## **Museology and museography**

## Prof. Alessandra Squizzato

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The aim of the course is to provide the essential methodological and interpretative tools for the analysis of the complex phenomenon of the contemporary museum within the broader international debate concerning its identity and its role in present-day society.

At the end of the course, students:

– will have acquired an outline of the history and development of museums, with particular reference to turning points from the middle of the 20th century to the present day

– will be capable of describing, analysing and understanding museum phenomena, thanks to their proficiency in the technical and specialist lexicon of the discipline

* will have perfected their critical judgement skills, their team work skills and their narrative and communication skills, thanks to their active participation in seminars and field visits

***COURSE CONTENT***

The contemporary museum is required to undergo a radical innovation of its role, which has presently placed it at the heart of new strategies for the promotion of the cultural heritage, as the catalyst for knowledge and tourism, and a meeting place for the community and for the narration of the territory. The course aims to explore the many facets of this new setup, starting from broader reflections covering some general topics of the “museum system”: the museum and historical legacy; the museological debate and museographical trends; an outline of museum legislation; display styles; cultural mediation; the museums of the future.

The strategic sectors of *digital transformation* and new communication channels for museums will be explored through the analysis of several case studies.

A final group of lectures will focus in-depth on one topic from a single-subject perspective: *The museum and the city. Exemplary itineraries for the knowledge of the cultural heritage*

***READING LIST***

Adopted reference texts:

M. T. Balboni Brizza, *Immaginare il museo. Riflessioni sulla didattica e il pubblico*, Jaka Book/Arte, Milan 2006 (1st ed.).

E. Bonacini, *Il museo contemporaneo. Fra tradizione, marketing e nuove tecnologie*, Aracne Rome 2011.

F. Haskell, *The Ephemeral Museum*, Yale University Press, New Haven/London 2000.

I. Karp, S. D. Lavin, *Culture in mostra. Poetiche e politiche dell’allestimento museale*, CLUEB, Bologna 1995.

A. Mottola Molfino, C. Morigi Govi, Lavorare nei musei: il più bel mestiere del mondo, collana “I testimoni dell’arte”, U. Allemandi & C., Turin 2004.

A. Mottola Molfino, L’etica dei musei, Umberto Allemandi & C., 2004.

W. Santagata, La fabbrica della cultura. Ritrovare la creatività per aiutare lo sviluppo del Paese, Il Mulino, Bologna 2007.

S. Settis, Italia S.p.A. L’assalto al patrimonio culturale, Einaudi, Turin 2002.

A more specific reading list will be provided during lectures and part of the course material will be made available in digital format on the course Blackboard platform.

***TEACHING METHOD***

The course will be held with frontal in-person lectures in the classroom, with the aid of multimedia material (on-screen reading of texts, image projection, videos, websites); lessons held as workshop sessions with the participation of experts in the field in discussions; educational visits to various museums, both in Milan and outside, to be prepared with the active involvement of students.

***ASSESSMENT METHOD AND CRITERIA***

Students will take an oral exam designed to assess acquisition of knowledge on topics taught during lectures and on the additional teaching material made available on the Blackboard platform.

Students will also have to prepare a short written paper on a topic of their choice, under the supervision of the lecturer, which will be discussed during the exam.

The final assessment will focus on students’ accuracy skills in handling information, development of critical thinking skills, oral and written clarity and synthesis skills, proficiency in the use of the lexicon of the discipline. Furthermore, students will be invited to participate, individually and in groups, in the planning of field trips.

***NOTES AND PREREQUISITES***

There are no prerequisites in order for students to attend the course; students are strongly advised to visit at least one of the most important museums of the city of Milan and Lombardy.

*Further information can be found on the lecturer’s webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENGor on the Faculty notice board.*

N.B. For students wanting to prepare the paper for the first-level degree or the thesis for the second-level degree in this discipline, it is compulsory to attend the Historical-artistic research methodology Workshop held by the same lecturer.