

ABOUT THE AUTHENTICITY OF EXPERIENCING. FROM THE PERSPECTIVE OF SCENOGRAPHY

PROLOGUE

Museums are places of authenticity. They present and recontextualise historical, scientific or everyday objects and they convey their meanings and messages. As museum designers, we take a perspective that goes beyond the museum object. Thus focussing on the context in which the object is displayed, because the situational framework, i. e. the staging, can also be authentic and make the authenticity of an object and its history tangible.

In this context many questions arise: What is authenticity? What is an original? Is authenticity linked to originality? What are the terms and understandings of authenticity? Does the original – in the sense of the condition when found – always remain the original, even after a complete restoration? The caves of Lascaux (Montignac, dép. Dordogne/F), or Chauvet (Pont d'Arc, dép. Ardèche/F), for example, have been declared a UNESCO world heritage site and have been closed for decades. In order to make these valuable treasures accessible nevertheless, the cave paintings have been reproduced and presented in walk-in room replicas. Is the question of the authenticity of the object also a question of the authenticity of its perception? The perception is thereby bound to its staging and the experience of the visitor. An experience can therefore be authentic regardless of the originality of the object. Seeing that experience is always authentic, it is unique, indivisible, individually connected with the viewers and not exclusively bound to an original.

The four violins from the famous Stradivari Quartet, manufactured for the former King of Spain, are certainly authentic objects. But what if the originals are locked away in the safe as a valuable investment or in the museum showcase as illustrative objects and lose their sound or tone over the years, as the violinist Frank Peter Zimmermann's¹ states. How authentic do the violins remain? Could objects that have lost their purpose in everyday life, regain their authenticity in the museum through consistent staging? Scenographic means can be used to make them sound again, breathe life into them and offer the visitor an authentic experience of their original purpose.

Ultimately, we are also interested in how authenticity, in the sense of experience and perception, can be produced through exhibition conception and design. What role does contemporary scenography play? What can the spatial image as a spatial subject and what can the parcours as a sequence of spatial stagings accomplish? What design tools can we use to generate empathy for the object, to treat the »object as subject to get behind it's hidden character«². In which exhibition compositions can we even convey complex or abstract themes? How can we prepare a consistent and memorable stage for the content – but above all how do we conceptualise an adequate stage for authenticity?

In this article we will shed light on the dynamic tension between authenticity through scenography in the interplay of object, content, space and perception using a few selected staging examples from Atelier Brückner's 20 years portfolio. It is about authenticity in the sense of a curatorially intended and object-focused reception – about the authentic experience.

ABOUT OBJECTS

The object³ is thing, deposit, and exhibit; it is one of the important parameters of scenography⁴. The museum is a medium that, on the one hand, collects and preserves things in its repository as historical testimony and, on the other, exhibits and interprets them for the public in its exhibition space. Due to the relationship between depositing and exhibiting, the things of a museum are »agents of meaning formation that have been kept available«⁵. They are witnesses and mediators between the materiality of the viewable and the immateriality of the memorable⁶. As »epistemic things«, they are removed from their original, living context, robbed of their actual function and significance and then, in the context of the museum, recharged with significance⁷. This change in context and the transfer of significance also allow a surprising change of perspective. Anyone involved in exhibiting is conscious of the fragmentary transfer of a thing and takes into account that things that are not self-explanatory need a recontextualisation in the museum⁸.

In the German-speaking museum discourse, (re-)contextualisation has been understood as a necessity because things only acquire meaning when placed in relationship to other things, content, texts, documents, and secondary material. They can only convey messages and information about the past if a context is created that generates a relational or conceptual connection⁹. Scenography (re-)contextualises objects not only in terms of content, but also spatially and synaesthetically. It stages objects in their original context, to bring long forgotten stories to life or to present them in unusual contexts in order to offer new interpretations. The (re-)contextualisation of objects can be effected through various presentation formats and design instruments, for example with the help of graphics, projection, film, digital media, sound, and light.

To do this, the object must first be examined, its history uncovered, and its significance revealed. The authentic object has, on the one hand, a source value, but, on the other, it also has a sensory, aesthetic value which triggers interest, fascination, and curiosity¹⁰. The source value of the authentic object effectively means being true to the facts. Based on this understanding, authenticity means the historical, testimonial character of the object¹¹. The terms »authenticity« or »authentic« can, however, also be understood as a category of the aesthetics of reception and used in the sense of credibility or being credible. In such cases, it is not decisive whether an object is in fact a material relict of a past event, but rather whether the object is perceived by the recipient as genuine¹². Reference is made here to the term »aura« as used by Walter Benjamin: »The aura is not tied to the beautiful, but to being genuine and authentic. Authenticity is thus what actually gives an object meaning«¹³.

