

Digital Exhibition Design And Practice

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Introduction

Digital exhibition design and practice can be defined as the art of coordination and control of space to achieve the objectives of the performance, which forms the framework in which events take place. In other words, digital exhibition design and practice is a representation of theatrical space and its formation through furnishing it with a series of audio and visual signs to clarify the meanings of the dramatic text. The digital exhibition design and practice in the museum act as a cultural mediation tool through the display of collection for interpretation, contextualization, and communication of content to give the artwork and objectives an effective and secure presentation frame. Also, the museum's digital exhibition design and practice give the visitors an enjoyable and inspiring experience. Digital exhibition design and practice create fascinating spatial dramaturgy and choreographies. Digital exhibition design and practice tools enable the designer to create an imaginary experience that stimulates all senses. Recent digital exhibition design and practice displays offer a series of different strategies for presenting elements and content; thus, showing a new and surprising perspective in exhibition design.

Digital Exhibition Design: Boundary objects, design deliverables, and intermediacy

The design of digital exhibitions requires collaboration between a diverse group of professionals who are typically based in different organizations: curators and subject specialists, educators, learning and engagement officers, managers, and marketing specialists from the museum; experience designers, multimedia producers, graphic designers, information architects, and programmers from a digital design studio; exhibition designers and sometimes architects from an exhibition design firm; and programmers from a digital design studio. A wide range of knowledge, abilities, and sociocultural backgrounds are brought to the project by each of these specialists. Observing persons and their mediated behaviors in the historical context of the organizations

involved, as well as in the historical context of the design activity itself (Engeström 2014), allows us to get a more complete understanding of their interactions.

The inevitability of variations between individuals' and teams' sociocultural settings might result in discontinuities in (inter)action. This is the point at which borders become evident and the negotiation of those limits becomes essential to the success of multidisciplinary work. The digital designer wants users to be content with their digital experience, while the museum wants visitors to be satisfied with their museum experience. Both authors speak about the same individuals who have experienced the same incident, but they each see it through the prism of their discipline practice. Negotiating languages (user-visitor experience) and views (digital-museum experience) is an important aspect of collaborative work that requires crossing and negotiating boundaries. The items located at these borders serve as important facilitators for the negotiation of meanings, the alignment of aims, and the coordination of activity (Akkerman and Bakker 2011). The boundary objects that aid in the exploration of the design space and the procedures of permission is of special importance in this work.

Boundary objects are mediating ideas or artifacts that are "both malleable enough to adapt to local demands and limits of the many parties utilizing them, but sturdy enough to sustain a shared identity across places" (Star and Griesemer 1989, 393). Because of their intrinsic interpretative flexibility, they allow groups of actors with diverse perspectives to alter them to their requirements; nevertheless, when placed in the center, between the groups, they remain ill-structured or sketchy communicating devices (Star 2010). To paraphrase Star (2010)'s example of a map as a boundary object, imagine a floor plan as a border object between the 'worlds' of the digital exhibition designers and the worlds of the museum curators. The same item that displays the digital exhibition designer the flow of user traffic also serves as a spatial representation of artifacts and collections for the museum curator. When designers and curators work together, these specificities are gone, and the floor plan's communication capacity is revealed, since both may utilize it to discuss what exhibit A on the bottom level could look like. However, as Akkerman and

Bakker (2011, 141) point out that, although good border objects capture diverse meanings and viewpoints, they can never completely substitute dialogue and cooperation. Instead, their purpose d'être is to mediate rather than to displace. The floor plan no longer serves as a dividing line between the digital designer and the curator once the work of mediating the debate between them is completed. Wenger (2000, 236) believes that "certain items find their significance not just as artifacts of one activity, but also in the way that they facilitate linkages across various activities." The emphasis of this work is on a particular sort of design artifact that serves as a boundary object: the document-based design representations that serve as deliverables for the various stages of a digital exhibition design project (IDDs).

