

## The museographic project as a design strategy

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 recent years studies aimed at redefining roles and tools for the museum practice have multiplied, many of which with the purpose of amplifying the possibility of relationships between places (whether physical or mental) and monuments, material and immaterial testimonies of man and his environment, as new and necessary forms of creativity, where the exhibited should no longer be a form of *noble furniture* but an artefact that can reactivate a relationship.

What emerges is a particular interpretation of the idea of museum, of the art of exhibiting as an anthropological tendency of man to musealise. In diachronic continuity, in particular in the European context, it is possible to identify a specific group of authors who tried to respond to the debate on the “contextualization” of the represented and has as a form of praxis the intervention on the existing. Excavating through their project materials, in their paths and fragments, it is possible to find, borrowing from Ricœur, some peculiar *narrative configurations*, a museographic practice outside a historiography.

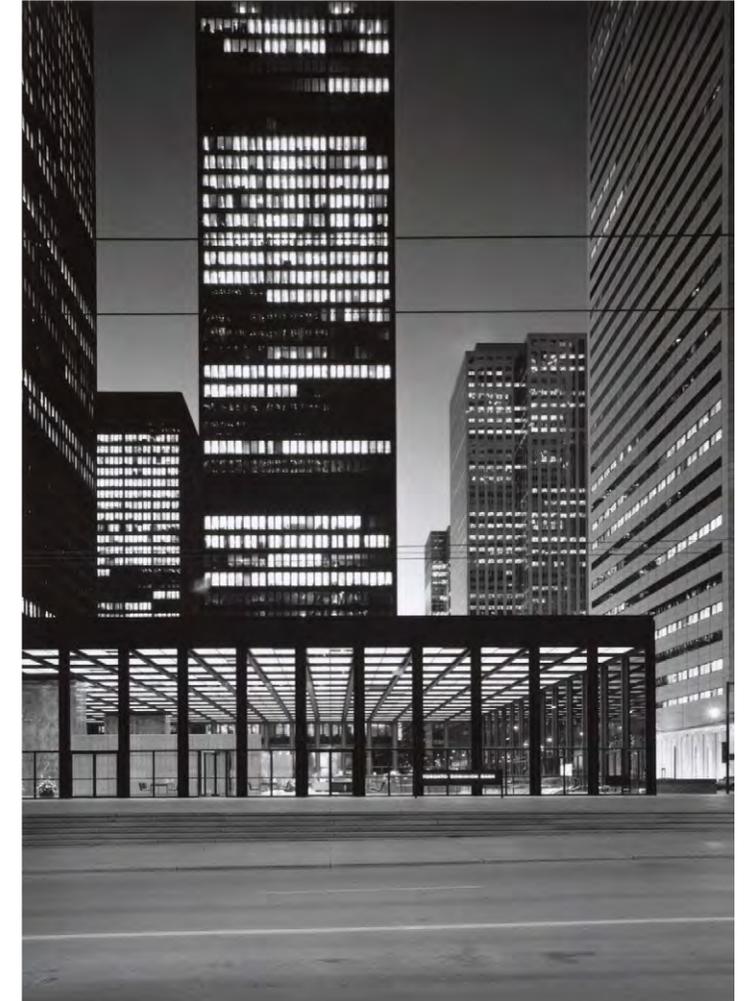
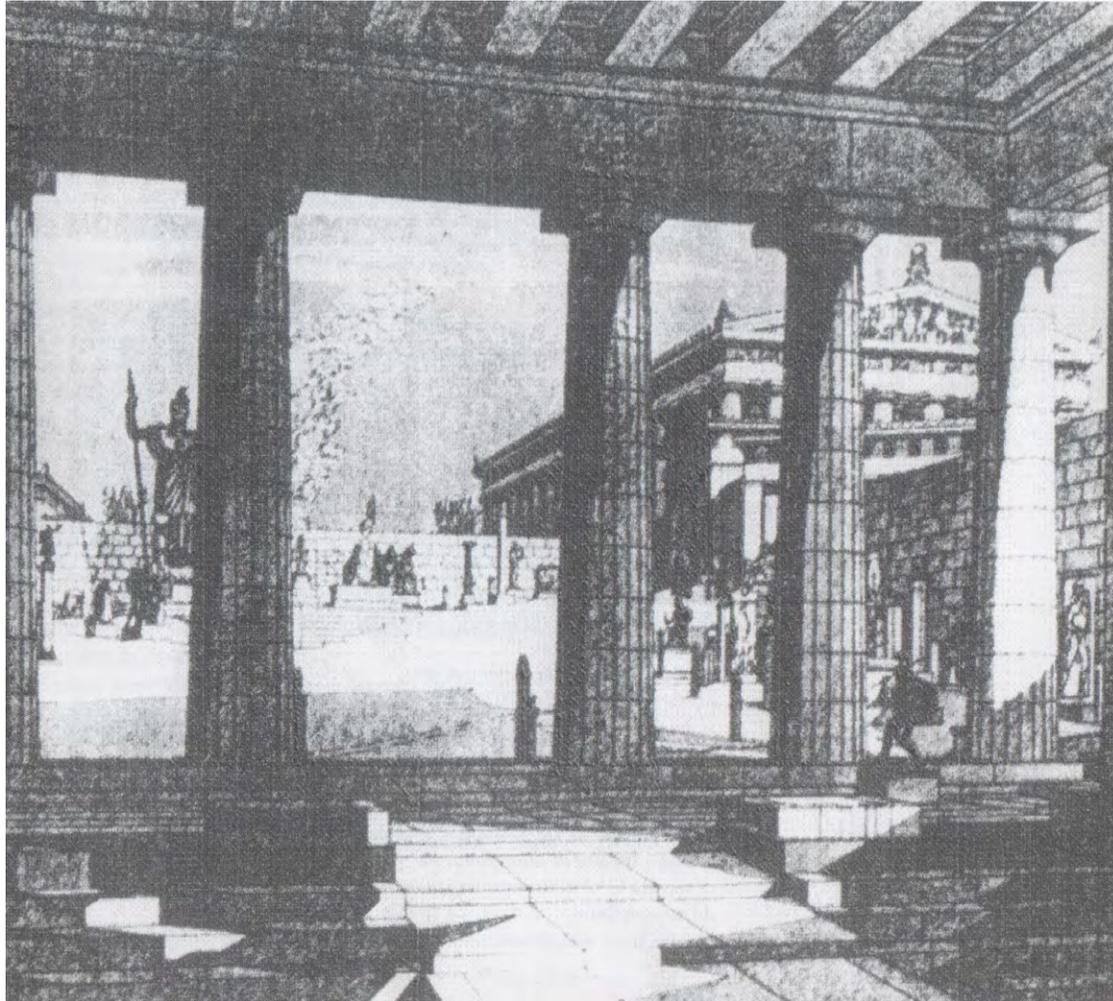
The proposal is to reinterpret these attitudes, starting from the museum *traces*, as a succession of transformative analogies with the aim of defining a museographic identity,

