

COURSE CONTENT

Course Code	DA2004 (DA9009)
Course Title	Exhibition Design
Pre-requisites	NIL
No of AUs	3 AU
Contact Hours	39 hours studio contact

Course Aims

This studio-based course is an introduction to design principles and methodologies that are relevant to exhibition making today. It exposes you to art galleries and museum environments and it is designed to develop an understanding of the synergy between designing in space and forming interpretative narratives. You will also learn how to present artworks in space and articulate their meaning.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Identify and discuss techniques and media used in exhibitions and museums
2. Create an object display using fundamental storytelling techniques
3. Apply methods to conceptualise, plan and represent an exhibition for a medium size gallery
4. Present creative work and critical readings on exhibition design in a clear and cohesive manner
5. Critique ideas and techniques employed in exhibition design case studies or by peers in a constructive way

Course Content

Exhibition design or narrative environments?

Exhibition environments can be enlightening, immersive, interactive, and use all kinds of media: video projections, historical objects, specimens, hands-on exhibits, innovative technologies. In this course you will explore how exhibition design is evolving, to become more engaging, participatory and more effective. You will critique the role design can play in the communication of objects, ideas and information within the exhibition environment, and how the different elements of a display effectively blend.

The course presents an overview of the key characteristics of exhibition design, definitions and use of terms, and an introduction to different types of exhibitions: permanent, temporary, travelling.

Historical overview

Looking at the evolution of exhibition design over time. Focusing on key transformations underpinning museography, the model of *Universal Expositions* and the development of new aesthetics through the experiments of the avant-garde movements.

Field trips to Museums and Art Galleries

Exploration of the exhibition space and articulation of the visitor experience. Analysing the elements that compose an exhibition. Through analysis of a variety of examples from museums and art exhibitions, you will learn about the role of spatial perception, navigation, object placement, graphics, media and lighting in the exhibition contexts.

Working behind an exhibition

In-depth exploration of strategies to create a display and an exhibition with a larger narrative. Through analysis of a variety of case studies, you will learn about the teams that work behind exhibitions. The concept of structuring content by layering text, graphics and media. Basic applications of graphic design, typographic standards and the integration of narrative media are explored as elements of the exhibition making process.

Presentation and discussion of various issues related to exhibition making with a particular focus on strategies of audience engagement, interpretative techniques, functionality, aesthetic and sustainability helping you to experiment and reflect on the relationship between collections, content and visitors' experience.

Essay reading, writing and discussion

These classes are dedicated to the critical discussion of issues related to exhibition making today in the context of Museums and Art Galleries. Reading, writing and discussion may include reflections on newly emerging exhibition-formats that deviate from traditional displays. It provides a basic introduction and familiarizes students with new terms and challenges in conceiving innovative exhibitions.

Class assignments

Two creative projects explore the synergies between narrative and space in exhibition.

The first consist in the creation of a display using objects to tell a story.

- Investigation on objects as an element of storytelling;
- Function of the single object in the display;
- Basic concepts of arrangement, composition, lighting and colour within a display;
- Introduction of textual or media elements.

The second project is the creation of an exhibition for a medium size gallery. An investigation on conceptualizing, planning and representing an exhibition.

- Concept, storyline, zones and displays in relation to the visitor experience;
- Exhibition layout and circulation;
- Collection arrangement;
- Content layering through the introduction of textual or media elements;
- Exhibition visualization (3D Modeling)

Both assignments are developed through lectures, tutorials, class teamwork and peer/instructor feedback sessions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
1. Continuous assessment: Participation	5	N.A.	20%	Individual

2. Project 1	2, 4, 5	N.A.	20%	Team
3. Essay reading/writing assignment and presentation	1, 4, 5	N.A.	30%	Individual
4. Final Project	3, 4, 5	N.A.	30%	Team
Total			100%	

