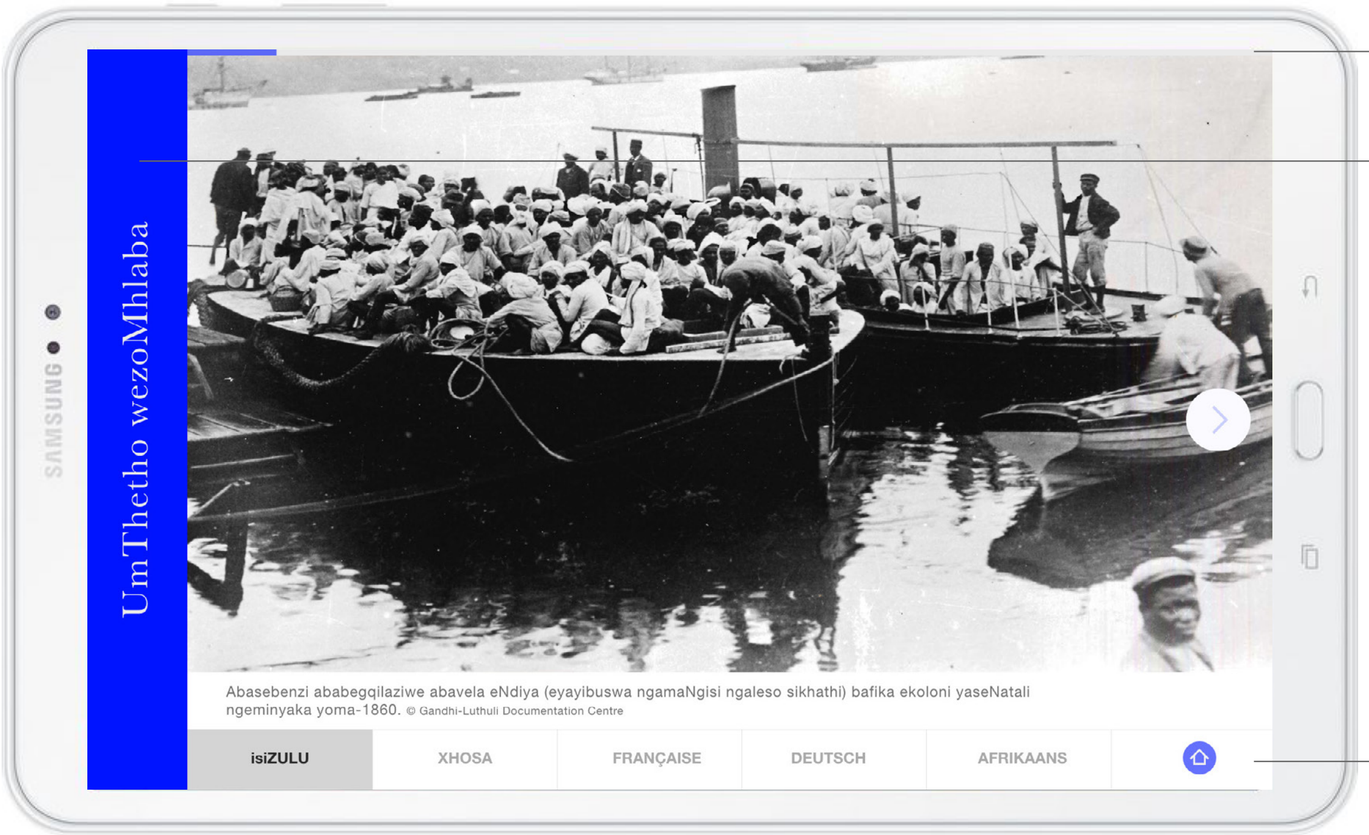

Progress Bar

Chapter Headline

Language Toggle is fixed throughout the experience allowing viewers to change language without needing to move through entire script

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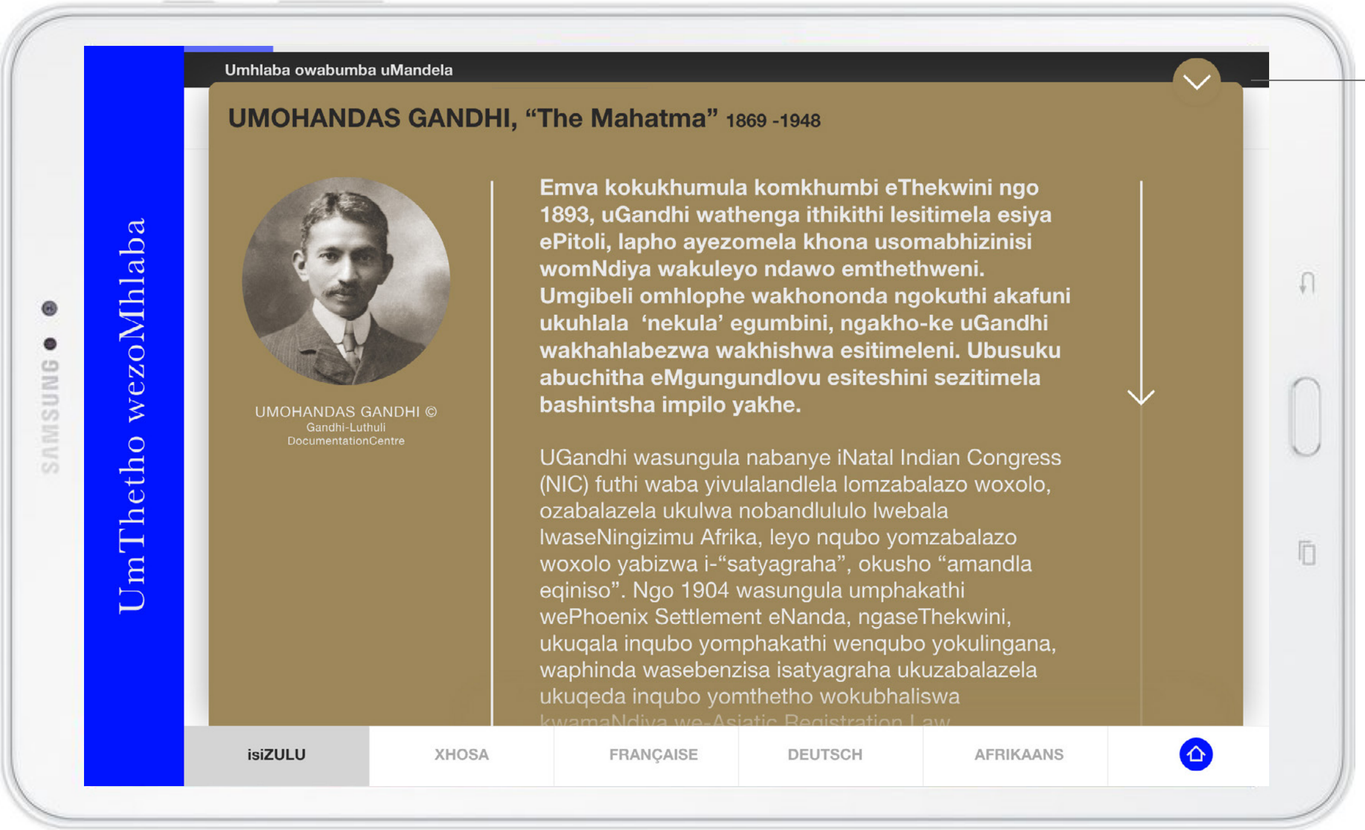
The use of colour follows the logic established in the exhibition design, allowing for an intuitive experience.



