

THIS IS HOW YOU MAKE YOUR EXHIBITION MORE SUSTAINABLE!

OH YES!

Yes, I want to be more sustainable!

As a cultural organization you want to be sustainable, in fact you are already working on it. Whereby I think that there is still a lot unknown knowledge during the making process of an exhibition. The duration of a temporary exhibition is often short, the materials are only used once and then thrown away. That isn't the world where I would like to work for as a creative maker. I would like to share my knowledge and provide a guideline to help your organization to be more sustainable. Because your sustainable choices for exhibition design can reduce or even minimize the carbon footprint of your location.

This document is a guideline to make sustainable choices for designing and realizing museum exhibitions. These tips and information can inspire you and your organization in every step into your project elements or new ones.

How do you use these tips?

On the next page you will see a division off three categories: reuse, share onces new you'll start at the beginning. Are there materials, elements or display cases within your organization that you could reuse? Yes? Great! Use them, it will save you a lot of time and money. But maybe reuse isn't an option, then look after another organization, perhaps you can borrow or rent their equipment. Did you think about these options, but still not fulfilled in you exhibition design? Then look at what you can purchase new by making sustainable choices, I give you a number of examples!

With this tool you can continue down the entire path and make sustainable choices with your team. Maybe not all options are likely feasible or you might think of other possibilities. And that is okay. Every small step towards is one step nearer sustainability!

This is how to read the symbols

To give you more insight, a theme has been added to each tip. You can read the explanation of the symbols here:



PRICE - sustainable choices doesn't have to be expensive, they can sometimes even save you money.



TIME - sometimes you don't have the time to pay attention to everything. Thinking and deciding about sustainability can take a lot of time, but sometimes there are quick and easy solutions. Please let me show you my thoughts!



CHOICE - there are sustainable options for many 'standards'. For example, instead of an OSB panel, you can also choose a material that is produced with a lower carbon emission. I share possibilities that you might not have thought of.



TIP - sharing knowledge makes the world a better place, so I would like to share a quick, fun or surprising tip!



RECYCLING - one of the most important things to think about. Sustainability starts with a good recycle process. It makes it easy and clear when you start thinking of the consequences of your choices!

WHICH CHOICES DO YOU MAKE FOR A SUSTAINABLE EXHIBITION?

START

1/ REUSE

When starting a new exhibition design, start by thinking about all the material already exist and use that as a starting point.



USE YOUR ARCHIVE!

Do you know which material and furniture you have in your depot? Take an afternoon to investigate with an open mind what you could use for the new exhibition.



BUY A SECOND LIFE

Need construction wood? Take a look at Buurman, a workshop and hardware store for reusing materials. Good to know is that they take in material as well..

[http://](#)



DON'T THROW ANYTHING AWAY!

Once the exhibition is up, immediately start looking for opportunities to give your exhibition (or parts of it) a second life.



TRANSPORT

For the transport of collection items or materials, do not order the first available courier, but look for a sustainable option, such as a bicycle courier or a carrier with an electric car.



MUSEUM MARKETPLACE

TIP! First see if you can buy what you are looking for second hand. For museums there is a special marketplace for objects and furniture where you can buy furniture and exhibition elements.

There is also a marketplace for used interior construction projects and materials!

[http://](#)



BORROW IT!

Investigate what opportunities there are to borrow (or rent) display cases or AV equipment, for example. Start on time by sharing your needs with the market and fellow museums. Do this after your concept fase or even before the design process starts. In this way you can better coordinate supply and demand.

2/ SHARE

Before you have something new made, remember that sharing is sustainable! There are several options to prevent further depletion of the earth.



THINK ABOUT YOUR TRANSPORTATION!

- Make sure that your furniture is transported in modular peaces, you call this flatpack packaging. As well a modular element is easier to reuse.

- Exchange protective film or bubble wrap for a horse blanket, these are easy to reuse.

CLICK HERE!

3/ NEW

Are you still not fulfilled your exhibition design? You need to add new materials, which isn't a problem if you make the right choices.



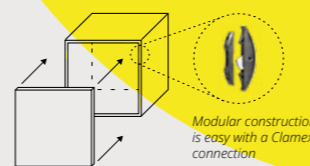
CHOOSE TREE-FREE

13% of forest clearing is used for the European paper industry. Paper can be recycled an average of five times, after which it is degraded to toilet paper. A sustainable choice is therefore tree-free paper.



