

TITLE

## **The museographic project as a design strategy**

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ABSTRACT

The research aims to provide updated themes, strategies and intervention tools, extensible as practices and fundamental design principles starting from the museographic project.

In the light of the fragilities that our society highlights, it is possible to reinterpret the artistic practice of some authors as a prefiguration of a broader project, a proper design tool, finding in diachronic continuity an intrinsic consistency in their works. Lessons of balance, the works of architects such as Scarpa, Pikiotis, Asplund, Riva or Venezia originate from the inside, from their previous experiences in museums, from a scale that does not separate the part from the whole, they deal with exhibiting.

Excavating through their drawings, in their paths and fragments, what seems to emerge is a museographic praxis as a process of research, where to the gesture of containing, typically indifferent, prevails the exposing, representing. The proposal is to interpret these attitudes as a succession of transformative analogies, with the aim of defining a practice as project of a stratification, as re-reading and re-writing, a process of reactivation as a museographic strategy.

The research will propose a targeted reading of recurrent and comparable construction paradigms, a futuristic genealogy for the formulation of a museographical design grammar in the form of architectural meta-project. A non-typological procedure that intends to find, stretching from poetics to technics, the particular *conformation* of different "architectural facts", whether they explicitly refer to the museum or present similar strategies. By retracing the fruitful relationships that elapse between figure and action, the objective is to find useful teachings through the unveiling of a tacit knowledge embodied in the material vectors of the designs, therefore, to extrapolate its figures for the construction of a figurative atlas of gestures, operations and strategies.

As a result, this study will try to define the concept of museographic project as a design strategy and theory, tool but even as a possible attitude towards the project for architects and designers, concluding the screening of the elements always with a (re)design experimentation, with values of verification, comparison between research and production, as research by design. Taking a declaredly partial position, the research can become a starting point for a reflection on the transformation of the existing, proposing *projects* in which it is possible to find an idea of order, of stratification, from which emerges a theme of particular relevance, that of a shared European identity, open, profound and interior.