then, a practice as a project of a stratification, as re-reading and rewriting, a process of reactivation as a museographic strategy. The research will propose a targeted reading of recurrent and comparable construction paradigms for the formulation of a museographical design grammar in the form of architectural meta-project. Not with a typological approach but through the comparison of different “architectural facts” that find their peculiar *conformation* and convergence, whether they explicitly refer to the museum or present similar strategies.

In fact we could see this work itself as a museographic project: at the same time object of investigation and instrument of research, archaeological excavation through the tools of drawing and of the design process, as an interior dimension of a practice that interrogates and interprets.

As a result, this study will try to propose 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.

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Athens, the internal porch of the Propylaea. The use as museum hall is perfectly highlighted by the transparency of the colonnade, which allows the treasures of the Acropolis to be glimpsed, inviting the visitor to continue. [Ruggeri Tricoli, 1998]

Mies van der Rohe, Exterior view of the Toronto-Dominion Bank Pavilion, the Toronto-Dominion Bank Tower and the Royal Trust Tower [D. Mertins, 1994]

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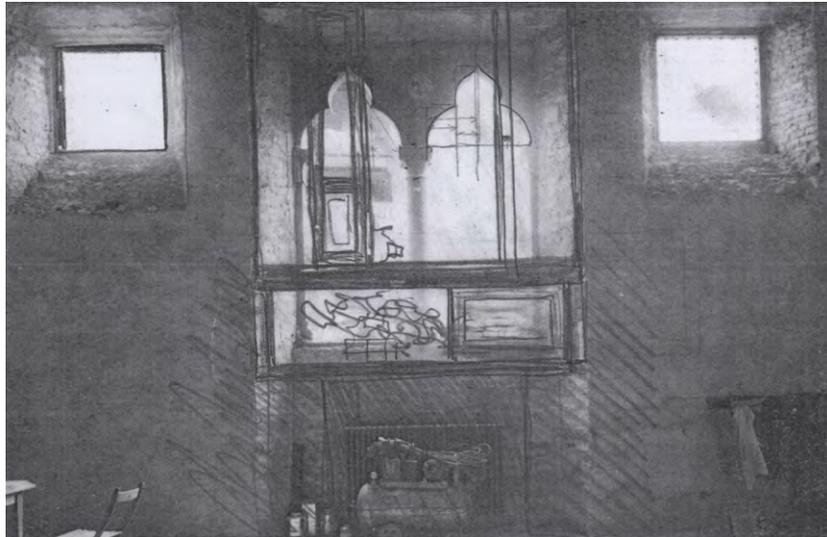
> operations : framing