Gernot Böhme, by contrast, introduced »atmosphere« as a synonym for aura and describes something indeterminate, diffuse¹⁴. It is unclear whether one should ascribe atmospheres to the objects or their surroundings or perhaps even to the subjects that experience them¹⁵. This still begs the question: Where and how does aura originate? Aura is »[...] not created in the object itself but is given it by another – social, in the past mainly transcendental instance, or it evolves through the situational frame and due to the social role in which the auratic object is embedded«¹⁶. This insight is of decisive importance because it examines the objects in the context of the museum. Gottfried Korff speaks in this context of »auratisation«¹⁷ in the museum and thus directs attention to the means of staging which gives the object an aura and thus allows aura experiences¹⁸. As the aura experience has subjective aspects relating to the aesthetics of reception, it is dependent on the observer: aura is thus more a perception mode, a museum experience rather than a performative act¹⁹. And in terms of aura, auratic is no more the object per se, but the reception situation as well²⁰.

This performative redefinition of the idea of aura is part of the trend towards experience orientation currently being seen in contemporary exhibition design²¹; and in this context, attention has shifted to the concept of the performative space. The performative space is not given, passive, and static like geometric space; rather it is permanently being recreated²². It plays an active role in the processes of determining meaning

because it eliminates the divide between visitor and exhibit. This leaning towards performance concepts shows that the way the visitor aesthetically perceives and receives is at the forefront. This turn towards performative space suggests that attention is being shifted from the object to the subject. And as a result, the dialogue in the relationship and communication between object and recipient is in the foreground. By making the content of the things accessible, a reception space is created.

The genesis of an object, beginning with the research into the object by the curator and the identification of its purpose, is staged by the scenographer and completed by the perception of the object by the visitor. However, the visitor cannot recognise the potential of an object through its mere existence; to understand the origins, cultural and historical significance, relevance, symbolism, original function, and value of an object requires staging consistent with content. Scenography puts the object into context and conveys its various layers of meaning and stories within a staged environment – some self-explanatory or with the help of narrative structures. The aim is to make the object speak for itself, to convey information, ideas, and messages and to allow visitors to enjoy this in a synaesthetic spatial experience.

Good scenography closes the gap between object and recipient. The object becomes an exhibit, the carrier of meaning, eyewitness, the object of desire; and it appears as storyteller, as protagonist, subject with personality and destiny. Its aura becomes an ether, a captivating carrier of an emotional and sensual meta-level into which visitors can dive – its aura becomes a space for experience and imagination.

ABOUT SCENOGRAPHY

Why do we see a need to give things a voice, what makes us give stories a stage and what is the added value of allowing visitors to experience this with several senses in walk-in narrative spaces? The journey ahead takes us to the core of scenography²³.

Scenography is a creative design philosophy that translates conceptional and material contents into three-dimensional, narrative themed spaces. It creates an overall composition which makes it possible to experience content with the senses, sets off objects, charges spaces with significance, choreographs them dramaturgically, and finally involves the visitors and encourages them to draw associations and think ahead. To achieve such a scene-setting force field, the scenographer uses a diverse range of staging tools, borrowed from various creative disciplines such as architecture and interior architecture, graphic, light, sound and media design, performing and pictorial arts, but also from genres like theatre, opera, and film. Increasingly, it can be observed how the traditional borders between these disciplines are being overstepped, dissolved, and reformed, and how new, sophisticated design options are emerging.

The term »scenography« stands for a multifaceted, holistic design approach, which is dedicated explicitly to space and the staging of this space. As integrative design philosophy, it addresses the interplay of various disciplines, but also the use and combination of various design instruments and parameters²⁴. The instruments used by scenography include graphics, light, sound, digital media, projections, and film in order to combine the design parameters – content, object, space, recipient, and dramaturgy²⁵ – in a consistent composition to form a powerful and effective staging. Scenographic designing is also dynamic designing. The symbiotic interaction and the dynamic treatment of the space aim to transform physical exhibition and knowledge rooms into explorable spaces of significance and experience. Scenography has a long-term effect on visitor reception.