Galle (1999) believes that design may be defined as the generation of design representations by human behaviors of interpretation and production that are motivated by ideas. According to this viewpoint, a design representation is a thing that the designer develops, driven by the designer's artifact-idea" and intended to be understood by the customer, the maker, and the user, as well as being interpreted by the designer herself (Galle 1999, 75). Galle successfully avoids

the philosophical dilemma of the 'missing artifact by linking the design representation with an 'artifact-idea' rather than with the 'design artifact,' so assisting in focusing the debate on the nature of the design representation itself. The significance of a design representation is revealed in its interpretation by other actors in light of their own, possibly disparate 'artifact ideas.' These interpretations allow for the incremental alignment of the diverse players' 'artifact-ideas' until they all agree on what will ultimately become the design product. In our setting, the digital exhibition ideas of curators and designers are gradually aligned via the development and interpretation of IDD, until they all merge in what would become the digital exhibition.

Each personal exhibition is created following a series of fundamental steps.

Steps to creating a successful exhibition:

- Conceiving: the phase where the exhibition project is selected or the theme enclosed in a body of works is chosen, which must always be narrated through real storytelling.
- What do I want to communicate? How do I want to do it? And why? These are just some of the questions that the artist must ask himself at the beginning of the organization
- Project planning: Choosing the theme, it is necessary to establish its technical needs. Which works to exhibit, where it is fundamental to have an Archive to draw on to immediately and easily trace all the information; evaluate insurance coverage and details for transportation, analyze the exhibition space, including the possibilities and critical issues it presents, in addition to the drawing of a Business Plan
- Operational phase: from idea to practice. In the operational phase, the set-up is carried out and all the activities of drafting the supporting texts begin (from the colophon to the captions, from the guides to the catalog).
- The photographic images of the works and those of high-resolution installation views are realized, also useful for the promotion and communication of the event
- Promotion: during the operational phase, online and offline promotion activities begin, carried out, if present, in synergy with the press office of the host institution. To promote the exhibition, a press kit is created, containing the press release and a selection of images, sent to the main national and international journalistic editorial offices, and the invitations for the vernissage and eventual posters are created.
- Opening: the public release of the artist is the moment when the spotlight is on him and the works on display. The opening of the exhibition is not only the moment when the public finally comes into contact with the works, but also the opportunity for the artist to network, interact with collectors and industry players.

Bringing a personal exhibition to life is not a simple effort for the artist and the art gallery, but both will have the objectives of promoting and enhancing unique artistic research in the eyes of their collectors and the art world; following these steps will allow you not to miss any detail.

Exhibition design as construction of space communication of content

Exhibition design is a tool to reveal the beauty and the message of an object. The primary objective of museum management in the shaping of knowledge can be achieved by a communication of meaning through quality displays of the permanent collection or temporary exhibitions, the specimens of a continental interactive apparatus of science. Museums have become progressively more popular, therefore, adapting many techniques of other aptitudes including audio-visual shows, multimedia programmers, simulation and other experiences have discussed museum exhibitions as a mode of entertainment. An interactive experience like a science center may motivate visitors' interest in their environment or awareness of factors affecting their enthusiasm.

The exhibition as the communication of content

An exhibition, in the most general sense, is an organized presentation and display of a selection of items. In both varieties of English, each object being shown within an exhibition is an "exhibit". In common usage, "exhibitions" are considered temporary and usually scheduled to open and close on specific dates.

Modes of apprehension

- ✓ Contemplation
- ✓ Comprehension
- ✓ Discovery
- ✓ Interaction

Since the last decades of the 21st century, museums have been forced by the pressure of change to switch practices and outlook to transform museum visitors from passive consumers in a collection focused 'static exhibition' to active participants in a visitor-centered 'interactive technology exhibition', to enhance the museum visitor's experience of the exhibits collection by providing a wide range of activities, programs, and technologies that reinforce the communication of the museum exhibits core message. This paper aims to analyze different categories of museum visitors learning identities and experiences every time they visit and revisit the museum. Since the last decades of the 21st century, museums have been forced by the pressure of change to switch practices and outlook to transform museum visitors from passive consumers in a collection focused 'static exhibition' to active participants in a visitor-centered 'interactive technology exhibition', to enhance the museum visitor's experience of the exhibits collection by providing a wide range of activities, programs, and technologies that reinforce the communication of the museum exhibits core message. This paper aims to analyze different categories of museum visitors learning identities and experiences every time they visit and revisit the museum.