Reading and References

1. Greenberg R., Ferguson B. W., Nairne S. (eds.), *Thinking about Exhibitions*, Routledge, London, 1996
2. Huges P., *Exhibition Design*, Laurence King Publishing Ltd, London, 2010
3. MacLeod S., Hourston H.L., Hale J. (eds.), *Museum Making: Narratives, Architectures, Exhibitions*, Routledge, London/New York, 2012
4. Mc Shine K., *The Museum as Muse: Artists Reflect*, The Museum of Modern Art, New York, 1999
5. O'Doherty B., *Inside the White Cube*, University of California Press, 1976
6. O'Doherty B., *Studio and Cube. On The Relationship Between Where Art is Made and Where Art is Displayed*, Princeton architectural Press, 2008
7. Putnam J., *Art and Artifact. The Museum as Medium*, Thames and Hudson, New York, 2001
8. Reinhardt U. J., Teufel P. (eds), *New Exhibition Design 01*, Avedition GmbH, 2008
9. Reinhardt U. J., Teufel P. (eds), *New Exhibition Design 02*, Avedition GmbH, 2010
10. Tilley A. H., Henry Dreyfuss Associates, *The Measure of Man and Woman: Human Factors in Design*, Wiley

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a

medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>Exhibition design or narrative environments?</p> <p>Overview of the key characteristics of exhibition design, definitions and use of terms. Introduction to different types of exhibitions: permanent, temporary, travelling.</p>	1, 5	<p>Introductory Lecture & in-class discussion on good and bad exhibitions</p> <p>Creative exercise in groups</p> <p>Assignment brief for Project 1 (i.e. create a Display using objects to tell a story)</p>
2-3	<p>Historical overview on exhibition design</p> <p>Looking at the evolution of exhibition design over time.</p>	1, 2	<p>Lectures on the evolution of exhibition design - Part 1: From the <i>Cabinet of Curiosities</i> to the <i>Exposition Universelle</i>; Part 2: The XX Century.</p> <p>Development of Project 1</p> <p>Assignment of Essays for reading/writing and discussion.</p>
4	<p>Field trips to Museums and Art Galleries</p> <p>Exploration of the exhibition space and articulation of the visitor experience. Analysing the elements that compose an exhibition.</p>	1	<p>Guided tour on:</p> <ul style="list-style-type: none"> • Circulation flow & placement • Graphic elements & typographic standards • Showcasing objects

			<ul style="list-style-type: none"> • Lighting and use of colour
5-7	<p>Working behind an exhibition</p> <p>Through analysis of a variety of case studies, you will learn about the teams that work behind exhibitions.</p> <p>Presentation and discussion of various issues related to exhibition making with a particular focus on strategies of audience engagement, interpretative techniques, functionality, aesthetic and sustainability helping you to experiment and reflect on the relationship between collections, content and visitors' experience.</p>	1, 2, 4, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> • Curator and designer (guest lecturer) • Circulation - Artworks placement • Showcases & conservation requirements • Exhibition Graphics & Lighting <p>Conceptualisation and development of Project 1</p> <p>Student Presentation on Project 1 assignment with critique and feedback</p>
8-9	<p>Discussion of Essays</p> <p>These classes are dedicated to the critical discussion of issues related to exhibition making today in the context of Museums and Art Galleries. Reading, writing and discussion may include reflections on newly emerging exhibition-formats that deviate from traditional displays.</p>	1, 4, 5	<p>Student submission of individual writing on assigned essays for reading</p> <p>Teams Presentations of essays for class discussion</p> <p>Assignment brief for Final Project: (i.e. Conceptualise and plan and exhibition for a medium size gallery)</p>
10-13	<p>Continuous review of Final Project through various stages of completion</p> <p>Throughout the last 5 weeks of the semester, the final assignment will be subject to review through its various stages of completion. This will be carried out in class presentations by students and will allow for a peer-review-based examination of the works in progress. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer.</p>	1, 3, 4, 5	<p>Continuous review of Final Project: (i.e. An investigation on conceptualizing, planning and representing an exhibition. The basic concepts of layout, circulation, collection arrangement, content layering. The exhibition visualization - 3D Modeling)</p> <p>Student Presentations on Final Project assignment with critique and feedback</p>