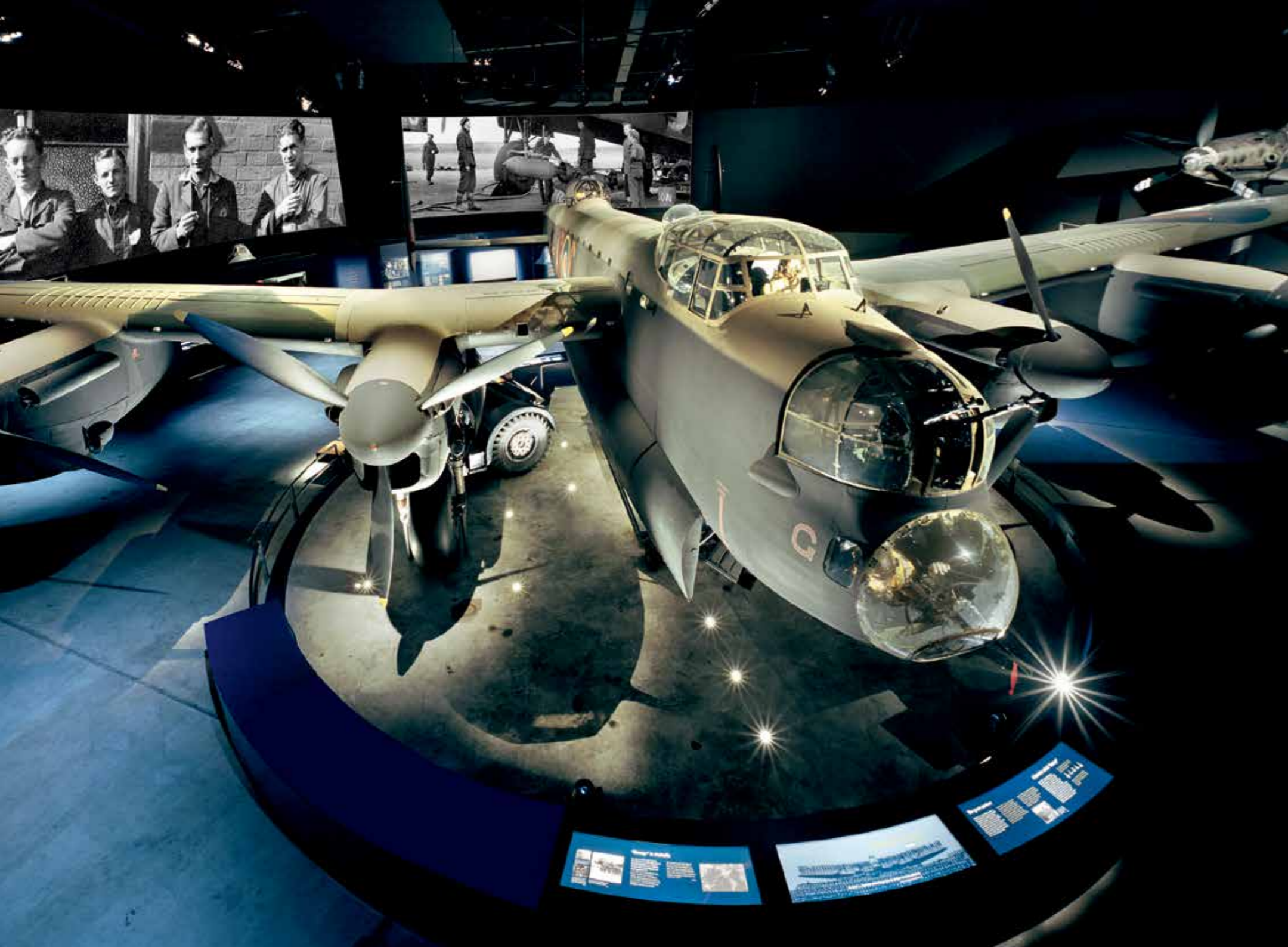




Freeman Ryan Design creates exhibitions and visitor experiences that set new standards of innovation and design excellence – engaging and inspiring audiences. With extensive experience around the world in the museum and cultural tourism industries, we develop solutions that respond to the requirements and qualities of each project.