BUILD MODULAR

Modular construction makes furniture easy to assemble and disassemble. In this way, circular materials can be recycled better.



Modular construction is easy with a Clamex connection.



CHOICE OF MATERIAL

Look critically at your choice of materials. Because you can make it more sustainable without changing the type of material as well your budget. This are a few suggestions:

MDF	→	Chipboard e.g. Pfeleiderer / Unilin
OSB	→	ESB e.g. Elka strong
Acrylic	→	GreenCast Acrylic e.g. Pyrasied
Dibond	→	Cardboard
Acrylic paint	→	Biobased paint e.g. Fairf



MAKE A CONSCIOUS CHOICE OF WOOD

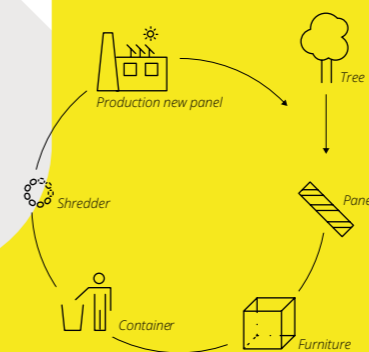
By choosing wood with an FSC and/or PEFC certification, you actively contribute to the conservation of forests worldwide. In addition, all opportunities for a climate-friendly, circular economy are being utilized.

FSC certification is also an instrument against deforestation.



CHOOSE CIRCULAR MATERIALS

When a material is circular, this means that it can go back into the chain. In this way, no new raw materials are tapped from the earth. So, can you choose a circular material instead? Wood is a good example of this:



EXPERIMENT WITH BIOBASED MATERIALS

A good alternative, both for aesthetics and construction, is a biobased material. Click on the link for biobased inspiration from the Netherlands.

[http://](#)

These tools are just the beginning. I'm curious: what inspiration will you take with you for your next choice?*
Click here to look at an example, I will show you how to apply a few of these tools!

- PRICE
- TIME
- CHOICE
- TIP
- RECYCLING

*all suggestions mentioned are inspiration from STUDIO &lotte based in the Netherlands. Are you missing a tip or tool? I love to hear from you by e-mail: you@andlotte.eu.

CASE

As example, I would like to show you which sustainable choices I did and didn't make for this project. In the exhibition "Nazipropaganda voor de Jeugd 1933-1945" we told the story about how the German government's propaganda was to feel everywhere - at home, on the streets and in the classroom.

With this knowledge in my mind, I made the best sustainable choices for this exhibition as possible. But now, I look very differently at some choices I ever made. That's why I would like to take you through my choices and show you what I would do in a different way.

The yellow circles indicate which sustainable materials were used and what considerations were made in this project. In the white circles you can read which elements were not so sustainable. But now there are good alternatives!

For example, for this design we printed the information and images directly on wood, so that no second material was needed. But we didn't use FSC/PEFC wood. This means that the wood did not have the quality mark for sustainable forest management. Now I always choose wood with an FSC/PEFC certificate.

Look at all choices attentively and see which ones you can incorporate in your exhibition. Would you like to know more about the concept behind this exhibition? Have a look on my website!

We minimized the use of attributes.

We reused glass.

The foil texts aren't PVC free.

We used decors from their own archive.

The complete construction is built modular.

We didn't use FSC/PEFC wood.

No biobased has been used.

[CLICK HERE!](#)

Projectors are in a lease construction.

Wallpaper with regular glue instead of click-off glue.

The total height of the panels was too high for the technical installation.

These steel pins are reused from Museum's archive.

Prints directly on wood.

We used the standard wood size.

STRAAT

Het creëren van eenheid en saai speerpunten van het partijbeleid. Technische technieken werden gebruikt, van symbolen, kleuren en krachtige een verplichte begroeting – was dat volledig achter haar leider s

Het straatbeeld veranderde gro was overal, op vlaggen, op affiches straten. Kinderen liepen mee en jongens trokken eropuit in het t meisjes in de marineblauwe rok Bund Deutscher Mädel.

