

Everything is alive



| **Table of content**

Story and transformation	2
Toolbox	8
Learning approach	9
Your hand is your tool	11
Who's talking?	13
Learning in practice	14
Thought provoking	15
Dramaturgy	16
Design approach	17
Visitor Journey	18
Entrance	19
Main Floor	23
Ground Floor - Themes / Exhibits	32
Top Floor - Themes / Exhibits	40
Outro	44
Practical solutions	47
Media and graphic design	48
Diorama's, showcases and light	52
Sustainability and accessibility	57
Cost analysis	62

Story

initial thinking
our story in a nutshell
content framework
a story in space

| Initial thinking

Humans have developed a strange relationship with nature. We disconnect, regard nature as something separate from us—as something wild that needs taming, subjugating, controlling, as something uncivilized. Nature as a resource that is available to humans and can be freely extracted. Nature as dead background, as a setting and stage for our lives. Meanwhile, as a result of this distorted relationship, nature is in bad shape, and so are we. Just like many other species, people suffer from the results of climate change and loss of biodiversity. And if not physically, then at least mentally. The feeling of loss—loss of livelihood, of a sense of belonging, of a healthy future prospect—leads to stress, frustration, and even depression.

Discovering the Art of Coexistence

There is scientific consensus that humans, with their consumptive lifestyle, are heading for disaster and eventual system collapse. What people should do to steer us out of the danger zone is much more ambiguous. Whatever the solution may be, people will only want to commit to protecting and conserving nature if they also feel emotionally connected to it, and if they see their relationship with the rest of existence as one of connection.

Our exhibition design brings science and emotion together. Here, people can marvel and surrender to the feeling of being part of something much greater than themselves. The design also cherishes the sense of human agency: We are not passive, nor incapable of changing our own actions, thoughts, ways of relating to nature, or understanding. This exhibition will be a place of knowledge and wonder, and by instilling in people a sense of care, joy, community, and belonging, it will also be a place where people can reconnect to nature. So we can not only work on its conservation, but even on its regeneration.

Everything is alive

wonder

discover

As a visitor, you go on a **journey** to discover and connect to that life

think

Visitors use their own **body and senses** as a starting point and reference

feel



interact

We want visitors to **explore relationships** in and between Estonian environments, biota, and species, including us

learn

You enter as an individual and leave as **part of a greater whole**

participate

Humans are an integral part of nature

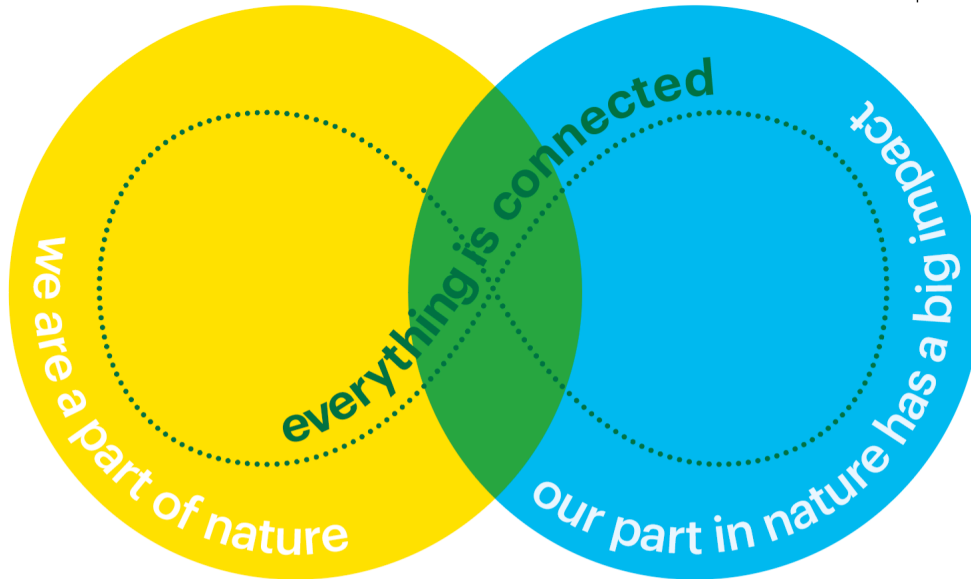
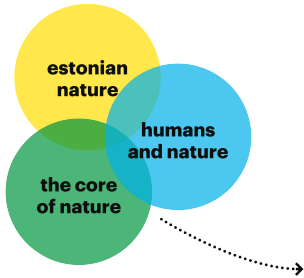
Content framework

We approach your brief from a visitor-centered perspective. First, we help visitors connect with nature and understand it better. Then, we encourage and inspire them to take responsibility and make a change for the better.

Everything is connected

Stories on the core of nature, biodiversity and the great cycle of nature are central throughout the exhibition. A web of interconnected relationships weaves through the entire experience.

themes from the brief



We are a part of nature

Visitors encounter the everyday and the exceptional aspects of Estonian nature through diverse landscapes. As just one among many inhabitants of the ecosystem, they discover other species and learn about the processes that help these environments thrive. We invite visitors to embrace the nature in themselves, and relate to nature based on their shared connections and similarities.

- Empathy
- Individual relations
- Nature talks
- Immersive
- Something bigger is at play
- Responsibility
- Collective action
- Human perspective
- Activating
- Your action matters

Our part in nature has a big impact

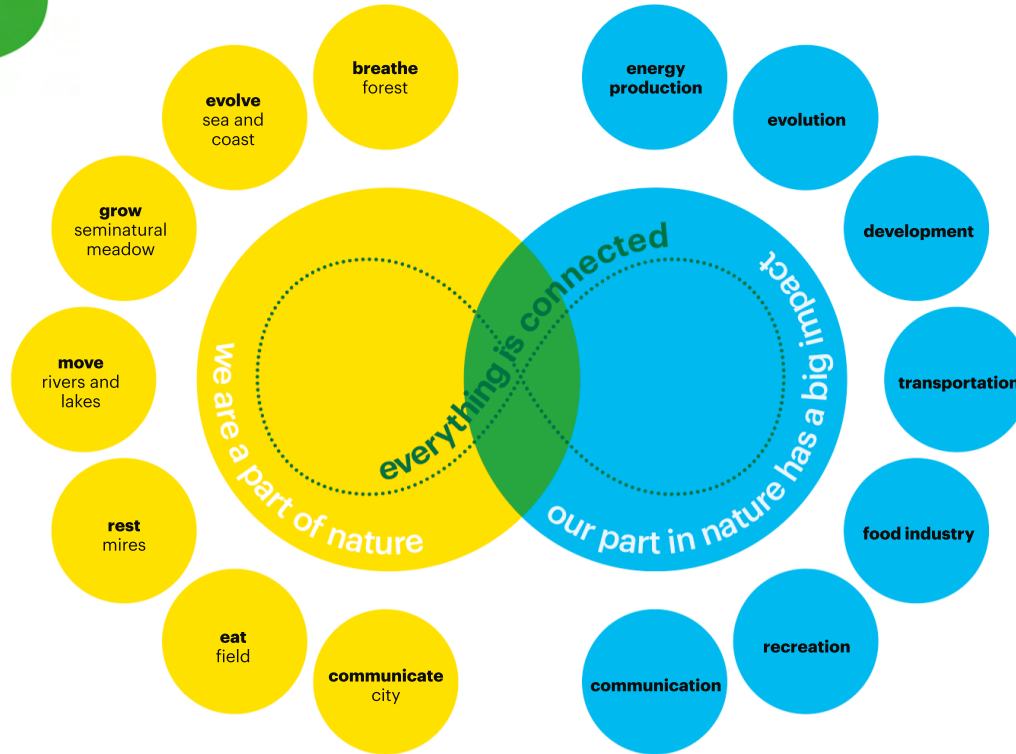
As humans, we have significant and lasting impact on our environment—both good and bad. We have built complex systems on and around nature to fulfil the needs and desires of the over 8 billion people alive today. Here, the exhibition shares diverse perspectives on this impact, and provides visitors with agency and concrete actions they can take.

Our basic needs connect us to nature, but also have an impact

Themes

because we all...

the impact of human...



The things we all share

Seven Estonian landscapes form the backdrop for seven basic needs that connect all forms of life. These themes allow for an associative form of storytelling that helps spark curiosity and wonder. An abstract natural landscape triggers people's own imagination.

By relating to life's basic conditions, the themes can easily resonate with all visitors. A visitor's body becomes the starting point and reference to understand and connect to different species and processes in nature.

The systems we built

High-impact and complex human-made systems like energy production, transportation and food production originally stem from the same basic needs shared by all life, but have an unparalleled impact on nature. Visitors start to grasp the positive and negative impact of our systems, growing a systemic understanding of the effects

of environmental changes – and our collective role and responsibility in it. With different perspectives and many suggestions for eco-friendly actions, visitors are encouraged to make more conscious choices based on these needs.

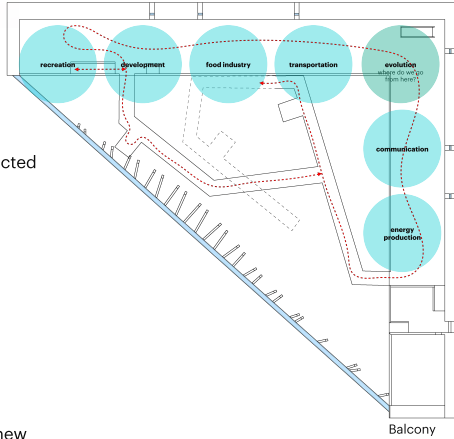
Close views,
thoughtful pauses,
wide perspectives

A story in space

top floor

♥ emboldened, challenged

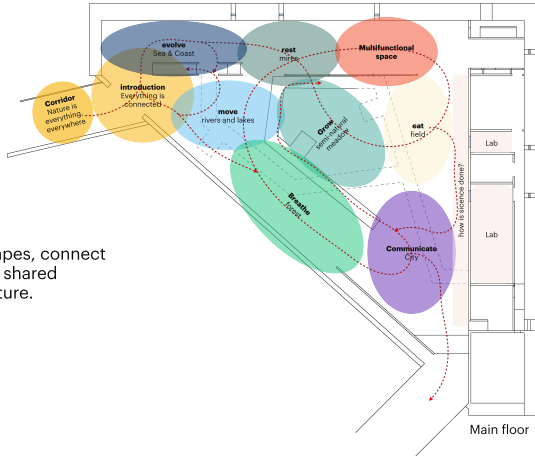
Visitors zoom out and gain an overview of natural systems and humanity's interconnected role.



ramp

♥ reflective, calm

Visitors gain a new perspective and make new connections as they reflect on what they've learned.



ground floor

♥ explorative, inspired

Visitors explore Estonian landscapes, connect with other species, and discover shared experiences that link them to nature.



Toolbox

learning approach
your hand is your tool
who's talking?
toolbox in practice
transformative thought
dramaturgy
design approach

Different types of learners engage in different ways

Learning approach

The six personas in the Estonian Museum of Natural History's brief make it clear that the museum wants to welcome a broad variety of visitors. How can we make an exhibition that caters to a broad audience, while still addressing people on an individual level?

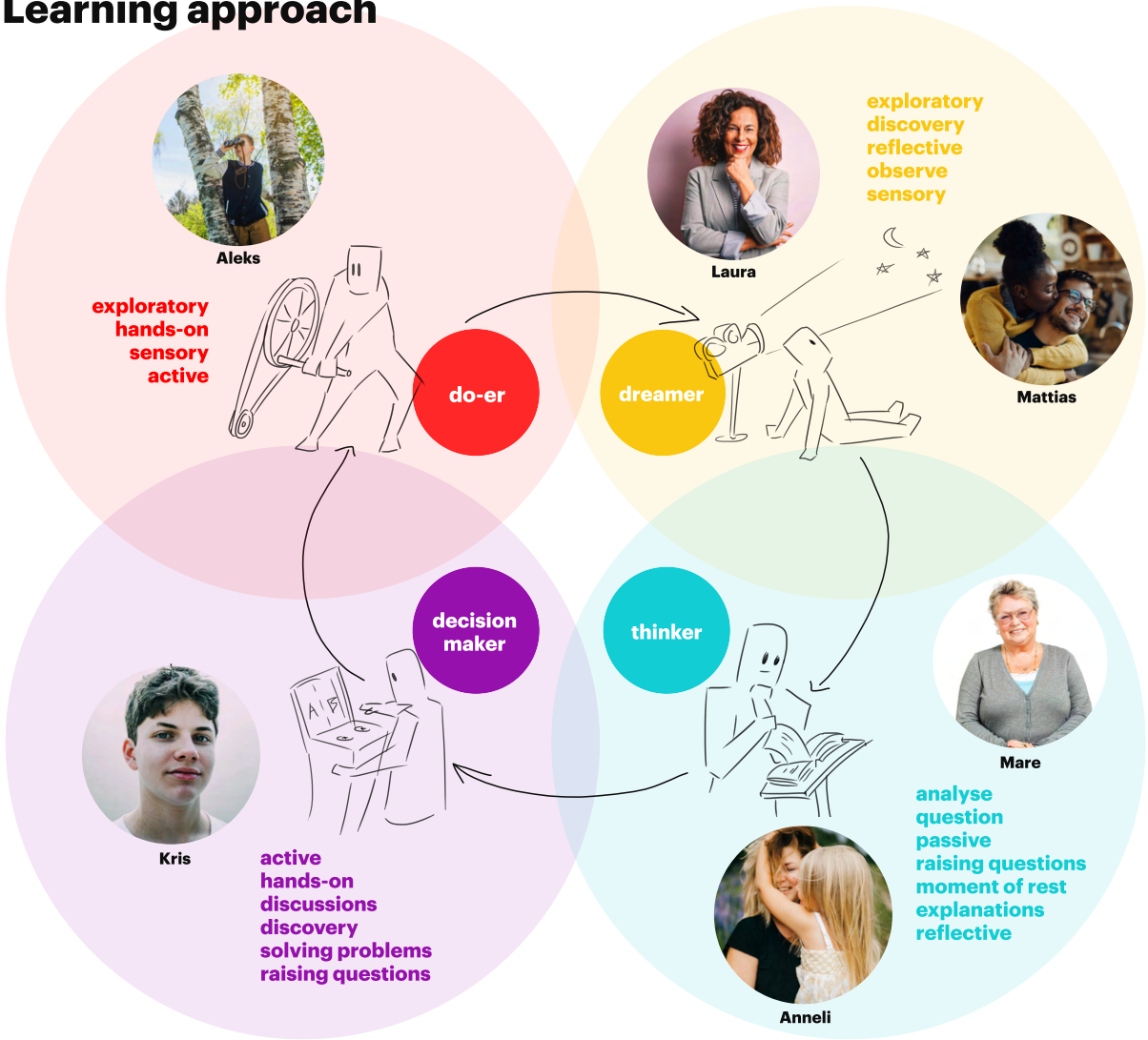
Learning styles

When it comes to learning, people have different ways of engaging. The Kolb theory identifies four learning styles: Do-er, Dreamer, Thinker, or Decision maker. Visitors are initially drawn towards something based on their preferred learning style. While engaged, we nudge them to explore the other three types, with stories that build on each other. A visitor who experiences all four types of learning will develop the deepest understanding, as shown on the diagram on the right.

Various ways of engagement

The exhibition facilitates all four types of learning: hands-on exhibits are placed next to text signs, objects in showcases, quizzes, immersive video installations, interactive animations, braille, etc. These approaches complement and build on each other. For example, once visitors have played a quiz about the benefits of a more organic approach to food production, they might be more interested in soil specimen in showcases, or the other way around.

Means work together: they all strengthen the experience of the story within one exhibit and make it more memorable.



Connect from your own perspective

Learning approach

Layering the exhibition



Aleks



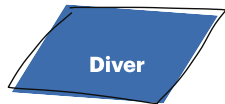
Kris



Anneli



Mattias



Mare



Laura

Different interests

Every visitor, no matter their education or interests, should be able to understand the exhibition. At each learning point, a first impression quickly conveys the main message for all, also for people who just skim through get it. Secondary and third layers allow visitors to dive deeper into the content. It is up to each visitor how much they want to learn, but everyone will exit the exhibition with the same general understanding.

Different situations

To what extent this exhibition impacts people's thoughts and actions will be different for each visitor. We aim to motivate everyone to contribute to a better future by meeting them where they are at. In tweaking the provided solutions and proposed actions to the visitor's situation and willingness to commit, we increase the chances of successful environmentally friendly behavior.

Different viewpoints

The goal of the museum is to connect all visitors to the *Art of Co-existence*.

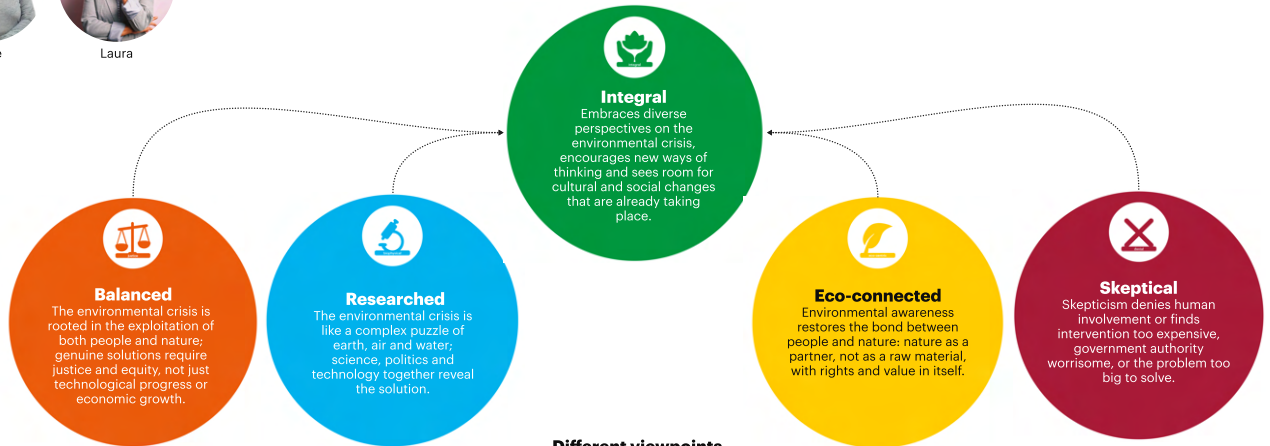
In order to achieve that, we need to acknowledge that visitors come in with different, sometimes even opposing, world views and ways of thinking about our relation to nature. For some people, the challenges that come with living in harmony with nature can be solved with technical innovations, while others search for answers in politics. Some don't believe there is a problem, or an answer, at all.

When visitors see their own way of thinking reflected, they may well be more open to learn about other perspectives and insights. This openness is needed for an open discussion, for envisioning new solutions and for embracing a more integral perspective on the environmental challenges.

A profile of the visitor's view on nature and its challenges is created in the introduction and updated throughout the exhibition. Digital content and scientific stories are the same for all visitors, but can be introduced differently depending on their world view.

The art of Co-Existence:

How can we live together with nature best as we can?



