

## **HANDBOOK LABOR**

*Exhibit solutions toolkit\**

**LABOR** is a multidisciplinary design and production laboratory operating across design, experimentation and visual culture.

LABOR focuses on **process reduction** and the development of practical tools, enabling projects to be conceived and realized with a high degree of autonomy.

Within a **sustainability-oriented** approach, the laboratory prioritizes material reuse, local resources and the adaptation of existing products and systems.

\*A focus on systems, constraints and construction logics.  
Artworks appear only as contextual elements within technical documentation.

**Clients**

*Artists and institutions*

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Centre national d'art et de culture Georges-Pompidou, Paris, FRA

Comune di Cheremule, Sassari, ITA

Galerie im Körnerpark - Fachbereich Kultur Neukölln, Berlin, DEU

IGFAE - Instituto Galego de Fisica de Atlas Enerxias, Santiago, ESP

Innsitu - BTV Stadtforum, Innsbruck, AUT

K.H.I. Kunsthistorisches Institut in Florenz, Florence, ITA

Museum Neukölln, Berlin, DEU

Saarländische Galerie - Europäisches Kunstforum E.V., Berlin, DEU

## **Areas of focus**

### **Heritage preservation - A**

<i>Context</i>	Protected historic buildings
<i>Strategy</i>	Non-invasive, reversible solutions
<i>Response</i>	Temporary supports that preserve both object and architecture

### **Reversibility - B**

<i>Context</i>	Need of flexible solutions suitable for reconfiguration and reuse
<i>Strategy</i>	Simplified design of adaptable systems
<i>Response</i>	Systems designed to be undone and reshaped

### **No frame - C**

<i>Context</i>	Image-centered exhibitions
<i>Strategy</i>	Minimal design
<i>Response</i>	Reduction of visual mediation

### **Free-standing - D**

<i>Context</i>	Lack of load-bearing or fixable architectural supports
<i>Strategy</i>	Self-supporting systems operating independently from the environment
<i>Response</i>	Stability through geometry, mass distribution or counterweights

### **Infrastructure reuse - E**

<i>Context</i>	Pre-existing technical or architectural systems
<i>Strategy</i>	Activation of the existing environment as an integral part of the exhibition system
<i>Response</i>	Reinterpretation of secondary infrastructures as load-bearing devices

### **Standardization - F**

<i>Context</i>	Budget constraints, material accessibility
<i>Strategy</i>	Open-source design and self-production
<i>Response</i>	Reconfiguration of standard components available in consumer supply chain

### **Modularity and portability - G**

<i>Context</i>	Reduced-staff installations requiring a straightforward, universal setup
<i>Strategy</i>	Design of pre-assembled systems
<i>Response</i>	Lightweight, modular, demountable and small dimension components

### **Unconventional contexts - H**

<i>Context</i>	Non-exhibition spaces and hybrid environments
<i>Strategy</i>	Adaptation to existing spatial constraints
<i>Response</i>	Custom systems responding to irregular conditions

### **Floating - I**

<i>Context</i>	Need for visual lightness and detachment
<i>Strategy</i>	Simplification and concealment of the load-bearing structures
<i>Response</i>	Load transfer managed through tension, compression, or hybrid systems

### **Space construction - L**

<i>Context</i>	Exhibit elements operating at an architectural scale
<i>Strategy</i>	Structures that generate paths, thresholds, or rooms
<i>Response</i>	Objects conceived as spatial devices

## References

### **18.20\_022-001**

<i>Context</i>	Film set in a natural landscape
<i>Typology</i>	Large-scale modular scenographic elements
<i>System</i>	Ground-based, tension-stabilized structures
<i>Purpose</i>	Hosting a performance
<i>Key aspects</i>	Portability, lightweight structures, temporary anchoring, environmental preservation

### **4.19\_025-001/2/4**

<i>Context</i>	Exhibition in an historic building with archival infrastructure
<i>Typology</i>	Adaptive hanging system
<i>System</i>	Compression and cantilever system
<i>Application</i>	Exhibiting framed artworks
<i>Key aspects</i>	Infrastructure reuse, floating display, precision adjustment, no wall intervention