Muren en reclamezuilen werden leuzen. De ideologische berichten. Op affiches met antisemitische aangegeven waar het nationaals werd verheerlijkt met afbeelding mannen en vrouwen.

Omringd door de beeldtaal van in het Duitsland van Adolf Hitler

CASE

In 2024 I created the exhibition *Jetses*, where visitors discover the drawings of Cornelis Jetses, the artist who made generations of children look, dream, and learn with, for example, *aap noot mies*.

With more knowledge and experience in the field of sustainability, I developed this exhibition with a conscious approach to material choices and reuse.

You can see that this exhibition contains far fewer white circles. This is because better, more sustainable alternatives were found for materials that were less environmentally friendly in earlier projects.

Whenever new material was required, recycled acrylic and wood-free FSC-certified paper were chosen. In addition, the design of this exhibition focused on recycling and reusing instead of using new materials. Many elements and pieces of furniture were reused from previous exhibitions.

In this project, transport accounts for a relatively large share of the CO₂ emissions, not because more travel was required, but because we were able to significantly reduce the environmental impact in other areas. As a result, the emissions were taken into account within the total impact.

The wood comes from the exhibition *Nazi Propaganda for Youth, 1933–1945*.

Audiovisual elements are fundamental components of the museum.

Wood-free FSC-certified paper.

The foil lettering is not PVC-free.

1910 TER WALVISCHVAART

De iconische schoolplaat Ter Walvischvaart neemt ons mee naar een ijskoude wereld vol spannende tafereken. In 1910 schilderde Cornelis Jetses deze schoolplaat als onderdeel van de serie Schoolplaten voor de Vaderlandse Geschiedenis, bedacht door J.W. de Jongh en H. Wagenvoort.

Om een aangrijpend tafereel te maken, deed Jetses grondig onderzoek. Hij liet zich adviseren door de familie Hooijgh uit Zaandam, een familie met een rijke geschiedenis in poelvisen.

Met hun verhalen, expertise en originele persoonschetsen, zoals harpoenen en weerbakken, bracht Jetses details uit het bestaan van de walvisvaarders tot leven. Daarnaast haalde Jetses inspiratie uit 17de-eeuwse schilderijen. Zo baseerde hij het schilderij 'De traanlozen' van Cornelis de Man, waarvoor hij naar het Rijksmuseum afreisde. Deze historische bronnen hielpen Jetses om de dramatiek en sfeer van de walvisvaarders op treffende wijze vast te leggen.

1930-1950 MODERNISEREN

Cornelis Jetses van de afgeleverde J.B. Willems die opdracht aan zijn kantoor werd te moderniseren. Bekende werken zoals 'Hooijgaard' en 'Landschap', die lichtvriendelijke voorstellingen en de in de westerse als zelfstandig gesloten en in andere worden aangegane van de tijd. Het werk wordt Jetses echter tegen: hij toonde het 'Hooijgaard' met zijn moderniteit. Zijn voorkeur lag bij het maken van origineel werk. Jetses was echter een natuur bewonderaar en inzicht. Hij sprak liever niet over zijn hergebruiken.

In 1934 kwam de samenwerking tussen Jetses en J.B. Willems onder druk te staan. De spanningen bleefden een hoogtepunt van Willems' modernistische en nieuwe stijl zijn ambacht, terwijl het Jetses al een gevoel was van de historische achtergrond. Aan het eind van de jaren 30 bleef Jetses diep.

5. Het is niet alleen een ontwerp, dat het met alleen voor mijzelf maar ook voor de toekomst is dat een zeer langdurige goede voorstelling zou moeten uitgaan als een teken.

Ontwerp de tekenafdeling gaf Jetses met op. Hij kon ook de tekenafdeling in zijn atelier en in 1941, toen de relatie Jetses bleef een, werd zijn werk streng uitgegeven door J.B. Willems.

Reused acrylic.

'De firma steunde me daarbij op de meest loyale wijze. Met boeken en foto's, ja zelfs met levende modellen.'

INSPIRATIE EN ONDERZOEK

This wood comes from the exhibition Nazi Propaganda for Youth, 1933-1945.

Steel stands come from the Agenda exhibition.

90% of the walls were reused.

Print work printed on recycled paper.

This table was originally a podium.

DIJN JE EEN HAPPERTIE