Museums and types of display

- ✓ Aesthetic

The aesthetic experience may be defined as people's interactions with, and reactions to, objects, places, but also to the environment. Most psychological perspectives on the aesthetic experience argue that it results from the coordination of different mental processes such as perception, attention, memory, imagination, thought, and emotion. Physiological and neurological responses are also involved. Aesthetic experiences can take place while we observe works of art in museums and galleries as well as in other contexts such as natural and built environments. Looking at a landscape, walking in a park, meeting people in a square, and walking into a building that is architecturally appealing are examples of natural and built environments where we can experience beauty, pleasure, attraction, and interest, among other aesthetic reactions.

✓ Didactic

Didactic texts are interpretive/educational texts related to an exhibition, usually written by exhibition curators that are displayed on panels on exhibition gallery walls or as part of art object labels.

✓ Chronological

In museum environments, where random circulation is likely and visitor behavior resembles serial clicking on the internet, what interpretive and design strategies can help visitors grasp, appreciate, and use chronology.

✓ Past/ present artwork dialogue

Exhibition types

The art exhibition represents the most important moment of enhancement of an artist and his works, a unique opportunity that involves a series of protagonists from the gallery owner, to collectors, to admirers to enthusiasts.

In addition to the cultural and promotional value, the exhibition moment becomes a precious sales opportunity, which gives feedback to the work done for the realization of the works and the enhancement and preparation. An art exhibition can be realized in different typologies, aimed at presenting a coherent and effective story of artistic research, of a specific theme, or as a testimony of a public or private art collection translated into a careful selection of the works to be to expose.

✓ Temporary exhibition

Temporary exposure is the one that has a short duration, from a few weeks to cover months. The advantage of this display method is that it allows you to maximize the use of available resources and spaces. However, there is no shortage of very quick exhibition formats, which last only one evening, aiming for the greatest influx of public in the shortest possible time. Furthermore, it allows presenting actual and disputable expositions from a different point of view, materials, technics that arouse the creativity of collectors.

✓ The solo exhibition

The solo exhibition encompasses the search for a single artist within a private or public space, supported by a historical-critical or curatorial analysis. Normally in personal the artist tends to propose the most recent or most famous pieces. A solo show or solo exhibition is an exhibition

of the work of only one artist. The artwork may be paintings, drawings, etchings, collages, sculptures, or photography. The creator of any artistic technique may be the subject of a solo show. Other skills and crafts have similar types of shows for the creators. Having solo shows of one's artwork marks the achievement of success and usually is accompanied by receptions and a great deal of publicity. The show may be of current work being produced, those from a single period, or representative work from different periods in the career of the artist, the latter is termed a retrospective. The solo exhibition encompasses the search for a single artist within a private or public space, supported by a historical-critical or curatorial analysis. Normally in personal the artist tends to propose the most recent or most famous pieces. Once artists become recognized for their skills among critics and collectors through representation at galleries, museum directors and staff members may begin to purchase the works of the artists for museum collections. Museums also hold exhibitions that change regularly and may choose to feature a solo show of the works of an artist as one of these exhibitions. Works that are gathered on loan from many other museums or collectors also may be scheduled for exhibition at one museum as a solo show.

✓ The collective exhibition

The group show or collective exhibition is dedicated to the exhibition of multiple artists, living or otherwise, sharing a theme, an artistic movement, or belonging to a specific historical-cultural cross-section. One of the easiest ways to get your foot in the door at a gallery is to participate in a group art exhibition. Instead of a gallery taking the chance on the collected works of one artist, they offer space to a group of artists creating work based on a common theme. A group exhibition usually hinges on a unique and dynamic theme. This theme links all the different works together, as each artist interprets the theme however they see fit. You need to choose a theme that's flexible enough to allow each artist the freedom to express himself or herself, but also structured enough to create a cohesive collection of works.

✓ The itinerant exhibition

The traveling exhibitions include set-ups in different locations and times, with the design of appropriate exhibition adaptations. Often focused on a specific theme or topic, it is a format that in most cases is supported by state bodies to ensure a greater flow of access and reduce fixed costs following the sharing of expenses between the various host bodies.