Featured Profile Tab (Open)

Case Study 04

Johannesburg Holocaust and Genocide Centre

Client: JHGC
Year: 2016 - 2019

Permament Exhibition Design, Wayfinding, Signage and Interactive Design for the Johannesburg Holocaust and Genocide Centre's Permanent Exhibition.

Project realised in collaboration with Buro Comrie, Lauren Segal & Clive van den Berg (Trace Heritage), Mark Sinoff and Jason Duvenage (interactive development).

I was responsible for the art direction of panels, typographic standards, book design, map design and interactive design.

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00CP001 Dan Pagis Poem
Primo Levi Quote

Name
Descriptor/Murdered In

A

:s of Terezin, who let wide windows
Open to the world, float against
xdrop of clouds in your silent idylls:
tumble into mouths open in agony.
:id of ellipses that lead to the abyss,
And live, create in darkness!

HANUŠ HACHENBURG
MURDERED IN AUSCHWITZ

Content	Type Style
Voice / Poem / Quote	Sentence Case
Name	Small Caps
Descriptor	Small Caps

B

:s of Terezin, who let wide windows
Open to the world, float against
xdrop of clouds in your silent idylls:
tumble into mouths open in agony.
:id of ellipses that lead to the abyss,
And live, create in darkness!

HANUŠ HACHENBURG
Murdered in Auschwitz

Content	Type Style
Voice / Poem / Quote	Sentence Case
Name	Small Caps
Descriptor	Sentence Case

C

)f Terezin, who let wide windows
Open to the world, float against
:op of clouds in your silent idylls:
mble into mouths open in agony.
of ellipses that lead to the abyss,
And live, create in darkness!

Hanuš Hachenburg
Murdered in Auschwitz

Content	Type Style
Voice / Poem / Quote	Sentence Case
Name	Sentence Case
Descriptor	Sentence Case

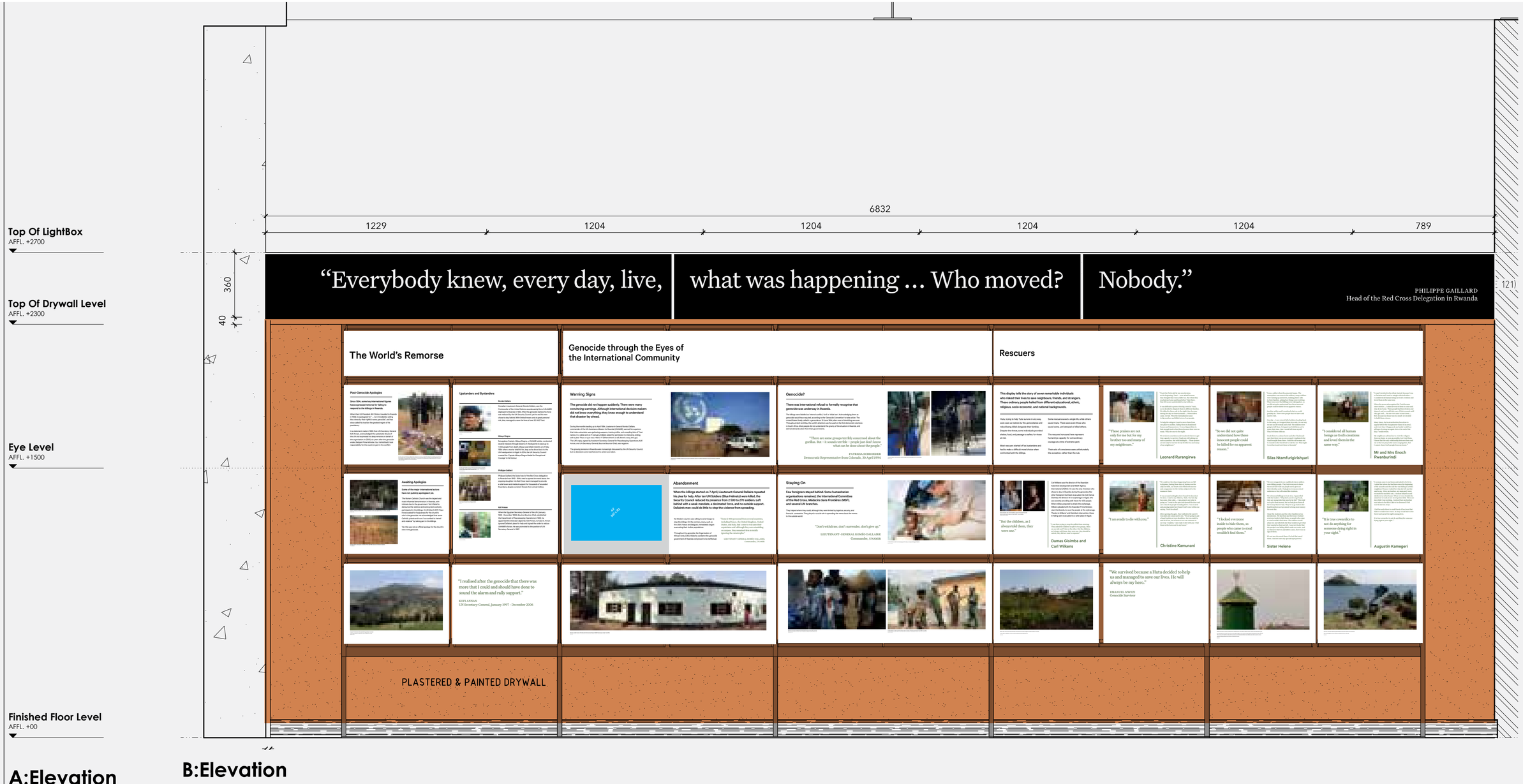
D

f Terezin, who let wide windows
Open to the world, float against
op of clouds in your silent idylls:
nble into mouths open in agony.
)f ellipses that lead to the abyss,
And live, create in darkness!