### **4.19\_024-001-01**

<i>Context</i>	Archival/editorial exhibition
<i>Typology</i>	Minimal display for paper-based content
<i>System</i>	Inclined glass panels on light brackets
<i>Application</i>	Exhibiting works on paper
<i>Key aspects</i>	Material reduction, reversibility, image autonomy, visual lightness

### **4.19\_024-002**

<i>Context</i>	Exhibition in an historic church
<i>Typology</i>	Non invasive suspension system
<i>System</i>	Compression and tension-based system
<i>Application</i>	Exhibiting framed artworks
<i>Key aspects</i>	Non-invasive setup, floating effect, heritage preservation, adjustability

### **4.19\_023-002**

<i>Context</i>	Exhibition in a contemporary art gallery
<i>Typology</i>	Exhibition totems
<i>System</i>	Self-standing steel profiles frame
<i>Application</i>	Exhibiting images, objects, mixed media
<i>Key aspects</i>	Modularity, standardization, infrastructure-free, reconfigurability

### **4.19\_023-001**

<i>Context</i>	Museum exhibition
<i>Typology</i>	Image displays
<i>System</i>	Leaning elements, no wall fixing
<i>Application</i>	Exhibiting images on DiBond
<i>Key aspects</i>	Reversibility, preservation, no-frame, space construction

### **4.19\_026-001**

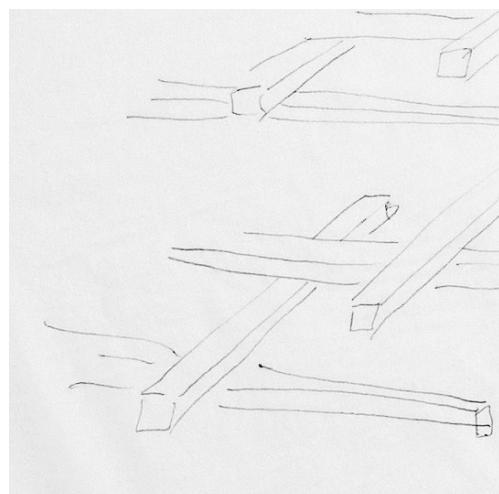
<i>Context</i>	Workspace
<i>Typology</i>	Wooden table structure
<i>System</i>	Self-supporting braced frame
<i>Application</i>	Versatile
<i>Key aspects</i>	Self-produced, adaptability, standardization, reversibility, reuse, rapid implementation

**Atlas**  
*cross reference table*

Schematics



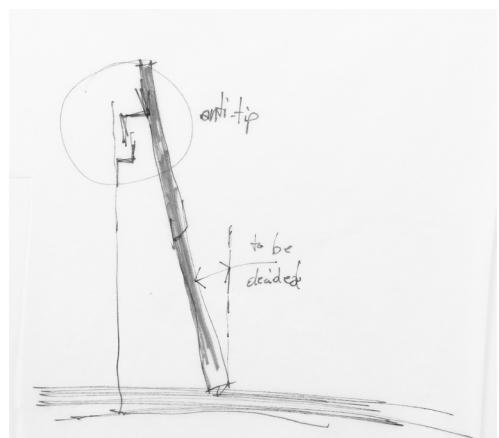
Keyed miter joint



Butt joint



Framework



Anti-tip device

Large-scale spatial elements composed of **lightweight modular wooden portals**. Structures are assembled without hardware and stabilized through **non-invasive ground anchoring**. All components are designed for **manual transport and rapid deployment**. Despite their slenderness, the system ensures **structural stability in outdoor conditions**.

**Object** Temporary scenography for a short movie  
**Folders** A, B, F, G, H, L

**Context** Outdoor archaeological site, environmental restrictions, uneven ground  
**Requirement** Climate factors resistance, transportability and easy/fast assembly  
**Protection constraints** No drill on stones, no excavation on ground

**Structural principle** Piers and architrave with tongue and groove joints  
**Ground contact strategy** Point support and slight pegs anchoring  
**Stability control** Nylon strings set, normal tension  
**Load transfer method** Gravity load