In a good exhibition, understanding through observation and thus visual perception is not at the centre, but rather it offers an experience which addresses several senses at the same time. The term used for this is »museum synaesthesia« and means that the exhibition is perceived at the same time by seeing, moving,

hearing, and sometimes even by touching and smelling²⁶. This combination of sensory and motor aspects addresses several perception levels. Exhibitions are defined as »synaesthetic media«²⁷.

The perception of an exhibition is thus a highly individual act. But every form of scenographic design is also individual and every project represents a new challenge for curators and designers alike. There are always different options and several translation possibilities of presenting content in spatial subjects – depending on the reason it is being conveyed or presented.

The scenographer as »author-designer«²⁸ is an interpreter of a concept for the content and transformer of stories in the real, three-dimensional exhibition space. He is responsible for translating complex content into walk-in narrative spaces. If this all works, the result is a fascinating space that itself becomes a dramatic media, a transmitter of messages. And yet there is often a discrepancy, a kind of orchestra pit, between the conception of the curator and designer on the one hand and the perception by the visitor on the other. Although the prerogative of interpretation lies with the curator and designer, the intention of the staging is not necessarily identical with the reception. The visitor perceives a staging individually, depending on his own cultural and social background, his experience (of life), and his accumulated knowledge. This gap gives the visitor space for new interpretations and perspectives and at the same time implies that a staging can work in multiple ways, from multiple perspectives.

Over the last few decades, scenography has successfully established itself as an independent, multidisciplinary design discipline. Principles, methods, and instruments of the theatre, such as the interpretation of a play, the composition of a scene, the dramaturgy, the dramatic arc, and plot are to be found in many guises in exhibition design. The exhibits are the protagonists and storytellers – like the actors in the theatre. To set the scene for them and to offer an appropriate platform, staging instruments are used as messengers and signifiers. Objects in walk-in exhibition space demand the same of actors and recipients as a stage performance. Everything that takes place in the actual or imaginary space of the staging is of significance and relevance. Without this agreement, the intention remains interchangeable, the effect arbitrary.

Yet unlike in classical theatre, and also opera or film, the exhibition has produced its own narrative format. The classical theatre, which is our starting point, is characterised by staging formats, which offer a performance that is watched from the front and which usually separates stage and auditorium²⁹. Visitors to an exhibition, on the other hand, can walk around the objects – they have various interaction possibilities and several reception alternatives³⁰. An exhibition is thus a walk-in, democratic format in which the visitor with his freedom of movement represents self-determined potential and can only be conditioned to a certain extent – a circumstance which a designer can make good use of by building suspense via a sequence of staged interventions and dramaturgic structures. The pure visibility which classical theatre stage offers its audience becomes the individual immersion of the visitor while the visual perception becomes the multisensory exploration of the exhibition space.

Scenography considers itself a universal discipline that aspires to be multidisciplinary and integrative. Scenography is the appropriate design philosophy in today's hybrid reality in which analogue and virtual experiences coexist. Our scenographic work is defined by five basic parameters: content, object, space, recipient, and dramaturgy³¹. The content parameter represents the content as a resource, the overall narrative, the storytelling, the plot, and the message. The object parameter represents the material resource, the object that is being viewed, the bearer of meanings, and the storyteller. The space parameter defines the physical borderlines of the venue and space; it defines proportion and dimension, materiality and surface, and it plays with the character of the space, its atmosphere, and its physical states³². The recipient as parameter focuses on the addressee, the visitor, and the recipient's perception in relation to the object, content, space, dramaturgy and scenography. Dramaturgy as parameter represents the arrangement of the routing, a guiding thread through the exhibition and structures the visitor experience along a dramatic curve

of suspense³³. These parameters are the basic elements of scenographic design and are the starting point for any development of staging with a holistic concept. In the conception, the aim is to put them into a consistent context and to translate them into a spatial, narrative subject. Every single parameter has a specific quality and a powerful potential for the development of sophisticated scenographies³⁴.

ABOUT AUTHENTIC STAGINGS

The following project examples with selected object stagings and installations, developed and implemented by Atelier Brückner GmbH, show how authenticity can be generated by scenography and how authentic experiences can be achieved for the visitors.



Fig. 1 Expedition Titanic, Champagne Room. – (Photo Uwe Ditz).

