

SCHOOL	Communication and Enhancement of Artistic Heritage
ACADEMIC YEAR	THREE-YEAR PROGRAM II - 2025/2026
SUBJECT	1426 Progettazione di allestimenti
TYPE OF SUBJECT	Theoretical-Practical
NUMBER OF HOURS PER LESSON	3
NUMBER OF ECTS CREDITS	8
DISTRIBUTION OVER THE ACADEMIC YEAR	ANNUAL

EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The Exhibition Design course is designed to provide students with a comprehensive set of knowledge, derived from various fields related to the enhancement of artistic heritage, enabling them to effectively manage the complex task of designing an exhibition layout for a temporary exhibition or a permanent collection. As no technical prerequisites are required to access the course - it is not a specialization program for architects and designers - the training provided is primarily focused on a museological and museographic approach (with only a marginal emphasis on museotechnical aspects) to exhibition design.

Knowledge and understanding	In line with the objectives of Communication and Valorization of Artistic Heritage, the lessons will address the diverse aspects of exhibition design. This includes various types of museums and exhibitions, the study of exhibition materials, and criteria for the valorization of works. The course will also cover the articulation of the exhibition path, types and materials of macro and micro installations, iconographic tools, color choices, visual communication, public analysis, museums and disabilities, and approaches to 'challenging' works. Additionally, the course will provide essential knowledge for independently managing an exhibition, or in collaboration with a technician, ensuring informed decision-making.
Applying knowledge and understanding	Knowledge will be acquired through visits, both in-person and remotely, to diverse exhibition venues, museums, and temporary exhibitions, guided by specially designed cognitive tools. Understanding is facilitated by a transversal teaching approach based on collaborative learning and role-playing simulations. Cross-disciplinary lessons will also be organized with other teaching subjects to delve into the various operational segments.
Making judgements	The ability to apply knowledge and understanding is activated and assessed through the individual design of a complex exhibition space, for which all the studied elements are required: definition of the space, materials and colors of the macro-installation, coherent selection of works (two-dimensional and three-dimensional), definition of a theme, and micro-installation with related iconographic tools. Group work facilitates the in-depth exploration of themes and establishes the foundation for personal development, thereby enabling access to a broader range of information and influences, and promoting independent judgment. Engaging with professional projects and designers further contributes to the development of individual judgment skills.
Communication skills	The project includes a communication module designed to autonomously facilitate the perception of the event within a defined environment, territory, and target audience. A series of structured lessons is dedicated to the production of promotional materials, commencing with the iconographic project related to the exhibition, and extending to the coherent implementation of all online and offline devices.
Learning skills	The learning abilities are assessed in part during the course, through the production of written documents that demonstrate the correct acquisition of information and the capacity for creative re-elaboration, and in the review of the final project, which must encompass all the specified requirements. The project must therefore be comprehensive, thorough, accurate, and original.

<p>CONTENTS</p>	<p>- Given an art collection or a collection of materials, what would be the appropriate process for preserving and enhancing them? -What constitutes an exhibition setup. Materials for macro and micro installations. Iconographic tools: Ministerial guidelines and emblematic cases. - Educational visits to exhibitions, museums, public and private galleries, art fairs, and alternative exhibition spaces: guided tour followed by individual assessment through an operational form - Regular engagement with the Venice Biennale, focusing on Art or Architecture, contingent upon the annual theme. - The exhibition setup through the two key roles of museologist and museographer: roles and competencies - Textures and backgrounds: exercise on the development of suitable backdrops or backgrounds for the exhibition of artworks assigned by the instructor. - The challenging task of setting up sculptures. Representative cases. - Conducting a brainstorming session on new exhibition experiences, in preparation for Individual submissions required for the final assessment. - The Museum of Natural History, Science, and Technology: The Challenge of Interacting with Exhibited Objects - The choice of field: white cube or site-specific? Emblematic cases - compositional space and rhythm The audience, the audiences of an exhibition: the target to be defined - Ancillary activities: services, educational programs, merchandising, and bookstore - distinguished individuals who exemplify excellence - Comprehensive guide for the execution of the examination project</p>
<p>ADOPTED METHODOLOGY</p>	<p>[X] In Person The course is to be considered entirely in-person, with certain exceptions. Several educational outings are organized to directly evaluate various types of installations, serving as a cognitive exercise and facilitating a more attentive perception of the elements that constitute an installation. Students utilize a specially prepared guide sheet. In the classroom, various case studies are discussed, and, whenever feasible, in cross-disciplinary collaboration with other educators or industry professionals. We are examining the potential integration of other subjects, and, when feasible, will facilitate interdisciplinary collaboration to enhance the various segments of the course. Classes may be conducted both in-person and remotely, with the understanding that a series of meetings must be held at selected museum locations, chosen for their unique characteristics that are particularly effective in the course's educational objectives. The lectures will also employ a dynamic and interactive approach, incorporating cooperative learning sessions and role-playing exercises, designed within the framework of a desirable peer education. In this regard, a meeting with a professional is planned to present one or more completed projects. Educational excursions will be conducted at a minimum of three distinct exhibition venues, including the Venice Biennale of Art or Architecture. During these excursions, each student will be required to document, on a form provided by the instructor, all compositional aspects of each installation, including its merits and critical elements, while acknowledging the objective limitations that a site may present.</p>
<p>ASSESSMENT METHODS</p>	<p>The student of the Exhibition Design course will thus be a professional in the field of Heritage Enhancement, capable of providing informed and competent support to exhibition professionals, evaluating the choices and orientation of the exhibition project, and offering feasible and relevant solutions. They will also be capable of enhancing existing installations and designing exhibition events that do not necessitate structural interventions, while identifying the appropriate measures for the effective promotion and enhancement of the exhibited materials. To evaluate their work, the student is required to submit a comprehensive exhibition design project, complete in all its components (maquette or digital environment), accompanied by a critical description that supports their choices in a structured and informed manner. The design should be arranged to enhance its presence and significance, with a focus on conservation. Space, light, colors, overall perceptions (aura), and appropriate narration (iconographic tools: captions, wall text, room sheets, digital devices, etc.) must be harmoniously coordinated. One aspect that is meticulously evaluated is originality, albeit in a controlled manner.</p>