*Striking by Night: Lancaster 'G for George'*  
Anzac Hall, Australian War Memorial, Canberra

This 'object theatre' installation in Anzac Hall features the famous Lancaster bomber 'G for George'. The 'object theatre' technique uses lighting, sound, multimedia and objects to create an immersive interpretive experience. Here, video and CGI projections to two suspended screens each 45 feet wide form a backdrop to the dramatic multimedia event as the space alternates between 'object theatre' and exhibition mode.



*Ngaranyin Pathways Dulwan*  
 Australian Centre for the Moving Image, Melbourne

This multimedia-rich temporary exhibition explored the life and continuing traditions of the Ngaranyin people of the Kimberley plateau. Four discrete components were designed to enhance the specific media featuring Ngaranyin elders Ngarjno, Ungudman, Nyawarra and Banggal created by Jeff Doring (artist, photographer, filmmaker) and Gary Warner (creative director, CDP Media).



## ABOUT

Freeman Ryan Design is a multi-disciplinary creative team specialising in the development of exhibitions and interpretive experiences. The depth and range of our expertise embraces a broad range of project types and content areas, and covers all stages of the development and design process, from initial planning to final installation.

Museum Consultancy  
Masterplanning  
Heritage Interpretation  
Curatorial Development  
Exhibition Design  
Graphic Design  
Interior Design  
Creative Direction



*Dinosaurs*  
Australian Museum, Sydney

*Dinosaurs* gives visitors a new look at a museum favourite. The innovative design reveals the original heritage fabric of one of the Australian Museum's earliest buildings and brings to life the largest of its natural history artefacts: the casts of dinosaur skeletons. A series of simple, central forms acts as a stage for the displays, incorporating graphic and interactive elements, while the drama of moving projected skeleton shadows hints at life that was. Large-scale video and computer-generated scenarios projected onto the heritage walls add context to the specimens, immersing the visitor and evoking the landscape in which these creatures would have lived and died.



### *Shark Bay Interpretive Centre* Shark Bay, Western Australia

*Shark Bay* was added to the World Heritage List in 1991 in recognition of the extraordinary beauty and diversity of its natural environment and its remarkable human history. The *Shark Bay Interpretive Centre* gives an introduction to the wonders of Shark Bay. It includes stunning graphics, soundscapes, historic and contemporary film footage, multimedia interactives and objects of rare scientific and historic significance.



*Pinnacles Desert Discovery*  
**Nambung National Park, Western Australia**

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Located in the heart of Nambung National Park, the Pinnacles Desert is one of Australia's most extraordinary landscapes and iconic tourist attractions. This visitor centre has been created to enhance visitors' appreciation and understanding of the natural and cultural values of the Pinnacles Desert through rich photographic imagery, graphics, multimedia, artefacts, specimens and an environmental soundscape.