Expedition Titanic, Champagne Room

The holistic aspiration of scenographic designing – the staging of the dialogue between object and space, between story and recipient along a dramaturgical arc of suspense – is perfectly illustrated by the exhibition »Expedition Titanic« realised in the warehouse district of Hamburg in 1997. It is an early example of an exhibition that was staged using dramaturgical means. Five protagonists guide the visitor in episodes through the routing that meanders along the imaginary ship's passageway, guided chronologically by the fate of the Titanic. The contradictory statements of the survivors formed the starting point for the concept.

The exhibits and the stories behind the objects are the centre of attention. The staging creates an emotional connection between objects and recipients. Alongside the themed rooms, spaces have been woven into the exhibition as interludes. These deal with the phenomenon Titanic on a meta level: in the »Champagne Room« for instance, six Champagne bottles from first class which were salvaged from the sea were juxtaposed dialectically with a worker's shoe from third class, presented on a par and without any explanation (fig. 1). The contrasting or positioning of objects in a dialectic relationship allows contrasting content to be conveyed in parallel, visually emphasising physical, tangible differences. Even the mere presence of the objects being compared can lead to a change of perspective and a reflection on what is on display. The Champagne bottles and the worker's shoe were allotted a separate room – at the same time an associative space that offers direct access to the aura of the objects and subtly reminds the visitor that the Titanic set sail not only as a luxury liner, but also above all as an emigration ship.

The bright light invalidates the dimension of the room and reflects where the objects were found, namely: the cold and dark depths of the West Atlantic. A subliminal ambient sound reminds the visitors ever so subtly of the unimaginable water pressure almost 4 km below sea level. The visitors cannot really hear the ambient sound, but – more importantly – they sense it. Thanks to its dialectic composition, its light mood and the subtle sound installation, the Champagne Room became a synaesthetic experience space.



Fig. 2 Het Scheepvaartmuseum, Amsterdam: Staging of Navigational Instruments. – (Photo Michael Jungblut).

This type of staging, which challenges visitors to form their own interpretation, was not common in the 1990s, known only from art exhibitions or stage sets. The aim of the exhibit-oriented exhibition was to unfold the aura of the (seemingly) everyday objects in an unexpected way and with a high emotional effect. It was about the permanent relationship in dialogue between the exhibit and its significance, but also between the exhibits and their observers. It was about amazing the visitors, converting provocation into positive awareness, and generating a memorable, authentic experience³⁵.

Het Scheepvaartmuseum, Navigational Instruments

The Het Scheepvaartmuseum in Amsterdam (National Maritime Museum; 2011) is home to an impressive collection of maritime exhibits, including navigational instruments and globes – objects that have long lost their relevance to sea travel and today only appear in films as props, if at all. In the middle of the room, the old navigational instruments are suspended in chronological order in eight glass showcases arranged like the ribs of a ship (fig. 2). They are surrounded by an artificial starlit sky on the walls and ceilings where constellations once used for navigation are shown. Characterised by its content, this atmospheric narrative space contextualizes the navigation instruments and makes it possible to sensorially experience their earlier purpose. The exhibits and their stories are the stars, the narrative space is the atmospheric environment – and all together the installation is an authentic experience³⁶.



Fig. 3 Museum für Gartenkunst und Landschaftskultur, Dyck Castle: Walk-in Book. – (Photo Harry Vetter).



Fig. 4 TIM – Staatliches Textil- und Industriemuseum, Augsburg: Book Transformation. – (Photo Volker Mai).

Museum für Gartenkunst und Landschaftskultur, Dyck Castle, Walk-in Book

What happens when a book exhibit is not presented in a glass showcase as usual, but its pages themselves constitute the space? The content then becomes the space and the space becomes the narrative. The starting point of a staged spatial setting at the Dyck Castle (2003) entitled »Walk-in Book« is a light-sensitive book on botany that is unremarkable at first glance. The original is placed in a prominent position in a glass case in the middle of the space under optimal conservationist conditions (fig. 3). The book is surrounded by the reflection of its own existence and aura in the form of all reproduced pages as back-lit facsimiles on the wall that generate a narrative space, an experience-become-space, as it were. All contents and parts of the book thus become accessible to the visitor and not just one opened double page in a glass case. Reading the spatially converted book thus generates an enjoyable process of exploration³⁷.