Different viewpoints

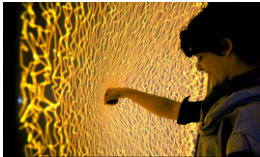
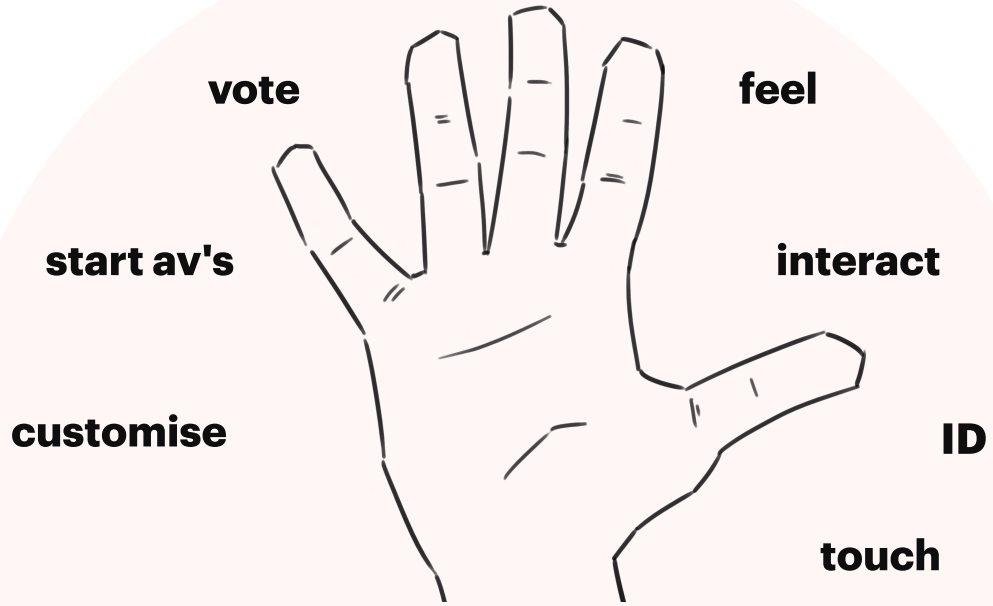
**Give, take, shake,
touch, strike, stroke,
push, pull, sense: your
hand is your
connecting tool**

| Your hand is your tool

To connect people with the content of *The Art of Coexistence*, we make their hand into their personal interface and natural guide to the exhibition.

Our hands have worked as our main tool to interact with the world around us for millions of years. It stands for impact and agency and represents action. It is also a deeply personal reflection of our individuality. No hand is alike.

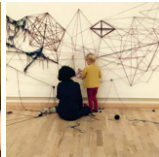
In the exhibition, your hand helps you connect to the world around you: it can give, take, shake hands, gesture, touch, push, pull, strike and stroke.



influence



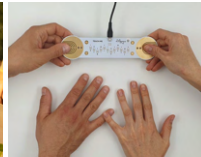
relate



connect



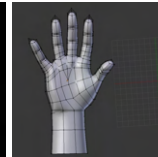
activate



collaborate



listen



ID



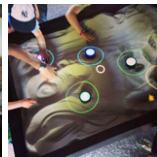
kinect hand shake



feel (textures, temperature, vibrations)



explore texture



dig



create



start interview



touch sensitive



touch screens

Your handprint personalises your visit

Your hand is your tool

Besides being your main tool to interact with the exhibition, your hand also serves as your identifier. Visitors scan their hand at the ticket counter to create a personalised profile.

Your hand as an identifier

When scanning your hand at the entrance, you can opt to use it to personalise your visit. From that moment on your handprint:

- is your ticket
- helps automatically display audio, video and digital text in your language
- collects your choices, answers and opinions to personalize your visit
- Based on your previous choices, content such as audio, statistics and interviews can be personalized
- information about hand print deleted after visit, but results can be used by museum for visitor research and exhibition development (oid) - if they choose, visitors can leave their email address and engage with content and communities online after their visit

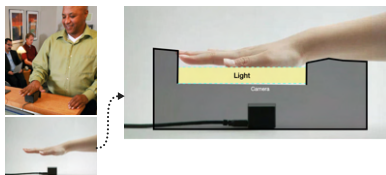
This way, we strengthen the bond between your physical self and the stories in the exhibition, making for a memorable and relatable visit.



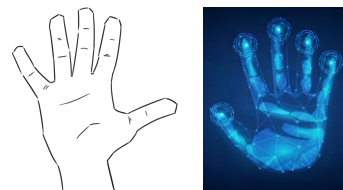
Use your hand to activate customised content and language



Use your hand to vote or answer multiple-choice questions



Schematic overview of scanning: use light and small camera

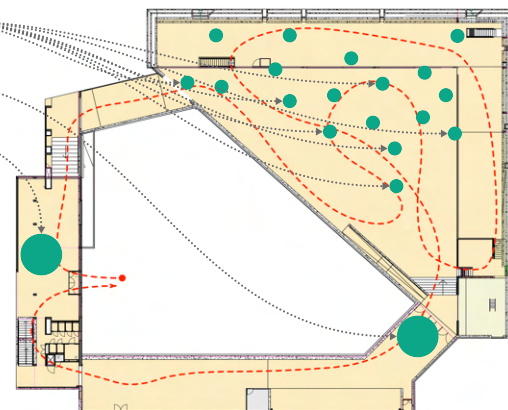


Scan your hand and use it as an ID in the exhibition

Use your hand in the exhibition

Recollect your experience at the end of your visit

Scan when buying ticket



N.B. The strict intention here is to limit the use of the scan only to the exhibition. It will not be connected to personal data such as name, age, etc. As soon as you leave the museum, the scan of you hand will be immediately de-personalized to avoid any possible privacy issues.

Learn from other living beings

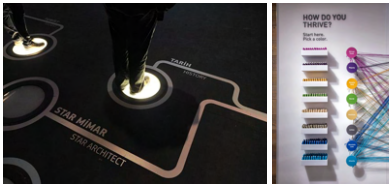
Who's talking?

The museum as facilitator

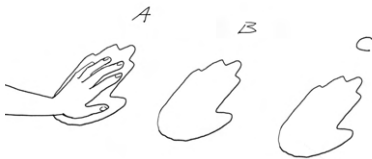
The museum institute serves as a facilitator in the exhibition, posing questions and offering a stage to different perspectives. It highlights coexistence as an art: showcasing different interpretations, solutions and viewpoints while providing context based on reliable and scientific sources. In doing so, it becomes a meeting place for different voices.



posing questions



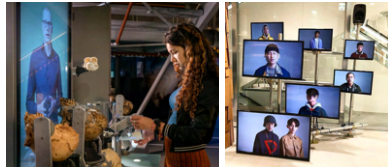
collecting answers



Different perspectives

Instead of learning from an omnipresent and anonymous institutional voice, we emphasize whose perspective speaks in the exhibition.

Different perspectives are presented with a personal, passionate note, making abstract topics inherently personal. By looking at a certain case or dilemma together with someone else – whether that be another visitor, a previous visitor, or a voice in the exhibition, we encourage curiosity into other ways of seeing things.



experts and scientists as our teacher



a platform for various opinions and interpretations



fostering discussion among visitors

The voice of nature

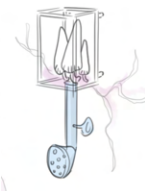
The voice of nature is present in the exhibition through the interpretation of artists and scientists, and the visitor themselves. Visitors are invited to see, feel and move from the perspective of other living beings in order to help them imagine what life is like for other life forms.



artists envisioning nature's inner voice



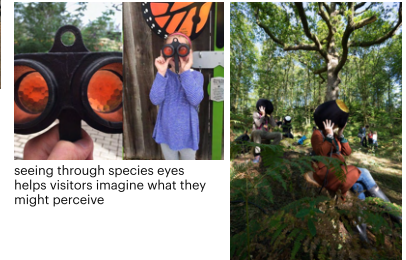
listening to stories from nature



use all senses to experience nature



amplifying the natural voices of nature



seeing through species eyes helps visitors imagine what they might perceive

vr experience of nature's perspective

A diverse approach fostering deep knowledge

Toolbox in practice

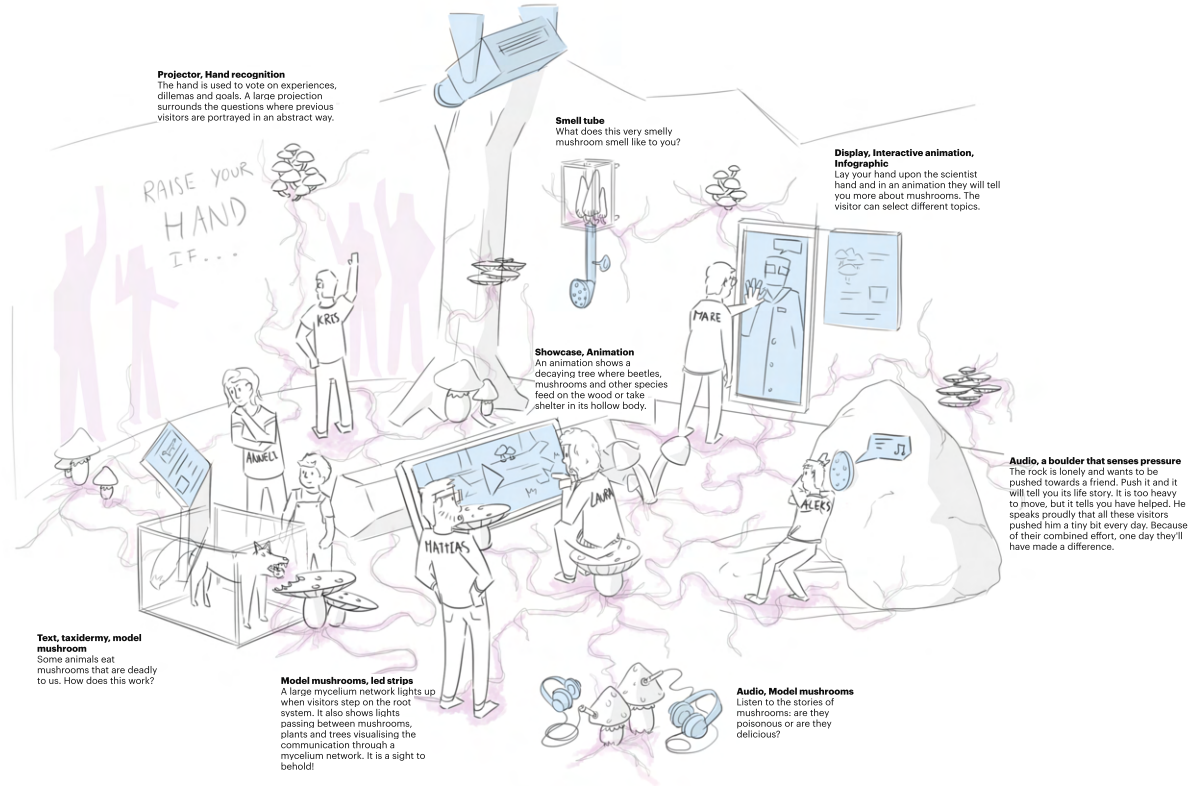
This sketch demonstrates our toolbox applied in a conceptual setting. You can find Anneli, Kris, Mattias, Laura, Mare and Aleks, each exploring the exhibition in their own way.

Integrated information carriers

Different types of information carriers will be used, such as text, audio points, video's, (interactive) animations, hands-on interactives, (tactile) infographics, scent, taxidermy & historic objects in showcases, projections and more. All information carriers are integrated in one scenography and work together in an overarching narrative.

Advantages of a diverse approach

- Visitors with diverse knowledge, views and learning styles will find something that sparks their interest and encourages deeper exploration.
- With an entertaining and enticing entrance into the topic, visitors are prone to explore deeper to establish connections, leading to longer engagement and enhanced learning.
- Visitors can discover new connections with stories that build on each other and add new perspectives to things they have learned before.
- Visitors relate stories to their personal experiences through the use of their hand and narrative emphasis on shared vital functions.
- The visitor is in the driver's seat: they can explore, discover and stray safely



illustrative taxidermy



sensory (smell)



texts integrated in scenography



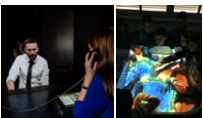
tactile infographics



audio



video encounters



physical and digital interactives

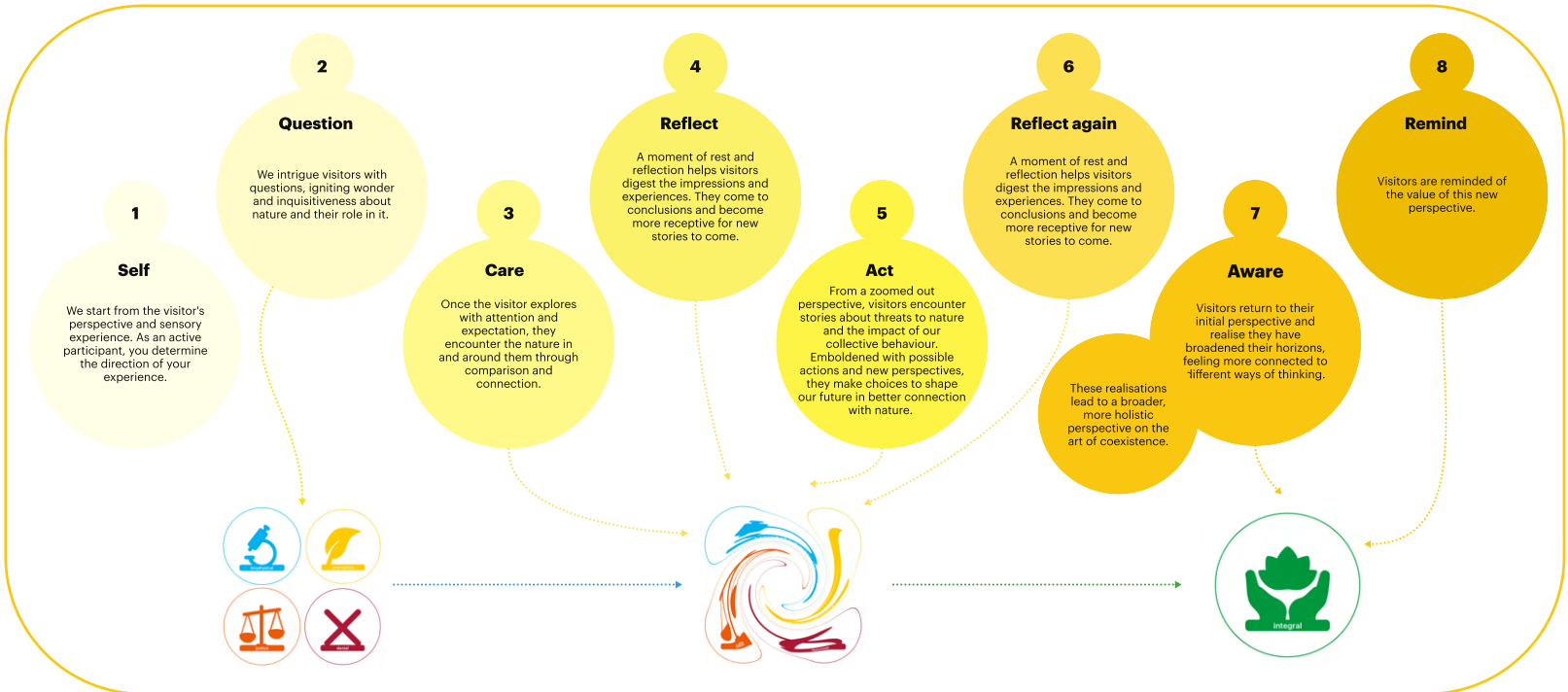
An exhibition to change minds and hearts

Thought provoking

The Art of Coexistence will be a transformative experience. Each step in your journey is carefully crafted to open you up to new insights and ideas.

Everything starts with the self. We meet visitors at their own level and probe them to care, connect and empathise with nature. From there, we challenge them to form opinions, take responsibility and take action.

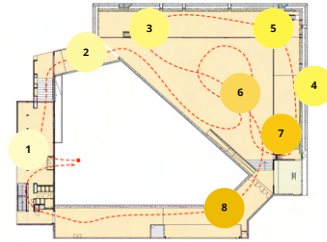
Moments of reflection in between and at the end are key to complete the process of transformation.



Embarking on a transformative journey

Dramaturgy

We want visitors undergo a transformation of thought in the exhibition. How does the narrative engage with the visitor's emotion to make this happen?



What do I think of nature?

2

Question

♥ inquisitive, curious

As you walk through the corridor, questions pop up everywhere that you have never really thought about. They pique your interest and make you wonder about the answers and your own perspective.

A new perspective

4

Reflect

♥ explorative, inspired

A sense of calm comes over you as you walk up the ramp, and you think back on all the things you've seen and done already. From higher up, the field starts to look like a different landscape, and you notice things that up close you couldn't see. Separate experiences start to merge together into one connected journey.

We are home in nature

6

Reflect again

♥ belonging

Walking down the ramp has a comfort to it, a sense of coming home. With new perspectives on the meaning of human impact, you see the biodiverse meadows and threatened forests in a whole new light. You excitedly return to nature with a renewed resolve.

Life exists because we pass it on to each other with care

8

Remind

♥ uplifted, endeared

The laughs and excitement of young children building a home together make you smile as you pass towards the exit. They remind you that everyone, no matter their age, can help make the world a better place.

Everything in nature is alive

1

Self

♥ excited, eager

Your journey starts here at the entrance. As you equip yourself for the journey ahead, the building feels somehow alive. A promise is made: you can contribute to a better natural world. You can't wait to discover more!

We are a part of nature

3

Care

♥ explorative, inspired

On the ground floor, you meander through landscapes that move and merge at every turn. Your curiosity leads you down the different pathways and off the beaten track. You encounter beetles, bears and microbes and find a hidden world full of life and nutrients in the soil. As you use your hands to push, pull, shake and feel, you feel more connected to nature than ever. Slowly you discover beauty and importance in the natural world around you.

Our part in nature has a big impact

5

Act

♥ emboldened, challenged

On the top of the hill, you see things differently. Bigger connections unfold between the large systems at work. You wonder, are there other solutions possible when it comes to transportation or energy production? A range of emotions pass through you, as an awareness starts to grow of your position and influence in the world. A quiet resolve settles over you; you're moved to work together towards a more sustainable future.

My thoughts and actions matter to nature

7

Realise

♥ connected, purposeful

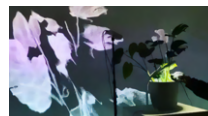
A quiet awakening brings everything into focus. In a moment of reflection on what you have seen and experienced, you see how far your journey has taken you and how your perspective has expanded.

Your presence matters

In order to connect visitors to 'the art of co-existence' propose a dynamic, ever changing, environment where your presence is acknowledged and where it matters. Visitors are invited to use all their senses. The experiences are intense and energetic, while also leaving room for exploration and discovery. All this to trigger your imagination, while remaining engaged in the stories.

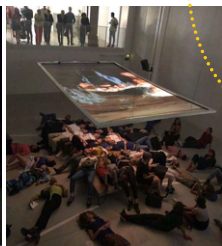
Design approach

The Art of Co-existence



Everything is alive

Like nature itself, this exhibition is alive and constantly shifting, adapting, and responding. Display elements—such as lighting, sounds, and visuals—shift subtly in rhythm with natural cycles like day and night or changing seasons, creating an environment that feels dynamic and interconnected. Subtle dynamic elements reveal the more elusive unseen natural phenomena.



Your presence counts

In this exhibition, your presence truly matters. Engage all your senses: feel the wind on your skin, the tremor beneath your feet, the scent of pine and earth. Bring your whole self—your experiences, your identity. Reflect on questions like: How does your heartbeat compare to a whale's? What does family mean to a bee? How does your life shape the natural world?

You are not alone here. This space invites you to connect with those around you, fostering moments of shared discovery and collaborative exploration.



Authenticity through abstraction

To foster a deep connection with nature, real elements—real footage, sounds, materials, and taxidermy—are used throughout the exhibition. Nature can never truly be recreated, so we make abstracted ambient settings to underscore the main exhibit. It's about getting to the essence of things: you can actually touch the soil and rock formations; enhancing your understanding.