Hanuš Hachenburg
MURDERED IN AUSCHWITZ

Content	Type Style
Voice / Poem / Quote	Sentence Case
Name	Sentence Case
Descriptor	Small Caps

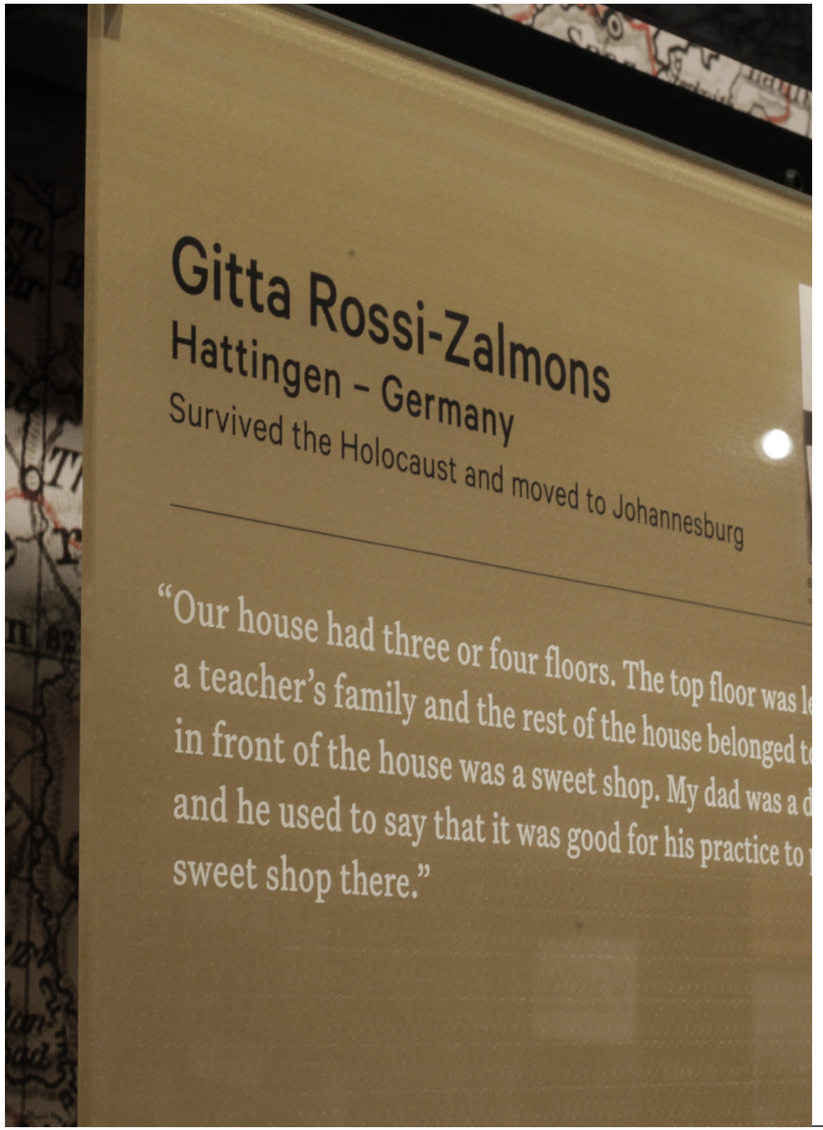
© 2020



A:Elevation

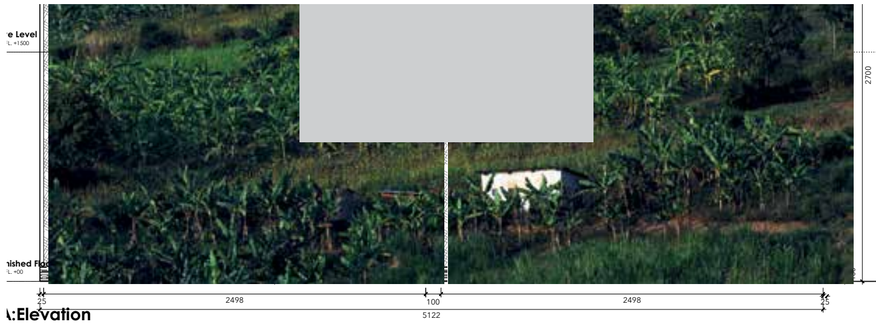
B:Elevation

© 2020

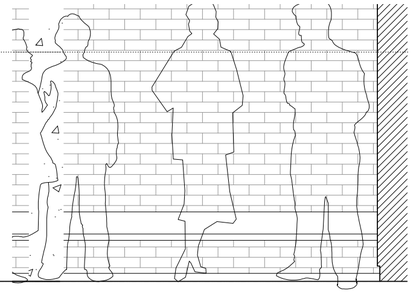

Gitta Rossi-Zalmons
Hattingen – Germany
Survived the Holocaust and moved to Johannesburg
"Our house had three or four floors. The top floor was
a teacher's family and the rest of the house belonged
in front of the house was a sweet shop. My dad was a
and he used to say that it was good for his practice to
sweet shop there."