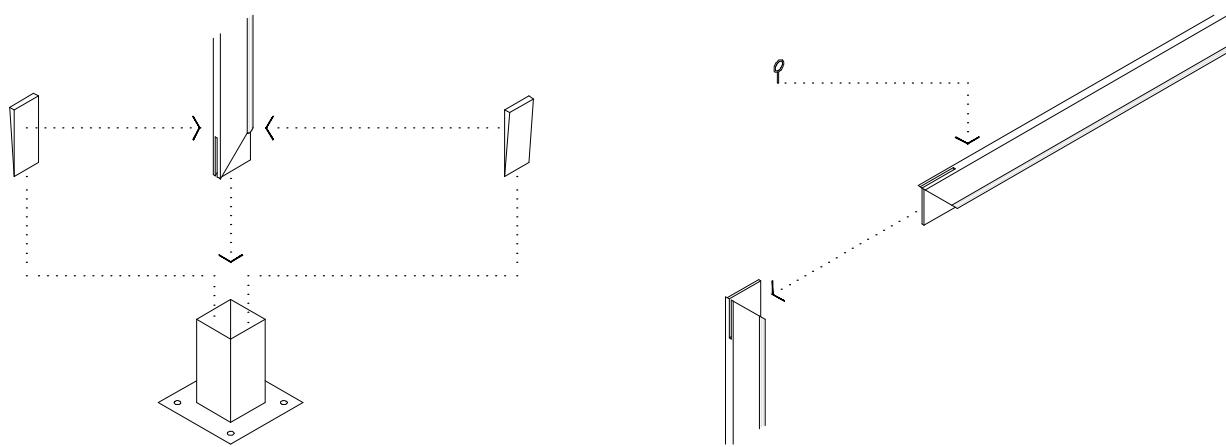
**Materials** Pine wood, nylon, metal  
**Standard components used** Canvas frame profiles, nylon strings, metal post brackets  
**Availability of components** Very high  
**Assembly/disassembly process** Dry assembly with manual tools  
**Reversibility of the process** 100%

**Hosted performance** Dance  
**Support system** Vertical posts  
**Interface support/structure** Metal post brackets  
**Adjustment devices** Wooden wedges to adjust portal height and vertical  
**Supporting structure** Ground

**Transport / Handling** Car roof / hand handling  
**Smallest divisible unit** 0,9 to 3m lenght  
**Max. dimension** 5 x 3m (biggest portal)

Notes

*Assembly*



*Installation view*



Exhibition system **integrated** within  
an **existing archival shelving**  
**infrastructure**.

Custom interfaces transform secondary structures into **load-bearing**  
**supports** for suspended works.

The system allows **fine adjustment**  
during installation, ensuring  
alignment and balance.

Additional elements create  
**controlled spatial distancing**  
between artworks and supports.

**Object** Adaptive hanging system for exhibition  
Folders E, H, I

**Context** Historic building, former archive  
Requirement Flexible shelving anchoring  
Protection constraints No drill on walls/floor, no leaning on walls

**Structural principle** Through-bolt connection with threaded inserts and compression-lock  
Ground contact strategy -  
Stability control Self-stabilizing system  
Load transfer method Friction and compression, bearing stress, clamping effect

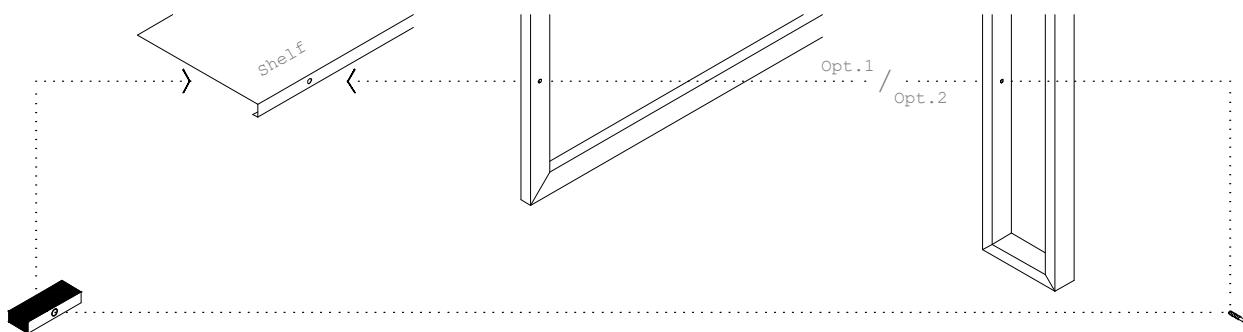
**Materials** Painted maple wood  
Standard components used -  
Availability of components High  
Assembly/disassembly process Dry assembly with manual tools  
Reversibility of the process 100%