TIM – Staatliches Textil- und Industriemuseum, Book Transformation

Opened in Augsburg in 2010, the Staatliches Textil- und Industriemuseum (TIM) in Augsburg presents the history of Bavarian textile production and its socio-historic context. The worldwide unique collection of pattern books of the former New Augsburg Cotton Factory is the core treasure of the museum. This unique selection comprises more than 600 books with about one million patterns from over three centuries. Here, the task for scenographic design was to make the pattern books and their contents accessible to visitors in an attractive and interesting manner (fig. 4). The goal was not only to present such a book with an opened double page but to make the entire fascinating content visible. This was achieved by means of a digital, interactive pattern book that, as a real-time instrument, invites the visitors to immerse themselves in the fascinating world of historic fabric patterns. From a selection of digitalized patterns, the visitor can pick out one and design a dress from it, which is then projected onto one of the three 4.5-metre-high, slowly rotating so-called graces in real time. It causes a jump in scale and alters the aggregate state – from the physical,

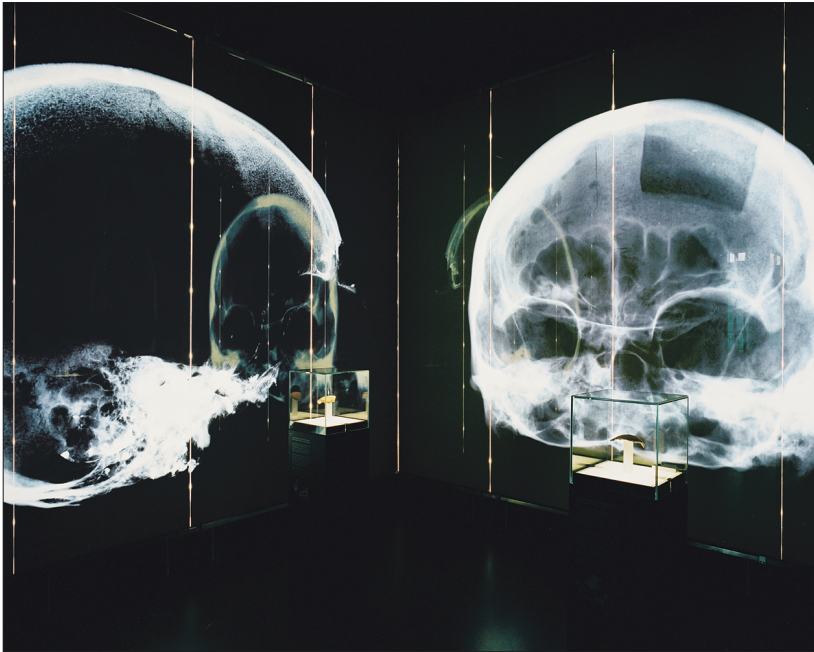


Fig. 5 LWL-Museum für Archäologie, Herne: (Re-)Contextualisation of Skull Fragments. – (Photo Stefan Brentführer).

two-dimensional pattern book, via the interactive medium, to three-dimensional projections onto larger-than-life spaces in a walk-in environment that can be directly experienced³⁸.

LWL-Museum für Archäologie, Skull Fragments

The permanent exhibition in the LWL-Museum für Archäologie in Herne stages two, on first sight, obviously unspectacular fragments of skulls in a cube dedicated to evolution of mankind. The recontextualization of the two objects is achieved by printed over-dimensioned computer-tomographic reconstructions of a Homo Sapiens and a Neanderthal skull covering the walls (fig. 5). This allows an immediate access to the objects former physicality. The wall-graphics generate a spatial narrative enhancing the objects (pre-)historic meaning and create an authentic aura from scientific discoveries. Thus fostering the dialogue between object and spectator within an immersive experience³⁹.

Archäologie in Deutschland. Menschen, Zeiten, Räume, Slav Ship of Nails

The setting of a Slav ship, in the 2002 Berlin exhibition »Archäologie in Deutschland. Menschen, Zeiten, Räume« is an example of how reconstruction as a strategy of staging can enhance the value of an object. The original nails of the ship are exhibited in glass showcases together with the excavation plans while their casts (facsimiles), set in scene against a river panorama, convey an idea of the importance and size of the find, which can no longer be grasped visually. The reproductions of nails in archaeological field bags hovering corporeally above a bed of sand associatively reconstruct the contours of the slav ship's hull (fig. 6). The staged setting shows the visitor a physical, three-dimensional reconstruction of the original slav boat as a sustained image on the scale of the original. This analogue, static reconstruction makes it possible to experience the historico-cultural significance of the find⁴⁰.