Einsatzgruppen
(Mobile Killing Units)
On 22 June 1941, the Wehrmacht (German Army) invaded the Soviet Union, home to an estimated 3.5 million Jews. The Einsatzgruppen immediately began their operations by shooting Jewish men and, by August, also shooting Jewish women and children. Other so-called 'enemies of the Reich' – communist officials, Roma and Sinti, and thousands of institutionalised mentally and physically disabled people – were also murdered.
The Einsatzgruppen were assisted by local collaborators and soldiers, especially in Latvia, Lithuania, and the Ukraine, as well as by the German army.
Entire Jewish communities, men, women and ch
were rounded up and marched to the outskirts
town or village where they were shot into mass
Often, they had to dig their own graves, hand ov
valuables, and undress before they were shot.
The Einsatzgruppen and their collaborators mur
over one million Jews.
June 1941 – November 1942
Einsatzgruppen (Mobile Killing Units) Massacre Sites in Eastern Europe
The Einsatzgruppen was comprised of four battalion-sized operational groups.
MASSACRE SITE
MASSACRE SITE + EINSATZGRUPPEN HEADQUARTERS

© 2020

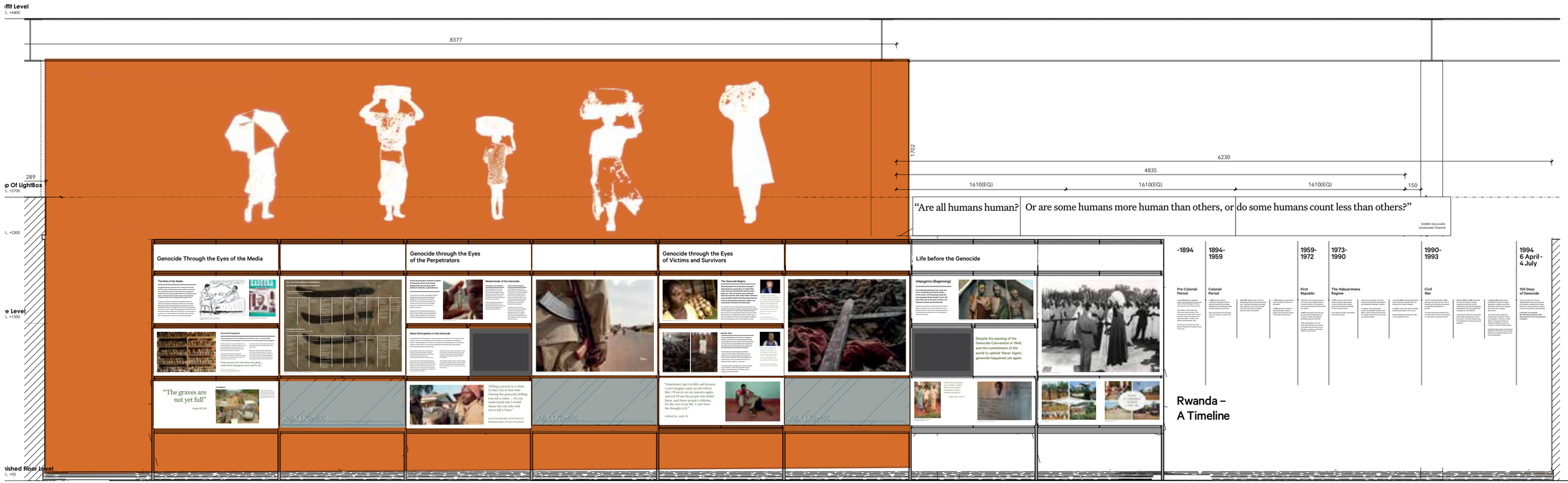


A:Elevation



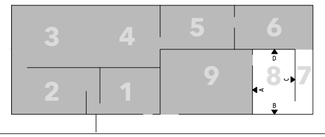
B:Elevation

C:Elevation



D:Elevation

WALLPAPER
PRINT STRETCH FABRIC
MDF FINISHED
WOOD
MONITOR
GLASS VINYL



revisions

A	17.08.27	First Issue	EM
B	17.09.09	For Graphic Design	EM
TA	17.10.09	For Drywall Tender	EM
0	17.11.20	For construction	EM
C	180305	For content	EM
TB	180312	For shopfitting tender	EM

exhibition designer

tracc heritage exhibition design
postnet 330, private bag x7, parktown, 2120, johannesburg, south africa
tel/fax +27 11 648 0928 info@tracgroup.co.za www.tracgroup.co.za

description
ELEVATIONS - RM 8
General Arrangment

project
GENOCIDE AND HOLOCAUST CENTRE
1 Duncombe Road, Forest Town 2193

project nr	first issue	revision number
1705	2017.08.27	TB

description
018
FOR CONSTRUCTION

OOM 8:Rwanda
ANNESBURG GENOCIDE AND HOLOCAUST CENTRE
1:20@A1

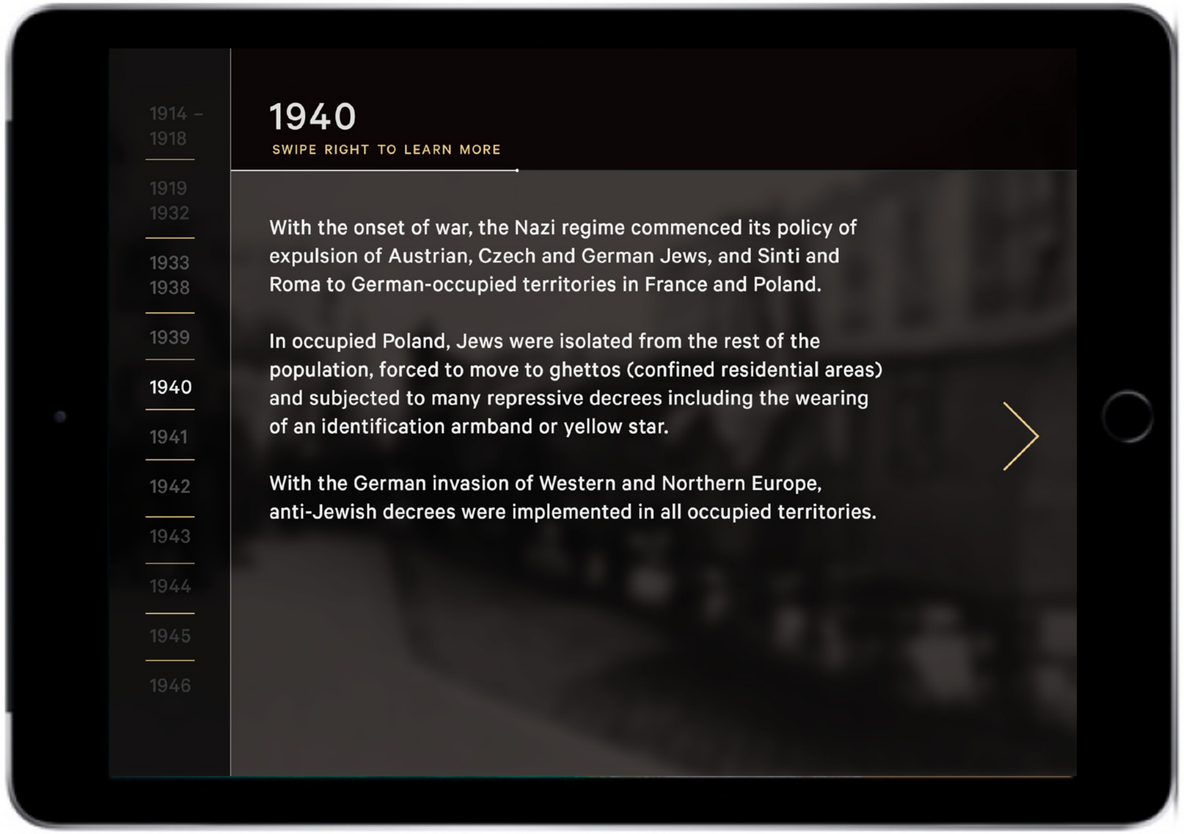
happening...
Who moved?
Nobody."
Rescuers
Genocide Through the Eyes of the Media
The Role of the Media
KANGURA
"The graves are not yet full"
forever. I want my
our history. I don't want it
to be hidden."