Visitor Journey



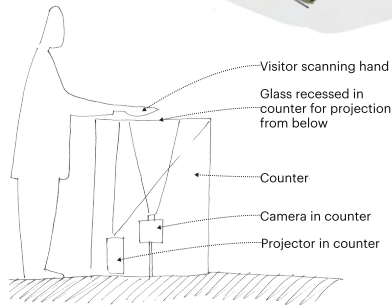
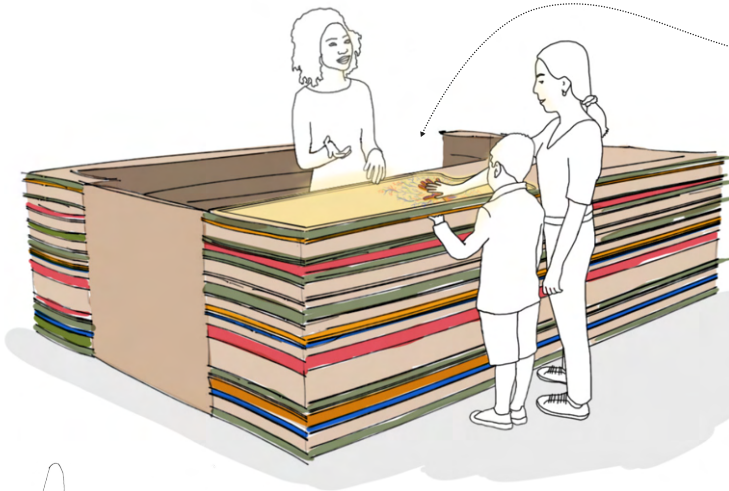
entrance and shop
introduction
routing, design and ramp
spatial impression
ground floor
top floor
outro
children's space

Checking in with nature

Museum entrance

Visitors begin their museum experience by approaching the admission counter. Here, they place their hand on a glass plate integrated into the counter, which scans their hand using a camera positioned underneath. This action triggers a projection that appears beneath their hand, symbolizing how their presence can initiate growth and contribute to the thriving of nature within the exhibition.

From this point on, the scanned hand serves as a digital identifier, functioning as an admission ticket at the turnstiles and enabling language selection and personalized interactions throughout the exhibition.



Schematic sketch scanning



Reference of the projection

modular design for a multipurpose space

Shop

Multipurpose space

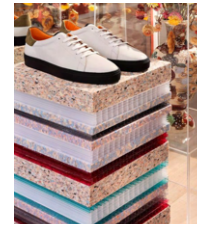
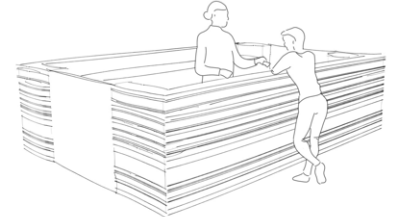
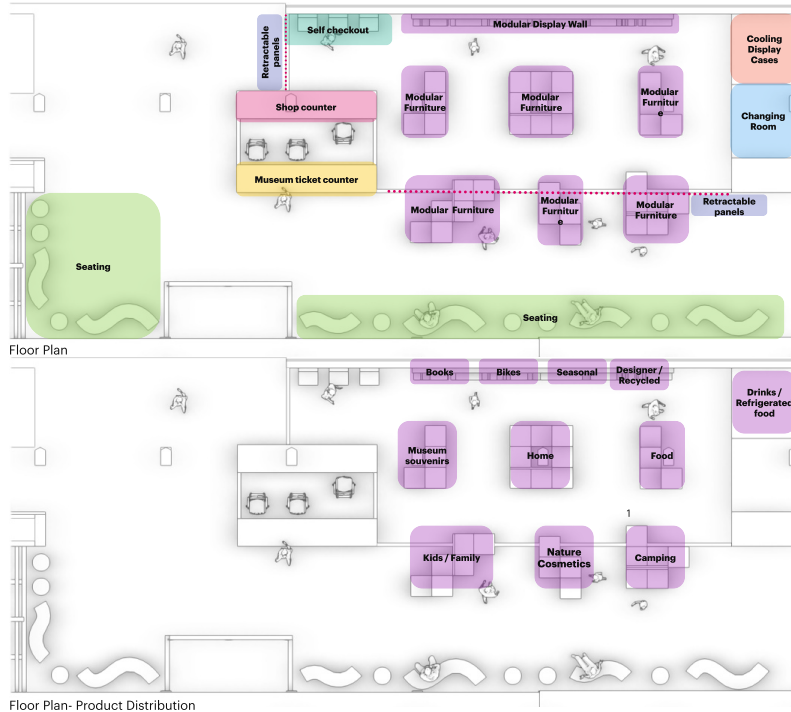
Earthy and textured materials draw people into this multipurpose space, whether to buy a museum ticket, shop, or relax in the seating areas.

The ticket counter shares a space with the shop counter, enabling staff to switch between the two counters based on demand. Three self-checkout stations help alleviate long lines.

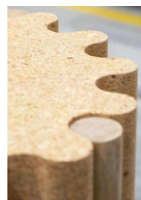
Modular design

Modular furniture supports flexible store layouts, adjusting to stock and changing needs. While food and beverages are displayed near and in the cooling cases and clothing is placed close to the changing rooms, other products can be easily rearranged to create different thematic islands.

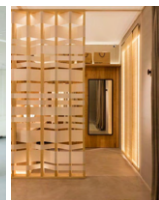
Wheels allow the furniture to be moved, creating inviting pathways during opening hours. When it's closing time, the furniture can be pushed and securely stored behind panels or retractable walls.



Counter



Seating



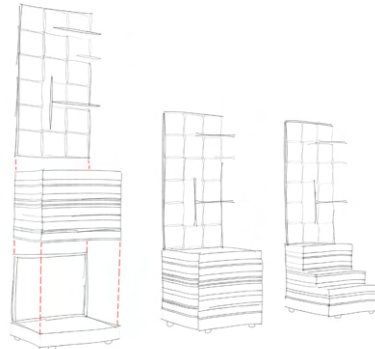
Retractable Panels

Conscious materials, conscious stories

Shop

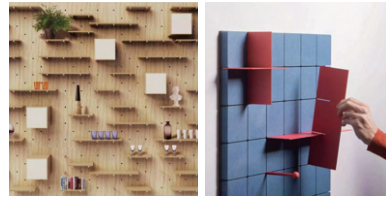
The shop's modular furniture and display techniques embody its mission as a store of conscious choices.

Counters and modular furniture are made of layered raw materials, harvested from waste streams of local companies or the museum itself, and can be reused in yet another life. This stacking approach allows the furniture to adapt to various product sizes and types, creating flexible, theme-based arrangements as inventory changes.



Modular furniture

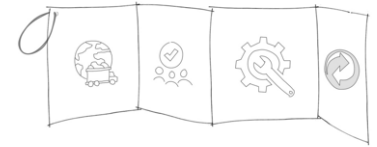
The modular display wall presents a playful and inviting overview of some conscious choices available in the store. Infographics can be integrated in this visually-engaging layout.



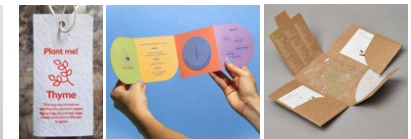
Modular display wall

Each product features a dedicated tag or label with layered information on material sources, manufacturing location and conditions (e.g., fair pay and ethical labor), care instructions, repair guidelines, and end-of-life options. These tags can even be plantable, sprouting into a plant once no longer needed.

Certain items will also feature individual audio stories, sharing personal insights from their creators about their conscious choices behind how and why they created these items.



examples of layered raw materials



Product labels



Product stories

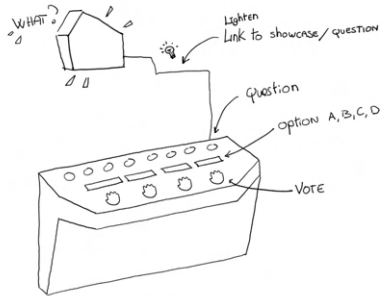
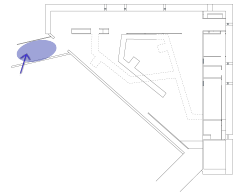
What do I think of nature?

Introduction

Visitors walk into a corridor full of questions. Different questions lead to different associations, sparking curiosity and contemplation. We invoke a wondering mindset, that will help visitors explore and search for answers in the rest of the exhibition.

Showcases and graphics that relate to a question help point them to possible answers and solutions.

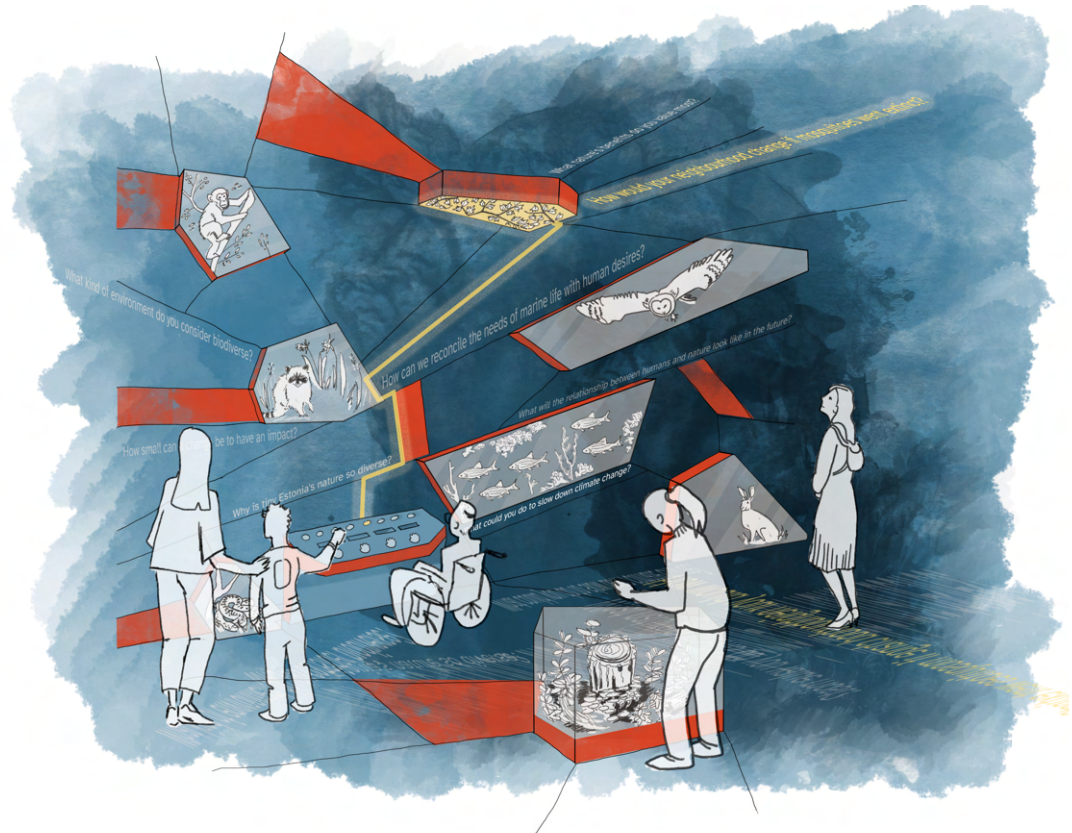
Visitors can answer questions with their hand, indicating their initial perspective on nature. Each answer triggers another question to light up.



Visitors answer the questions by scanning their hand

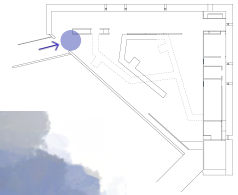


Text can be luminated in different ways



Embark on your journey through Estonian nature

Entrance to the ground floor



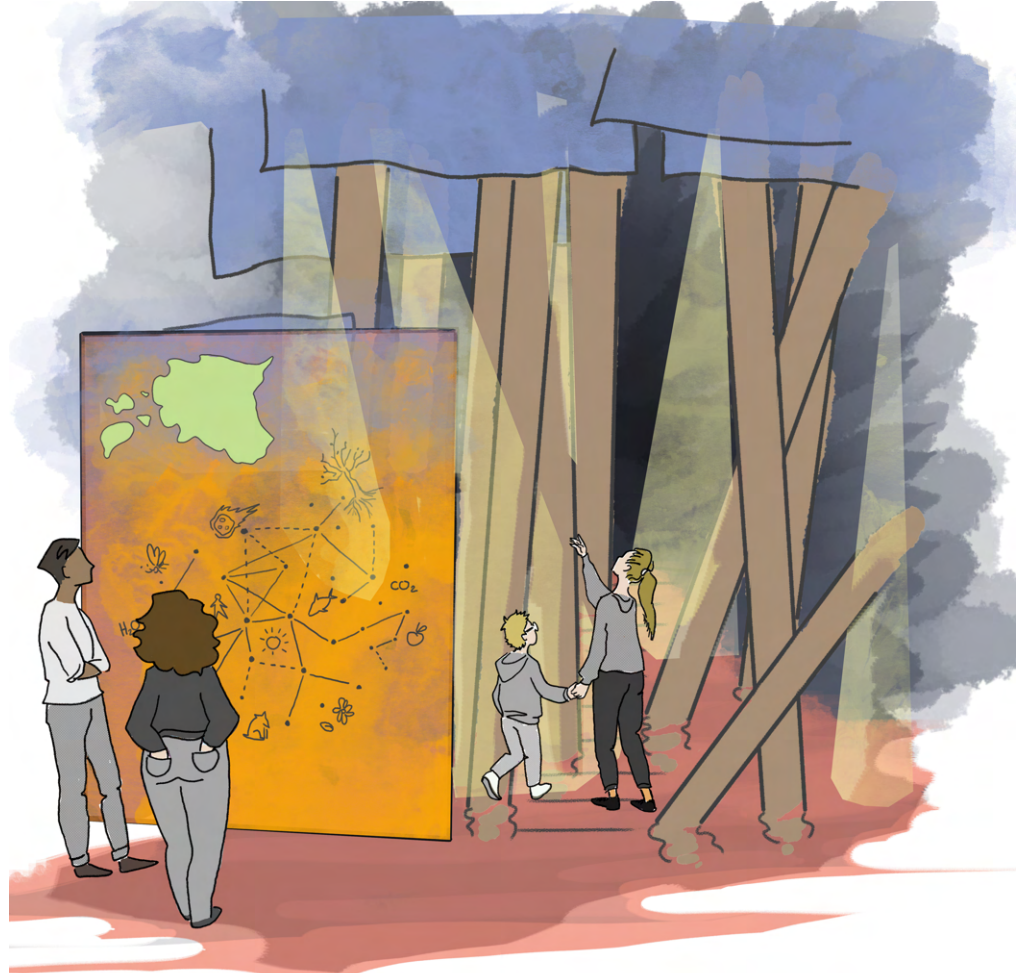
Welcome to Estonia! You are about to explore Estonia's landscapes and connect with stories about its nature. Nature is everywhere you go.

Your journey begins with a large graphic symbolising the connection between nature and you. Beyond this graphic, the view into the exhibition is a bit mysterious. What might lie ahead? Visitors can choose to go either left or right — both paths bring them into the exhibition.

The introduction area includes room for a larger introduction text if desired by the museum.



Inspirations for graphic visualisation



The best pathway to discovery is the one you make yourself

Routing & zones

The routing in the exhibition is a free flow. The goal is to bring the visitor in an explorative mindset, where they decide where to go and what to see and discover.

Main floor and ramp

Downstairs visitors pass through thematic areas that are based on Estonian landscapes. Here visitors can explore the ingenuity of the natural world and how they're part of it, why it matters to them.

A sloping pathway is clearly visible but only accessible in the back of the hall. The idea is to stimulate visitors first to see most of the ground floor before they go up. The slope offers people a moment of reflection. But it is not the only way up. Visitors can also use the existing staircase.

Top floor

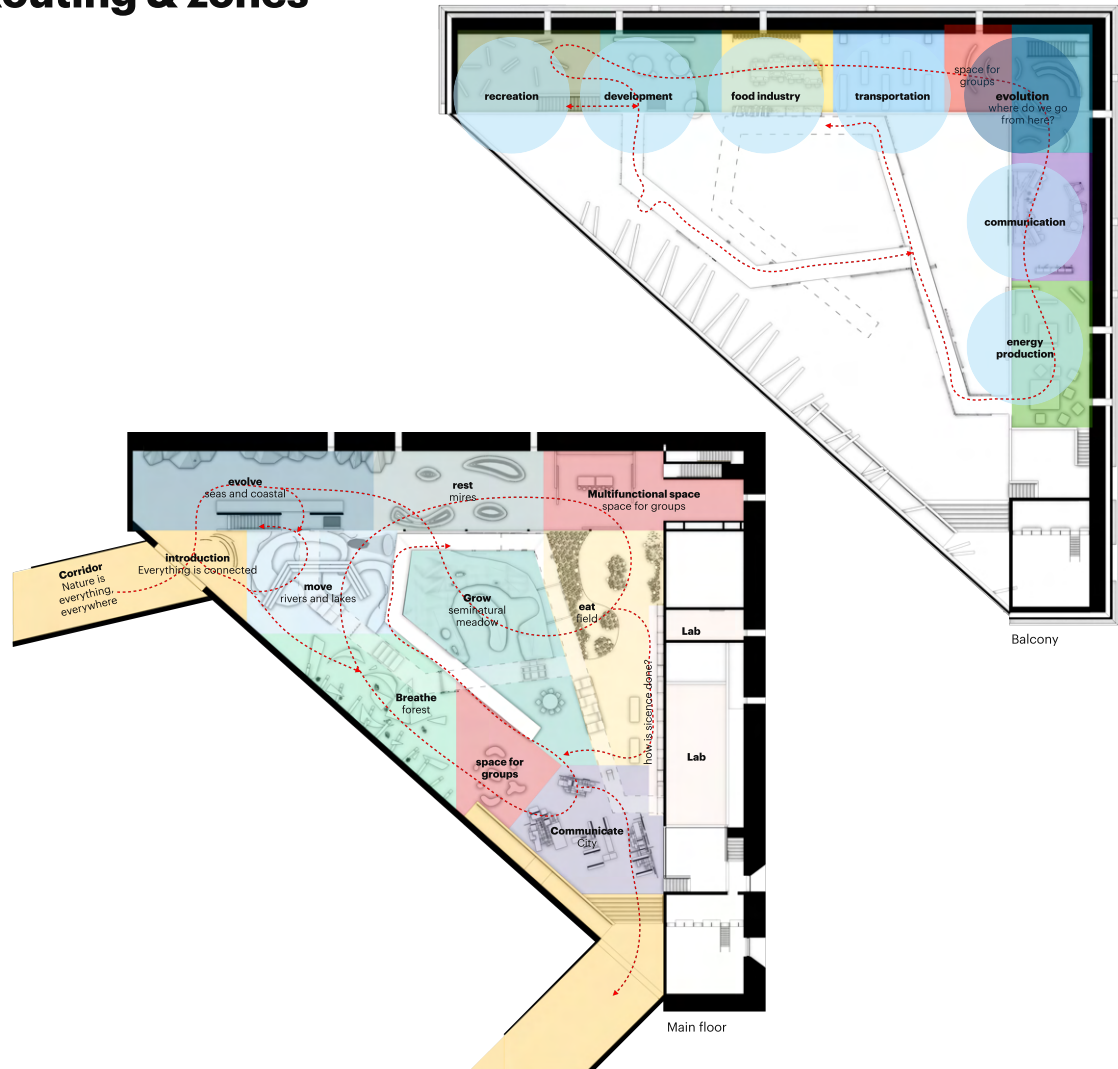
From the balcony visitors get an overview. Downstairs they experienced and empathised with the effects of climate change, here they get to the root of this human-caused problem. They are provided with concrete actions to make a change.

Groups

Multiple groups of 25 people can comfortably go through the exhibition at the same time. They navigate between active zones and spaces to come together and discuss. These areas are strategically designed to ensure minimal impact on individual visitors.

Rest points

Rest points throughout the exhibition help prevent sensory overload. They offer seating and quieter, low-content and low-stimulation space where visitors can pause and recharge.



Stories of man and nature are intertwined in the space

Design ingredients

The design of both floors of the main exhibition space is based on three ingredients:

Immersive scenography

An immersive scenography of various different abstracted landscapes using materials and textures from nature. They form the foundation of the seven thematic areas on the ground floor.

- immersive
- imaginative
- sensory
- diverse
- abstracted nature



Crafted wooden structures

Open framework structures of local pinewood construct the central ramp and serve as the basis for the scenography of the thematic areas on the top floor. The open structure emphasizes that the top floor stories are the result of man-made systems.

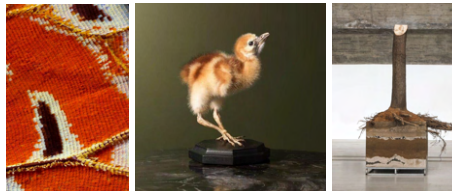
- social spaces
- support for scenography
- creates perspectives
- playful



Real nature

Real elements from nature are displayed through both the ground and top floors, highlighting collection and providing visitors with recognisable textures and a sense of authenticity.