Fig. 6 Archäologie in Deutschland. Menschen, Zeiten, Räume, Berlin 2002: Staging of a Slav Ship. – (Photo Uwe Ditz).

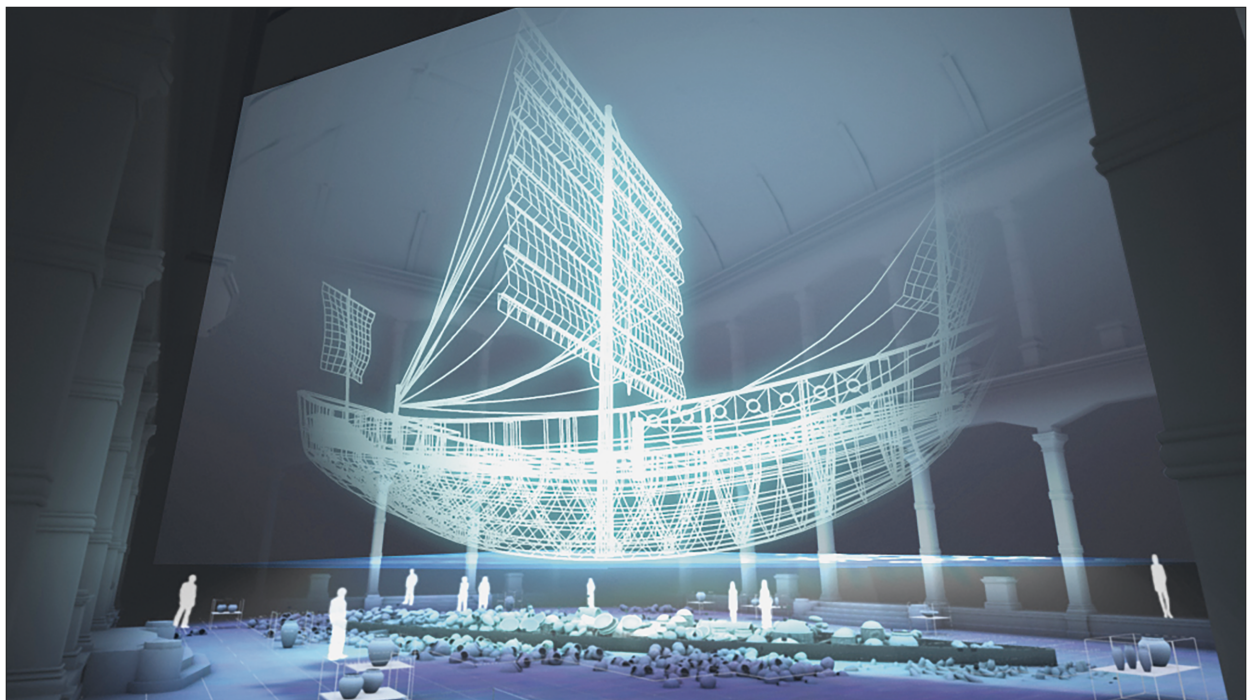


Fig. 7 Installation Santa Cruz: Virtual Reconstruction of an Archaeological Find. – (Rendering: jangles nerves).



Fig. 8 Rautenstrauch-Joest-Museum, Cologne: Information on Demand. – (Photo Michael Jungblut).

Installation Santa Cruz, Archaeological Find

An example of a media-based, virtual reconstruction is the space-forming installation, »Santa Cruz«. The aim was to scientifically reconstruct an important archaeological find, namely a sunken Chinese junk, including its cargo. The installation consists of interwoven horizontal and vertical surfaces onto which images are projected, thus making it possible to experience the space from different yet holistic viewpoints (fig. 7). The visitors participate in the discovery, salvaging and reconstruction of the ship, which sank in 1490. They become immersed in an »underwater space«. Virtual divers begin the salvaging process, with the wreck gradually becoming transformed into a 3D grid model. The junk materialises step by step in accordance with the scientific reconstruction plans. Finally, the 3D projection shows the ship in its original size and shape. The media-based, dynamic scientific reconstruction thus gives the narrative space its especially evocative character⁴¹.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Information on Demand