Exhibited artwork Framed image  
**Frame support system** Wooden back-frame  
Interface support/structure Through-bolt assembly with internal threaded anchorage  
(Clamping Connection System)  
Adjustment devices Slotted hole  
Supporting structure Metal shelves

**Transport / Handling** Cargo bike, car / hand handling  
Smallest divisible unit 50 x 60cm, 50 x 15cm  
Max. dimension -

Notes

*Assembly*



*Installation views*



Minimal display device designed to present archival material as **temporary, non-monumental objects.**

Printed sheets are held between glass surfaces supported by simple **wooden brackets.**

The absence of frames reinforces a **non-permanent exhibition logic.**

Elements rely on compression and gravity, ensuring **reversibility and ease of removal.**

**Object** Wooden structure display for paper artwork  
**Folders** B, C, I

**Context**

Requirement Minimal design without frame  
 Protection constraints Archival standards

**Structural principle**

Ground contact strategy -  
 Stability control L-brackets jointed with keyed miter  
 Load transfer method Tensile stress (upper connection), compressive stress (lower connection)

**Materials**

Standard components used -  
 Availability of components High  
 Assembly/disassembly process Dry assembly with power tools  
 Reversibility of the process 100%

Exhibited artwork Works on paper

**Paper support system** Paper taped on glass sheet standing on L-brackets

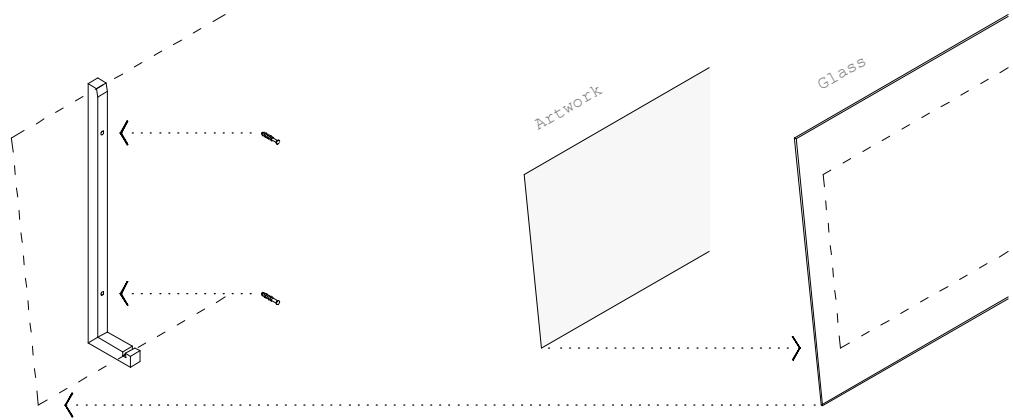
Interface support/structure Brackets drilled on wall  
 Adjustment devices Slotted hole on brackets  
 Supporting structure Wall

**Transport / Handling**

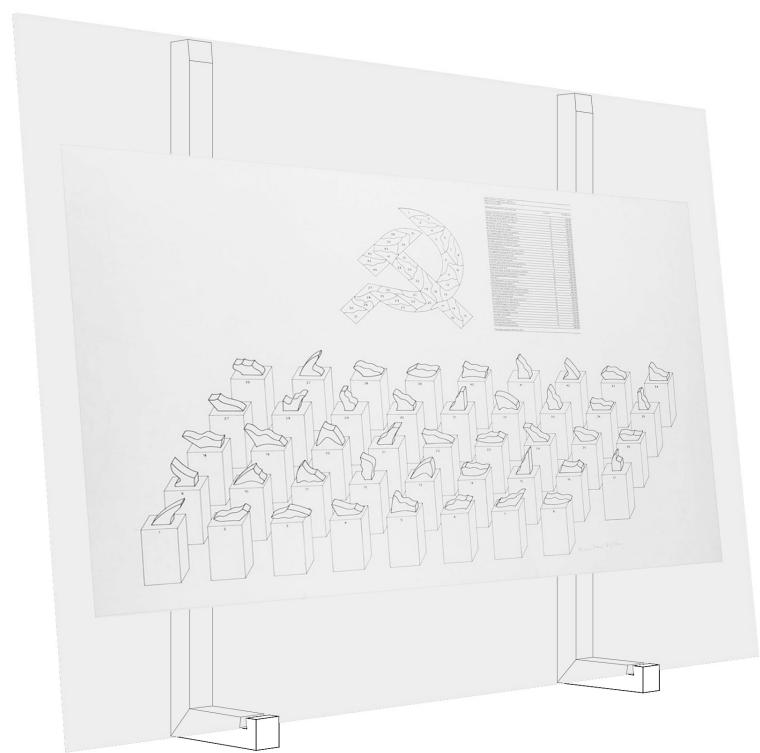
Single element max. size 47 x 9cm, 69 x 46cm  
 Max. dimension (assembled) 69 x 47 x 9cm