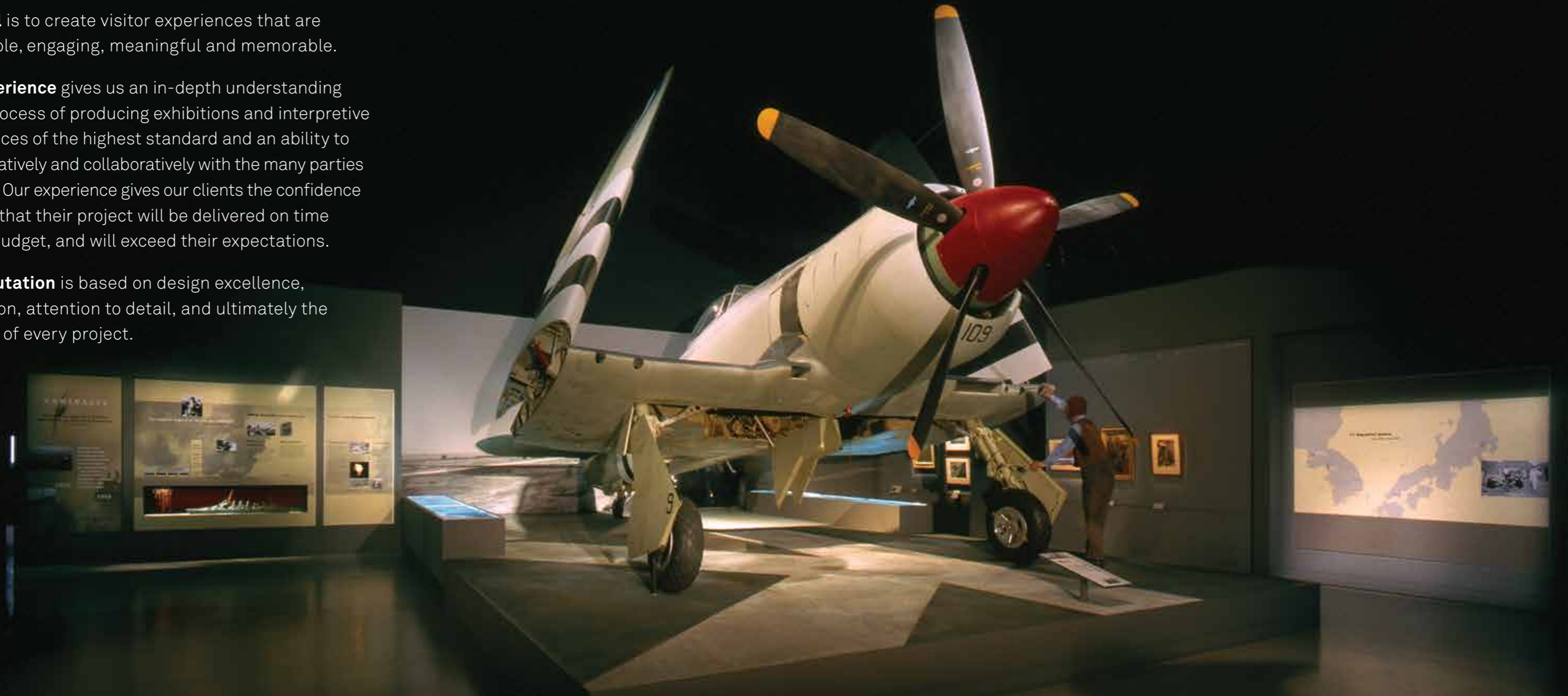
# FRD

**Our approach** is personal, comprehensive, collaborative and committed.

**Our goal** is to create visitor experiences that are accessible, engaging, meaningful and memorable.

**Our experience** gives us an in-depth understanding of the process of producing exhibitions and interpretive experiences of the highest standard and an ability to work creatively and collaboratively with the many parties involved. Our experience gives our clients the confidence to know that their project will be delivered on time and on budget, and will exceed their expectations.

**Our reputation** is based on design excellence, innovation, attention to detail, and ultimately the success of every project.





*The Recollection Room*  
Mary McKillop Schoolhouse, Sisters of St Joseph, North Sydney

Located within a schoolhouse in North Sydney where Mary McKillop taught for the Sisters of St Joseph, this display is intended to invite quiet contemplation and evoke a sense of discovery. As one moves around the space, the objects, multimedia components and graphics are gradually revealed through carefully crafted openings.



## VISITOR EXPERIENCE

Interpretive design is essentially a process of communication, an act of storytelling.

