



## TEST QUESTIONS TO ACCOMPANY:

### *Exhibition Design* by Philip Hughes

This series of test questions, created for use with your students, provides multiple choice, short answer and discussion/essay questions based on the text and arranged by chapter. A separate answer key is available.

#### INTRODUCTION

1. What were the 2 main purposes behind the setting up of many museums and galleries?
2. The first dedicated public art gallery in England was the:
  - a. British Museum
  - b. Dulwich Picture Gallery
  - c. National Portrait Gallery
  - d. none of the above
3. Explain why The Great Exhibition of 1851 was such a milestone in the history of exhibitions.
4. What art and design movements in the early twentieth century influenced the evolution of modern display techniques?
5. What did Frederick Kiesler design in 1924? What were the advantages of this invention?
6. What revolution in exhibition display appeared in the 1960s? What were the main aims of these types of exhibitions?
7. Explain the importance of trade fairs for customers and exhibitors.
8. List the 2 areas exhibition designers often specialize in.

#### Discussion/essay questions

1. Why was the emphasis in early exhibitions on creating a 'spectacle' intended to provoke and amaze? Discuss the ways in which this emphasis has changed.
2. Discuss the impact the Internet has had on recent developments in exhibition design.

#### CHAPTER 1: THE BRIEF

1. What is a brief? Outline the problems with briefs that are too prescriptive or too vague.
2. List the information a client should supply in the context document of a brief.
3. What 2 questions need to be answered in order to formulate an 'exhibition strategy'?
4. The \_\_\_\_\_ is an interpretative document that places the exhibition in a wider narrative.
5. TRUE or FALSE? One of the first questions a designer asks is 'Who is the exhibition targeted at?'

6. What does the 'content' section of the brief deal with? Why is this part of the brief often long and detailed?
7. What is meant by a 'visitor outcome'? Why is this an important element for the designer in the design brief?
8. An 'organogram' is:
  - a. a diagram outlining the objects to be included in an exhibition
  - b. a chart detailing the visual identity and brand information of a client
  - c. a diagram setting out the roles and responsibilities of the staff designing an exhibition
  - d. none of the above
9. List the key points you need to be clear about from the brief before you start designing an exhibition.

## CHAPTER 2: THE VISITOR

1. Describe what is meant by 'engagement'.
2. Outline the 2 aims of research into the target audience.
3. Explain the value of moodboards in the design of an exhibition.
4. Give 2 examples of how an exhibition might be layered.
5. List 4 types of visitor with differing levels of knowledge who might need to be catered for in an exhibition.
6. TRUE or FALSE? A visitor's mode of engagement with an exhibition can be divided into 2 categories – visual and kinaesthetic.
7. What 2 things does a designer need to know about a client's branding?
8. Explain the current motivation for 'sensory' brand environments.
9. What sources could you draw on when designing an exhibition for children? What questions might you ask children in advance?
10. What should good inclusive design promote?

### Discussion/essay question

1. Discuss the difference of approach between the 3 types of learners in an exhibition and explain how each learner's needs might be met.

## CHAPTER 3: THE SITE

1. For visitor centres and permanent exhibitions that are tied to a particular geographic position, the first step is an analysis that takes in what factors?
2. What are the drawbacks of an 'open' exhibition space?
3. What are the advantages of a 'closed' exhibition space?
4. When planning the internal organization of an exhibition the designer must first take into account the \_\_\_\_\_ of the space in which he or she is working.
5. Who needs to be employed if an exhibition design requires structural changes to a building:
  - a. a conservation advisor
  - b. a structural engineer
  - c. a site manager
  - d. none of the above

6. List 4 physical considerations a designer needs to take into account when designing an exhibition.
7. What is the purpose of a site survey?

#### CHAPTER 4: EXHIBITION STRATEGY

1. The exhibition strategy is nearly always authored by:
  - a. the client
  - b. the designer
  - c. the client and designer
  - d. none of the above
2. What does the exhibition strategy determine and what factors does it need to take into consideration?
3. Explain the difference between a single and a multiple path through an exhibition.
4. What are the advantages of a 'star' exhibits organization?
5. What type of exhibition usually favours the fan pattern? List 2 advantages of this pattern.

#### CHAPTER 5: 3-D DESIGN SKILLS

1. Explain the value of rough conceptual models and sketches in the design process.
2. Models and computer visuals should always be produced in such a way to communicate from whose viewpoint:
  - a. the client's
  - b. the designer's
  - c. the visitor's
  - d. none of the above
3. \_\_\_\_\_ enables the designer to determine what experiences visitors will have and the sequence in which they have them.
4. List the advantages of separate paths through a display and outline the priorities.
5. At trade fairs designers should aim to create how much space between displays:
  - a. 1.2 m (4ft)
  - b. 3 m (10 ft)
  - c. 1.8 m (6 ft)
  - d. none of the above

#### CHAPTER 6: 2-D DESIGN SKILLS

1. TRUE or FALSE? Directional signs to draw people into an exhibition are often called 'wayfinding' graphics.
2. If a house style is imposed what must the exhibition text use? What are the disadvantages of this?
3. What does legibility refer to?
4. Legibility can be enhanced by:
  - a. weak contrast between text and background colours and strong lighting
  - b. strong contrast between text and background colours and good lighting
  - c. well-designed text behind reflective glass
  - d. none of the above
5. What does readability refer to?