Notes

*Assembly*



*Axonometric projection*



Suspended display system developed for a **historic architectural context** with no physical alteration. Light wooden frames are secured using **tensioned straps**, distributing load without surface damage. Frames enable **free positioning** in space, including corners and vertical elements. The system creates the perception of **floating images** while preserving structural integrity.

**Object** Hanging system for frames  
**Folders** A, B, H, I

**Context** Historic church  
**Requirement** Non-invasive pillar anchoring  
**Protection constraints** No drill, no glue on walls and pillars

**Structural principle** Tensioned ratchet band clamp  
**Ground contact strategy** -  
**Stability control** Tension control  
**Load transfer method** Compressed (to the pillar) back-frame trough tensioned straps

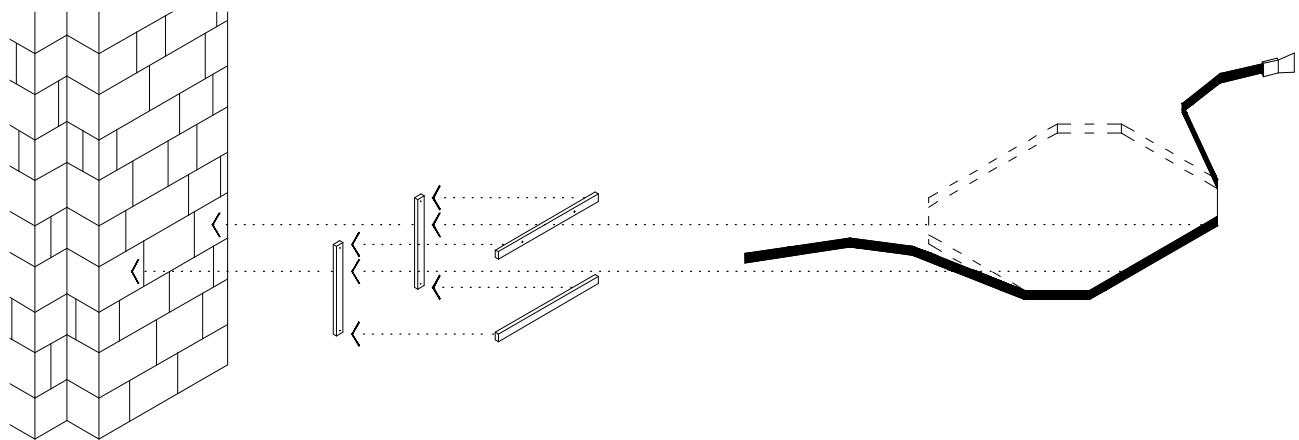
**Materials** Beech wood, polypropylene  
**Standard components used** Endless ratchet straps  
**Availability of components** Very high  
**Assembly/disassembly process** Dry assembly with manual tools  
**Reversibility of the process** 100%

**Exhibited artwork** Framed image  
**Frame support system** Wooden back-frame  
**Interface support/structure** Endless ratchet strap  
**Adjustment devices** Built-in feature  
**Supporting structure** Stone pillars

