



COURSE SYLLABUS

Department: DIPA + DiCODA

Second-Level Academic Diploma (Master's equivalent) in:

* Fashion Design, Exhibition Design and Museum Enhancement

First-Level Academic Diploma (Bachelor's equivalent) in:

* Art Education

COURSES & CODES

DESIGN [Exhibit Design Focus] | ABPR 17 – 125 hours | 10 CFA (ECTS)

Exhibition Space Design B | ABVPA64 – 75 hours | 6 CFA (ECTS)

Exhibition Space Design T | ABVPA64 – 75 hours | 6 CFA (ECTS)

Academic Year: 2025–2026

Professor: Mariafrancesca "Agnese" Giglia

Chair of Environmental Design AFAM088 (formerly ABPR 17)

Institutional Email: mariafrancesca.giglia@abapa.education

Office Hours & Contact: * **Location:** Cantieri Culturali Ducrot

Classroom - Meet Code: gjqzjtqk

Schedule: Mondays, Slot B, from 10:00 AM to 5:00 PM

(via Classroom/Meet, by email appointment).

Educational Objectives

Exhibition design explores the analysis of methods and tools used to organize and design window displays, pop-up stores, flagship stores, retail environments, fashion shows, dedicated fashion week spaces, exhibitions, fairs, and museums. Furthermore, it focuses on the professional figures necessary for brand communication strategies and the construction of meaningful, value-driven spaces—essential today for narrating identity and creating new scenarios.

The course aims to provide students with skills in reading, analyzing, and interpreting spaces dedicated to *mise-en-scène* within and beyond the fashion world, from historical-critical and methodological perspectives. It offers students their first approach to designing an integrated exhibition system and provides the processes necessary for 3D communication and narrative within a dedicated space.

Key Objectives:

- **Skill Transfer:** Developing techniques for the creative conception and realization of exhibitions, stands, shops, museums, performing arts spaces, and public urban areas.
- **Accessibility & Engagement:** Activating cognitive processes to improve the usability and understanding of cultural (and non-cultural) assets, aiming for results that emotionally engage the public.
- **Technical Training:** Providing operational training in designing layouts for contemporary art, traditional cultural products, and local heritage.
- **Professional Overview:** Providing a panorama of roles in architecture, communication, experience design, cultural marketing, and new media.

The course involves collaborations with philosophers, designers, sociologists, and art directors to treat exhibition design as a multidisciplinary field where research leads to "ephemeral architectures."

Course Structure & Methodology

The course is **theoretical-practical** and includes:

- **Frontal Lectures:** Dedicated to the techniques and tools of exhibition design.
- **Project Development:** Creating a communication project through exhibition design.
- **In-depth "Pills":** Short sessions with specialists from the Exhibition Design industry.

Practical Exercises & Lab

Students will undertake simulations to create new imaginaries through **video clips and window displays** based on contemporary themes or local traditions. Students must identify a theme, choose a location (**REAL AND/OR VIRTUAL**), create a scenario, and develop 3D communication for a photo or video campaign.

The laboratory component includes acting as a **stylist** for social media campaigns, in collaboration with Lighting Design (Prof. Lilliana Iadaluca) and Photography (Prof. Rosi Palazzo). This project explores the intersection of design, fashion, tradition, and innovation with a strong emphasis on eco-sustainability. Additional collaborations include Fashion Design (Prof. Sergio Daricello and Prof. Gianluca Bernardini) and a workshop with *Giglio in web*.

Teaching Schedule [Annual Course]

- **1st Semester:** Week A – Tuesday (1:30 PM – 7:30 PM)
- **2nd Semester:** Week A – Thursday and Friday (2:00 PM – 7:30 PM)

Curriculum Path

The course provides the expressive and technical means for **conscious design**—from initial concept to executive technical drawings—covering residential, retail, cultural, and exhibition spaces.

Core Pillars:

- **Design:** User perception, "direction" (*regia*) of spaces, and the interaction between architecture, design, lighting, materials, and colors.
- **Materials:** Traditional, experimental, and eco-sustainable construction processes.
- **Meaning:** Building new stories and meanings within existing structures and public/private urban spaces.