© 2020

The Genocide in Rwanda
The 1994 genocide was a deliberate, intentional and systematic mass killing of the Tutsi population in Rwanda.
"I thought that when the world learned what had happened to us it could never happen again. But it did ... "
IRENE KLASS
Holocaust Survivor
Lives in Johannesburg

© 2020

IN THE GHETTO
Occupied Europe: 1936 - 1942
TOUCH A PIN TO LEARN MORE
DENMARK
Baltic Sea
REICHSKOMMISSARIAT OSTLAND
KOVNO
FORT IX
VILNA
PONARY
MINSK
MALY TROSTINETS
STUTTHOF
NEUENGAMME
SOLDAU-DZIALDOWO
AMERSFOORT
HOLLAND
NIEDERHAGEN
BERLIN
POTULICE
OTWOCK
TREBLINKA
GRODNO
BIAŁYSTOK
WARSAW
CHEŁMNO
ŁÓDŹ
LAKVHA
MECHELEN
BELGIUM
GROSS-ROSEN
POLAND
SOBIBOR
MAJDANEK
LUBLIN
KOVEL
REICHSKOMMISSARIAT UKRAINE
THERESIENSTADT
GREATER GERMANY
BĘDZIN
KRAKOW
ZAMOŚĆ
TARNOW
BEŁZEC
VINNITSA
HODONIN
AUSCHWITZ
ZASŁAW
LWÓW
ED FRANCE
NATZWEILER
SLOVAKIA
NOVÁKY
CHERNIVTSI
MOGILEV-PODOLSKIY
VIENNA
SERED
KISTARESA
SWITZERLAND
EBENSEE
BUDAPEST
CLUJ
HUNGARY


1914 – 1918
1919 1932
1933 1938
1939
1940
1941
1942
1943
1944
1945
1946
1940
SWIPE RIGHT TO LEARN MORE
With the onset of war, the Nazi regime commenced its policy of expulsion of Austrian, Czech and German Jews, and Sinti and Roma to German-occupied territories in France and Poland.
In occupied Poland, Jews were isolated from the rest of the population, forced to move to ghettos (confined residential areas) and subjected to many repressive decrees including the wearing of an identification armband or yellow star.
With the German invasion of Western and Northern Europe, anti-Jewish decrees were implemented in all occupied territories.

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Ghettos & Camps:
User Journey

By touching a pin the user reveals content about the selected ghetto / camp.

User navigates content by swiping right

Final swipe right returns user to map screen

User swipes up to access map

After 5 minutes of inactivity – the application reverts to the landing screen.