✓ The online exhibition

Thanks to digital and new media we are witnessing new display models placed in the online dimension. Galleries, museums, and collections are increasingly fascinated by this new form of fruition of art, which takes place through tours and virtual experiences, such as the Online Viewing Room. In addition, online exposure is a format often applied to reach a new audience of users, ensuring an experience on multiple levels. For example, an online exhibition may: expand on material presented at, or generate interest in, or create a durable online record of, a physical exhibition; save production costs insurance, shipping, installation; solve conservation/preservation problems e.g., handling of fragile or rare objects; reach lots more people: "Access to information is no longer restricted to those who can afford travel and museum visits, but is available to anyone who has access to a computer with an Internet connection. Unlike physical exhibitions, online

exhibitions are not restricted by time; they are not forced to open and close but may be available 24 hours a day.

✓ The Anthological exhibition

The anthological or monographic exhibitions are those reserved for a selection of particularly significant works that illustrate the evolution of the search for one or more artists, without necessarily following the entire path of the author from a chronological point of view.

✓ The retrospective exhibition

The retrospective illustrates all the phases of an artist's artistic research respecting the chronological scan. With this typology, the salient moments of the artistic evolution of an artist or a cultural movement are thus retraced. A retrospective generally, is a look back at events that took place, or works that were produced, in the past. As a noun, retrospective has specific meanings in medicine, software development, popular culture, and the arts. It is applied as an adjective, synonymous with the term retroactive, to laws, standards, and awards. A retrospective exhibition presents works from an extended period of an artist's activity. Similarly, a retrospective compilation album is assembled from a recording artist's past material, usually their greatest hits. A television or newsstand special about an actor, politician, or other celebrity will present a retrospective of the subject's career highlights. A leading academic may be honored with a Festschrift, an honorary book of articles, or a lecture series relating topically to a retrospective of the honoree's career. Celebrity roasts good-naturedly mock the career of the guest of honor, often in a retrospective format.

Designing the exhibition space

An exhibition is a creative act, and focus and constraints give it strength. Memorable exhibitions are those where the list of what is not shown is as important as what is shown. Before drawing up your design, make sure you examine any floor plans for the show to get an understanding of your stand's positioning and what could be going on around you. Think about both the space within your designated exhibiting area and the space surrounding it. Once you've done that, try and create a design that maximizes the space available to you; remember that less is more, and a spacious stand with an open feel will be a much more inviting option than one that is cluttered and claustrophobic. Even if you've only booked a small space-only area or a shell scheme, don't worry, you can still open up your space by thinking carefully about where you place your counters, and by creating effective and impactful graphics that reduce the need for unwanted accessories. Also, keep your sale process in mind. Evaluate where within your stand space you would like to interact and sell to potential prospects and then assign designated sales points. If you decide to use a counter or reception desk as a central sales point, think about where you position it so that you don't fall into the trap of creating a barrier between you and the visitor.

Presentation of Typology in a museum

Museums may be established for different purposes, and the objects in them should be collected and arranged to further the particular purposes for which they are intended.

Technical museums may be established for art instruction; to improve the taste of those engaged in manufactures. Of these, the South Kensington Museum, with the origin of which this Society had much to do, may be taken as a type. The National Gallery, in this sense, may be regarded as a museum of painting for the encouragement of artists. In a technical museum, the object is simply to collect specimens, calculated to serve, if not as actual models, at any rate as examples of styles to be imitated: the historical arrangements of them is of secondary importance. Although no doubt the same purpose might be served, and the interest of the museum increased, if they were historically arranged; still it would undoubtedly be proper in a museum instituted for this purpose that the primary arrangement should be from the standpoint of art. It is not a museum for general educational purposes, as it can never be contemplated that the whole or the majority of the visitors should qualify as manufacturers or artists; or, if it is efficacious for general education, it is only so in the sense of improving the public taste.