The principal of »Information on Demand«⁴² means that visitors decide when, where and how much information they wish to be given. We refer to this autonomy, this process of self-immersion and participation in the content, as democratic access or information on demand. It allows visitors to encounter exhibits without mediation, enabling individual perception, personal access and a specific form of becoming aware, whereby their interest in supposedly uninteresting things or complex content is aroused. This is always associated with a certain leeway for different interpretations. Information on demand is exemplarily applied in the Rautenstrauch-Joest-Museum in Cologne (2010) in order to present a sculpture from two different perspectives: on the one hand as a ritual, religious object in its cultural context, on the other hand and at the same time, as a work of art (fig. 8). The aesthetic perception of objects is one possible approach to extra-European civilizations. The object presentation in the art section of the museum leaves it to the recipient to decide whether he wants to enjoy the object in its mere aesthetic dimension or if he wants to find out more

Fig. 9 That's Opera: Accessible Orchestra Pit. – (Photo A. T. Schaefer).



about the origin and history of the object – by pressing a button. Authentic images of the object in its former function is shown on the background of the showcase⁴³.

That's Opera, Accessible Orchestra Pit

One of the key parts of the touring exhibition »That's Opera«, starting in Bruxelles 2008, was the »accessible orchestra pit« that introduced the complexity of a composition by means of an interactive score, inspiring the viewer's admiration for the conductor's ability to form an orchestra (**fig. 9**). Experts, as well as interested amateurs in particular, were invited to acoustically and visually relate to five opera excerpts shown on media as parts of partitures. The opera excerpts chosen by the visitors were played via an interactive conductor's rostrum and showed the instruments and voices that could be heard. The visitors followed the score in its original handwritten form or in its printed version and, when walking through the room, were able to acoustically pick out the individual instrumental parts as separate, concentrated components of the music from the overall sound via directional loudspeakers. In the end, it was indeed the accessible orchestra pit that bridged the distance between the exhibit and recipient by allowing the visitors to read and receive the original exhibits on show. Paper begins to speak, the scores whisper melodies, and the word is given to the protagonists⁴⁴.

EPILOGUE

The excursion to various examples of applied scenography showed that the contemporary museum is not only a walk-in depot with aesthetically displayed objects, but also a staged space of knowledge that generates authentic visitor experiences. It has shown how authenticity can be conveyed or produced through scenography and which instruments are available for the orchestration of authenticity.

Scenography is an aesthetic design-practice that provides the logical and consistent answer to the design demands of our time and the constantly changing reception behaviour of our society. It is a necessary reaction to the desire for content-consistent staging and synaesthetic visitor experiences⁴⁵. Contemporary, content consistent scenography »combines logic and magic«⁴⁶.

We believe that museums are places of authenticity and that they not only present original objects, but also stage them authentically and, above all, allow them to be experienced authentically. Authenticity is connected with the audience. It also depends on the relationship and – in the optimal sense – on the dialogue between the object, the space and the spectators. Objects do not demand to be displayed, it is us who want them to be staged⁴⁷. Thus authentic experiences require real, physical presence of the recipients in a real museum. So we are sure that an object and content-based scenography is a transdisciplinary, synaesthetic design discipline that can make a decisive contribution to the authenticity of experiencing.