© 2020

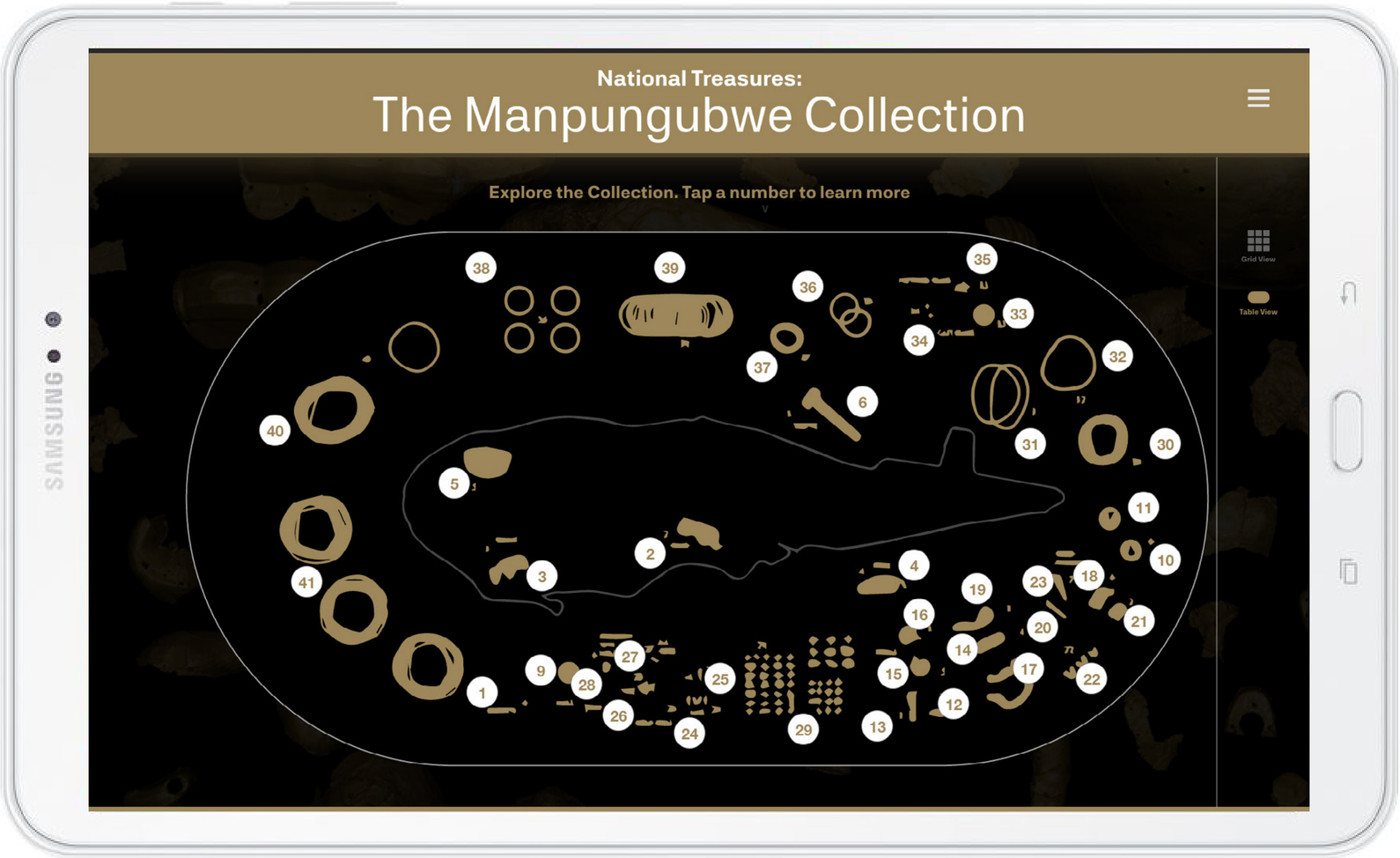
Case Study 05

National Treasures: The Mapungubwe Collection

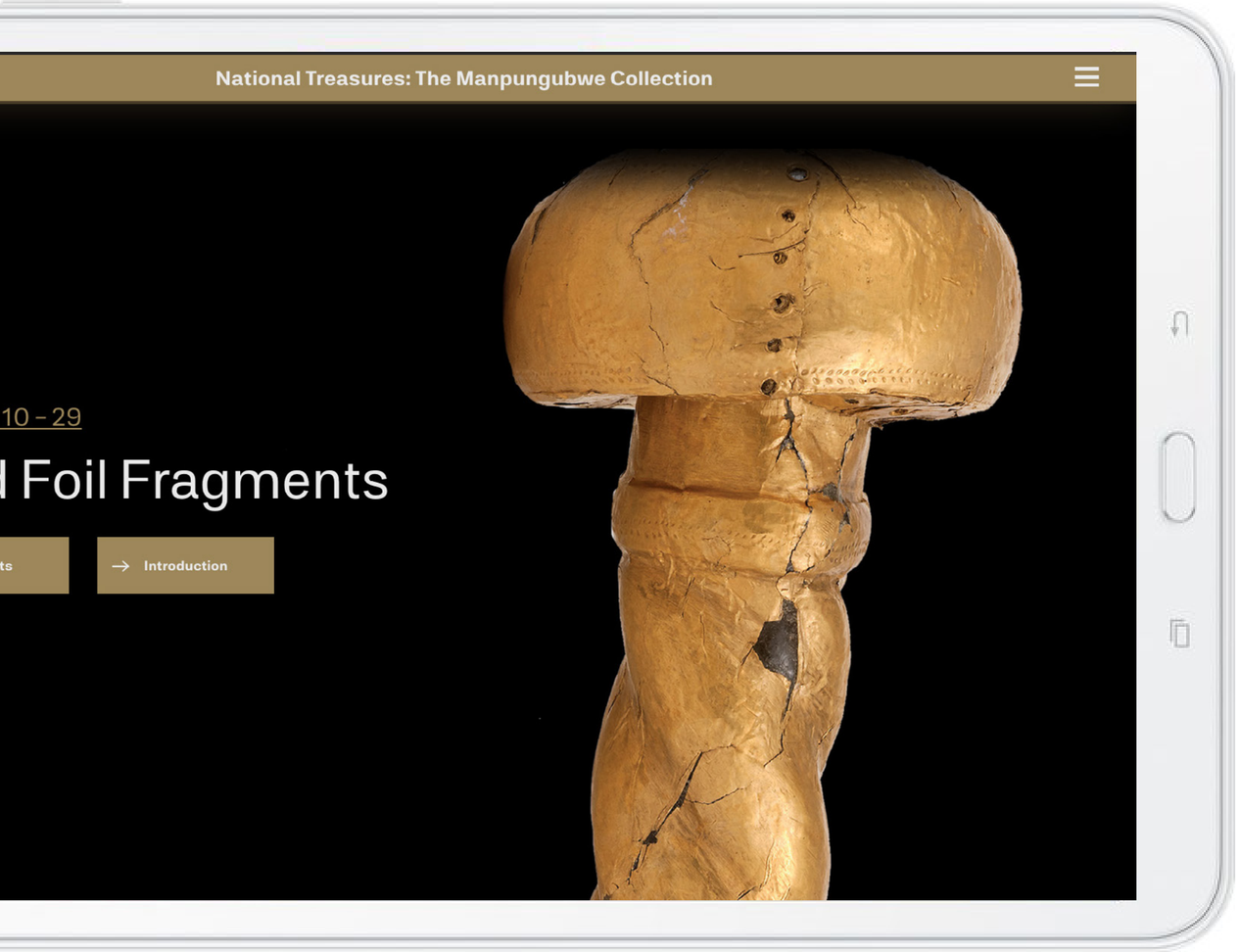
Client: Javett Art Centre
Year: 2019

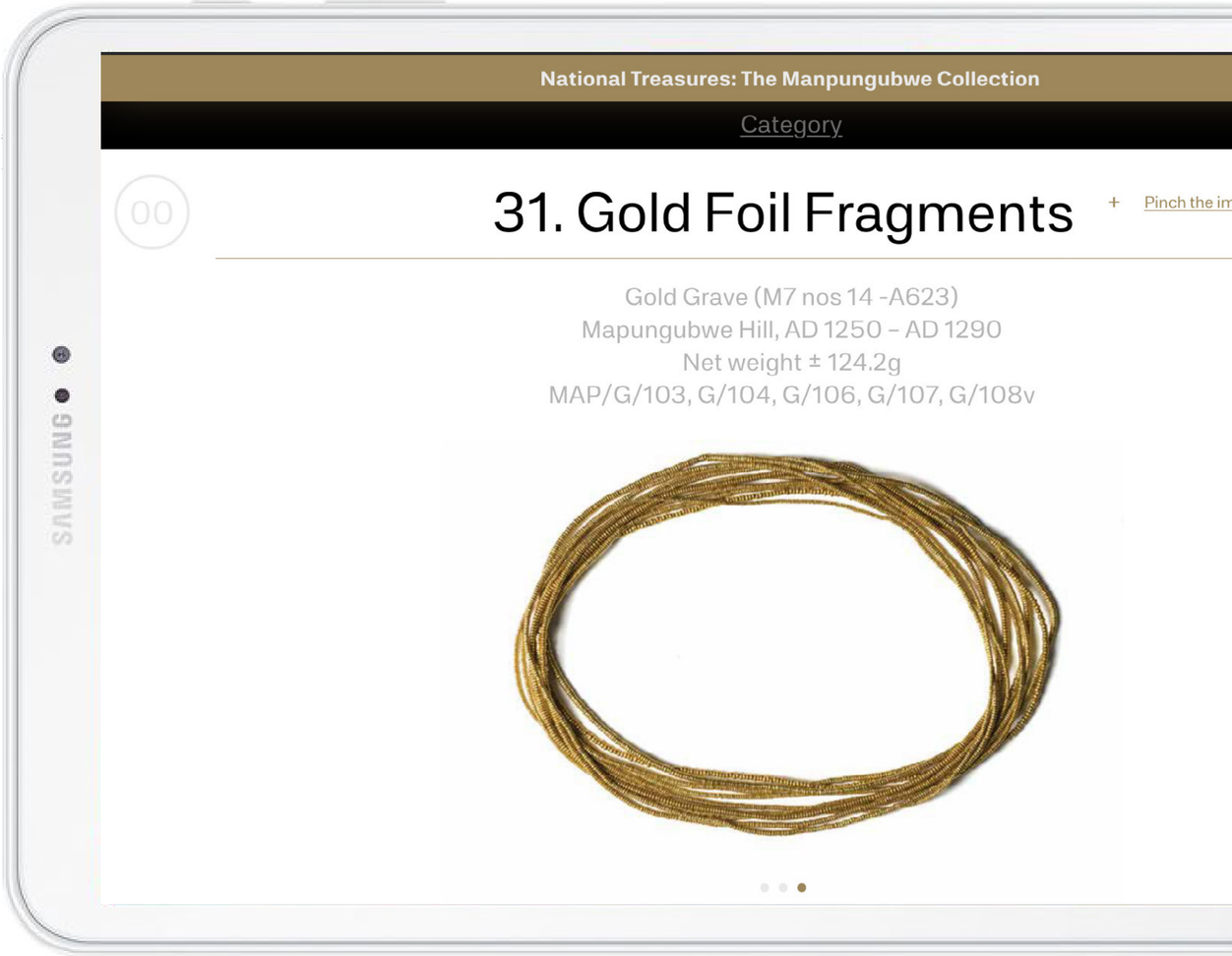
Located in the Javett Art Centre in Pretoria, 50 artefacts from the Mapungubwe Collection are housed in a sealed cabinet. I was tasked to design and deliver an interactive tablet-based application that would allow visitors to access more information about the artefacts

Project realised in collaboration with Büro Comrie, Parts & Labour and Jason Duvenage (interactive development).