Contextualization of artwork

Contextualizing artistic production is the placing of the context of political and social imagery that is far from being static. The evolutions in the art world identified in the contributions of this issue echo more general trends of State withdrawal and reconfiguration of political commitment. The context consists of all of the things about the artwork that might have influenced the artwork or the artist. These would include when the work was made; where it was made both culturally and geographically; why it was made; and possibly some other details or information. Contextualizing looking at the cultural context of artwork can deepen and/or improve our understanding of an artwork, but it may or may not change our first impressions, and it doesn't affect the formal analysis. With some additional contextual information about the time, the culture, and the maker/artist of an artwork, we can become more informed.

Museum and exhibition galleries

Art museums and art galleries are two different types of entities. The primary difference is that while one goes to an art museum to view art, one goes to an art gallery to view art, from the perspective of purchasing the art. Most museums are funded by governments, foundations, and corporate and private donors and are operated on a not-for-profit basis. A few exceptions are museums like the Guggenheim museum, which are operated more like businesses and are franchising out like corporations. These days you are also able to find corporations or high net worth individuals who operate their collections like museums for the public. Some of these are for genuine interest in sharing their art collections with the public and others view it as a public relations or marketing strategy.

History of Exhibition Design

Exhibit design is the process of developing an exhibit from a concept through to a physical, three-dimensional exhibition. It is a continually evolving field, drawing on innovative, creative, and

practical solutions to the challenge of developing communicative environments that 'tell a story in a three-dimensional space. A good exhibition designer will consider the whole environment in which a story is being interpreted rather than just concentrating on individual exhibits.

The exhibition came fully into its own in the 19th century, but various temporary exhibitions had been held before that, especially the regular displays of mostly new art in major cities. The Paris Salon of the Académie des Beaux-Arts was the most famous of these, beginning in 1667, and open to the public from 1737. Though exhibitions are common events, the concept of an exhibition is quite wide and encompasses many variables. Exhibitions range from an extraordinarily large event such as a World's Fair exposition to small one-artist solo shows or a display of just one item. Often a team of specialists is required to assemble and execute an exhibition; these specialists vary depending on the type of said exhibit. Curators are sometimes involved as the people who select the items in an exhibition. Writers and editors are sometimes needed to write text, labels, and accompanying printed material such as catalogs and books. Architects, exhibition designers, graphic designers, and other designers may be needed to shape the exhibition space and give form to the editorial content. Organizing and holding exhibitions also require effective event planning, management, and logistics.

Exhibition team role

The designer is responsible for the development, presentation, and delivery of exhibition and other designs, so that the project's objectives may be met on schedule, on budget, and efficiently, to the highest standards of creativity and design excellence.

Examples of the exhibition team include;

1) The curator

Curators greatly influence the art we see in galleries and museums, and, as a result, help determine which art critics write about. Curators decide how works are hung in galleries and how the viewing public experiences the exhibition, by researching how to show artworks in art historically coherent and entertaining ways. A curator oversees collections, such as artwork and historical items, and may conduct public service activities for an institution. Most work in museums, zoos, aquariums, botanical gardens, or historical sites.

2) The exhibition manager

The Exhibition Manager develops, plans, organizes and manages events, conferences, and exhibitions within the Arts and Entertainment sector. He/She writes and reviews grant proposals. He/She liaises and coordinates with suppliers and vendors, overseeing the exhibition set-up by contractors. He/She leads and coordinates all aspects of the exhibition. He/She oversees floor plan allocation, management of service vendors, and financial and marketing matters. The Exhibition Manager works closely with Art Directors to ensure that the exhibition delivers the desired message and goals.

Exhibition Designer and the construction of museum space

Museum Exhibition Design Definition

The creation of documents that guide the process of development of museum displays, interactive exhibits, and educational programming. The process includes conceptual sketches, CAD drawings, exhibit prototyping, exhibit fabrication documents, and as-built drawings for future reference.