- footage materials
- taxidermy



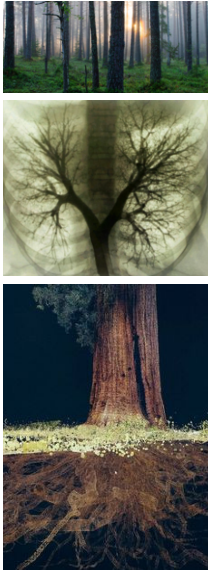
There is life in every landscape

Landscapes & themes

Each landscape is linked to a vital capacity, such as breathing or eating, each characteristic to that specific landscape. The themes serve as an associative and playful connection between the visitor, diverse nature stories and a specific landscape.

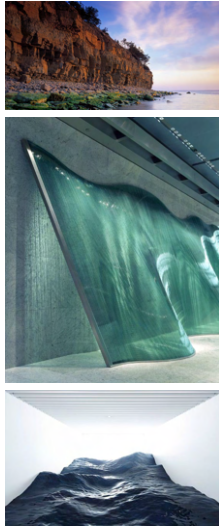
A breathing forest

Breathe in, breathe out. This landscape shows how the forest sustains life: how it improves air quality, regulates the water cycle, renews itself, and transforms from one community to another.



An evolving sea

The Baltic Sea is the youngest in the world, but it's been millions of years in the making. This landscape shows how Estonia's sea and coast have evolved, shaping the unique coastal nation we see today.



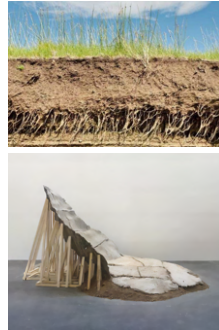
A growing meadow

Everyone is connected in the semi-natural meadow. This landscape shows how coexistence between a myriad of species enabled this incredibly biodiverse meadow to grow and thrive.



A field for eating

This field illustrates how soil plays a foundational role in food production by providing essential nutrients, water, and support for plant growth, which sustains both animals and humans.



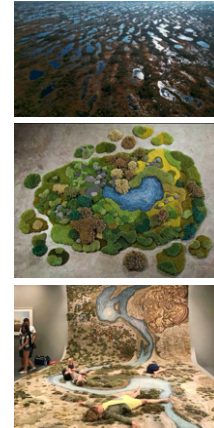
A city of communications

Nature and culture collide in Estonia's cities. This urban landscape is where Estonia's city dwellers — humans and species alike—communicate and interact with one another.



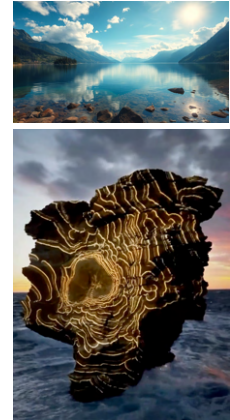
A mire for rest

Mires are refuges. This landscape is a place to rest and recharge, introducing visitors to the species and people for whom Estonia's mires have been, and remain, a sanctuary.



A moving river

Species are always on the move. This landscape reveals how Estonia's rich network of rivers and lakes connects cultures and environments, while also illustrating the many ways species move.



Landscapes overview

The seven themes create unique landscapes within the exhibition, each with their own character. They are linked by a meandering ramp. Rest zones, reflection areas, and group spaces are nestled within and between these landscapes, alongside a multifunctional area and the museum's scientific workspace.

- Evolve (seas and coastal)
- Rest (mires)
- Multifunctional space
- Introduction
- Move (rivers and lakes)
- Grow (seminatural meadow)
- Eat (field)
- Breathe (forest)
- Space for groups
- Communicate (city)



Main exhibition area

**Crafted with care,
build to last**

Ramp

The ramp is designed to be constructed entirely from locally sourced Estonian wood, emphasizing sustainability and reusability. Intended for easy disassembly at the end of its life, the wood can be repurposed, reducing waste.

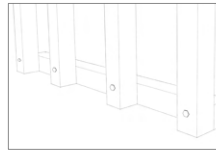
The structure uses vertical and diagonal beams to ensure stability as the ramp ascends, with horizontal beams supporting the flooring. To minimise impact on the architectural floor, we plan to reinforce the vertical pillars at the base with additional wood supports rather than invasive anchors.

For safety, the railings combine the vertical supports with panels of either eco-friendly plywood or glass, preventing any objects from falling through. At 1.8 meters wide and a 4.5% slope, the ramp comfortably accommodates strollers and wheelchairs, ensuring accessible and safe passage in both directions.

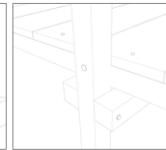
Development of the ramp will be done in close cooperation with construction and fire safety consultants.



Reference Images



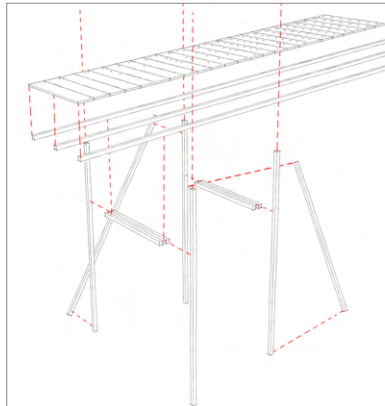
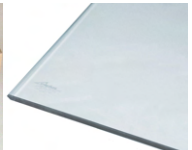
Pillar Base



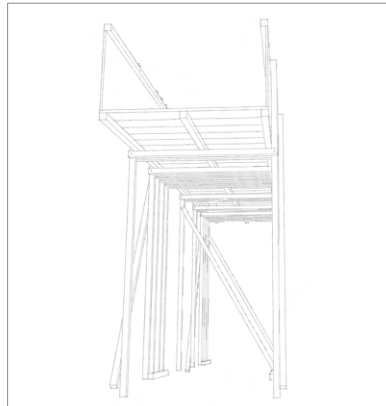
Ramp Support



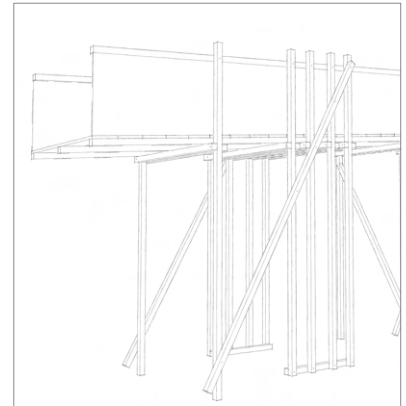
Railing Materials



Construction



Construction



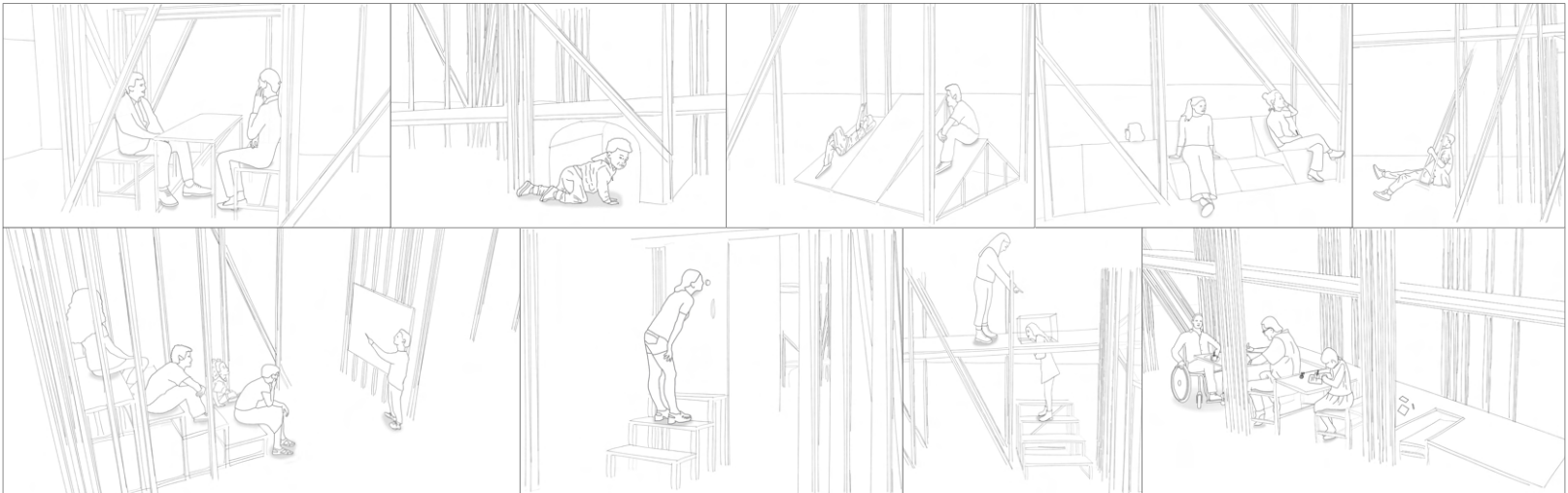
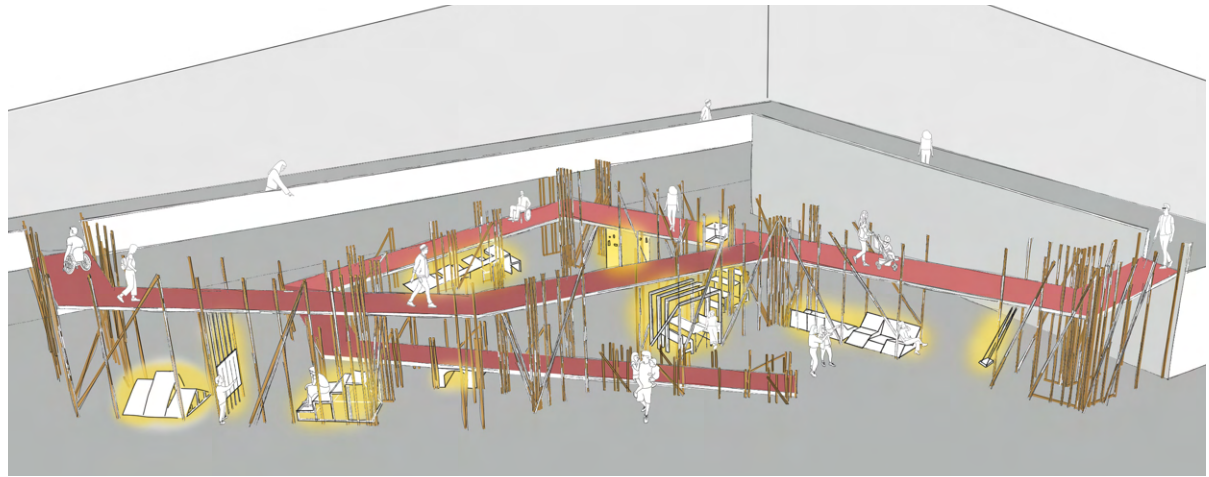
Railing

The ramp brings people together

Ramp user possibilities

The ramp is a central, dynamic feature of the space, sparking new opportunities for connection, discovery, and interaction. The area beneath it transforms into a vibrant hub where visitors can gather, explore, and engage with one another.

We designed the space for shared experiences, whether that means discussing ideas, playing, expressing creativity, or simply relaxing. Activities or rest zones can naturally connect to and serve as a framework for various thematic areas and exhibits, or offer a space for independent exploration. This makes the ramp not only functional, but a bridge to sharing experiences together.



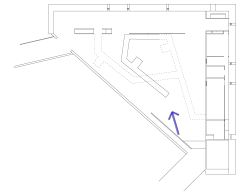
Main exhibition area

Spatial impression



Everything is alive

Spatial design exhibition



Explore

The spatial design creates an explorative, imaginative environment where visitors can wander freely, discover hidden details, and constantly make new connections between subjects and content.

Live with nature

The open pinewood structure of the ramp and upper floor contrast with the immersive, textured thematic scenographies below. While the themes reflect Estonia's diverse landscapes, the pinewood structures symbolise how we, as people, coexist with nature. Cutting through it all, the red walkway emphasises the journey of discovery, inviting visitors to explore.

Looseness

The whole space has a loose style of design: it feels as a place to test and experiment. This constructive nature communicates our search for how we can co-exist with nature. The design allows for tweaks and changes long after the opening, creating possibilities to update the stories of the exhibition easily. This can be a way to stimulate return visits.

Relation to architecture

The scenography works seamlessly with the building's architecture. We appreciate the thoughtful design of the building. The open space encourages exploration, and the use of wood reflects sustainable living in harmony with nature. Natural daylight enhances the design, especially in the forest landscape.



Associative Landscapes

By structuring the content around seven fundamental conditions of life, we create an associative framework that allows touching upon a diverse range of topics within one space or landscape. Here are some ideas for stories that could go with these themes:

Move

ivers and lakes

♥ activated, inquisitive

- migrating organisms: birds, fish, insects, seeds
- water as transportation route
- organisms moving fast and slow, or not at all
- Meteorite craters



European perch: perceives the direction and strength of the water movement through the lateral line to navigate



European white water lily's lightweight fruits are adapted to being dispersed by water

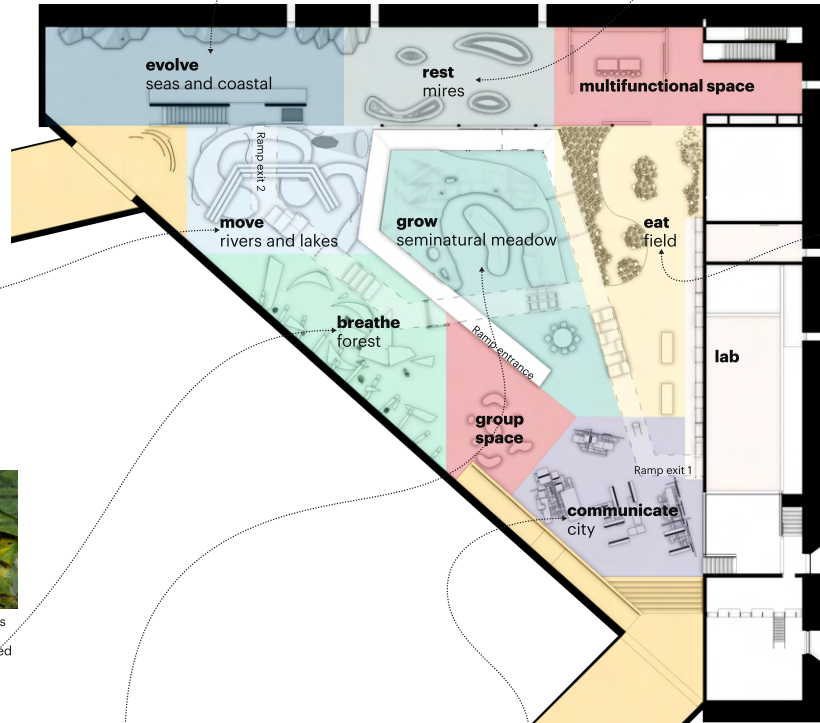
Breathe

forest

♥ grounded, serene

- natural processes that enable life on the planet: carbon, oxygen and water cycles
- photosynthesis
- anaerobic respiration

Themes on the ground floor



Evolve

seas and coastal

♥ introspective, in awe

- The last Ice Age
- Estonian land formation
- Formation of the Baltic sea
- Ever-developing coastal biota
- Life started in the ocean

rest mires

♥ calm, reflective

- A place of refuge for humans and species alike
- Nature's armour: protective adaptation
- Breeding, feeding and shelter
- Sleep: from winter sleep and hibernation to half brain rest and sleeping standing up



Tardigrades slow down its life processes to survive dry periods



Viviparous lizard sheds its tail to escape from predators

Eat field

♥ energized, challenged

- one teaspoon of healthy soil can contain over a billion of organisms
- the web of food: eat or be eaten
- powerful pollinators
- seeds in all shapes and sizes



The black snail beetle has adapted to feed on snails more efficiently



The common hoopoe often forages for insects feeding on the droppings of large herbivores

Communicate

city

♥ connected, playful

- nature meets culture in urban ecosystems
- changing bird songs in noisy urban areas
- how organisms communicate: from whale songs and bee dances to hidden tree and mycelium networks



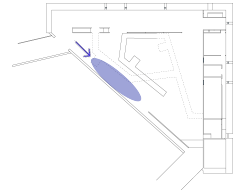
Domestic chickens use various types of vocalisation to alert another of danger or food



Male deathwatch beetles signal their presence to females by creating a ticking sound by hitting their heads against wood

The forest breathes life into all

Example exhibit: **Breathe**



Stories

Visitors discover how this breathing forest sustains life. Explore the understory beneath the canopy, where forests regulate, renew, and transform. With each grounding breath, visitors also learn how different species breathe.

Visitor experience

As visitors enter the canopy's warm embrace, they may begin to notice that they are instinctively regulating their breathing in tune with the trees' rustling leaves and swaying branches. In this serene environment, visitors can try to get in tune with themselves and other species.

Scenography

Changes in light and shadow evoke a feeling of movement—this forest is breathing. Twisted, organic forms resemble tree trunks, roots, and branches that hold the exhibits and stories within.



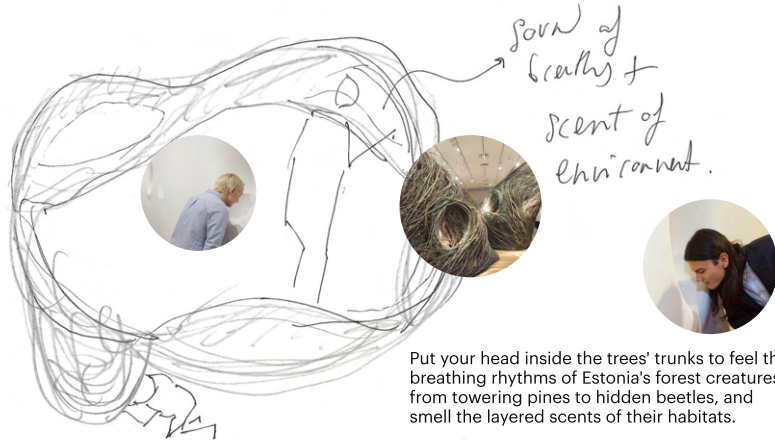
Sync your breath with your moving seat and a projection above that moves to the forest's rhythm, highlighting how our breathing is inseparably linked to that of plants and forests.



The European roe deer's shallow breathing when alert enables quick responses to threats.



The edible frog can breathe through their thin, gas-permeable skin while underwater.



Put your head inside the trees' trunks to feel the breathing rhythms of Estonia's forest creatures, from towering pines to hidden beetles, and smell the layered scents of their habitats.



Nature is constantly changing and evolving

Example exhibit: **Evolve**

Stories

In this passage of evolution, visitors discover that time is never at a standstill. The space acts as a timeline visualizing changes over the past millennia that formed the landscape as we know it today. You discover that the coastal area was – and still is – constantly changing, adapting and evolving.

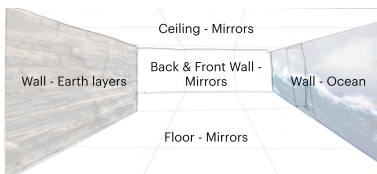
Visitor experience

Visitors unearth the stories embedded in this landscape's layers: movement and interaction becomes visible as a reaction to their presence. The space ignites wonder and reflection on our place in the world and time. You leave reassured that nothing is set in stone.

