Workshop on History and Design of Exhibition Systems

## Prof. Alessandra Squizzato

COURSE AIMS AND INTENDED LEARNING OUTCOMES

The workshop, which covers a total of 15h, aims to teach students some of the historical aspects of the exhibition space as well as certain fundamental dynamics of its design in relation to both the layout of museums and that of exhibitions and temporary events.

At the end of the course, students will:

– be able to historically place exhibition phenomena by identifying the languages gradually experimented with, along with the cultural, economic and social elements that are related to the phenomena themselves;

* possess some of the fundamental tools of museological and museographic planning, and be able to describe, analyse and critically understand the exhibition language and its implementations.

COURSE CONTENT

The setting up of a museum creates a work-space relationship and represents a form of communication addressed to visitors that uses a visual rather than verbal grammar, one that is made of light, colour, volume and matter. It has assumed increasing importance in the life of museums and exhibition institutions and is the subject of critical reflections and increasingly specialised technical knowledge by professionals in the sector, such as the curator and the designer.

The course aims to introduce this complex range of competences, and is divided into two sections. The first is of a historical-theoretical nature where the following will be analysed: the birth and development of the exhibition language; the museum concept, the selection of exhibits, the criteria for exhibition ordering, the itinerary of the visit; the function of the exhibition; exhibition philosophies and non-verbal communication. A second part will take place directly in the field through the viewing and critical analysis of specific cases.

READING LIST

F. Haskell, *Ephemeral museum. La nascita delle mostre: i dipinti degli antichi maestri e l’origine delle esposizioni d’arte*, Ital. trans. Ammiraglio e R. D’Adda, Milan Skira 2016.

A. Pasetti, *Luce e spazio nel museo d’arte*, Edifir Florence 1999.

A. Perin, *Elogio della disarmonia in “Nuova Museologia” 12 June 2005*, pp. 12-14.

*Andare al museo. Motivazioni comportamenti e impatto cognitivo*, edited by RG Mazzolini, Quadreni Trentino Cultura Trento 2002.

*Per una nuova museologia*, edited by G. Pinna and S. Sutera, Atti del Convegno Internazionale ICOM Italia, Milan 2000.

Other more specific readings will be indicated during the course.

TEACHING METHOD

Frontal lectures in the classroom with the support of multimedia materials (reading texts on video, projection of images and films, website navigation); educational visits to museum institutes and exhibition venues, both in and outside the city, which will involve the active collaboration of students; seminar lectures with specialists in the sector.

All teaching materials (including lecture slides) will be made available on the course's Blackboard platform.

ASSESSMENT METHOD AND CRITERIA

Students attending lectures are required to attend at least 75% of the lectures. Their assessment will involve an oral interview designed to probe their knowledge of the lecture contents and the additional teaching materials made available on Blackboard.

Non-attending students will have to produce a written paper on one of the topics developed during the programme, agreeing on its title and general development with the lecturer.

NOTES AND PREREQUISITES

There are no course prerequisites. The course is designed in particular for students of the three-year degree and for those who want to acquire initial competences in the field of museography.

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