Typical Process Museum Exhibition Design Process:

- Schematic Design
- Design Development
- Prototyping
- Final Design
- Working Drawings
- As-built Drawings

Museum Exhibition Design Roles & Responsibilities:

Curator

- ✓ Designer
- ✓ Draftsperson
- ✓ Developer
- ✓ Educator
- ✓ Registrar
- ✓ Evaluator
- ✓ Fabricators
- ✓ Art Handler
- ✓ Audio Visual Integrator
- ✓ Museum Director
- ✓ VP Museum Development
- ✓ VP Museum Operations
- ✓ VP Museum Finances
- ✓ VP Museum Marketing

The exhibition plan routes and sequence

Exhibition planning is an engaging process. Exhibitions are experiences; they provide communication of ideas, information, feelings, and values. Although there is no set method for planning an exhibit, there are general guidelines that professionals follow. Whether you are planning a small or large scale exhibit for a community organization, museum, archive, or library, designing a virtual exhibit, or generally want to learn the exhibition planning process, this article will take you to the exhibition development guidelines to help you transition your concepts to realities.

The design process drawing and rendering roles

As a tool or skill, sketching has its role in the design process. That role will vary depending on the end-product being created, the size and scope of the project, the individual designer's style, experience, and workflow, and the client's expectations. Find out more about how sketching is used in the design process within multiple design disciplines.

The role of sketching in digital art varies depending on if you're creating Web sites, identities, illustrations, product concepts, or other designs. An illustration or a logo is likely to need more sketching than a website. A large project with a significant client budget will benefit from sketching throughout the design process. This makes sure that before massive amounts of time are invested in refining a solution, a direction is first agreed upon with the client. Sketching can start loose, beginning with basic concepts. Then work on compositions or layouts. After those directions are chosen, the concepts can further be refined with detailed sketching.

Information and object support

Information objects are a part of the information portfolio management capability in the Application Portfolio Management application. An information object is a configuration item that displays information in an organized form. The purpose of the information object is to logically describe the type of data that is exchanged between the application and the database. After information objects are created, they are mapped to business applications. For a given business application, the information objects determine if information can be created, updated, deleted, or read in that business application. This ability allows application owners to efficiently manage information. From an information security management perspective, this ability enables the risk and compliance function to define the right level of controls that must be applied.

Lecture 3: Designing the exhibition space

Exhibition space design needs careful consideration as this has a great impact on how many stand visitors you will attract. In this post, we'll explain the importance of exhibition stands and their design and then provide tips on how to design an exhibition space that will put your company on the map. The main aim of any exhibition stand is to capture the attention of the audience. You need to keep it long enough to result in the sole purpose of customer interaction and purchase. Exhibitions, trade shows, and corporate events are the original 'pop-up shop' concept. Business owners, promoters, and company personnel can share their products and services with an audience that's specifically interested in their sector of expertise. This may sound like an easy idea, but you're not the only shop in town, and sadly the competition is most likely next door, over the road, and at every other possible angle.

Exhibition design as construction of space

Exhibition Space means any space in the Exhibition Centre licensed to the Exhibitor by the Organisers for the Exhibition under these Terms and Conditions and shall include shell spaces and

non shell spaces. From the point of view of using the function, exhibition architectures have their particularities in space composition. Spatial organization order is different from other buildings. It needs a free and infinite space form to guide exhibits to communicate with tourists. Based on understanding the characteristic space of existing exhibition buildings, this paper analyses the space design countermeasures of exhibition architectures.

Importing leisure facilities

The rest chair and greening sketches are directly brought into the exhibition space and coordinated with the exhibition space to form a more comfortable environment for visitors to rest and enjoy the works during the rest. This leisure facility can be used for rest or as part of the exhibition. It also provides new perspectives and new ways of interaction for viewers to view works of art.

Importing whole space environment

The complete space environment is brought into the exhibition space as a supplement and promotion of space. Small courtyards or leisure areas can be introduced for increasing spatial hierarchy. The Culture Museum in Zhejiang Province is located in a water-themed park. The whole building is embedded in the artificial terrain to show its sculptural characteristics. The Museum consists of four strip blocks, and the courtyard is placed in each block. These courtyards are not only part of the tour route, but also serve to connect different exhibition halls. Although the museum exhibition hall is linear, the carefully designed indoor courtyard not only serves as a natural lighting space and leisure space but also adds layers to the relatively independent tour route of the museum.