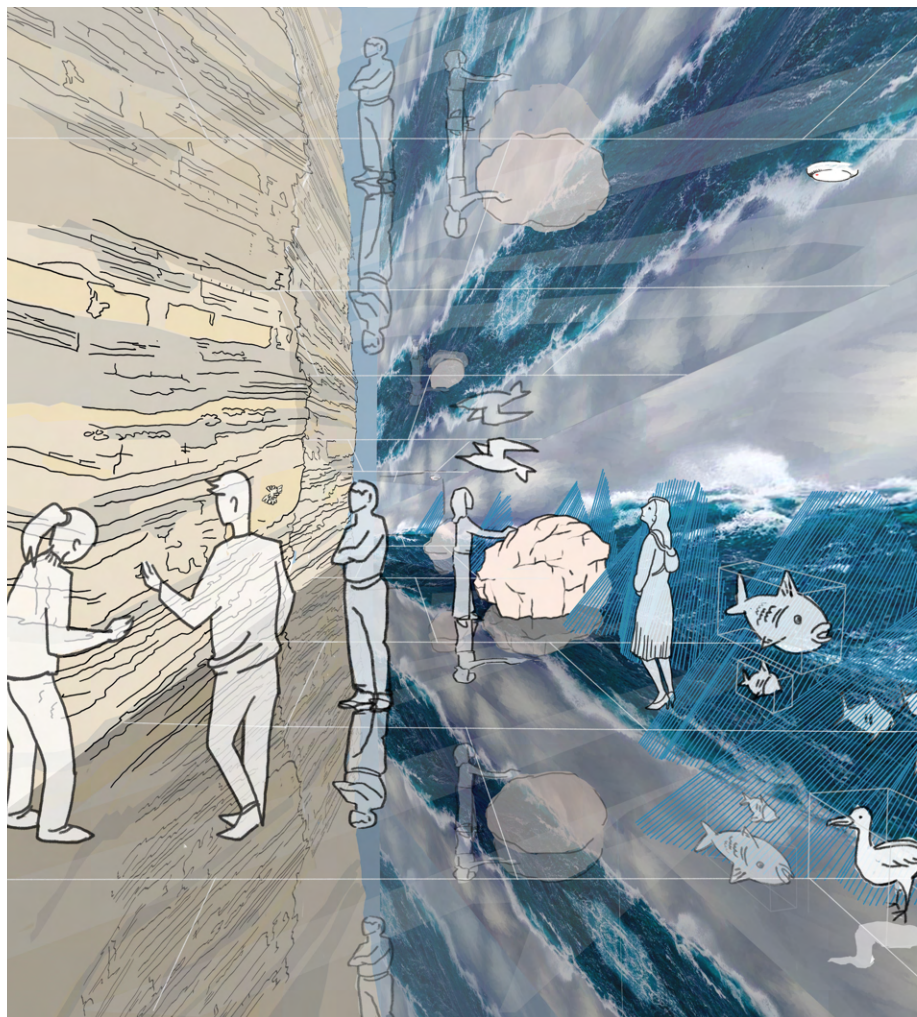
Scenography

In this space of stark contrasts, two large forces are in opposition: the land and the sea. The land is made as a large formation of layers of stone. The sea consists of a light box with abstracted waves in front of it. Both walls contain showcases, interactives, exhibits, etc.

The floor, walls and ceiling are clad with mirrors. This gives the space a infinite effect, to reflect scale on which these forces formed the land of Estonia. Slow changing lights emphasize the change of land formations through the centuries.



Schematic setup space



By pulling down a pick-axe, visitors illuminate displays of fossils, limestone, and oil shale, revealing the past of primordial seas as present in the materials around us.



Microbrachius dicki, the earliest example of fertilisation that is not left to chance or waves

Leveilleites hartnageli, the oldest algal fossil, on a limestone plate



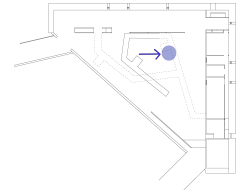
With their paddles, visitors can influence the currents and salinity levels of the ocean to create diverse habitats and introduce new species on the projection in front of them.



Harbour porpoises are rare visitors in Estonian waters, and the only native cetacean in the Baltic Sea

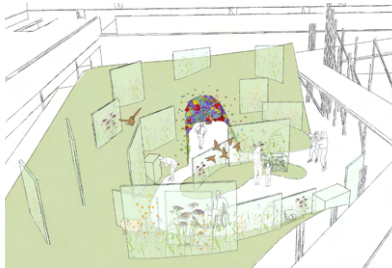
In the seminatural meadow, we all grow together

Example exhibit: **Grow**



Visitor experience

This space transforms into a lush, verdant landscape — bursting with life! Soft, inviting materials create an environment where visitors can open up, grow, and connect with their surroundings. Showcases and display panels provide opportunities for discovery by engaging and surprising visitors throughout the meadow's meandering path.



Scenography

This abstracted meadow descends from the ramp, immersing visitors in a space that feels expansive. Beneath the ramp, enlarged microbes reveal the invisible creatures that support this environment. Glass showcases and panels emphasise the lightness and fragility of delicate plants and tiny animals.

Stories

Visitors become part of this semi-natural meadow, coexisting with its biodiverse community. Throughout the meadow, they connect with species of all shapes and sizes that grow and flourish, experiencing how the meadow sustains life.

Introducing the world of microbes

The meadow's knoll opens up to reveal its invisible puppeteers, inviting visitors to explore how microbes, like micro-fungi, shape this ecosystem.

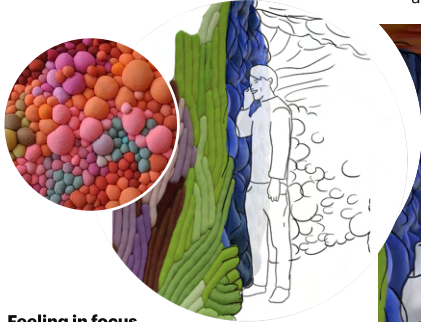
While this space focuses on microbes in the semi-natural meadow, these organisms are essential across all of Estonia's landscapes. Here, microbes are introduced as a recurring theme in the exhibition.



Example exhibit: **Microbes**

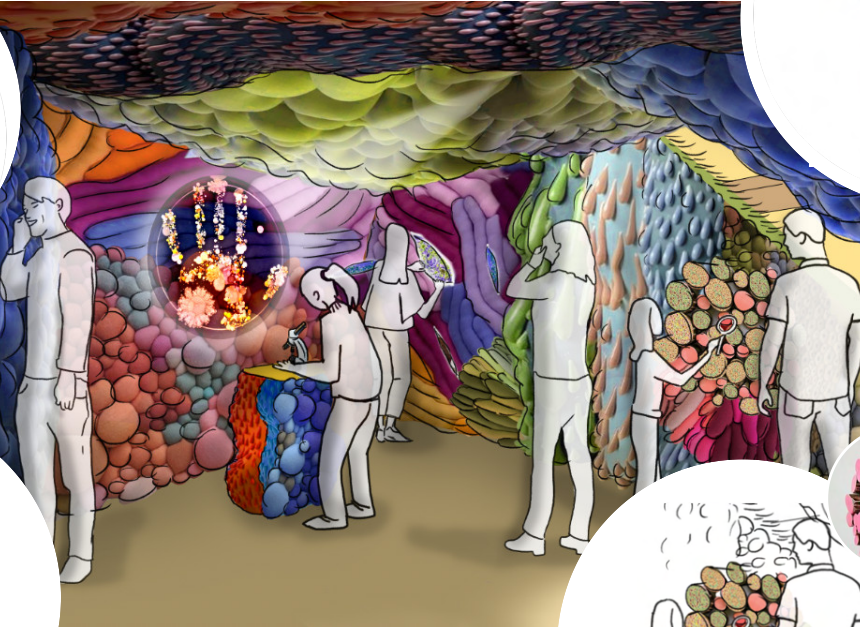
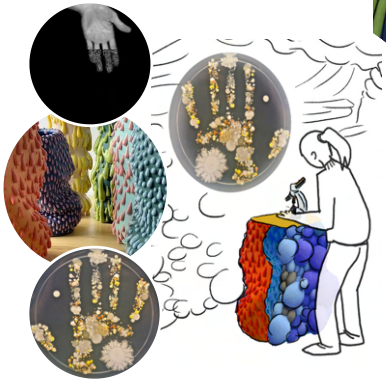
Tiny lives help us thrive

In this enlarged microbe world, the invisible becomes visible. Microbes play essential roles in countless biological processes, revealed through interactive displays that magnify their hidden functions. While this area is the central hub for microbes, these interactive experiences are woven throughout the entire exhibition.



Feeling in focus

Enjoy leaning against the soft wall and get an audio story of the amount of microbes living in there and why they are good for us.



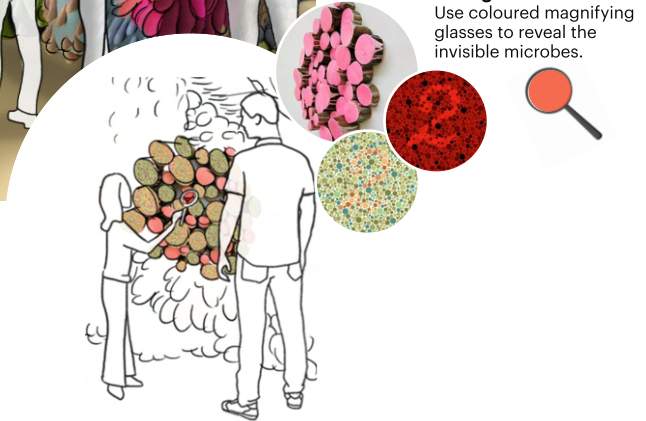
Handful of life

Meet the microbes living on your skin. Place your hand under the microscope to magnify the hidden nature on you, while others watch your projected hand come alive.



A peek behind the curtain

Pull apart the soft microbes wall and find hidden screens behind it.



Seeing the invisible

Use coloured magnifying glasses to reveal the invisible microbes.

Science is indispensable in finding a way to live together with nature

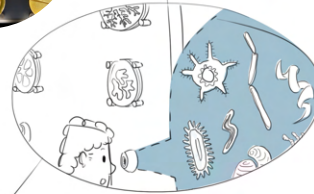
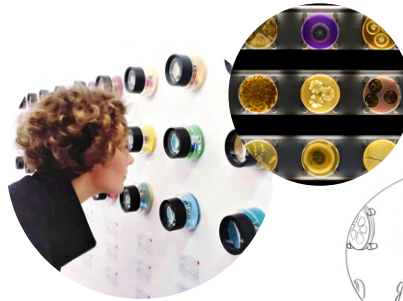
Connecting the lab

A peek into the nature collections storage rooms and wet preparations lab will only leave the visitor wanting more. To satisfy that curiosity, we built a stage around the windows to showcase the museum's important scientific research and expansive collection.

This exhibit is an outer extension on the wall of the lab and archive, using a modular setup to allow easy collection rotation by the museum staff.

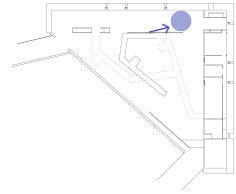
- Cupboards where a static or dynamic (scientist lecture) backdrop will have information on the displayed artefact
- Magnifying glasses where microbes and other small materials can be displayed
- Herbarium sheet displays
- A lab table where visitors can learn about what the scientists do in a hands-on way

Windows into the lab will be accented by a small cubicle where visitors can see the scientists at work.



**A space for ideas,
a stage for action**

Multifunctional space



Flexible and practical layout

The multifunctional space transforms based on the session at hand:

- If museum staff want to demonstrate aspects of their work, the two large workbenches can be pushed together to create a large worktop.
- If there is a workshop for visitors, the workbenches can be rearranged into two islands, creating more seating space for everyone.
- If there is a performance, the workbenches can be pushed to the back, creating a make-shift seating podium. Or they can simply be rolled out of the room and stored next to the archives.

Stools are located under the workbenches for seating. There is a large, partly-open closet with power sockets and a built-in sink.

The three large sliding doors allow the space to be fully closed when a private session is happening. If the session is public, the doors can remain open, allowing more visitors to look inside. If the space is not in use, the doors are fully open and allow a spacious visitor flow through the space to the exhibition.

Design for nature!

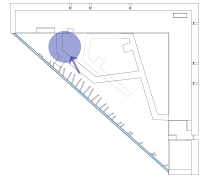
When the multifunctional space is not being used for a museum session, it becomes a design studio. Here, visitors can sit down and tinker with craft materials. Booklets challenge the visitor to design for nature. These challenges—such as "Design a place for nature in your home!"—encourage visitors to reflect on their co-existence with nature and develop their own solutions. Visitors can hang their solutions on the walls or place them on the shelves, providing inspiration for other visitors.



A journey up the ramp presents new perspectives

Going up the ramp

As visitors move up the ramp, new connections emerge as they gradually zoom out from the individual landscapes. Their journey upwards provides the opportunity for a moment of reflection and contemplation. Separate experiences start to merge together into one connected journey, seen from a new perspective.



Visitors encounter stories of how man-made systems impact nature in positive and negative ways

Themes on the top floor

On the top floor, we examine the human-made systems that flow from our natural viruses to eat, grow, move and communicate. Visitors encounter both positive and negative stories of how these systems impact nature, but also how nature shapes us as a society. Recurring throughout is the visitor's agency and an emphasis on collective influence. Some ideas of topics that can be discussed include:

Development

♥ informed, activated

- planetary boundaries
- finite resources
- housing decisions
- fighting climate change with technology



human flea population is reduced by humans moving into modern households with too low humidity levels



green lacewing: human dwellings provide suitable places for overwintering levels



Scenography

The wooden beams from the ramp form the basis of the scenography on the top floor, illustrating how our systems are man-made and always under construction.

Recreation

♥ contemplative, appreciative

- traffic jam at mount everest: nature tourism
- getting to know nature
- nature as a source of inspiration
- my favorite place in nature
- nature conservation as nationality conservation

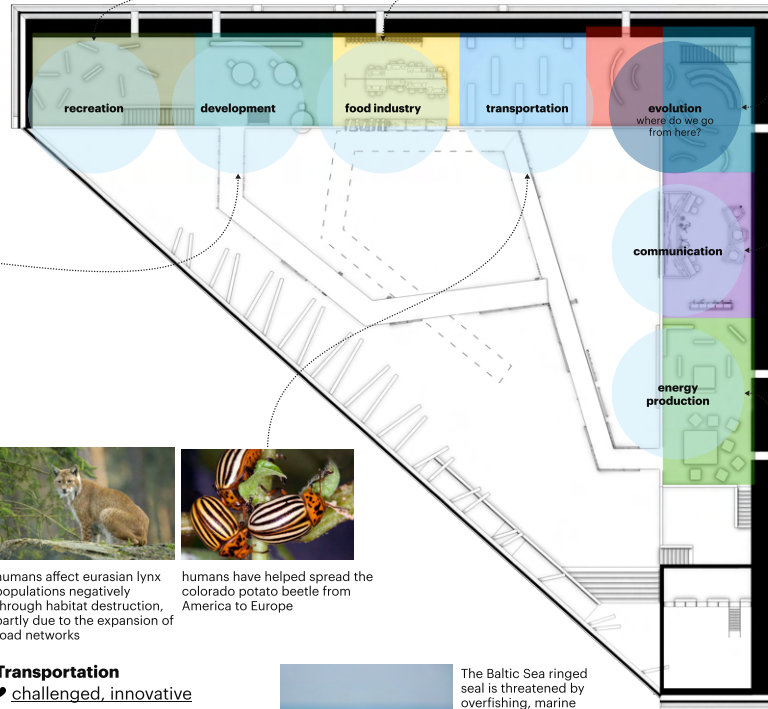
Food industry

♥ critical, vigorous

- foraging tradition
- overfishing
- exploitation of animals
- organic farming
- hand pollination
- global land use
- water consumption
- fighting food waste
- the future of food: insects



hand pollination



Evolution

♥ purposeful, invigorated

Unlike the other themes, *evolution* does not focus on existing man-made systems but invites visitors to join the conversation of how we collectively want to shape our future. This adaptable, co-creative space brings environmentally conscious individuals together and serves as a platform for visitors and local initiatives to connect, exchange ideas, and drive positive change, fostering a collective effort toward a sustainable future.

Communication

♥ activated, empowered

- interfering communication lines: how we disturb animal navigation, communication and seasonal behaviour
- impact of our digital footprint
- high-tech animal behaviour tracking for better conservation
- putting pressure on decision makers, engaging our direct social circle in discussion

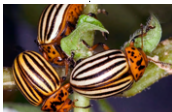
Energy production

♥ alarmed, determined

- forest wars
- hidden impact of accu's
- fossile industry
- peat extraction
- wind turbines



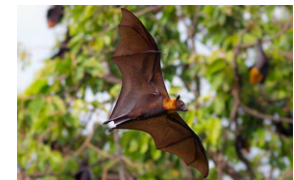
humans affect eurasian lynx populations negatively through habitat destruction, partly due to the expansion of road networks



humans have helped spread the colorado potato beetle from America to Europe



The Baltic Sea ringed seal is threatened by overfishing, marine pollution, and noise pollution from shipping routes



barotrauma, occurring when bats fly too close to wind turbines, is a significant cause of bat fatalities

Our food affects nature's balance

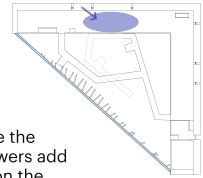
Example exhibit: Food Industry



Human overfishing depletes resources for the Great Cormorant



Through small viewers, visitors can see the impact of our food industry. Some viewers add an informational layer to a landscape on the ground floor below, while others contain a visual story within the viewer itself.



Scenography

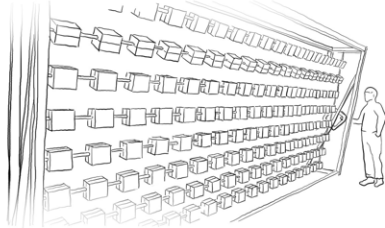
Rectangles and straight lines define the space. They are used as a container for the stories, emphasising the man-made nature of the food produced and the underlying complexity of our attempts to harness nature.

Visitor experience

In this lively space, visitors are encouraged to roll up their sleeves and discover. Segmented exhibits allow for focus and critical thought, with stories that inspire action and a change in behaviour.

Stories

Stories alternate from serious reflections on the loss of biodiversity due to extensive food production to inspiring examples of more sustainable practices. Different examples of environmentally friendly choices are presented, catered to the visitor's situation and the commitment they are willing to make.



By rotating rows on this mono culture installation, visitors can change the narrative to show possibilities of an intensive yet sustainable food production.



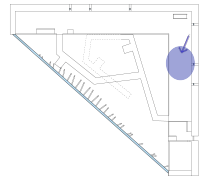
The common carder bee is threatened by monoculture farming and pesticide use

Cultivate your own field in collaboration with others at the central table. **Collective decisions** help you grow a sustainable and climate-conscious meal. Through interactive sensory materials, visitors balance resources, financial sustainability and

environmental effects together to farm their land efficiently. A projection in the center shows the outcome of the collective decisions and the impact of their choices.

Communication can interfere, but knowledge can restore

Example exhibit: **Communication**



Visitors respond to questions about the energy costs of their data usage by plugging in cables, gradually discovering how data centers greenwash their impact on nature.

In this collective installation, visitors can raise their voices on topics that are important to them. Voice recognition triggers protest posters to appear, symbolising the power of being heard. Written and spoken responses combine to create a powerful display of collective action for change.

Scenography

The wooden structure emphasises interconnectedness. Separate interactives merge into a unified space for visitors to listen, speak, write, and engage together.