6. Explain what the Ekarv method is. Why is it better to use short sentences and paragraphs in exhibition texts?
7. List 4 methods which can be used to produce graphics for exhibition text.
8. What are the advantages of using the direct-to-media printing process?
9. Which of the following substrates should NOT be used for exterior graphics:
  - a. paper
  - b. glass
  - c. aluminium
  - d. PVC
  - e. cotton
  - f. wool

## CHAPTER 7: LIGHTING

1. What is the importance of lighting in exhibition design?
2. Before electric lighting became readily available, how were museums and galleries lit? Who pioneered this method in the United Kingdom?
3. Modern lighting designers use a \_\_\_\_\_ to examine the likely effects of the sun, and the findings from this study have a large impact on the lighting scheme proposed.
4. Under what circumstance might daylight be totally excluded from an exhibition? How might this be achieved?
5. Explain how a lighting design is recorded and may be demonstrated.
6. The light focused on displays is known as:
  - a. ambient light
  - b. accent light
  - c. down light
  - d. none of the above
7. List 3 types of exhibit-focused lighting.
8. Give 2 examples of where it might be important to create an even distribution of light throughout a space, regardless of the displays.
9. TRUE or FALSE? Visitors tend to find accent lighting more comfortable than high ambient lighting.
10. What are the advantages of feature lighting? How is this different to accent lighting?
11. Colour temperature determines whether light appears \_\_\_\_\_ or \_\_\_\_\_.
12. Colour temperature is measured using what scale:
  - a. Celcius
  - b. Richter
  - c. Kelvin
  - d. none of the above
13. What does colour rendering describe? Why do you think good colour rendering is important for exhibitions?
14. List 2 methods which can be used to change the colour of a light output.

15. Fabrics and exhibits made of paper are exposed to a maximum of how many lux in most European countries and the United States:
  - a. 50
  - b. 200
  - c. 10
  - d. none of the above
16. What is a gobo?
17. Describe how you might create a 'glowing' surface for an exhibit.
18. Outline how lighting might be handled at a trade fair.

### CHAPTER 8: INTERACTION

1. For all interactives, what do visitors need to gain an idea of?
2. Why is it important for an interaction to take place in a short space of time?
3. What is the function of the hyperlink system in computer interactions?
4. Why should a computer interactive work in similar way to the Nintendo Wii?

#### Discussion/essay question

1. Research relevant mechanical or electronic technologies giving special emphasis to new or emerging technologies. Suggest examples of how these technologies can be used to promote learning for visitors of differing age groups.

### CHAPTER 9: SOUND AND FILM

1. What are the advantages of using film and sound in exhibitions?
2. The use of film and sound in exhibitions involves the services of an \_\_\_\_\_.
3. How might you use film, video and sound to create an 'immersive' environment?
4. What use is made of films in trade fairs?
5. Film and sound clips of major events from the past is known as what?
6. List 3 limiting physical factors in the use of audiovisual displays.

### CHAPTER 10: MATERIALS

1. Why is the fire rating of all materials used in exhibition environments important?
2. What else must a designer check in addition to a material's fire retardancy and aesthetic properties?
3. Name some of the factors that affect the choice of sustainable materials.
4. Outline the process for using colour references.

## CHAPTER 11: PORTABLE EXHIBITIONS

1. What are the main advantages for exhibitors of using a portable exhibition system?
2. What is the biggest barrier to using modular and portable displays? How do some organizations that use these displays get round this?

## CHAPTER 12: TECHNICAL DRAWING

1. Explain the purpose of sketches, concept models and provisional drawings.
2. What is the purpose of technical drawings?
3. What is the sole difference between technical drawings for exhibitions and those produced by architects and interior designers?
4. List the elements that technical drawings must show in order for contractors to quote.

## CHAPTER 13: CONSTRUCTION AND DELIVERY

1. List 3 factors which influence the cost of constructing an exhibition.
2. What is often a vital part of the design management of trade fair stands? Who can help with this?
3. List some of the issues which are of concern to the green exhibition designer.
4. What is 'embodied energy'? Give an example of a material that is low in embodied energy and one that is higher in embodied energy.
5. What is meant by a 'turn key' service? What are the advantages and disadvantages of this service?
6. Before a completed design is handed over the designer produces a:
  - a. technical drawing
  - b. snagging (punch) list
  - c. turn key service
  - d. none of the above

## CHAPTER 14: CONCLUSION

### Discussion/essay questions

1. Discuss how exhibition design is evolving. What do you think the future holds for exhibition designers?
2. Why is green design an increasingly important issue in exhibition design? What can you do to ensure that your designs are as sustainable as possible?