Using the technique of borrowing scenery

This method is quite common in Chinese classical gardens. As used in the exhibition space of Museums can ensure the integrity of the exhibition while introducing lively landscape factors into the space. Borrowing scenery can be horizontal. By processing the local maintenance structure of the building, the outdoor landscape can be appropriately entered into the exhibition space. Through borrowing scenery, the Suzhou museum integrates outdoor gardens into exhibits.

Inclusion of non-exhibition space and exhibition hall

Non-display space mainly refers to some leisure facilities, commercial facilities, etc. These functional facilities can be divided into the following types from the spatial location.

a) Dot layout

This kind of non-exhibition space is generally aimed at museums with clear types. Its leisure or

Commercial facilities are relatively large, and their importance is second only to the showroom.

Therefore, it can only be arranged in an appropriate location, independent of the showroom. For example, the commercial function of the silk museum is very important. Thus, on the first

floor of the main entrance of the museum, there are various large shopping malls, which occupy almost the whole floor. At the same time, a shopping mall is set up separately for tourists to Choose on the tour route. It can be said that the proper introduction of its commercial functions not only meets the purchase needs of tourists but also increases the revenue of museums.

b) Surround layout

There are two situations in this layout: one is that the leisure business is relatively small and loose. To facilitate the organization of museum space, it should be surrounded by the main exhibition hall to better organize the space. The second is a new concept of museums. The museum will be regarded as a comprehensive place of culture and leisure. The museum can better meet the needs of visitors to visit, leisure, and shopping integration. In this way, it is necessary to enlarge the scale of leisure and commercial functions of museums to form a certain scale and continuity, around or partially around the exhibition hall. Visitors can use museums as a good place for leisure.

Interaction between external space and internal function

External space is an easily neglected part of exhibition architecture design, and the relationship between external space and internal functions is less considered. This is mainly for the museum Exhibition function. Large museums usually have outdoor exhibition halls in addition to indoor Exhibition halls. The function of indoor and outdoor exhibition halls is very important, which can facilitate the layout of exhibits, and more importantly, can ensure the integrity of the sequence of visits. The memorial museum for the victims creates a complete viewing sequence and renders a solemn and stirring atmosphere through the sculptures in the exhibition area outside the entrance and the statue of peace sculptures at the end of the sequence.

Physical and intellectual orientation audience and learning time factor and behavior

Museums are an important setting for informal learning; their invaluable collections and purposefully designed spaces mean learning can happen almost accidentally. But making these learning opportunities available to as diverse an audience as possible is a constant challenge. Visitors come to museums with varied backgrounds, motivations, interests, and prior knowledge, which influence what, when, and where they visit and engage. This limits how much museums can personalize the learning experience. But our research shows that technology can help provide individualized experiences that enhance learning. Learning in museums is an autonomous experience, with visitors taking an active role in planning, monitoring, controlling, and reflecting. We know from decades of research into self-regulated learning that it is important to understand the goals and initial interest people bring to the learning situation. These drive behavior and learning in different settings, including in museums. In museums, 'initial interest' is related to how interested visitors are in the exhibition topic at the outset of their visit. 'Goals' are related to the intentions or the different ways in which individuals can approach different situations.

Four types of goals are relevant to learning in museums:

- Mastery: wanting to learn more about specific topics
- Performance: wanting to learn more than others

- Hedonic: seeking fun or passive enjoyment
- Social: wanting to communicate and share their experience with others

Museums offer a wealth of learning opportunities catering to a wide range of interests; helping visitors get the most out of their experiences can help make these available to as many people as possible.

Modes of apprehension in exhibition

- Contemplation
- comprehension
- Discovery
- Interaction

Exhibition space and display as support for visitors' activities in the museums

The scope of exhibition display includes spatial arrangement, installation design, as well as the visual and contextual aspects of presenting the information. Exhibition display is the physical and interpretative environment, in and through which artworks and artifacts are presented.