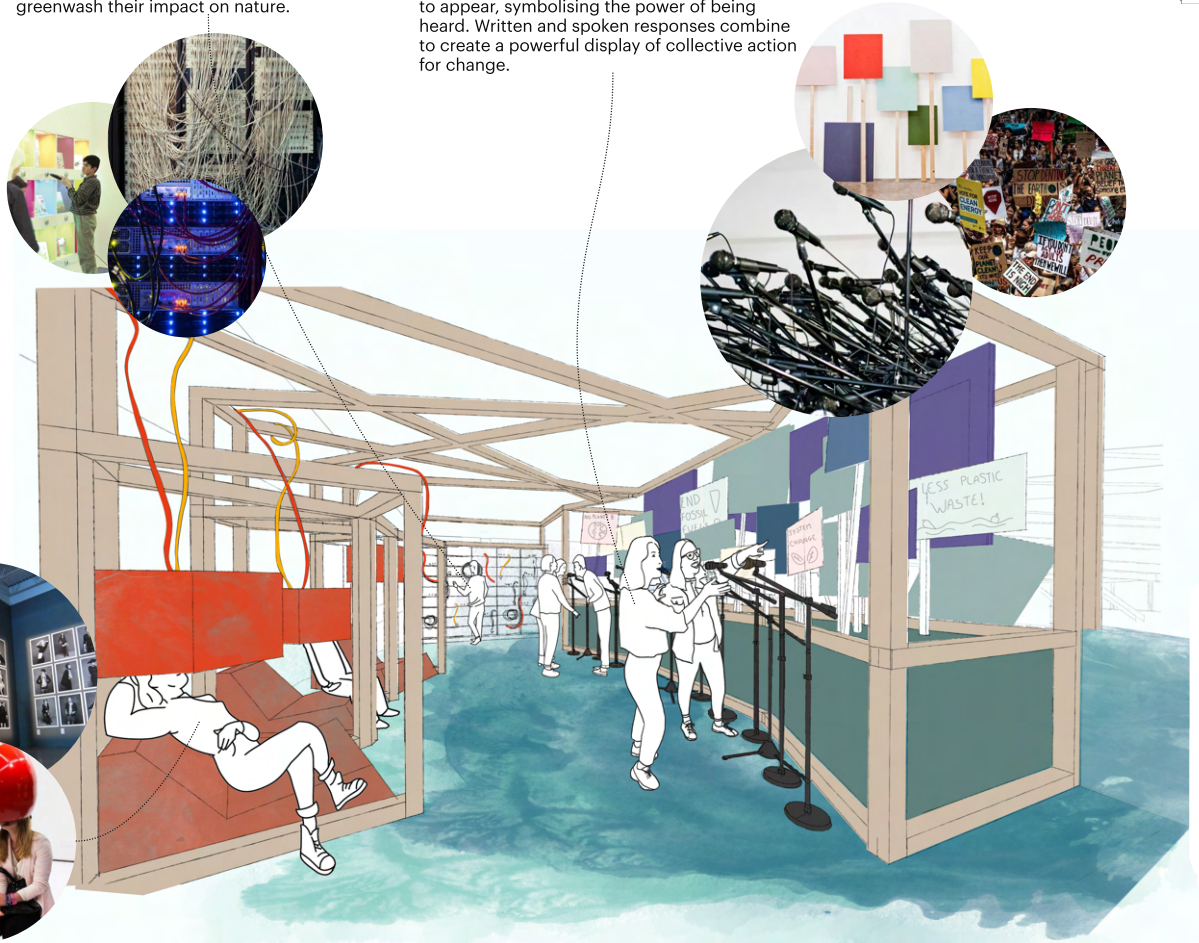
Stories

Displays highlight the negative effects of communication infrastructure on animal communication, navigation and seasonal behaviour. Stories on the positive use of technology show how shared knowledge can inspire change and collective action.

Visitor experience

Surrounded by diverse stories and opinions, visitors feel empowered to raise their voices for a better future.

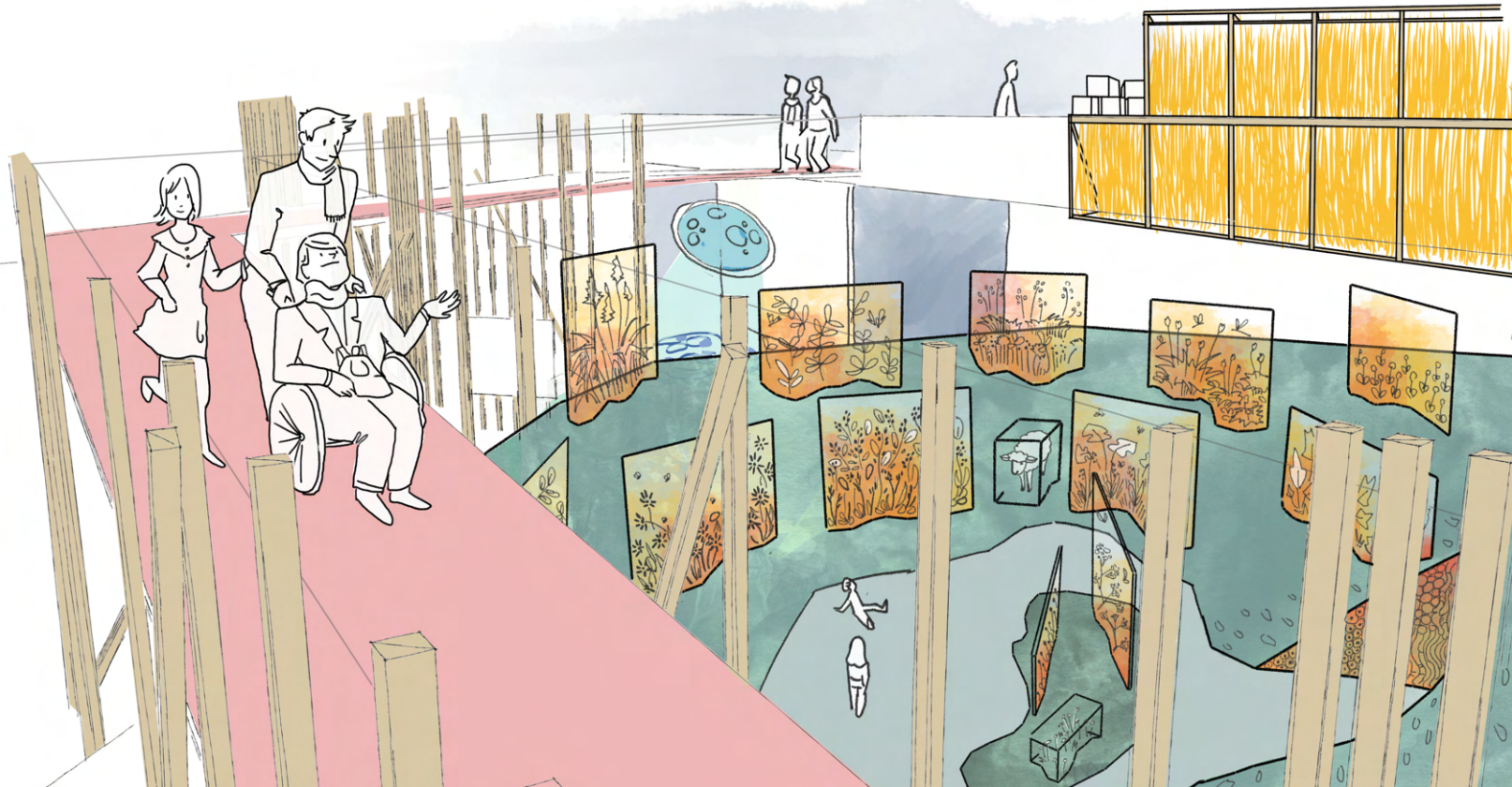
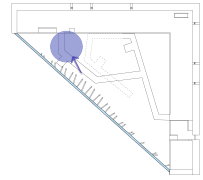
Interviews offer different perspectives on what nature tells us, from a firefighter to an ethnobotanist.



We are home in nature

Sketch of visitors going down the ramp

As visitors descend the ramp, they feel reinvigorated and energised. Their downhill journey brings a comforting sense of going home to nature. Visitors excitedly return to the landscapes downstairs with a new resolve to make an impact for the better.



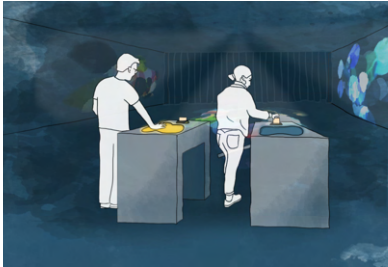
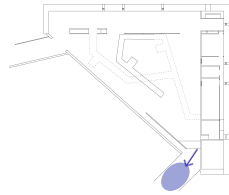
A cloud of memories captures the essence of your journey

Outro

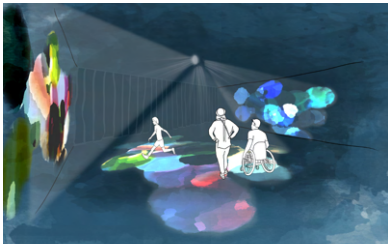
After scanning your hand at the turnstiles, a personalised cloud appears at your feet. It contains glimpses of life you've encountered on your journey and follows your every movement.

In this place, all that you've learned, felt and discovered comes together — a personalised cloud shaped from every experience and insight gathered along the way. Echoes of your exploration surround you, a quiet reflection of the discoveries that have shaped your path.

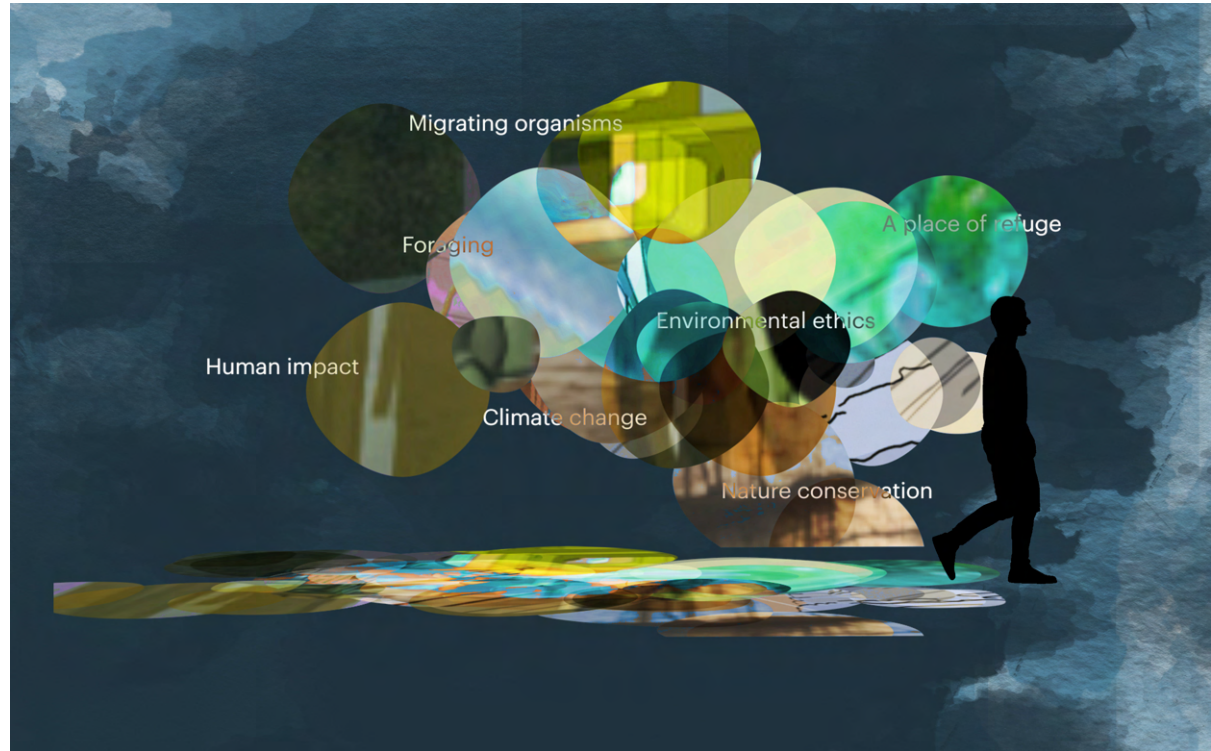
Visitors who want this cloud of memories to follow them home can use the ticket they receive when they exit. It is complemented with a reminder of the new sustainable practices they learned about, suggestions for connecting to communities, and recommendations for a return visit.



When you walk to the exit, you scan your hand for the last time. It allows you to go through the gate. You get a printed ticket with a QR code, with which you can look up further information when you're home again.

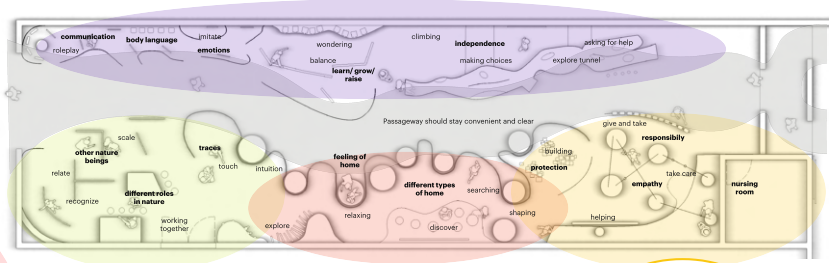


Once you are inside the corridor, projected clouds appear that summarise your experience of your visit. Clouds of visitors can merge and interact based on shared opinions and experiences.



Life exists because we pass it on to each other with care

Kids area



The Kids Area communicates the themes of home, offspring, family, and coexistence through the cycle of a bird's growth and development.

The layered design accommodates different stages of play, allowing children of all ages to connect with each theme. Like the baby birds they meet along the way, children explore and learn alongside their caretakers, who can engage as facilitators, collaborators, who can engage as facilitators, collaborators, playmates, or observers.

This area is soundproofed from the rest of the exhibition so children can play and discover on their own terms. An entryway made from acoustic materials prevents sound pollution, and when needed, the Kids Area can be fully closed off with a sliding door.

Building a home

- Explore different homes
- Shadow stories
- Building
- Discover
- Protection/relax
- Touching
- nesting

Taking care

- Growing a plant
- Searching for needs/resources
- Playing on both sides, give and take
- Nursery room: High colour contrast because of the colour perception of babies

Spreading your wings

- Balancing: *parent as facilitator -> help the child to perform or understand
- Imitate emotions
- Camouflage
- Making choices, multiple pathways
- Education by coexplorer
- *parent as collaborator -> working together with equal tasks
- *parent as observer -> child can demonstrate

Living together

- Relate to collection/real objects
- Recognize and relate to different shapes and sizes
- Collaboration
- *parent as play mate -> play alongside the child



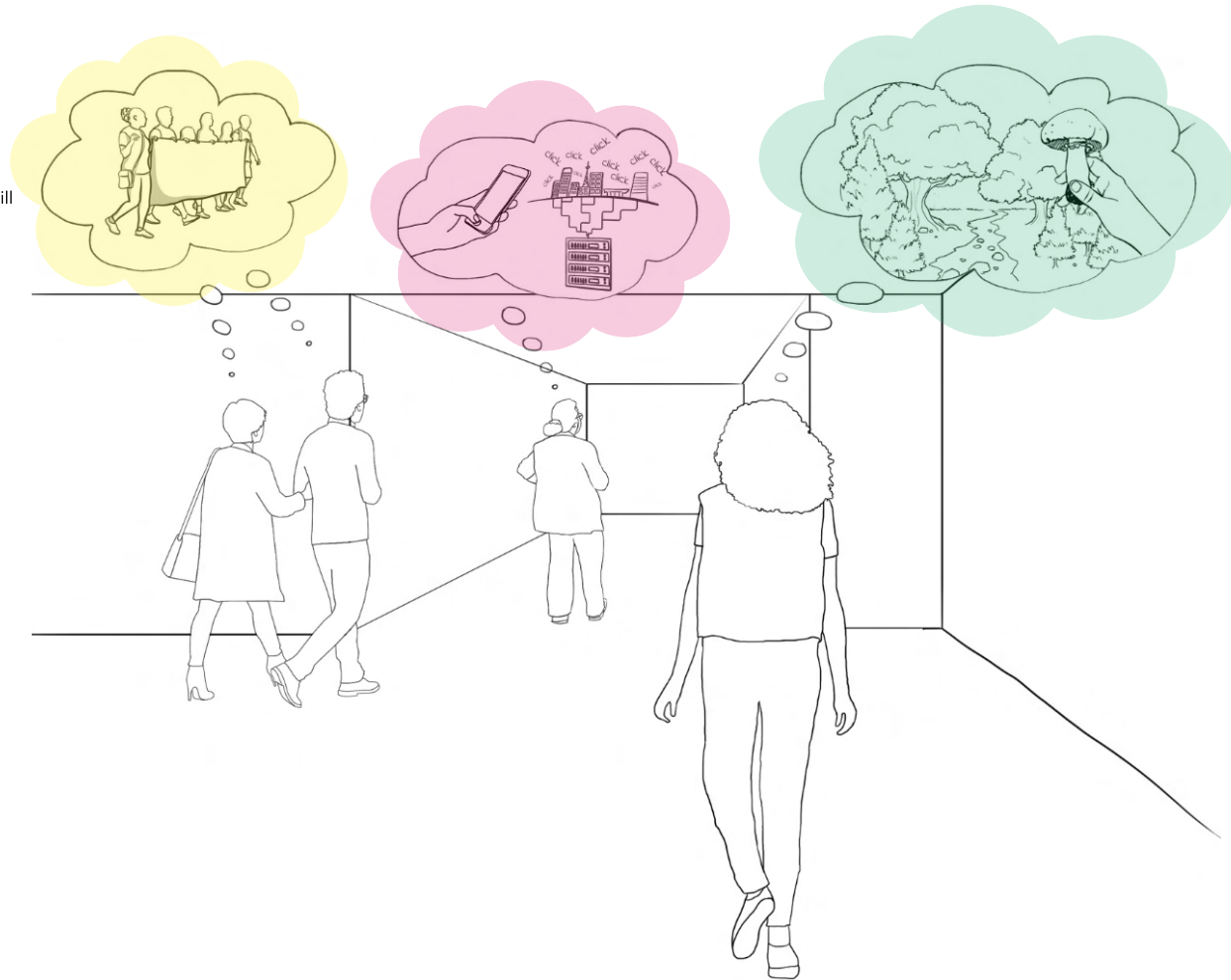
The wall can be used as an information carrier from both sides, making the experience memorable for both those who spend time here and those who just pass through. For the latter, this space serves as an energetic reminder of the perspective of coexistence and the central role of youth in our future.

| Exit

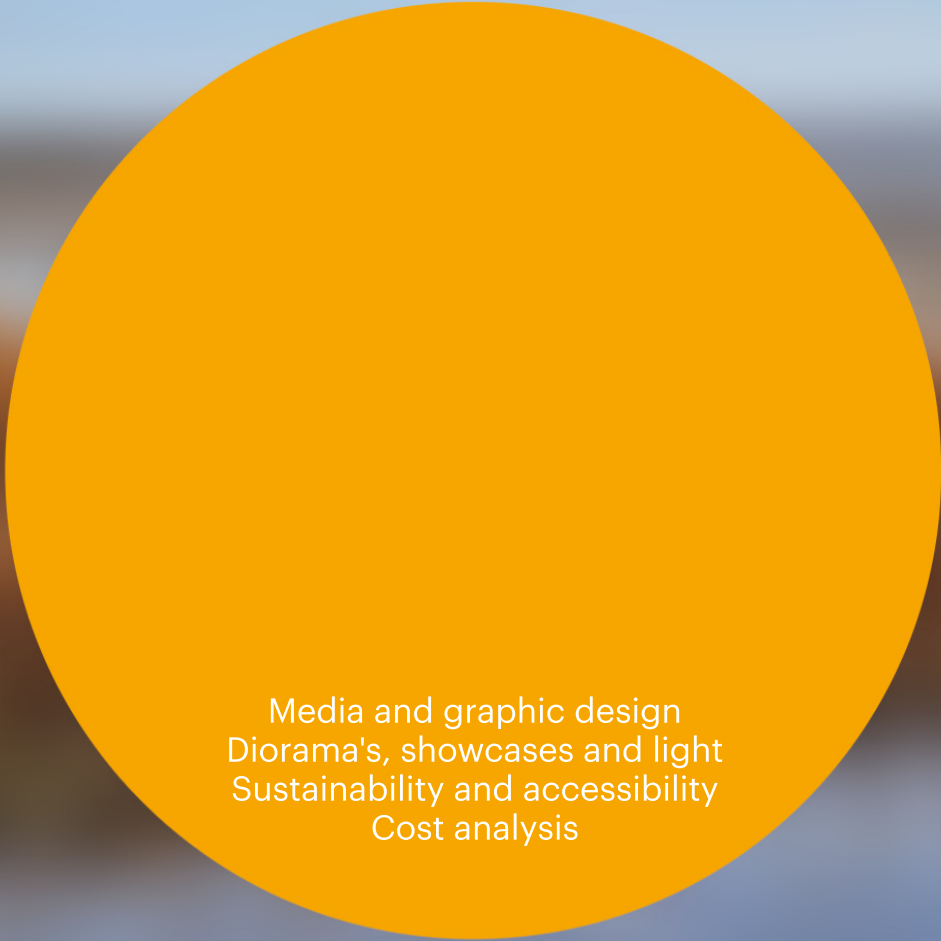
What next steps can I take on my journey?