Carlo Scarpa (1969), Brion Cemetery



Mies van der Rohe (1937-38), Resor House project



Carlo Scarpa (1959-75), Castelvecchio Museum



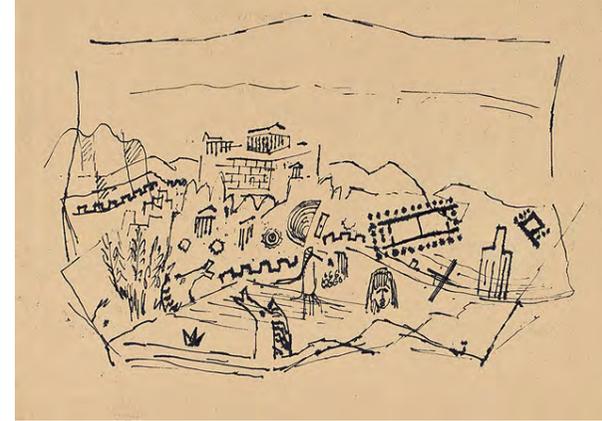
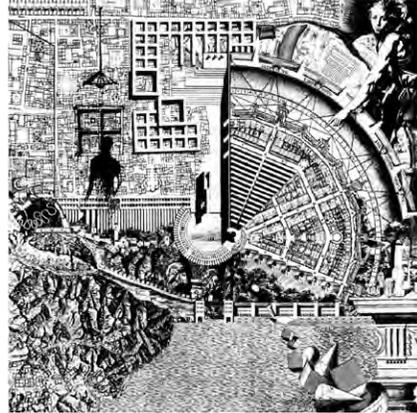
Mies van der Rohe (1960-63), Georg Schaefer Museum project



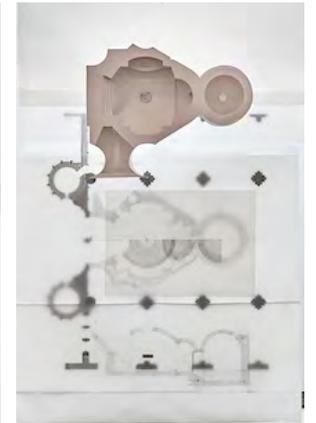
D. Pikionis (1954-58), Acropolis - Process

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> operations : spoliations

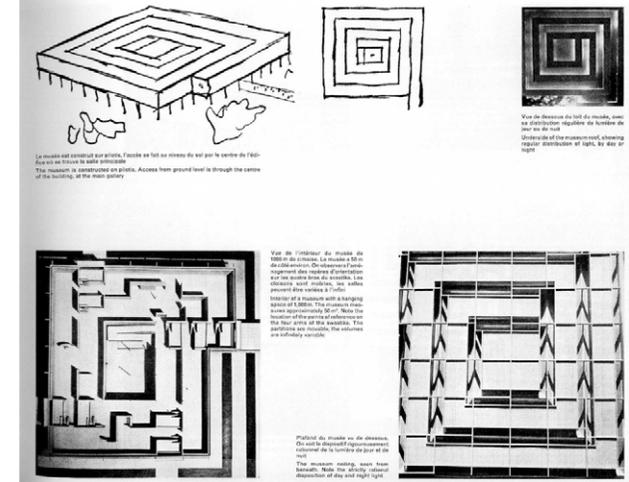


- G.B. Piranesi (1762), Campo Marzio
- A. Rossi (1976), The analogous city
- D. Pikionis (1930-50), from the group 'INSPIRED BY ATTICA'
- D. Chipperfield Architects (1993-2009), Neues Museum Berlin
- Studio Anatomy (2017), Exhibition 'Drawing Out: Material Dialogues with the Boyarsky Collection' (also last one)
- C. Scarpa (1958), Olivetti showroom, Venice



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> house : museum?