The laboratory objective is to provide a project methodology that leads from the initial idea to the realization of a finished product.

Examination Procedures

To access the exam, students must submit all assignments on time, complete the final project, and have attended a sufficient number of reviews/consultations.

Required Exam Materials:

1. **Project Concept & Glossary.**
2. **Reference Scenario & Spatial Mapping** (areas, functions, paths).
3. **Moodboard/Storytelling:** Coordination of text, images, materials, and fashion distribution rituals.
4. **Graphic Documentation:** Floor plans, elevations, sections, perspectives, and axonometrics.
5. **Technical Abacus:** List of materials and objects.
6. **Scale Model:** A working model or project maquette.

Prerequisites: Immense curiosity.

Recommended In-depth Reading

Moreno Mores Claudio, Da Fiorucci ai Guerrillas storse, ed. Marsilio 2006
Massimo Malagugini, Allestire per comunicare. Spazi divulgativi e spazi persuasivi - Franco Angeli editore, 1° ed. 2019
Guido Muneratto, L'Exhibition Design nelle organizzazioni - Franco Angeli editore, 1° edizione 2008
Guido Muneratto, Il Visual Design nelle organizzazioni - Franco Angeli editore, 1° edizione 2007
F. Murano, "L'illuminazione delle opere nelle mostre d'arte" - Maggioli Editore, Formato Ebook- ed. Febbraio 2016
Wassily Kandisky, Punto, linea, superficie - Contributo all'analisi degli elementi pittorici- Biblioteca Adelphi - 1968, 35^a ediz., pp. XIV-215 , 103 ill., 25 tavv.Franco Angeli editore, 1a edizione 2007
Duccio Brunelli, Exhibit design, e-piGraphe , 2011
Vaudetti M., Canepa S., Musso S., Esporre, allestire, vendere Exhibit e retail design - Wolters Kluwer Italia, 2014
Bruno Munari, Da cosa nasce cosa. Appunti per una metodologia progettuale, ed Laterza 2010 (ed. 19)
AA.VV., Allestimenti moderni, Allestimenti pubblicitari per fiere, mostre, esposizioni, Gorlich Editore, Milano, 1961;
Mastropietro M. (a cura di), Progettare mostre - Dieci lezioni di allestimento, Lybra Immagine,Milano, 1993;
"Lotus international", n. 55, Milano, 1988;
Polano S., Mostrare - Allestimento in Italia dagli anni venti agli anni ottanta, Lybra Immagine, Milano, 1988;
Taiuti L., Corpi sognati, l'arte nell'epoca delle tecnologie digitali, Feltrinelli, 2001;
Anceschi G. Grafica, visual design, comunicazioni visive, Electa, 1991;
Codeluppi V. Lo spettacolo della merce, Studi Bompiani, 2001;
Viceconte E. Progettare le esperienze, Stoà, Working paper, 2002;
Anceschil G. Visibilità in progress, sta in Il verri, n.10-11, novembre 1999;
Calabresi, Ipermercati dell'arte; SilvanaEditoriale, Milano 2004
Tucker J. Punti vendita e visual merchandising, ed. logos, Singapore 2003
PASCA VANNI, il design e gli show room, ed. Lupetti ottobre 1998
Dernie D., Design espositivo, ed. Logos 2006
Rem Koolhaas, discorso di apertura della mostra Prada: Work in Progress, Milano, marzo 2001
OMA/AMO REM KOOLHAAS, Projects for Prada. Part.1, Milano, Fondazione Prada Edizioni, 2001

Additional Teaching Materials

S. Coradeschi, *Come costruire un modello plastico architettonico*, Di Baio Editore, 1987 ([Link](#))
E. Viceconte, *L'Esperienza del luogo e del tempo* ([Link](#))

This core bibliography is intended as an initial general orientation within the vast literature of the sector. It will be supplemented by additional texts or excerpts proposed by the professor throughout the course, depending on the specific topics addressed: design manuals, tools, and slides covering macro-topics.