After experiencing the Art of Coexistence, visitors depart the museum and return to their own ecosystems. If the storytelling and exhibition design resonated, their reflections will continue to grow over time.

The QR code that visitors received at the outro makes it easy for them to look up more information after their visit.



Practical solutions

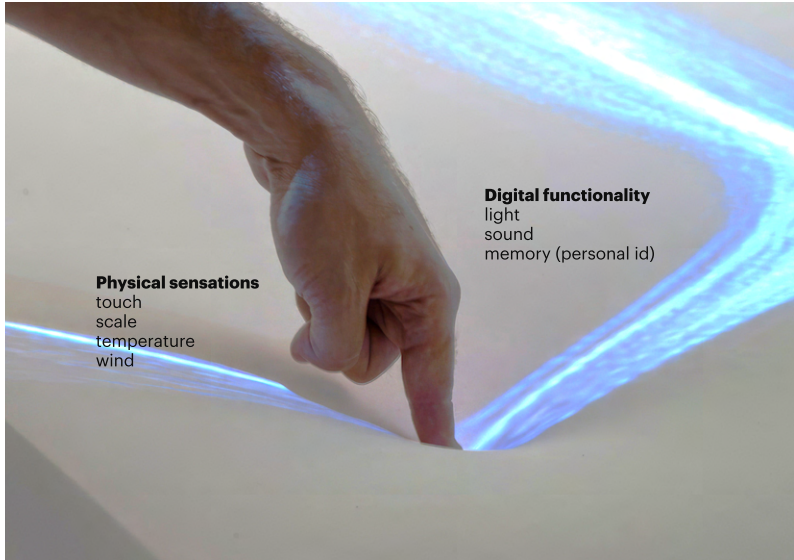


Media and graphic design
Diorama's, showcases and light
Sustainability and accessibility
Cost analysis

Use your hands
to talk with
your environment

Media design – Tactile Media

We approach media as an invisible function within a tactile, multi sensory experience, where natural sensations (wind, light, warmth, pulse) blend with digital functionality to create hybrid interaction.



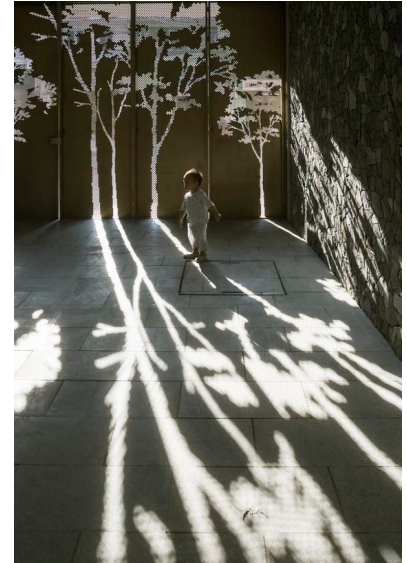
Personal ID
Your hand can remember language and reading preferences, personality, and age to create tailored and accessible experiences—equal, yet unique.



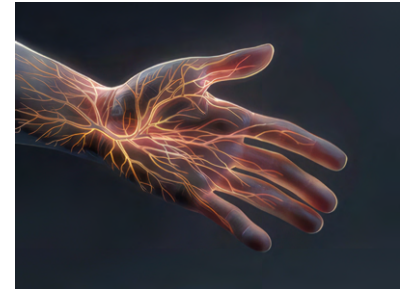
Objects that breathe contain temperature

The gentle movements
of nature
make the
whole building
come
alive

Media design – Living environments



Lights and shadows transform static spaces into living environments, where wind, time and other aspects of the natural world are set in motion and come to live. Every moment is different.



Projection mapped highlights can reveal otherwise invisible aspects of life.

Natural materials, light and shadow, and good readability

Graphic design

Graphic design plays an important part in the exhibition's scenography and storytelling. Large images, intimate peek holes, cute animations, texts in different layers: they all play a role in telling the stories in many ways. The graphic design will not only be informative, but also poetic, immersive and tactile.

All graphic prints will be printed in a sustainable way on natural materials. Text-signs can be printed on wood or stone, backdrops on fabric, paper or wood. For window and lightbox foils, we will search for the most sustainable options.

How do we use graphic design in the exhibition?

1. Use texts and **braille** for explanatory information in text signs
2. Use light for titles, integrated in the scenography
3. Use **tactile** infographics
4. Use a colour palette of **natural colours** found in Estonian nature
5. Use prints of enlarged **natural** structures, textures and patterns
6. Use a **combination** of photography, shadow/light play and drawings as backdrops for themes, infographics, av and interactives
7. Use a **simple** drawing style in animations, interactives and infographics
8. Use **coloured foils** to cast light effects and shadows
9. Play with **shadows** of branches, leaves, flowers, taxidermy animals etc.

Graphic design

Typography

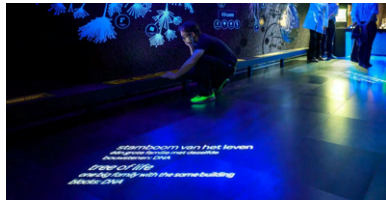
For the typography we chose two different styles. One for informative texts like text signs, texts in infographics, wayfinding, etc. And one for big titles like topic titles, quotes and quotations.

For informative texts we use the **Atkinson hyperlegible**. This is a font developed especially for low-vision readers by the Braille institute. We want to include braille in text signs in an integrated way e.g. as a transparent sheet on top of the text.

For big titles, we use light and shadow so the texts become part of the scenography. This can be done by using gobo's or adding light behind cut-out-letters in the scenography.



Braille as part of a text sign



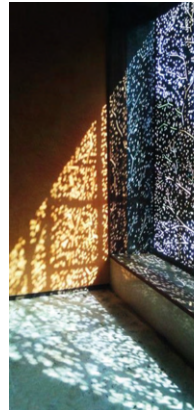
Text in light, cast by a gobo



Cut out text, casting a shadow



Tactile infographics



Play with light and shadows



Atkinson hyperlegible



Natural textures and structures as (background) prints



Simple illustrations

Estonia's nature and seasons are inspiration for the colour concept

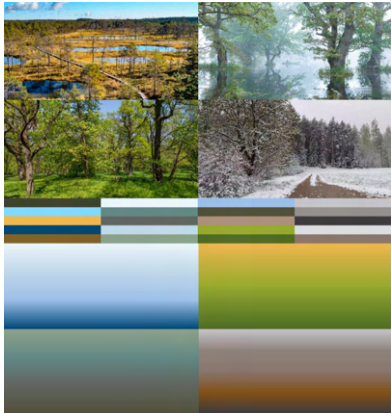
Graphic design – connecting surfaces

Colour concept

Four colour palettes, based on colours that can be found in the Estonian landscape throughout the year. The gradients can be used in backdrops for themes, light effects, etc. Blending all elements of nature together, they represent "The Art of Coexistence".

A seamless visitor journey

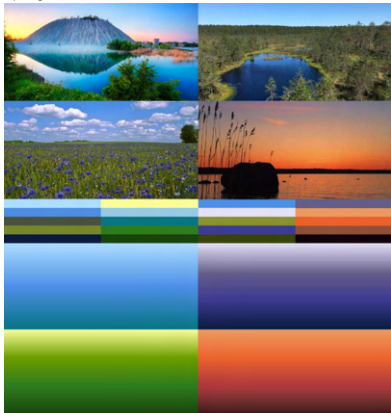
This graphic design can be applied to all connecting surfaces of the museum, unifying all spaces with each other, as well as with the central theme: "The Art of Coexistence".



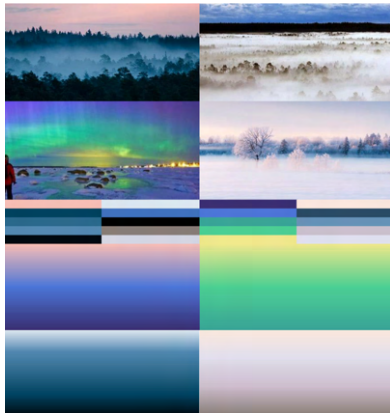
Spring



Autmn



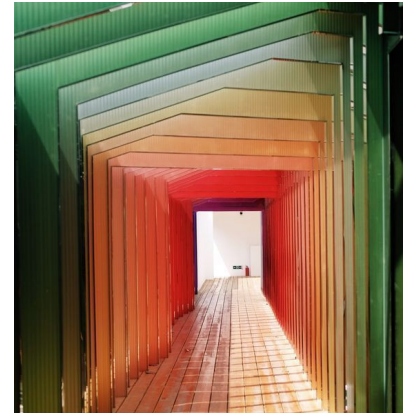
Summer



Winter



Using coloured light for atmosphere



Colour gradient as part of the scenography



Defining areas by use of colour



Effect of coloured foils on windows

Diorama's include all of nature – so humans are a part of it too!

Modern dioramas



The visitor as part of the diorama

Nature should not feel like something 'other'. To make visitors feel like they are a part of nature, and nature part of them, they are made part of the diorama. Visitors will step into nature and explore the biodiversity with all their senses. The diorama will react on the visitor's presence and set in motion different stories, told through the museum's collection. The longer a visitor explores a diorama, the more stories they will uncover.

The collection is the star of the show!

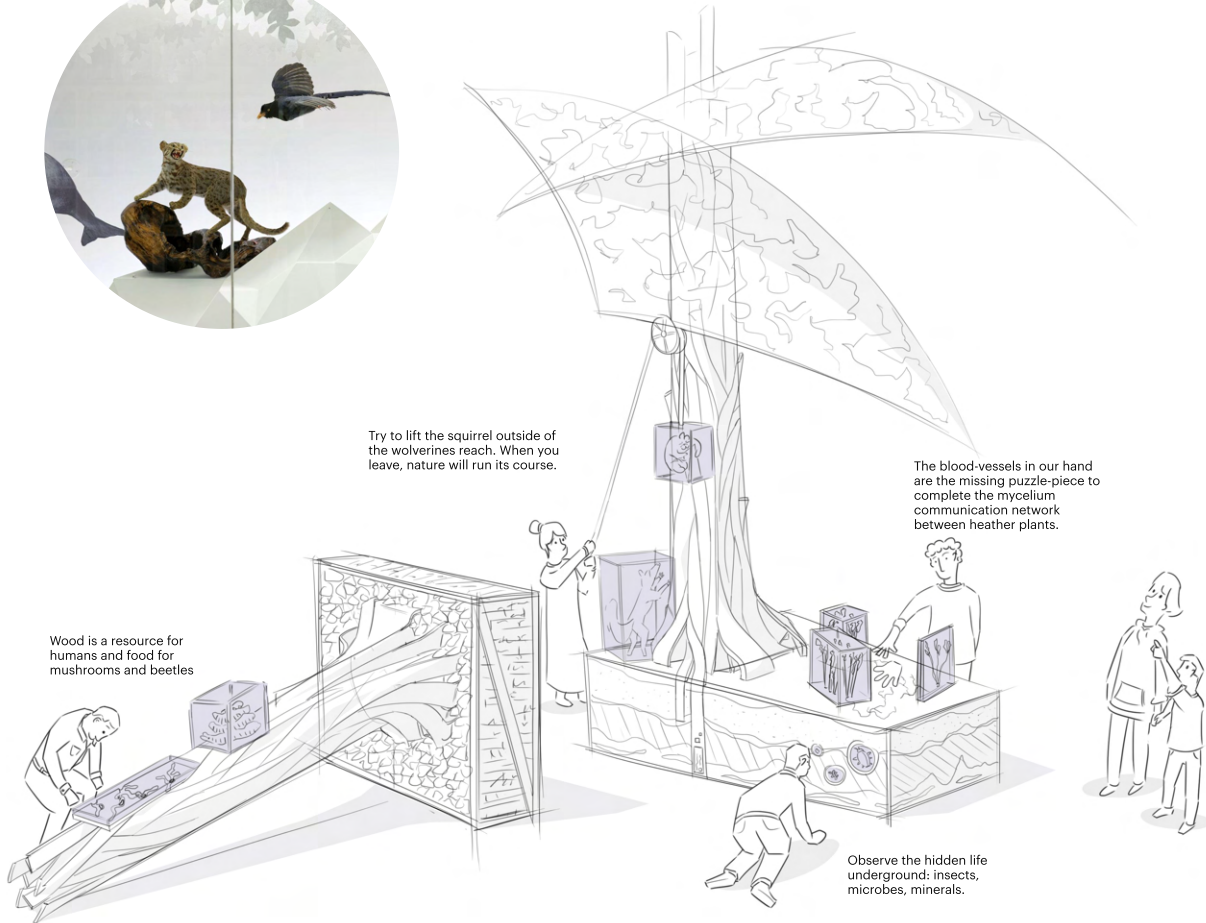
The organic collection will contrast their abstract surrounding. Real natural elements will be used where they are meaningful and possible. The diorama focuses on the collection piece, leaving out anything that might take away from its authenticity.

Scenography

Scenes show an object's natural habitat, but aren't complete recreations. Space is left between objects and artifacts, allowing visitors to engage and sparking their imagination, which in turn enhances learning.



Wood is a resource for humans and food for mushrooms and beetles



Try to lift the squirrel outside of the wolverines reach. When you leave, nature will run its course.

The blood-vessels in our hand are the missing puzzle-piece to complete the mycelium communication network between heather plants.

Observe the hidden life underground: insects, microbes, minerals.

Protection for objects, interaction for visitors

Showcases

Displaying and protecting collection

The natural museum houses a large collection of taxidermy, dried plants, fossils and much more. These collection pieces deserve to be in the spotlight, but they are fragile to the touch and should be kept in the right climate conditions.

We want visitors to freely enter and interact with a diorama, while also keeping the collection safe. This may require collection pieces in the diorama to have their own protective case as well.

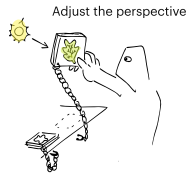
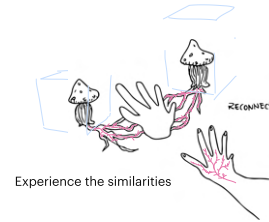
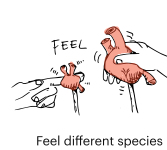
Interacting with showcases

Putting the collection in a protective box creates a barrier between the visitors and the collection. We can reduce the distance created by this barrier in different ways:

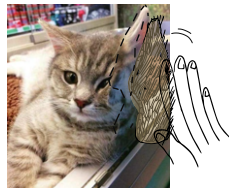
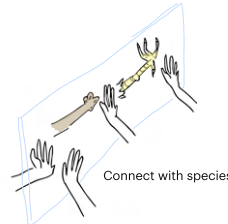
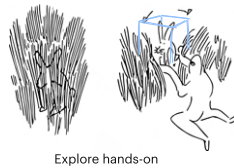
- Your hand can be a tool to connect to showcases: adjust, feel, imitate and connect to objects around and through the showcase.
- Nature flows through the protective case. Visitors can smell, hear and feel elements present inside the showcase.
- Lights and projections that react to visitors presence and actions, extend into the protective case.
- The protective case can be used to display visuals or magnify specific parts of the collection. This way the protective case is used as a tool to guide a visitors focus and offer information.

Thinking outside the box

A story can call for free floating collection pieces: birds, fish, flying seeds. If these pieces require no climate control, they can be presented without a protective case. They will be positioned out of reach from a visitor while still easily in reach for maintenance.



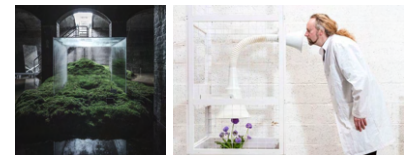
Follow your hand



Independent protective cases



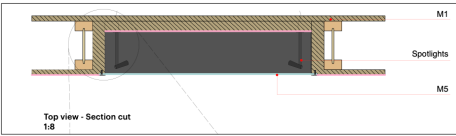
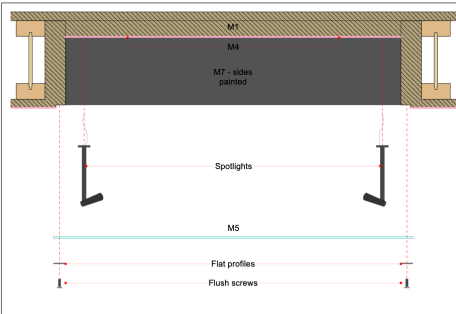
Utilising the case



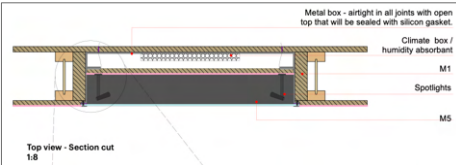
Nature extends through the case

Showcases principles

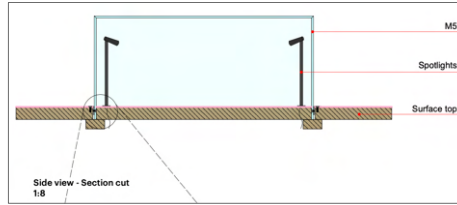
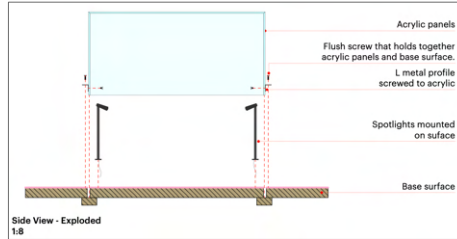
The showcase design needs to allow for an integration in the scenography. This means that if possible, the decor finishes continue inside the showcases. False bottoms and backs can allow for technical storage. Passive climate showcases are sealed versions of the original, using the false back for the moist absorbing unit.



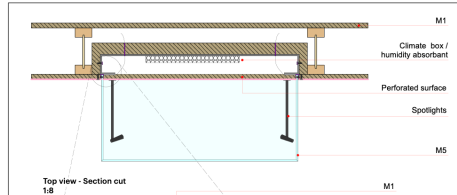
Showcase flushed in wall



Showcase flushed in wall - passive climatized



Showcase on table top



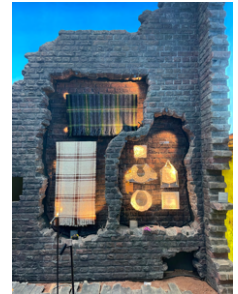
Showcase on wall - passive climatized



Lighting



Showcases integrated



Mounting of collection



Mounting as minimal as possible

Light on the woods & light on the themes: focus on impact

Light design in the exhibition

In the exhibition we want to light things in an immersive and theatrical way to enhance the visitor experience. As the exhibition design consists of two components, the light design also makes a distinction between how to work with the wooden structures versus how to operate within different themes.

Ramp / wooden structure

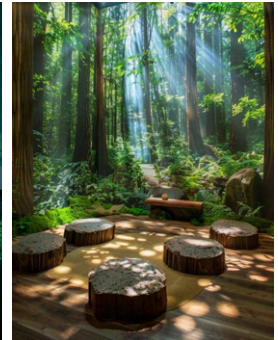
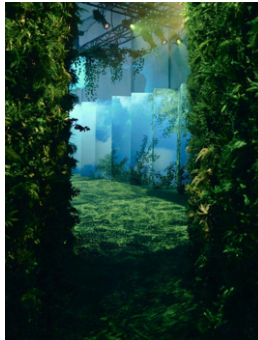
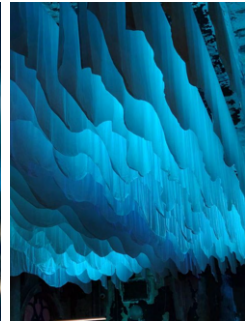
- Uplights and downlights on beams to emphasise length
- Lights from the ceiling to create long shadows
- Light integrated or in between the beams to create a more 'lively' feel
- warm natural lighting colours

Themes

- Dynamic DMX spots that can change colour and intensity will create a dynamic effect on the different themes.
- The use of gobo's will break up the light pattern. This will give the light a more natural feel
- Led lines to light fabrics
- (Dynamic) lightboxes

Daylight

As the scenography filters day light already, the effect of it on the exhibition will be similar. For instance, trees near the window together with semi transparent textiles will cast shadow patterns in similar ways as the light fixtures do in other places. Day light effortlessly works together and blends artificial theatrical light.