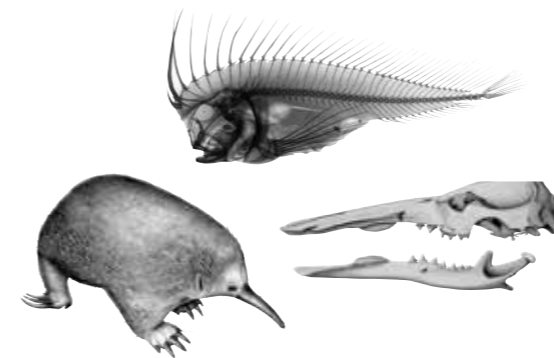
We create interpretive designs that communicate with clarity, empathy and purpose. Our integrated approach ensures that all elements of the design play a role in the communicative process, conveying and reinforcing the themes, stories and ideas. Hierarchies are equally important in structuring, pacing and layering the visitor experience and the flow of information.

Freeman Ryan Design is experienced in drawing from the vast menu of interpretive media and methods available, as well as creating new and innovative approaches that meet the particular needs and qualities of each project. Whether a traditional showcase and graphic display or immersive multimedia, we create experiences that will capture and hold the visitors' attention, engage their senses and their emotions, make meaningful connections, and create opportunities for understanding and reflection.



*Sights + Sounds of a Nation*  
National Film and Sound Archive, Canberra

*Sights + Sounds of a Nation* showcases one hundred years of film, television, radio and recorded sound. The exhibition is divided into a series of thematic vignettes supported by graphics, audiovisual elements, interactives and showcased memorabilia. Centrally located within the exhibition is a series of computer-interactive databases which visitors can explore. Here the multimedia is the content and not just an interpretive technique.



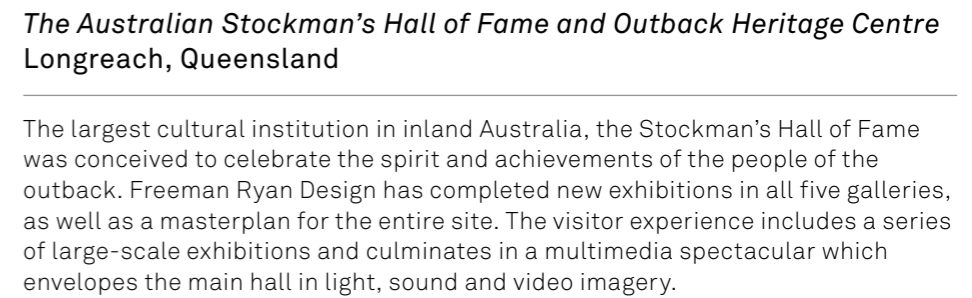
## Surviving Australia Australian Museum, Sydney

Located in a refurbished heritage space within the Australian Museum's historic Vernon wing, *Surviving Australia* tells the story of how life evolved and adapted in Australia and how it has survived or perished over the last millenia. The exhibition showcases some of the museum's extensive collection of natural science specimens through a contemporary mix of interpretive design strategies, including interior architectural forms, graphics, interactive multimedia experiences, dramatic lighting, soundscapes and live animal displays.