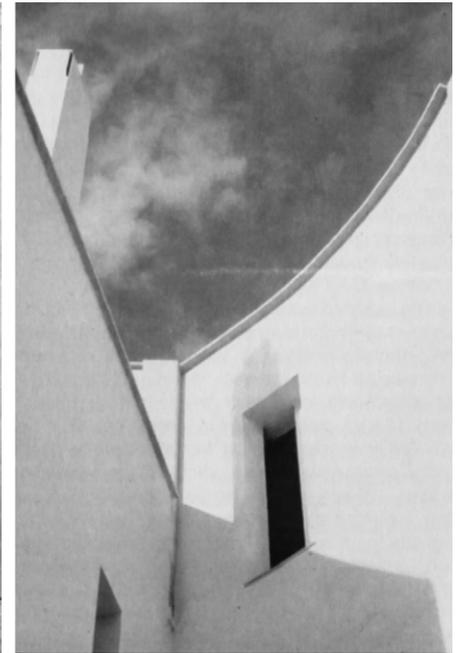
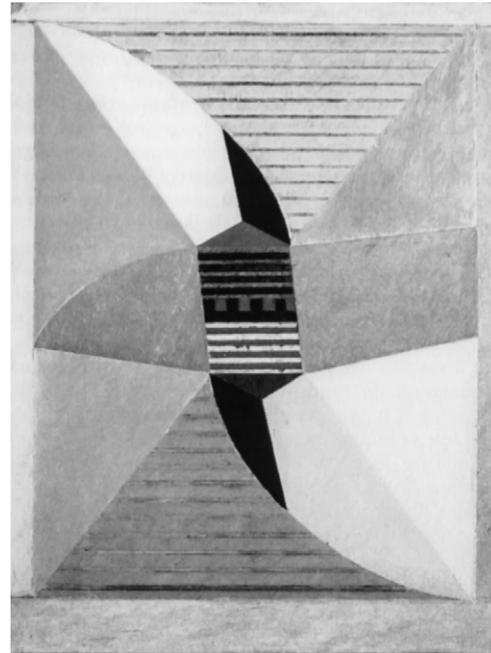
- A. Malraux surrounded by images of the imaginary museum, 1950
- Le Corbusier (1932), La Roche House
- Le Corbusier (1939), Museum of unlimited growth
- Mies van der Rohe (1937-41), Resor House project
- Mies van der Rohe (1941-43), Museum for a small city

From Colomina, Beatriz. "The Endless Museum: Le Corbusier and Mies Van Der Rohe." Log, no. 15 (2009): 55-68.



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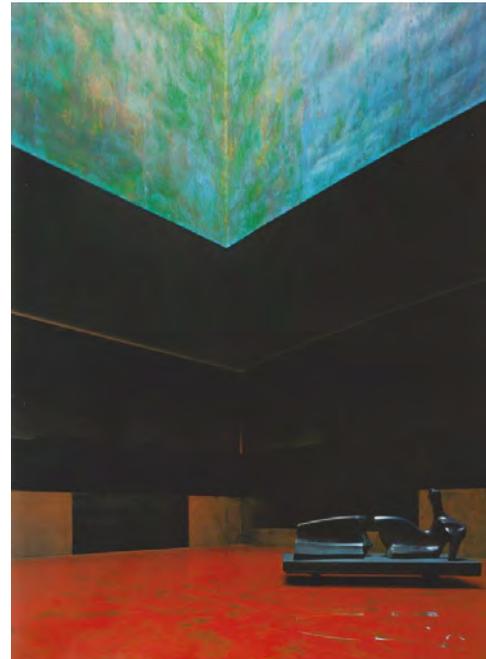
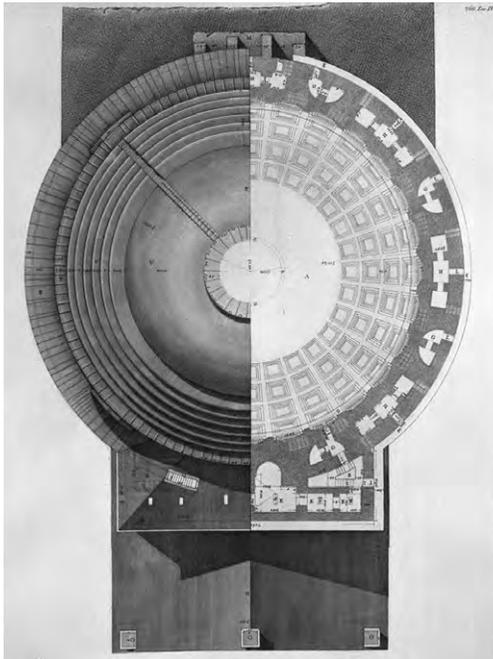
> museum : house?



Le Corbusier (1959), National Museum of Western Art  
C. Scarpa (1957), Gypsotheca, Museum Antonio Canova  
U. Riva (1976), 'Nello spazio 3'  
U. Riva (1996), Casa Miggiano (courtyard)

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> transformative analogies



G. B. Piranesi (c. 1750), Roof plan of the Pantheon  
Carlo Scarpa (1969), Brion Cemetery  
Francesco Venezia (2000), 'Gli Etruschi' Exhibition design  
Francesco Venezia (2002), Laboratorio prove materiali, Venezia