Light can work with shapes in the design

Working with scenography of various heights also means that we need two types of light fixtures:

Spotlights

Spotlights have sufficient output to have an impact from high on the ceiling. We can use theater spotlights for gobo's, and dynamic colouring in higher areas.



Theatre spotlight for gobo's

Track lights

Track lights can cater to lower spaces and are also suitable for lighter areas, such as the shop or the kids space.



Track lights in lower areas

Lighting principles

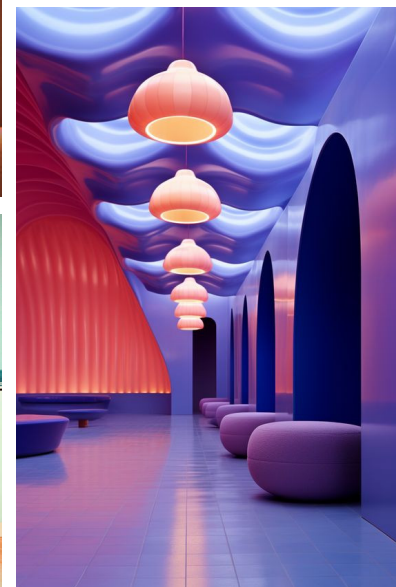
Lighting in other spaces

While the exhibition itself should be immersive and theatrical, areas as the kids space can contain more plain lighting. In these cases the design can focus better on working together with the shape of the designs instead of on theatricality.



This can happen with:

- Intergrated led lighting in the set
- No spotlights (in sight)
- Dynamic colourful lighting



A sustainable exhibition ideally touches on all the Sustainable Development Goals

Vision on sustainability



Sustainable development goals

Sustainability goals

A sustainable exhibition ideally touches on all the Sustainable Development Goals (SDGs), with the most relevant themes highlighted below:

- 12. Responsible Consumption and Production
- 13. Climate Action
- 14. Life Below Water
- 15. Life on Land

The direct sustainability impact of this exhibition highly depends on the choice and use of materials and audiovisual media, as well as on the production process. Typically, many parties are involved, and achieving the best sustainable outcome requires an integrated approach. For this project we would closely collaborate with all stakeholders and together consider not only what materials are used but also their origin and how they are transported.

We would like to define the sustainability goals for this specific project together with you and set the ambition in terms of

- Reducing CO2 emissions
- Contributing to a healthy ecosystem (can we be eco-positive?)

Content

Sustainable storytelling

An exhibition is a powerful narrative medium. It can inspire visitors to think critically, reflect, and imagine, thereby influencing public opinion and eventually people's actions. **This indirect sustainability impact** is hard to measure but arguably makes the greatest impact. This is especially true when addressing topics like here: that focus on *"Discovering the art of coexistence"*. Provided it is designed in the right way, its impact lies in:

- inspiring change – prompting audiences to reflect on their thoughts and actions
- communicating the story of nature's symbiotic power
- "leading by example" showing the museum respects nature
- opening up the conversation, facilitating room for dialogue
- including multiple voices (local activists/scientists/groups/communities/non-human existence)
- Being a meeting point/match point for people to connect to communities that hold their interest recognizing we don't hold all the answers, giving visitors a sense of agency

Design

Sustainability measures

In general, our sustainability approach consists of the following points of attention:

- Design for material longevity.
- Use existing materials whenever possible instead of new ones.
- Design materials to be reusable or suitable for recycling (avoiding downcycling).
- Detailing and assembly designed for easy disassembly.
- Design for flexibility (modular systems, updatable content).
- Avoiding toxic substances, preferring biobased materials.
- Preferring local materials (Estonian timber).

Making it physical

On average, AV media materials such as screens and projectors make up **90% of the carbon footprint** to produce exhibitions. This excludes the operational footprint, where AV is responsible for another 90%.

That is also why with our exhibition concept we go against the trend of applying AV in abundance and instead we choose for more analogue interactions and experiences. This doesn't mean we don't use AV, it means we consider its added value more carefully. We analyse how we can create the maximum immersive impact with the minimum CO2 expenditure. It is much more sustainable but also, we believe, more fun.

Updatability

Part of sustainability is making sure the design is easy to update.

Actual content

Timeless design throughout the exhibition is complemented with space for recent content, such as Evolution on the top floor (chapter 3.21) and Who's Talking, where new testimonials can be added (chapter 3.2). This allows to adapt to ongoing topics.

Modular elements

where possible, we use modular elements and multifunctional furniture such as for showcases and in the shop (chapter 3.2)

CMS systems

selected exhibits link to CMS systems that are easy to update by staff, or are automatically updated

Accessibly engineered

design and engineer in such a way that staff can easily access, maintain, adapt and update AV and electrical wiring

Workable formats

- prioritize physical elements with standard sizes and untreated materials so they produce less waste and are cheaper to replace
- physical content/printed text is easy to replace by develop easy to use graphic formats
- use standard materials and colors so additions are cheap and fast to order

Process

1

Defining the sustainability goals together with the client. How can this exhibition be an awareness raiser and a model of nature-friendly and sustainable solutions?

2

A design and build collaboration is more sustainable. Select a builder and AV advisor at the beginning so they can advise throughout the process.

3

Sketch design: basic sustainability measures in place (make maximum experiential impact with analogue means, well-considered use of AV)

4

Preliminary Design: refine sustainable choices

5

Final Design: align with builder for most sustainable choices.

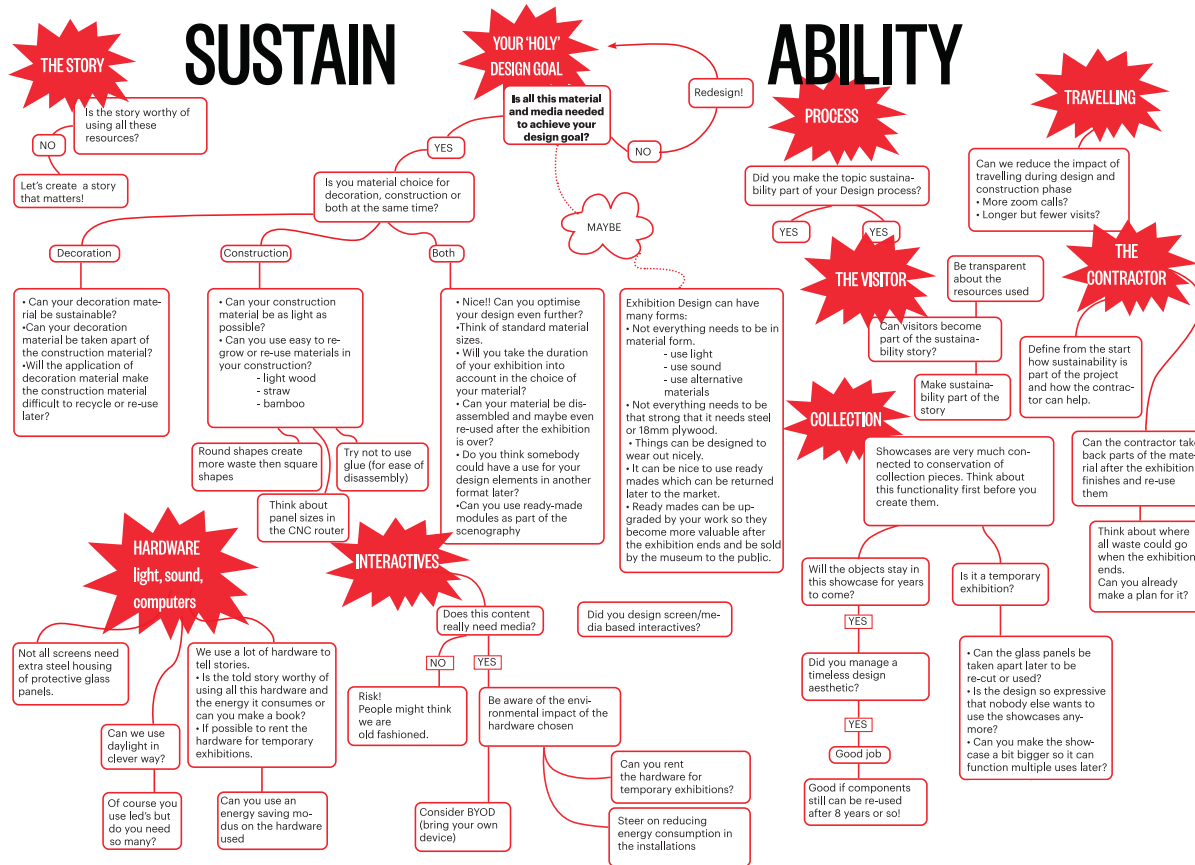
6

Evaluate choices on a sustainability chart (origin, footprint, lifespan, safety, possible re-use and environmental friendliness throughout entire lifespan) From origin, production and installation, to operation (including maintenance and updating) and dismantling.

Our memory aid for Sustainable Design

Creating sustainable design

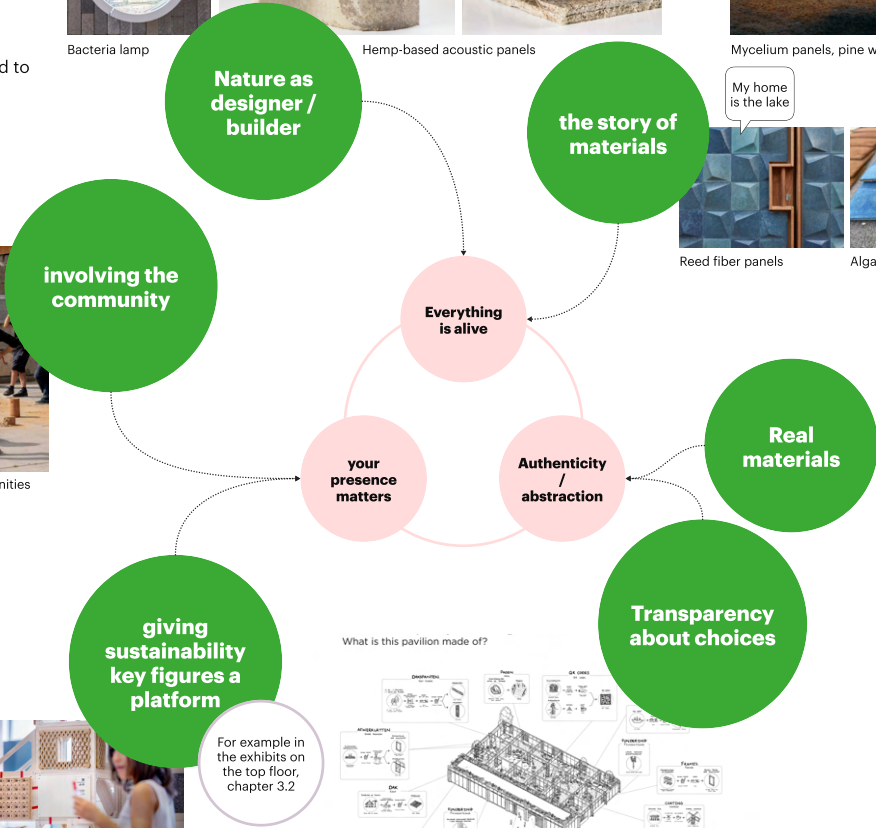
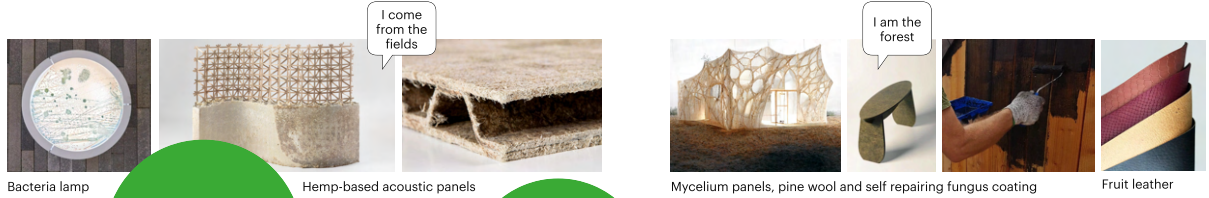
This is our team's Sustainable Design Memory Aid. We use it throughout the process and as a decision making tool with partners and the client.



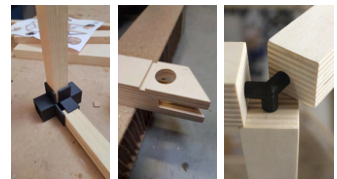
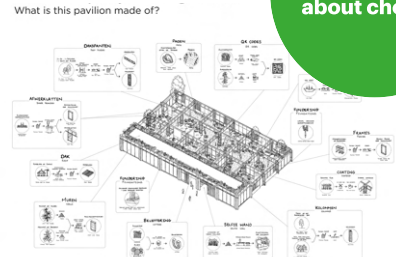
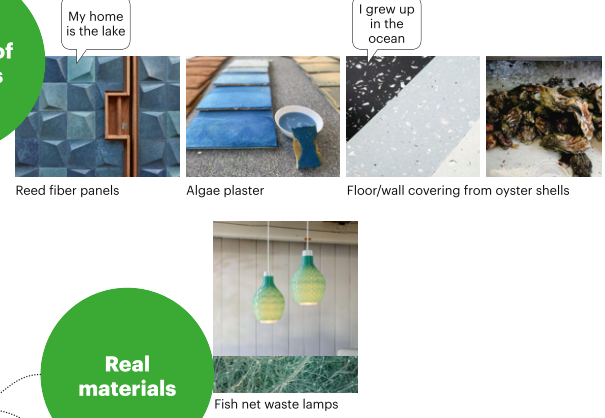
Designing with sustainability in mind

Sustainable design principles

The sustainable design principles are linked to the design approach (see chapter 2.1).



For example in the exhibits on the top floor, chapter 3.2



Communicate about the construction, logistics and materials of the building

Accessibility should be an intrinsic part of the museum experience

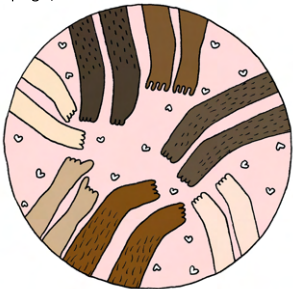


A holistic approach to access and inclusion

Access and inclusion are fundamental to our design and remain a central focus throughout our process. We keep learning, with each project bringing in its own intrinsic challenges. A dedicated committee in our team ensures that what we learn is shared across the team. These insights we try to embed into the design; from the big gestures, to the smallest detail, from the images and the language in the exhibition to the recommendations we make to the museum about staff and website. Accessibility in our view should not be a separate layer or service people have to ask for, but be an intrinsic part of the museum experience. Individual visitors of all abilities should be able to visit without assistance, and feel welcome. For us it is very simple: accessible and inclusive design is beneficial to all visitors.

Engaging for all target groups of the museum

When working on this concept, we put the target groups as identified in the brief at the core of our thinking. They include the visitor groups represented by the visitor persona's as well as groups identified under the accessibility section of the brief (Learning approach, chapters 2.5, 2.6 and 2.6 and accessibility on the next page).



Accessibility at the heart of everything we do

Designing for accessibility and inclusion

Ingredients:

Multi-sensorial engagement

We all engage with content in different ways, a multi-sensorial design ensures a memorable visit for most visitors

Autonomy is key

Each visitor is treated with respect, is taken seriously and is offered the tools to visit without assistance

Integrated wayfinding

Accessibility principles are included in wayfinding, so all visitors can orient themselves and find their way easily

Taking an intersectional approach

We recognize that visitors belong to more than one group. They may have different learning styles and different needs at different points in their lives. They should feel welcome and engaged at all times.

Physical access

All design and content elements should be physically accessible for target groups according to the principles of universal design

Inclusive content

Visual and content representation makes all visitors feel welcome. A diversity of faces, bodies and opinions shows the museum embraces all kinds of beings.

- images include a wide diversity of faces, bodies and species
- including different perspectives, also those the museum might not agree with, such as climate denialists (chapter 2.4)
- include indigenous perspectives and those of other species than humans.

Language

Throughout the exhibition, we use clear and simple language in Estonian, English and other languages to be defined with the museum (more on the next page).

Process

We'd like to include target audience input at strategic moments in the design process, ensuring participants are paid for their time and expertise.

A comfortable environment

The concept design allows for a comfortable visitor flow for 500 visitors at a time, considering a 2 hour visit duration. In addition, sound and light design prioritize pleasant acoustics and atmosphere throughout the museum building.

Implementing the principles of accessibility

Accessibility



For people with reduced mobility

The ramp

The ramp is not only a key feature in scenography and storytelling of the exhibition, it is also a means to ensure equal experience to visitors with limited mobility. It includes flat parts for rest. The incline has been calculated so visitors in wheelchairs can individually use the ramp, assuring their autonomy.

Other measures

Other measures according to universal design are included in the design, such as ideal height of information for people in wheelchairs and kids, railings, wide paths and sufficient seating.



For people with visual impairments

Braille

We are sparse with printed text throughout the exhibition, but when it is used, it will be complemented with a transparent braille overlay. It will be placed on a horizontal surface or at a slight angle, as Braille readers don't read from a vertical surface.

The most readable font

We selected a high contrast font, that is considered the most readable for all, including people with a visual impairment and people with dyslexia (see 4.3 Graphic Design).

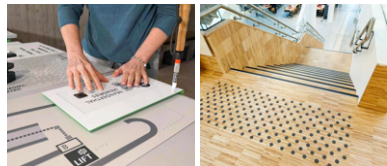
Descriptive audioguide

We propose to develop a descriptive audioguide especially for visually impaired, as only a handful read Estonian Braille.

Even for those who do, it can offer a more intuitive visit.

Tactile guidance paths and indicators

High contrast tactile guidance paths allow an autonomous visit for blind and shortsighted visitors. Paths will indicate points where there is something to read or touch, so visitors can find them. Paths and indicators are durable and made from recycled plastic. Tactile floor plans are included so visitors can plan their visit.



For people who are neurodivergent

Use of language

All language used in the exhibition will be accessible, using:

1. informal language
2. short phrases
3. active voice
4. complementing text with visuals and sensorial experiences
5. readable font

Avoiding:

1. difficult words
2. abbreviations and contractions
3. irony, sarcasm and metaphors

Sensory-friendly experience

In the exhibition, the sound and light plan will be developed to immerse but not over stimulate. They create a calm, pleasant atmosphere that is agreeable to most visitors.

We recommend programming a sensory-friendly moment each week where all sound is off, lights are dimmed and less visitors are allowed.

When we develop the exhibition design, we will further develop the access and audience engagement strategy in line with the wishes of the museum.



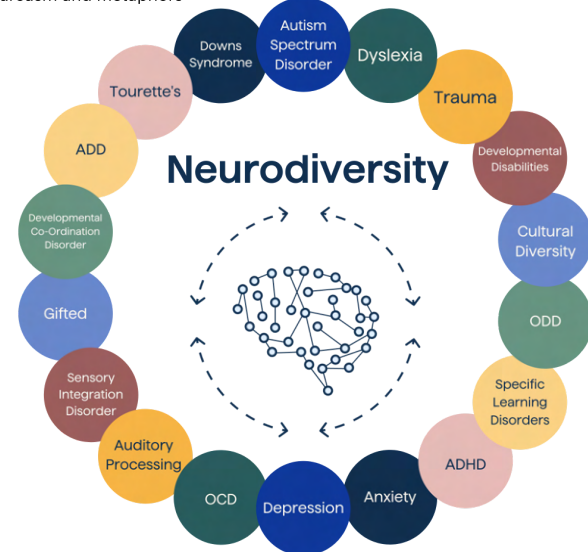
For deaf people and people with hearing impairments

Use of language

For the deaf, Estonian or English is a second language. Simple, accessible language is a must. Video's will have subtitles.

Estonian sign language

Few people speak Estonian sign language. We recommend training a deaf guide and offering guided tours in Estonian sign language once a month, and create content for Youtube and socials.



“It seems to me that the natural world is the greatest source of excitement; the greatest source of visual beauty, the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living.”

(David Attenborough)

Thank you