### *Air Power in the Pacific* Bradbury Aircraft Hall, Australian War Memorial, Canberra

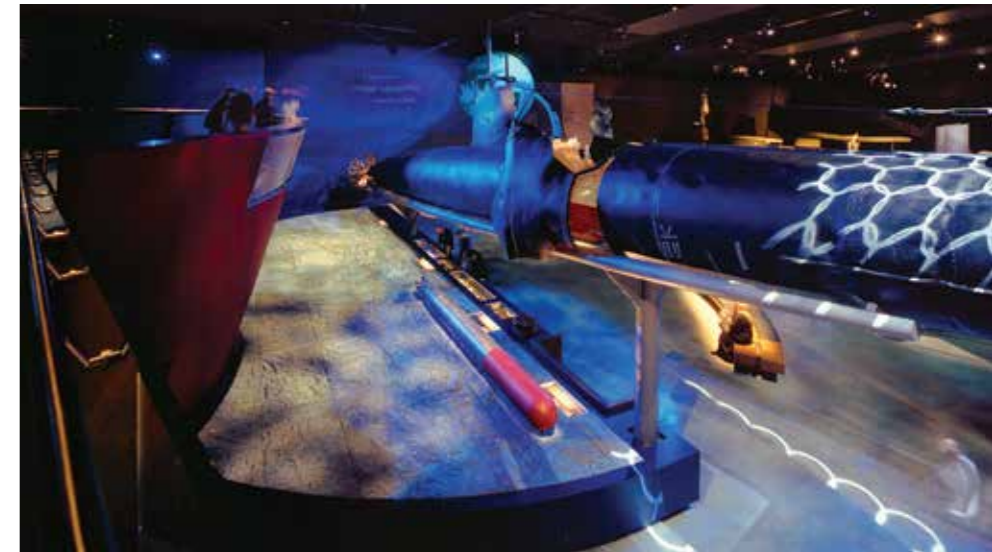
This exhibition tells the stories of Australians involved in wars in the Pacific between 1941–53 and shows the strategic use and impact of air power in those conflicts. The design takes the visitor along a chronological pathway between dynamically displayed aircraft and other large collection items. Related stories for each aircraft are told within the surrounding exhibit, including smaller showcased objects, graphics, artworks, audiovisual experiences, theatrical lighting and interactives.





Australian Aboriginal Cultures Gallery  
South Australian Museum, Adelaide

The Australian Aboriginal Cultures Gallery is an object-rich display of a collection of over 3000 artefacts and archival material, including film, sound recordings, photographs, field notes and manuscripts. There is extensive use of subtle multimedia, sound and lighting effects integrated into the displays. A temporary exhibition gallery and the Indigenous Information Centre supplement the exhibition.



*Sydney Under Attack*  
Anzac Hall, Australian War Memorial, Canberra

Anzac Hall at the Australian War Memorial provides 32 000 sq ft of exhibition space for the display of some of the most significant large objects in the memorial's collection. The exhibition interprets objects with the use of lighting, sound and multimedia. This stage one installation features a Japanese midget submarine reassembled from sections of two of the three submarines that entered Sydney Harbour in 1942.



***Goddess: Divine Energy***  
**Art Gallery of New South Wales, Sydney**

This temporary exhibition surveyed the many expressions of the divine female found in the art of India, Tibet and Nepal through over 120 paintings and sculptures, dating from the early centuries of the Common Era to the 20th century. Major public and private collections of Asian art from around the world lent works to the exhibition. The design used colour in particular to create specific architectural environments for the different goddess realms and to create an atmosphere appropriate to the theme and mood of each room.