Exhibition planning process

Exhibition planning can be exhausting and overwhelming. There are so many things to remember and more often or not, planning an exhibition begins a year in advance of the actual trade show. Exhibitions are your chance to show off, whether that's a product launch, skill, or service. Exhibitions are unique in that they offer a place to capture new clients for lead generation, as show marketing. People who attend exhibitions do so because they feel as if the show has something of value, something they seek, so your event must be successful. We have put together our top tips on exhibition planning and how to plan a successful exhibition so you can be confident that after your event, you'll have a list of newly qualified leads and businesses.

The planning process in an exhibition include;

- 1) Original idea
- 2) Exhibition team
- 3) Development of the idea
- 4) Exhibition strategy

Exhibition strategy

The key to any successful exhibition marketing strategy is preparation. After all, there are so many details to address, from the design of your stand to the exhibition services you require and the products or services you are going to showcase. For this reason, planning is of critical importance. The following are key exhibition strategies including;

- a) Education
- b) Events and activities

- c) Financial planning
- d) Management
- e) Communication
- f) Marketing

Display of artwork and objects

The art exhibition has played a crucial part in the market for new art since the 18th and 19th centuries. The Paris Salon, open to the public from 1737, rapidly became the key factor in determining the reputation, and so the price, of the French artists of the day. The Royal Academy in London, beginning in 1769, soon established a similar grip on the market, and in both countries, artists put great efforts into making pictures that would be a success, often changing the direction of their style to meet popular or critical taste. The British Institution was added to the London scene in 1805, holding two annual exhibitions, one of new British art for sale, and one of the loans from the collections of its aristocratic patrons. One factor that influences how well materials will fare in an exhibition is the length of the show. The longer an item is exposed to harmful environmental conditions, the more likely it is that it will experience deterioration. Many museums and libraries have permanent exhibitions, and installed exhibitions have the potential to be on view without any changes for years.

Damage from a long exhibition is usually caused by light. The degree of deterioration is different for each respective object.

Artwork and objects: features and data for display

Elements of art are stylistic features that are included within an art piece to help the artist communicate. The seven most common elements include line, shape, texture, form, space, color, and value, with the additions of mark-making, and materiality. When analyzing these intentionally utilized elements, the viewer is guided towards a deeper understanding of the work.

Line

Lines are marks moving in a space between two points whereby a viewer can visualize the stroke movement, direction, and intention based on how the line is oriented. Lines describe an outline, capable of producing texture according to its length and curve. There are different types of lines artists may use, including, actual, implied, vertical, horizontal, diagonal, and contour lines, which all have different functions. Lines are also situational elements, requiring the viewer to know the physical world to understand their flexibility, rigidity, synthetic nature, or life.

Shape

A shape is a two-dimensional design encased with bylines to signify its height and width structure and can have different values of color used within it to make it appear three-dimensional. In animation, shapes are used to give a character a distinct personality and features, with the animator manipulating the shapes to provide new life. There are different types of shapes an artist can use

and fall under either geometrical, defined by mathematics, or organic shapes, created by an artist. Simplistic, geometrical shapes include circles, triangles, and squares, and provide a symbolic and synthetic feeling, whereas acute-angled shapes with sharp points are perceived as dangerous shapes.

Form

A form is a three-dimensional object with a volume of height, width, and depth. These objects include cubes, spheres, and cylinders. The form is often used when referring to physical works of art, like sculptures, as the form is connected most closely with those three-dimensional works.

Space

Space refers to the perspective distance between and around and proportion (size) between shapes and objects and how their relationship with the foreground or background is perceived. There are different types of spaces an artist can achieve for a different effect. Positive space refers to the areas of the work with a subject, while negative space is the space without a subject.

Conclusion

The design of a digital exhibition goes well beyond the replication of a physical exhibition or the publication of digital information on the internet. Before commencing a digital display project or program, one has to think about how they will handle each of the topics discussed in this article. Even though it may appear paradoxical, a planned and intentional approach to design allows for significantly more flexibility and creativity than an ad hoc solution to the same problem. When you have a strong grip on the parameters of your exhibition, it is simpler to ensure that your exhibition team is having the most possible effect in the shortest amount of time. It is also easier to execute any required revisions after the fact. It is possible that the proper documentation of your work may help to educate future exhibits and will aid in lobbying for the use of digital exhibition materials.

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