

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART3255 Exhibition Design (L)

No. of units: 3

Pre-requisite: VART2255 Design Thinking or VART2257 Prototyping

Duration: 52 hours

Cluster: Object & Environment (2012 & 2013 Intakes) / Experience Design (2014 Intake and onwards)

I.1. Course Description & Rationale:

Exhibition Design is potentially one of the most common, but also least recognized design-areas: despite the practice of exhibiting is found not only in museum- or gallery-exhibitions, but also in trade-fairs, showrooms, shops and various public institutions, there are not many programmes or courses dedicated to this specific area. Accordingly this course aims to equip students with the basic knowledge and skills for designing exhibits and displays for all kinds of situations, including the spatial arrangement of a site, the interior design for the space, exhibition-furniture and -graphics. However, it also intends to go beyond the professional practice of exhibit design, and explore the wider practice of exhibiting in general.

As this course aims at students who have already some experience in art-/design-related subjects, but not yet any systematic approach to Exhibit Design, the focus of the course will be on transferring knowledge, skills and personal experience from other subjects like Sculpture, Installation Art, Graphic Design and others, and to apply these in a new professional area that it sought for widely in many design-professions.

I.2. Course Content:

No.		Hours	%
1.	History and theory of exhibitions: - Historical overview of exhibition practice; - Concepts of exhibiting.	8	15.4
2.	Space and artefacts: - Spatial concepts for exhibitions; - Visitor pathways and circulation; - Cases and stands; - Artefacts and their contexts; and - Micro-presentation of artefacts.	16	30.8
3.	Non-spatial media in exhibitions: - Text in exhibitions; - Graphics and space; - Digital media; - Interaction and immersion.	12	23.1
4.	Techniques and skills for exhibition making: - Spatial layouting; - Hanging of flatware; - Lighting essentials; - Environmental considerations: - Safety and security.	16	30.8
		52	100

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Reflect the key-issues and general intentions of exhibition design and have a rough overview of the history and theory of the field;
2.	Evaluate exhibitions and displays in terms of technical considerations;

3.	Conceptualize a design-solution through a variety of stages and finally produce an exhibit;
4.	Creatively work and communicate in a team/group; and
5.	Adhere to standards of professional practice and ethos.

** More may be added.*

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓					
PILO1.2						
PILO2.1	✓					
PILO2.2			✓			
PILO2.3		✓		✓		
PILO3.1					✓	
PILO3.2					✓	

** There may not be 6 CILOs, in which case, just leave columns empty.*

I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lectures: Lectures and other forms of presentations with aid of notes and audio-visual media will provide the students with general introductions to topics related to the field as well as familiarise them with other basic knowledge in the area. In any case, these lectures are intended only as initial stepping-stones encouraging further individual inquiry and exploration. Lectures will usually be backed up by exercises, workshops and demonstrations to solidify their impact.	1, 2, 5	8
2.	Research: Research assignments require students to analytically look into	1, 4, 5	8

	specific topics or themes of the course, and consequently encourage them to evaluate their findings with appropriate means and confidence. All research will either be formally presented to the class for common sharing, and/or will inform personal creative practice.		
3.	Field Trips: Field trips to sites of relevance will be arranged to cultivate appreciation and understanding of the real-life practice of the field.	2, 5	4
4.	Workshops: Workshops introduce and exercise initial practical skills and techniques in selected areas of creative production, allowing students to experientially and experimentally apply their knowledge to be able to more directly and closely connect with it.	2, 3, 5	8
5.	Studio-Practice: Studio practice including exercises, tutorials, and class discussions provides opportunities to students to apply their knowledge, and practice their skills hands-on on their personal work.	3, 4, 5	16
6.	Presentations: Formal presentations provide students with platforms to communicate about their creative output and to put it into a larger context.	1, 4, 5	8

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CLOs
1.	Research presentations: Allowing the students to demonstrate their knowledge of selected projects and practices of the area.	10%	1

2.	<p>Gallery exercises:</p> <p>Providing the students with the opportunity to practice principle exhibition rules in small-scale exercises in a gallery setting.</p>	10%	2
3.	<p>Real-scale exhibition display:</p> <p>Demonstrating the students' abilities to proceed with a display design project, including the design of the spatial context, the furniture, the arrangement of objects, and supporting materials, utilising knowledge and skills they acquired during the course.</p>	40%	3, 4
4.	<p>Exhibition design:</p> <p>Apart from the design of their personal display, students also have to participate and contribute to the overall design of the exhibition of which their display is a part.</p>	10%	3, 4
5.	<p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student.</p> <p>Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

*More may be added.

I.7. References:

Bertron, Aurelia, Ulrich Schwarz, and Claudia Frey. *Ausstellungen entwerfen / Designing Exhibitions: Compendium für Architekten, Gestalter und Museologen / A Compendium for Architects, Designers and Museum Professionals*. Basel: Birkhäuser, 2006.

Bonet, Llorenz, ed. *Exhibition Design*. Beverly: Rockport Publishers, 2006.

Carter, Rob, et al. *Exhibition and Display Design*. Hove: Rotovision, 2001.

Falsitta, Massimiliano. *Exhibition Design*. Kempen: TeNeues, 2002.

Jurisevic, S. Ivan. *Exhibitions & Trade Shows*. London: Longman, 2002.

Koren, Leonard. *Arranging Things: A Rhetoric of Object Placement*. Berkeley: Stone Bridge Press, 2003.

Krauel, Jacobo. *Stands and Product Display*. Barcelona: Links International, 2003. MacLeod,

Suzanne. *Reshaping Museums Space: Architecture, Designs, Exhibitions*. London: Routledge, 2005.

O'Doherty, Brian, and Thomas McEvilley. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: University of California Press, 1999.

Serrel, Beverly. *Exhibit Labels: An Interpretive Approach*. Lanham: AltaMira Press, 1996.

Skolnick, Lee, Jan Lorenc, and Craig Berger. *What is Exhibition Design?* Hove: Rotovision, 2007.

Vranckx, Bridget. *Exhibit Design: High Impact Solutions*. New York: Collins Design, 2007.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves.

Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.