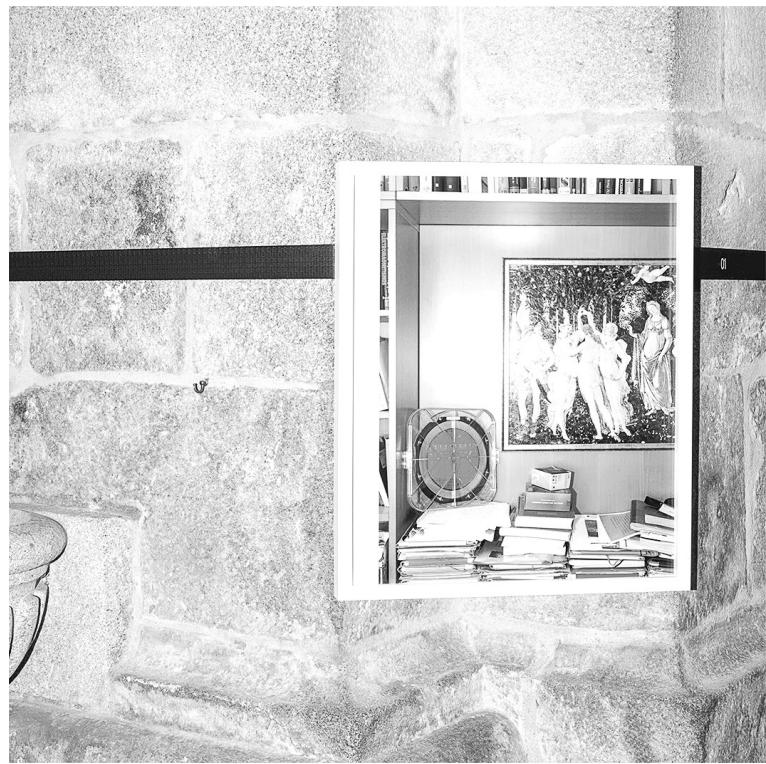
**Transport / Handling** Cargo bike, car / hand handling  
**Single element max. size** 60 x 4cm, 20 x 20cm  
**Max. dimension(assembled)** 50 x 60cm (back-frame)

Notes

*Assembly*



*Installation view*



*Photo: Armin Linke*

Spatial support structures built from **standard drywall steel profiles**, left exposed and untreated. Elements function as **self-standing three-dimensional supports**, adaptable to multiple layouts. The system allows **direct intervention** on surfaces while remaining fully demountable. Components can be repositioned, reused, or reconfigured without fixed anchoring.

**Object** Modular spatial totems  
**Folders** B, D, F, G, L

**Context** Exhibition space  
**Requirement** Free-standing, modularity and portability, standardization  
**Protection constraints** No drill on ground

**Structural principle** Self-supporting braced frame  
**Ground contact strategy** Single/Dual linear support  
**Stability control** Contact area configuration  
**Load transfer method** Gravity load

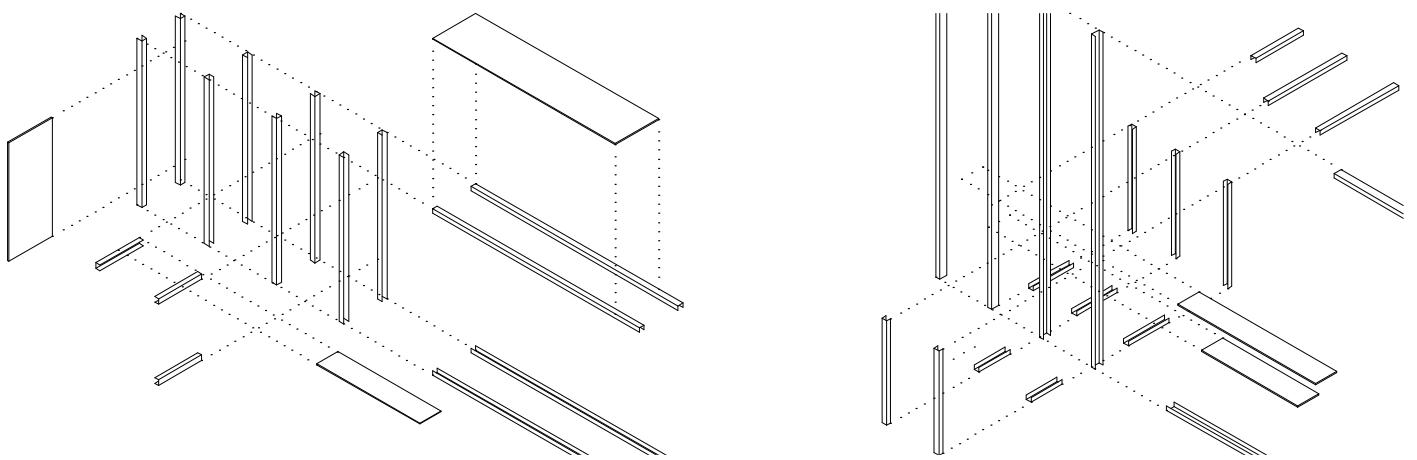
**Materials** Galvanized steel, MDF  
**Standard components used** Drywall Framing: U-Track, C-Stud  
**Availability of components** Very high  
**Assembly/disassembly process** Dry assembly with power tools  
**Reversibility of the process** 100%