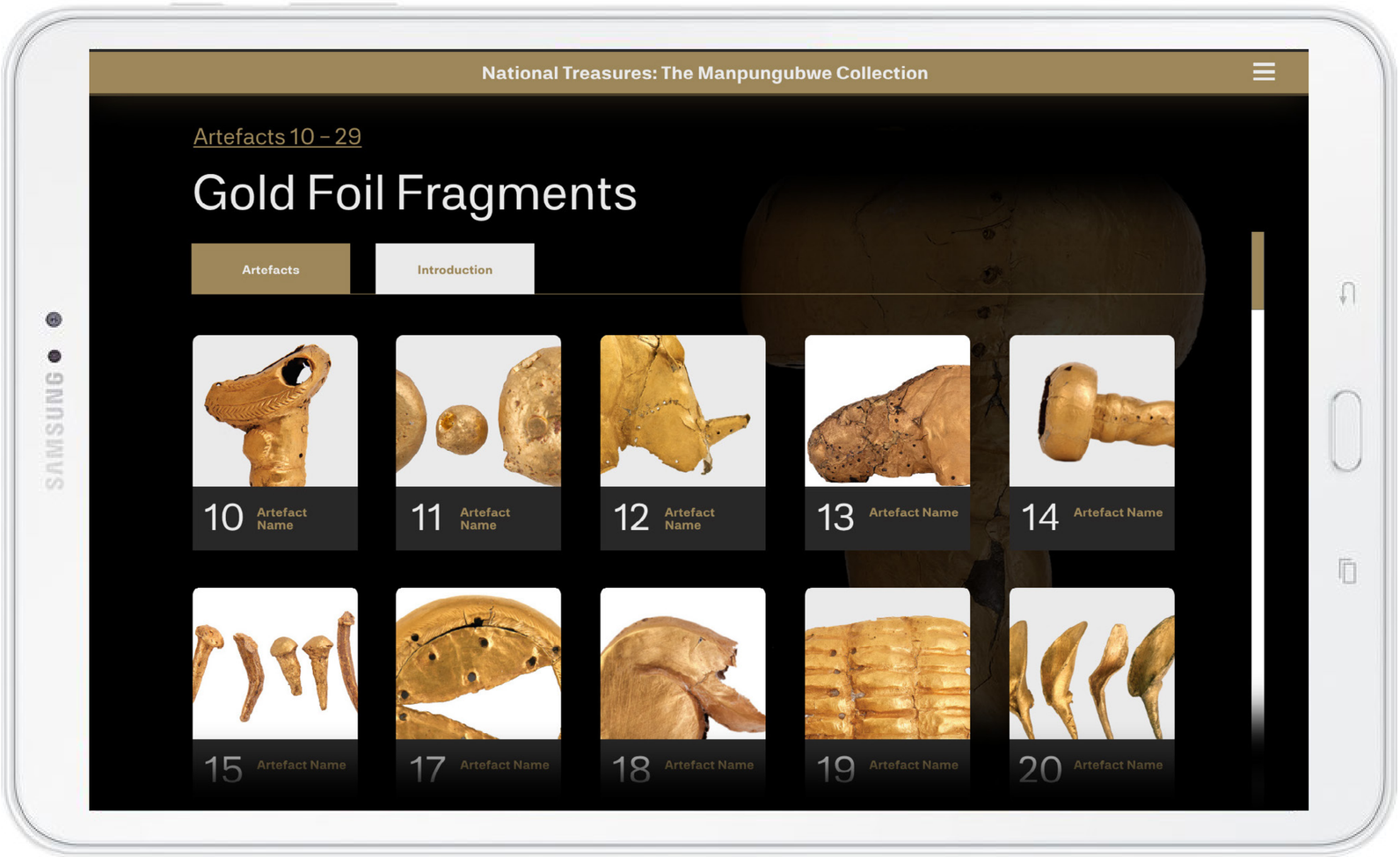
© 2020


National Treasures: The Manpungubwe Collection
10 – 29
l Foil Fragments
ts
Introduction


National Treasures: The Manpungubwe Collection
Category
00
31. Gold Foil Fragments
+ Pinch the im
Gold Grave (M7 nos 14 -A623)
Mapungubwe Hill, AD 1250 – AD 1290
Net weight ± 124.2g
MAP/G/103, G/104, G/106, G/107, G/108v
SAMSUNG

© 2020

Users can navigate the collection by number (following on from the exhibition installation) as well as by artefact / category.



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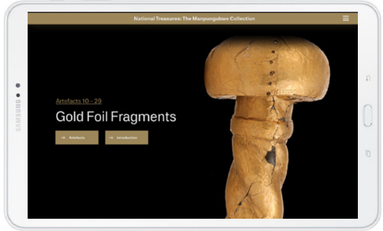
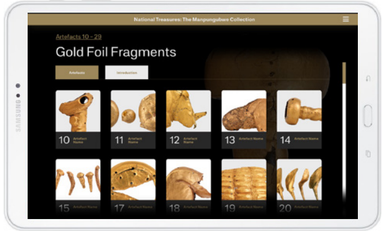
Case Study 05
Mapungubwe Collection at the Javett Art Centre Interactive Tablets

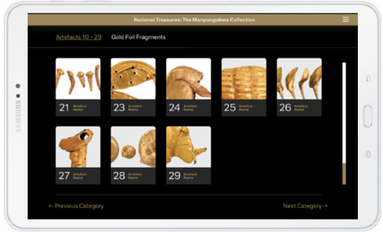
Home screen: Grid

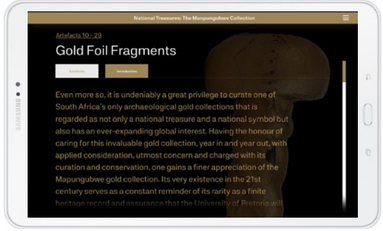
Home screen: Table

Artefact category screen

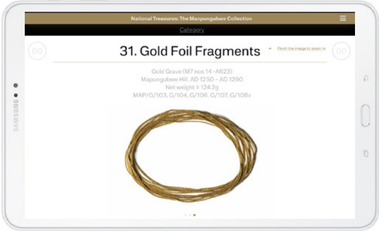


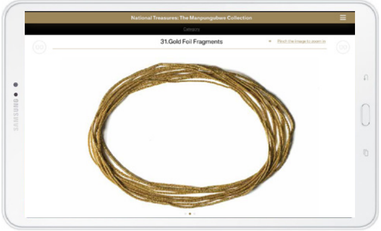


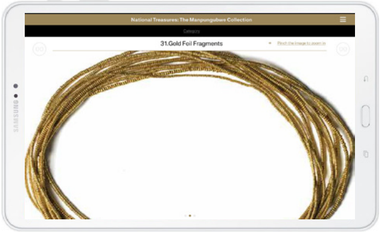


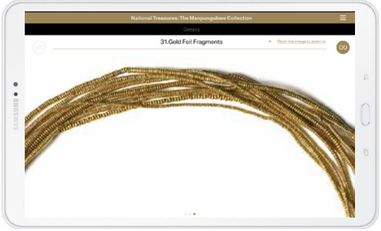


Individual artefact screen

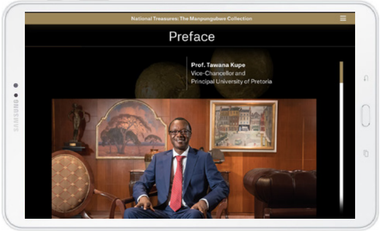


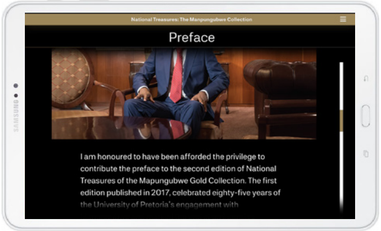


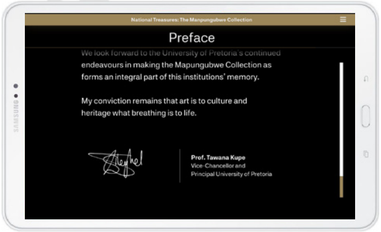


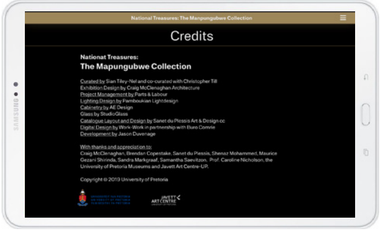


Textual content screens









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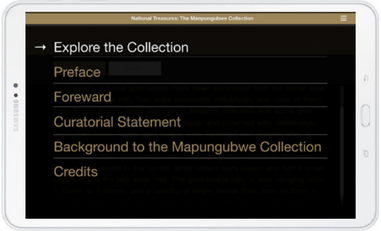

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Thank You