Notes

- 1) See also the interview with Frank Peter Zimmermann about violins, 14.12.2016: <https://www.faz.net/aktuell/feuilleton/buehne-und-konzert/interview-mit-stargeiger-eine-goldene-stradivari-hoeren-sie-sofort-14025002-p2.html> (28.07.2020).
- 2) See U. R. Brückner in: Brückner/Greci 2019a, 207.
- 3) See for the following theory part Brückner/Greci 2019a, 206-215. – And see also Brückner/Greci 2016, 27-35.
- 4) For this chapter see: Greci 2012, 15-19.
- 5) Korff 2007, XVII.
- 6) See Pomian 1988, 49-50.
- 7) Korff 2007, 143.
- 8) Korff 2007, 143.
- 9) See Flügel 2005, 27.
- 10) Reinhardt/Teufel 2010, 17.
- 11) See Korff 2007, 121.
- 12) Korff 2007, 121.
- 13) Flügel 2005, 29-30 (translation by the authors).
- 14) See Böhme 1995, 27.
- 15) See Fischer-Lichte 2004, 201.
- 16) Spangenberg 2002, 401 (translation by the authors).
- 17) Korff 2007, 131.
- 18) Korff 2007, 126-139.
- 19) Korff 2007, XVII.
- 20) Korff 2007, XVII.
- 21) Korff 2007, XVIII.
- 22) See Fischer-Lichte 2004, 199-200.
- 23) This chapter provides insights into the definition of scenography; for an in-depth discussion see Brückner/Greci 2019a, 150-189.
- 24) See Brückner/Greci 2016, 25-79.
- 25) See Brückner/Greci 2016: »The Five Parameters of Scenography: Content, Object, Space, Recipient and Dramaturgy«. – See also Brückner/Greci 2019a, 190-283.
- 26) See Scholze 2004, 273.
- 27) Scholze 2004, 273.
- 28) See Atelier Brückner 2016, 18.
- 29) Back in the 1980s, the artist group Studio Azzuro developed innovative concepts and staging forms that merged stage and audience, which involved the visitors, making them part of what is going on.
- 30) According to a 1970s thesis attributed to Gio Ponti, the visitor generates a sequence of scenes through their movement. This theory should be taken into account by the designer. That the visitor can stand still, that he turns and goes back sometimes. Accordingly the performance thus the narrative experience should work from various perspectives.
- 31) See Brückner/Greci 2016, 25-51. – And see also Brückner/Greci 2019a, 190-283.
- 32) See also Atelier Brückner 2016, 169.
- 33) Atelier Brückner 2016, 117.
- 34) See Brückner/Greci 2016, 25.
- 35) See Brückner/Greci 2019a, 178-179.
- 36) See Brückner/Greci 2016, 43. – For further information see also Atelier Brückner 2019, 92-97.
- 37) See Brückner/Greci 2016, 105. – For further information see also Atelier Brückner 2016, 65.
- 38) See Brückner/Greci 2019b, 134-135.
- 39) For further information see also Atelier Brückner 2016, 78-83.
- 40) See Brückner/Greci 2016, 95. – For further information see also Atelier Brückner 2016, 68-69.
- 41) See Brückner/Greci 2016, 95. – See also Atelier Brückner 2016, 175.
- 42) See U. R. Brückner in: Atelier Brückner 2019, 63.
- 43) See Brückner/Greci 2016, 89-91.
- 44) See Brückner/Greci 2019b, 135-137.
- 45) See also Brückner/Greci 2016, 21.
- 46) See U. R. Brückner in: Brückner/Greci 2019a, 283.
- 47) See U. R. Brückner in: Brückner/Greci 2019a, 152; see U. Brückner, lecture about Creativ(e) Structur(e), Basel.

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Zusammenfassung / Summary

Von der Authentizität des Erlebens. Aus der Sicht der Szenografie

Dieser Artikel ist der Authentizität des Erlebens gewidmet. Als Museumsgestalter nehmen wir eine Perspektive ein, die über das Museumsobjekt hinausgeht. Dabei steht der Kontext im Vordergrund, in dem das Objekt gezeigt werden soll, denn auch die Inszenierung selbst kann so authentisch wie das Original sein und die Authentizität eines Objekts erfahrbar machen.

Uns interessiert, wie durch Ausstellungskonzeption und -gestaltung Authentizität hergestellt werden kann. Welche Rolle spielt die zeitgenössische Szenografie? Was kann das Raumbild leisten? Welche Gestaltungsmittel können wir einsetzen? Wie können wir den Objekten und ihren Geschichten eine konsistente und erinnerungswürdige Bühne bereiten – aber vor allem, wie konzipieren wir eine authentische Inszenierung?

Verschiedene Beispiele angewandter Szenografie zeigen, welchen entscheidenden Beitrag Szenografie als transdisziplinäre, synästhetische Gestaltungsdisziplin zur Authentizität des Erlebens beitragen kann.

About the Authenticity of Experiencing. From the Perspective of Scenography

This article is dedicated to the Authenticity of Experiencing. As museum designers, we take a perspective that goes beyond the museum object. The focus is on the context in which the object is to be displayed, because the staging itself can also be as authentic as the original and make the authenticity of an object tangible.

We are interested in how authenticity can be achieved through exhibition concept and design. What role does contemporary scenography play? What can the spatial image accomplish? What kind of design tools can we use? How can we prepare a consistent and memorable stage for the objects and their stories – but above all how do we conceptualise an authentic staging?

Various examples of applied scenography show what a decisive contribution scenography as a transdisciplinary, synaesthetic design discipline can enhance the authenticity of experiencing.