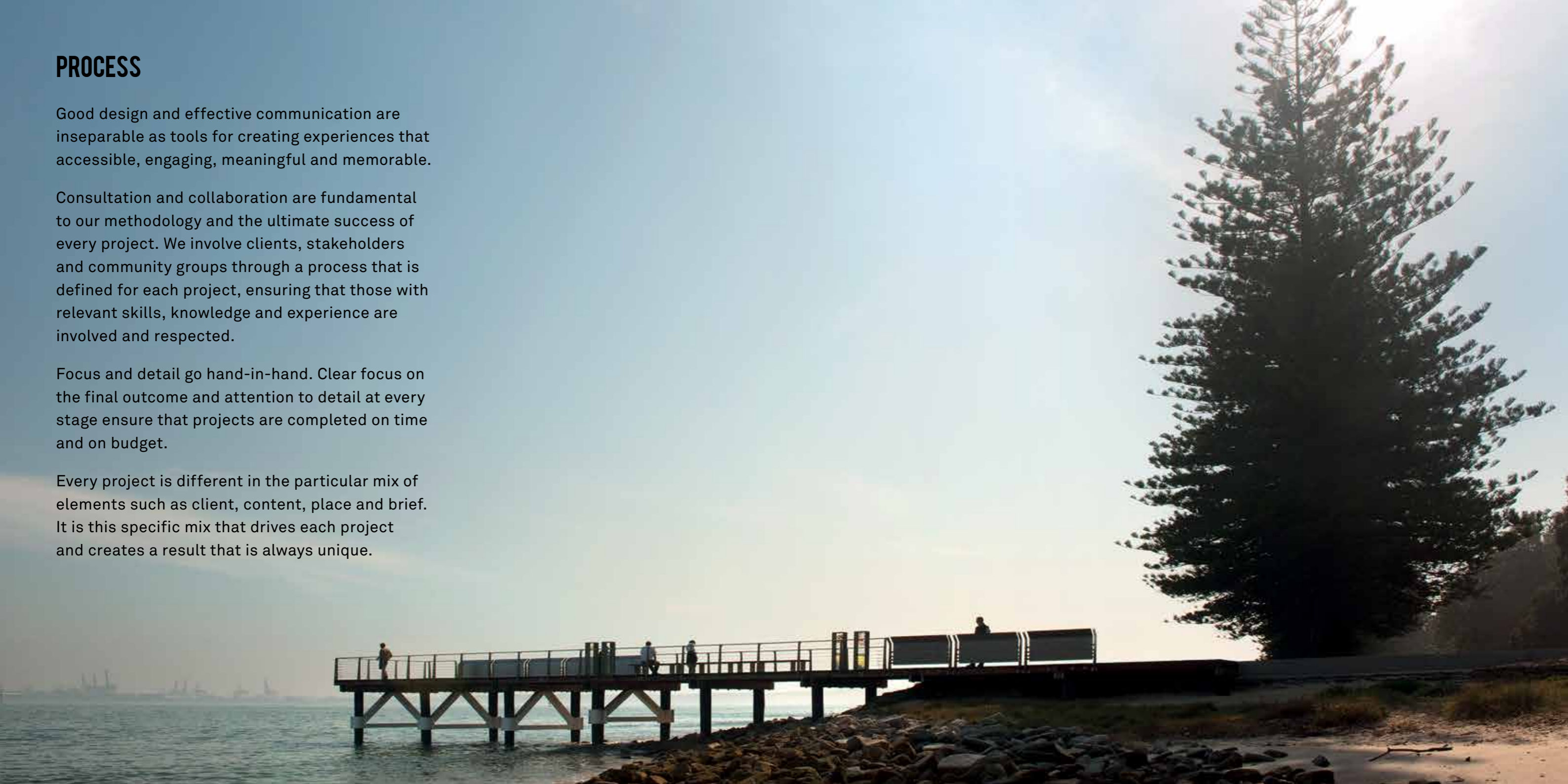
# PROCESS

Good design and effective communication are inseparable as tools for creating experiences that accessible, engaging, meaningful and memorable.

Consultation and collaboration are fundamental to our methodology and the ultimate success of every project. We involve clients, stakeholders and community groups through a process that is defined for each project, ensuring that those with relevant skills, knowledge and experience are involved and respected.

Focus and detail go hand-in-hand. Clear focus on the final outcome and attention to detail at every stage ensure that projects are completed on time and on budget.

Every project is different in the particular mix of elements such as client, content, place and brief. It is this specific mix that drives each project and creates a result that is always unique.





*Over the Front: the Great War in the air*  
Australian War Memorial, Canberra

Featuring five original aircraft, including two rare German fighter planes, and dramatic light, sound and multimedia presentations, *Over the Front: the Great War in the Air* tells the story of the bravery, ingenuity and contribution of Australia's flying squadrons during World War I.



### *The Mind: Enter the Labyrinth* Melbourne Museum

The complexity of the subject challenged conventional exhibition design methods and demanded innovative design solutions to make ideas accessible to a diverse audience. The multi-layered approach utilises materials, interior design, graphic design and multimedia. Circulation and navigation are also used as interpretive devices in an experience that is playful and exciting. The exhibition only becomes alive with the interaction of the visitor through puzzles, peepholes, dioramas, openings, doors and windows as tools to reveal and expose the thematic content.