**Exhibited artwork** Variable (framed artworks, works on paper, etc)  
**Support system** Totem  
**Structural connections** Double-bolt interlocking joint with moment-resisting coupling  
**Adjustment devices** -  
**Supporting structure** Floor

**Transport / Handling** L2-3 Van / hand handling  
**Single element max. size** 1,5 to 3 m lenght  
**Max. dimension(assembled)** 215 x 150 x 45m, 165 x 300 x 80m

Notes

*Structural elements*



*Installation view*



*Photo: Martina Pozzan*

Freestanding display system based on **inclined wooden panels** resting against existing walls. Images are inserted through **minimal lateral profiles**, allowing tool-free installation and replacement. No wall perforation is required, the system relies on **controlled leaning and gravity**. Museum-grade glazing ensures **museum conservation standards** while maintaining visual lightness.

**Object** Leaning display system  
**Folders** B, C, I

**Context** Exhibition space  
**Requirement** Unconstrained placement along the walls  
**Protection constraints** -

**Structural principle** Gravity-based leaning panel  
**Ground contact strategy** Linear support  
**Stability control** Rear anti-tip bracket  
**Load transfer method** Gravity load, lateral thrust

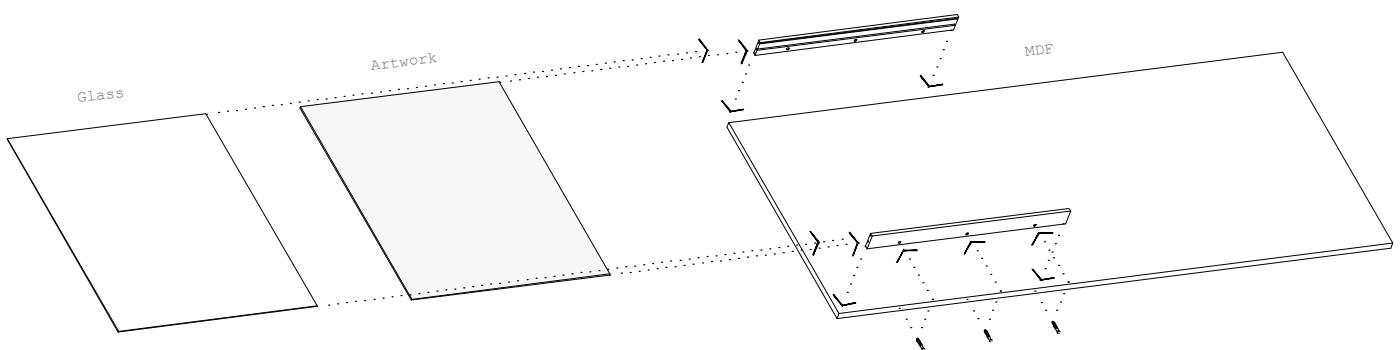
**Materials** MDF, maple wood, glass AR70  
**Standard components used** -  
**Availability of components** High  
**Assembly/disassembly process** Dry assembly with power tools  
**Reversibility of the process** 100%

**Exhibited artwork** Images mounted on DiBond  
**Image support system** Side Support Rails for Dibond/glass with built-in end stops  
**Interface support/structure** Rails screwed to the MDF panel  
**Adjustment devices** -  
**Supporting structure** Wall/floor

**Transport / Handling** L2 Van / hand handling  
**Single element max. size** 140 x 25cm, 160 x 60cm  
**Max. dimension(assembled)** 140 x 25 x 5cm, 160 x 60 x 5cm

Notes

*Assembly*



*Installation view*



**A self-made workstation** ready for use in **2 hours**, from the initial idea.

**Self-supporting braced frame** assembled from readily available timber profiles allows **non-prescriptive configurations** and supports **open-design and self-production**. The open assembly logic enables reinterpretation, reversibility, and reuse across different exhibition requirements and other spatial uses.

