



Department: DiCODA

Second-Level Academic Diploma (Master's equivalent) in: Exhibition Design and Museum Enhancement

COURSE IDENTIFICATION

Subject: Museography

Course Code: (nuovosad) AFAM088 Environmental Design – ABVPA64

Duration: 125 hours | **Credits:** 10 CFA (ECTS)

Academic Year: 2025–2026

Professor: Mariafrancesca "Agnese" Giglia
Tenured Professor of Design (ABPR 17) & Environmental Design (AFAM088)

Institutional Email: mariafrancesca.giglia@abapa.education

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

Classroom - Meet Code: sl74k5vq

Schedule: Mondays, Slot B (10:00 AM – 5:00 PM) via Classroom/Meet, by email appointment.

Educational Objectives

The Museography course aims to provide students with the analytical and interpretive skills necessary to understand museum spaces from historical-critical and methodological perspectives. It offers a first-hand approach to designing integrated exhibition systems, focusing on the elements and processes required to build 3D communication and narrative within a museum environment.

Key Goals:

Technical Expertise: To transfer skills for the creative conception and realization of exhibits that translate the concept and mission of the contemporary museum (moving beyond "containers" toward sites of social, cultural, and environmental regeneration).

Accessibility & Engagement: To activate cognitive processes aimed at improving the usability and understanding of cultural assets, achieving results that emotionally involve the public.

Operational Training: To provide technical-operational methods for designing layouts for contemporary art, traditional cultural products, and local heritage.

Interdisciplinary Panorama: To offer a broad view of the professional roles involved, including architecture, experience design, cultural marketing, and new media.

The course fosters collaborations with museum directors, philosophers, designers, and curators to treat Museography as a multifaceted field that uses research to create "ephemeral architectures for permanent collections and activities."

Course Structure & Methodology

The course is theoretical-practical and includes:

Frontal Lectures. Focusing on techniques and tools of exhibition design applied to museums.

Project Development. Designing a communication layout following Museographical principles.

Specialist Sessions. Brief "in-depth pills" featuring experts from the museum and exhibition sector.

Practical Exercises

Students will undertake a simulation of a **[re]design** for a museum, house-museum, or a local heritage site. In the first phase, students will map world-class museum examples to identify elements of art, architecture, and craftsmanship that define identity and beauty.

The project is articulated in multiple stages to simulate a professional work experience, incorporating marketing strategies and creative processes to engage diverse audiences. In collaboration with specific institutions, students will experiment with new formulas for museum enjoyment and regional regeneration through culture.

Curriculum Path

The structure balances theory and practice to develop skills strictly relevant to the professional operative needs of a Museographer.

Core Pillars:

Design | User perception, the "direction" (*regia*) of spaces, and the synergy between architecture, lighting, materials, and color.

Materials | Traditional, experimental, and eco-sustainable construction processes.

Narrative | Constructing new stories and meanings within existing structures and public/private urban spaces.

Examination Procedures

To be eligible for the exam, students must submit all assigned activities on time, complete the final project, and undergo a sufficient number of reviews.

Required Exam Submissions

Project Concept & Glossary.

Scenario Analysis & Spatial Mapping (areas, functions, and paths).

Moodboard/Storytelling, (Coordination of text, images, materials, and technologies).

Graphic Documentation, (Floor plans, elevations, sections, perspectives, and axonometrics).

Technical Abacus (Detailed list of materials and objects used).

Scale Model (A working model or project maquette).

Prerequisites: Immense curiosity.

Bibliography & Resources

(Selected Titles - Original Language maintained for specific publications)

- A. C. Cimoli, *Musei effimeri: allestimenti di mostre in Italia, 1949-1963*, Milano 2007
F. Minissi, S. Ranellucci, *Museografia*, Roma 1992
G. Rosa, *Lezioni di museografia*, a cura di M. Costabile, G. Tomaselli, Roma 2008
F. Drugman, *Fare un museo. Come condurre un'operazione museografica*, a cura di F. Bonilauri, V. Maugeri, Bologna 1990
A. Forti, *Orientamenti di museografia*, Firenze 1998
V. Vercelloni, *Cronologia del museo*, Milano 2007
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, 35ª 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
Moreno Mores Claudio, *Da Fiorucci ai Guerrillas storse*, ed. Marsilio 2006
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
- S. Coradeschi, *Come costruire un modello plastico architettonico*, Di Baio Editore, 1987 ([Link](#))
E. Viceconte, *L'Esperienza del luogo e del tempo* ([Link](#))

Supplementary Material: The core bibliography is an initial orientation. It will be integrated with additional texts, design manuals, and lecture slides provided by the professor according to the specific themes addressed during the year.