## SCOPE

Our clients include public, private, not-for-profit and commercial organisations, large and small, and are located in urban, regional and remote locations.

Our projects range from museum exhibitions to interpretive landscapes and cultural tourism sites, visitor centres, interiors, publications, masterplans and interpretive plans. They range in scale from tiny and intimate to the dramatic and immense. Thematic content is drawn from the sciences, natural and cultural history, technology, transport, aviation, Aboriginal art and culture, fine and decorative arts, popular culture and contemporary life.

Our audiences are equally diverse. Whether as part of a broad public audience or particular specialist or niche group, our audiences include people from a diversity of cultural and language backgrounds, age ranges and learning styles.





*Burrawang Walk*  
Kamay Botany Bay National Park, Kurnell, Sydney

The *Burrawang Walk* is an interpretive pathway that leads visitors through and around this landscape of great cultural and natural significance. The walk integrates site, interpretive built forms, soundscape and graphics to reveal the many voices and stories associated with this important place. Drawing on over two decades of research and extensive community consultation, the walk aims to be an inspirational, thought-provoking and inclusive experience for the diversity of visitors to the site.



***Baker's Mews***  
Parramatta, Sydney

Developed in collaboration with curator John Murphy and Order architects, this heritage interpretation strategy and design conveys a sense of the multiple stories and uses of the site, as revealed through archaeological evidence. A series of elements, including seating, text, graphics and artefacts, creates a consistent visual identity while forming a coherent narrative that unfolds as visitors move around the site, invoking a sense of discovery and of history taking shape.



*Macquarie the Governor, 1810 to 1821*  
GPO, Sydney, New South Wales

The Lachlan Macquarie exhibition is a collaboration between the State Library of NSW and Macquarie Group Services. The exhibition brings together objects and stories of the founding of NSW under the governorship of one of Australia's visionary forefathers, Lachlan Macquarie.



### *Grand Courts* Art Gallery of New South Wales, Sydney

A critical aim of the design was to revitalise the heritage spaces of the original Vernon wing of the Art Gallery of New South Wales. A suite of contemporary insertions reference the original building and sit comfortably within the heritage spaces, while enhancing the viewer's experience of the artworks. The design allows for flexibility of planning to accommodate rehangs and changeovers. Elements, where possible, are interchangeable and were designed to be built in-house so future additions or replacements can be done simply and cost effectively.



*Spirit of Anzac*  
Anzac Memorial, Hyde Park, Sydney

This exhibition explores the history and significance of the ANZAC Memorial building and the broader story of the contribution made by Australian servicemen and women in war and on peacekeeping. The contemporary insertion of the exhibition references the original design and materials palette of the building to create a space for both contemplation and discovery. A series of simple modules provides a clear thematic progression, while housing small artefacts and detailed stories. This approach was important in creating a unique sense of place and a meaningful exhibition experience for visitors today.



*Yiwarra Kuju: The Canning Stock Route*  
National Museum of Australia

Based on several years of research and collaboration with artists and art centres in Western Australia, this groundbreaking exhibition tells the story of the Canning Stock Route and its impact on Aboriginal people through the works of senior and emerging artists and the stories of traditional custodians.



*Carolinas Aviation Museum  
Charlotte, USA*

On 15 January 2009, Capt. Chesley 'Sully' Sullenberger, crashed his aircraft, US Airways Flight 1549 into the Hudson River, New York. All of the 155 passengers and crew on board survived. The aircraft, now a permanent artifact at the *Carolinas Aviation Museum* in Charlotte, has become a powerful symbol of the safety of modern flying. FRD was commissioned to develop a visitor experience, transforming the aviation hangar into an engaging attraction. The team developed a thematic plan and content for the whole museum, as well designing an exhibition to explain the miracle event and the broader story of air travel safety.

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