

<b>SCHOOL</b>	Scenography
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM III - 2025/2026
<b>SUBJECT</b>	1621 Allestimento spazi espositivi
<b>TYPE OF SUBJECT</b>	Theoretical-Practical
<b>NUMBER OF HOURS PER LESSON</b>	4
<b>NUMBER OF ECTS CREDITS</b>	2
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	II SEMESTER

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The primary objective of the course is to introduce students, through a theoretical-practical approach, to the fundamental issues related to the subject of applied exhibition, particularly in temporary exhibitions and museums, as well as in the retail sector and events in general. Through the analysis of concrete and emblematic cases in the museum sector, particularly their genesis, students develop an awareness of the significance of the exhibition project prior to its actual implementation, the practical experience of the construction site, and the management of potential unforeseen events that may arise during the execution phase. In the exhibition process, it is of paramount importance to understand the individual value of each work to be exhibited, in order to provide visitors with an effective and evocative interpretation, and to contextualize it within a narrative that is articulated by other pieces, which are interrelated according to a scientific order, and the exhibition spaces that contain them. To achieve this objective, it is necessary to retrieve the prior academic knowledge of technical and architectural design required for the execution of a personal exhibition project and the subsequent translation of the project concept to clients and the workforce involved in its implementation. In parallel with the design phase, it is essential to develop a personal critical capacity in the exhibition field through the analysis and study of a museum, selected for opportunities and personal interests, and to subsequently express a concise judgment to be shared with the class, thereby stimulating situations of comparison and debate related to the topics addressed.

<b>Knowledge and understanding</b>	Through the analysis of concrete and emblematic cases in the museum sector, and particularly their genesis, students develop an awareness of the significance of the exhibition project prior to its actual implementation, the practical experience of the construction site, and the management of any unforeseen events that may arise during the execution phase. In the exhibition process, it is of paramount importance to understand the individual value of each work to be exhibited, in order to provide visitors with an effective and evocative interpretation, and to contextualize it within a narrative that is articulated by other pieces, which are interrelated according to a scientific order, and the exhibition spaces that contain them.
<b>Applying knowledge and understanding</b>	To achieve this objective, it is essential to revisit the foundational academic knowledge of technical and architectural design, which is necessary for the development of a personal exhibition project and the subsequent translation of the design concept to clients and the team involved in its execution.
<b>Making judgements</b>	In parallel with the design phase, it is essential to develop a personal critical judgment capacity in the exhibition field through the analysis and study of a museum, selected for opportunities and personal interests, and to subsequently express a concise judgment to be shared with the class, thereby stimulating situations of comparison and debate related to the topics addressed.
<b>Communication skills</b>	Communication skills are fostered and enhanced through individual research presentations to the class, aimed at facilitating an internal debate to support their theories and project proposals. The initial tool utilized to support the student is the creation of a slide presentation on their research topic, which involves projecting content comprising images and drawings to their peers. Communication skills are further refined through the development of project ideas presented using diverse representation techniques, including technical drawing, CAD, photo editing, simulations, and three-dimensional study models.
<b>Learning skills</b>	The learning abilities are assessed during the examination through a final project, either individual or collective, in which all the acquired concepts are synthesized.

<b>CONTENTS</b>	<p>The lessons will adhere to a flexible curriculum, tailored to the evolving abilities and interests expressed by the students. The content will address the following topics in a concise manner: Examples of recently completed construction sites for museums and temporary exhibitions, for instance. Temporary exhibition: 'Vincenzo Foppa, a Renaissance Protagonist' at the Museum of Santa Giulia, Brescia Temporary exhibition 'Collecting in the Time of Rubens', Palazzo Ducale, Genoa. Temporary exhibition 'Visti da Vicino' showcasing the Rovere Polyptych at the Pinacoteca di Savona Temporary exhibition: 'Auguste Rodin, the Origins of Genius' Temporary exhibition 'Mimmo Paladino' at the Royal Palace in Milan Temporary exhibition 'The Rediscovered Aphrodite' in the Renaissance cloister of the Museum of Santa Giulia The Museum of Santa Giulia in Brescia and its recent transformations, The transformation of the Domus dell'Ortaglia in Brescia into a museum, The Archaeological Museum of San Lorenzo in Cremona The Diocesan Museum 'Pietro Giacomo Nonis' in Vicenza Temporary exhibition pavilion, Piazza Sordello in Mantua The museumization of the monumental complex of the Basilica of Aquileia Museum of the Treasury and Cathedral in Bergamo Terra Sancta Museum in Jerusalem and so forth Examples of historical and contemporary Italian museum installations designed by: Franco Albini, a distinguished architect Carlo Scarpa, a distinguished architect BBPR, Renzo Piano, a distinguished architect Gae Aulenti, Giovanni Tortelli, et al. Identification of the fundamental components inherent to the exhibition theme, for example: - items to be exhibited, - the exhibition container, - museum itinerary, - narrative of the event, - museum services, - graphic design, - educational instruction; - lighting, - materials for the exhibition setup, - preservation of the works, - installations, - professional relationships with the scientific management and the workforce, - comfort for users and staff, - diversified facilities for individuals with disabilities, - multimedia, - and so forth Individual practical exercises in designing a set-up, utilizing tools in accordance with one's abilities and skills, such as: - freehand drawing, - traditional technical drawing - design utilizing CAD software (e.g., Autocad, Archicad) - utilization of photo editing software (e.g., Photoshop) - utilization of graphics and layout software (e.g., Illustrator, InDesign) Identification of the principal entities responsible for the protection of Italy's historical, artistic, and architectural heritage</p>
<b>ADOPTED METHODOLOGY</b>	<p>[X] In Person Classes will be conducted in person, subject to adjustments due to the ongoing pandemic situation. They will consist of a combination of lectures, practical project exercises, and collaborative research and presentation activities among students. If the circumstances permit and are authorized by the Management, there will be an opportunity to conduct visits to nearby museums.</p>
<b>ASSESSMENT METHODS</b>	<p>The examinations will be conducted in a conversational manner at the conclusion of the course, and the assessment will be based on the average of three distinct parameters: - the participation, involvement, and commitment demonstrated during the class hours; - the presentation of personal research pertaining to an Italian or foreign museum of their choice; - the presentation of a personal project related to a temporary exhibition. The actual assessment will be developed throughout the current semester, and the final examination will serve as the final opportunity to confirm or refute this evaluation, including the verification of the understanding of the entire course and the skills effectively acquired. The objective is to gradually alleviate the tension of the examination over time, thereby enabling the instructor to effectively acquaint themselves with the student and to optimally assess the acquired knowledge without encountering any unexpected surprises at the last moment.</p>