**Object** Wooden table structure  
Folders B, D, F, G, I

**Context** Working/exhibition space  
Requirement Flexibility, cost-effectiveness, self-producibility, reconfigurability  
Protection constraints -

**Structural principle** Braced frame structure with butt joints  
Ground contact strategy Static point load  
Stability control Bracing  
Load transfer method Gravity load

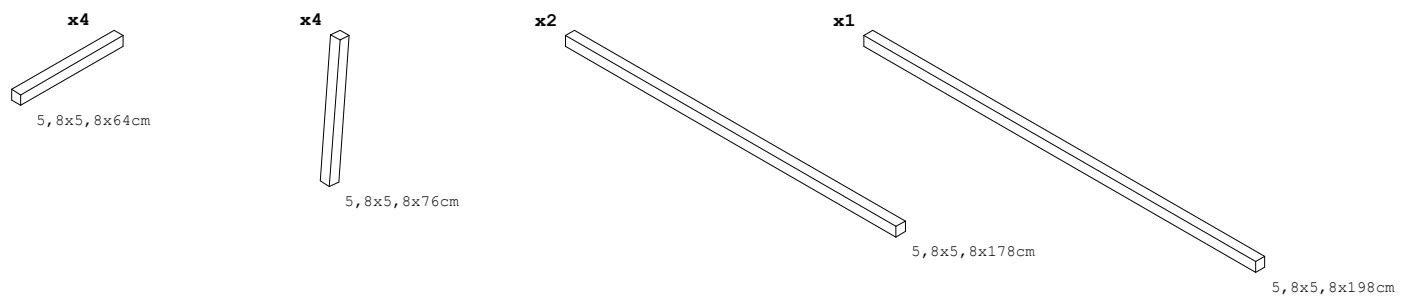
**Materials** Pine timber  
Standard components used Wooden construction beams with standard profile  
Availability of components Very high  
Assembly/disassembly process Dry assembly with manual or power tools  
Reversibility of the process 100%

Working surface Wooden board  
Board support Wooden braced frame structure  
Interface support/structure -  
Adjustment devices -  
Supporting structure Floor

**Transport / Handling** Car / hand handling  
Single element max. size ca. 200cm lenght  
Max. dimension(assembled) 178 x 71 x 78cm

Notes

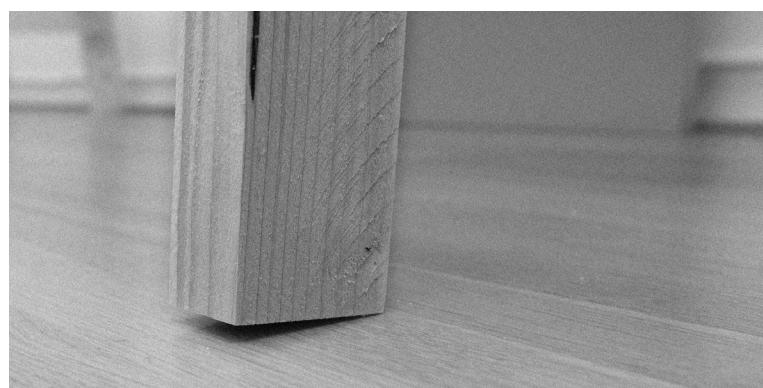
*Schedule of components*  
Configuration#1 table 200x70



*Structure*



*Corner bearing detail*



## **Colophon**

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References and context: the projects presented are derived from real applications developed in collaboration with cultural institutions, artists and independent spaces. References are intentionally anonymized to foreground constraints, structural logic and reproducibility rather than specific events, authorship or commissions.

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