

MILANO

W
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A
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M
useum

General Report

International Committee for
Architecture and Museum
Techniques (ICAMT)



Techniques
2019

ICAMT

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ICOM

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The Organization

The general information on the workshop

The Program

The idea of organizing workshops on museum architecture and techniques came in early 2015, and in that same year it was presented during the Board Meeting at the ICAMT Conference held in Trondheim, Norway, from October 8th to 10th. Suggested by **Alessandra Labate Rosso**, member of the ICAMT Board, the idea was immediately approved by ICAMT President, **Jean Hilgersom**.

Since then, a series of workshops are being organized by ICAMT – International Committee for Architecture and Museum Techniques, one of the thirty International Committees of the International Council of Museums (ICOM). The first one was held in São Paulo, Brazil, in 2016, the second in Lisbon, Portugal, in 2018, and the third edition happened in **Milan, Italy, from January 28th to February 1st, 2019.**

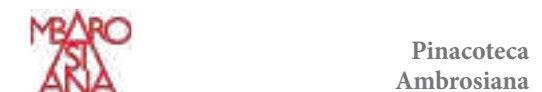
A cooperation between:



The Workshop Architecture and Museum Techniques 2019 (WAMT) took place at:



followed by visits to:





The guided visits of the Milano WAMT 2019 to museological institutions

Technical notions, design and extra specialized lectures, forming a well balanced set of subjects, have allowed professionals and students of architecture, museology, visual arts, curatorship, design and similar areas to discuss the present relationship between architecture and museology and the challenges to be considered in the architecture of museums and exhibit areas, and also to improve their skills in these fields, with a special focus on the themes included in the program:

- **Sustainability and museum management**
- **Exhibition concept and design thinking**
- **The impact of collections evaluation and climate control**
- **Storage Facilities**

The program of the workshop featured lectures provided by 19 national and international speakers in the mornings; after lunch, groups worked using the co-competition methodology (based on games and social interdependence theories), which was followed by the technical visits to the above mentioned institutions. The workshop started on Monday (Jan. 28) and continued until Friday (Feb. 1st), from 9:00 a.m. to 7:30 p.m.

The methodology applied in the workshop was developed over 15 years of teaching by **Maddalena D'Alfonso**, an architect and ICOM member who is specialized in Exhibit Design Divulcation and Design Thinking Methodology. It has been inspired by **co-competition** or co-opetition: a neologism coined to describe cooperative competition. Based on games and social interdependence theories, some studies investigate the presence of simultaneous cooperation and competition among functional units – the antecedents of co-competition – and its impact on knowledge sharing behaviors. (This methodology will be detailed later).

We also counted on the collaboration of:

General concept _____

- **ICAMT** - International Committee for Architecture and Museum Techniques

Workshop Methodology _____

- **Maddalena D'Alfonso** (Architect)

Classroom assistants _____

- **Giulia Mura** (Architect of Museography)
- **Victoria Noel- Johnson** (Art Historian)

Classroom Consultants _____

- **Mårten Janson**
- **Andrea Sartori**
- **Marialisa Santi**
- **Art Defender Group**

Final Observers Committee _____

- **Jean Hilgersom** (ICAMT)
- **Alberto Grimoldi** (Politecnico di Milano)
- **Giuliana Ricci** (Politecnico di Milano)
- **Maria Fratelli** (Comune di Milano)
- **Maddalena D'Alfonso** (Architect)
- **Tiziana Maffei** (ICOM Italia)

Alessandra Labate Rosso, a member of ICAMT Board, was responsible for the General Coordination of the workshop, which counted on the participation of the following keynote speakers:

- **Gian Luca Basso Peressut** (Professor at Politecnico di Milano)
- **Tiziana Biganti** (Head of the Centro Operativo per la Conservazione del Patrimonio Culturale di Santo Chiodo, Spoleto, MIBAC)
- **Stefano Boeri** (Professor at Politecnico di Milano and Director of Triennale di Milano)
- **Dario Camuffo** (Director of the Research Centre CNR and professor at Università di Padova and Politecnico di Milano)
- **Carolina Di Biase** (Professor and Director in Conservation of Architectural Heritage at Politecnico di Milano)
- **Alessandro Fiamingo** (Conservateur Art Defender)
- **Maria Fratelli** (Director of the Unità Case Museo e Progetti Speciali of the Comune di Milano)
- **Alberto Grimoldi** (Professor and Director of Scuola di Specializzazione in Beni Architettonici e del Paesaggio, at Politecnico di Milano)
- **Jean Hilgersom** (Chairman of ICAMT)
- **Mårten Janson** (Journalist, National Museums from Sweden, ICAMT Board Member)
- **Tiziana Maffei** (President of ICOM Italy)
- **Anna Maria Maggiore** (Director dell'Area Valorizzazione Patrimonio artistico e Sicurezza Sedi del Comune di Milano)
- **Brice Mathieu** (Director of the Louvre Conservation Center)
- **Nana Meparishvili** (Architect, ICAMT Board Member)
- **Giuliana Ricci** (Professor at Politecnico di Milano)
- **Chiara Rostagno** (Architect from the Ministero per i Beni e le Attività Culturali)
- **Marialisa Santi** (Architect, Ordine degli Architetti della Provincia di Milano)
- **Andrea Sartori** (Designer, Director of Goppion S.p.A.)
- **Cindy Zalm** (Head of Collection Management for the Nationaal Museum voor Wereldculturen, Netherlands)



Activities developed in the workshop

Members of ICAMT Board Involved in The Workshop I Bios

Jean Hilgersom (Chairman of ICAMT)

Jean Hilgersom trained as an architect in the Netherlands and Switzerland. Since 1995 he has worked as a Project Manager for ToornendPartners in Haarlem in the Netherlands, where he has been CEO since 2004. ToornendPartners is a consultancy firm that focuses on the project management of buildings in the field of culture, like museums and theatres. Jean has been involved in projects for large museum institutions in the Netherlands, like the Museum Boijmans Van Beuningen, RijksMuseum, Museum Kröller Müller and the Centraal Museum. These involve new building projects, restoration projects, maintenance projects and strategic planning of security and facility management. Since 2014, Jean Hilgersom is the chairman of ICAMT (the International Committee for Architecture and Museum Techniques), one of the expert committees of ICOM.

Mårten Janson (Vice-Chairman of ICAMT)

A journalist by training, Mårten Janson has more than ten years of experience in the museum field. He has written about museums and architecture related issues in various Swedish publications, as well as arranged and facilitated workshops and training programs on exhibition text and exhibition planning. He ran a consultancy focusing on strategic communication and writing for three years. Since 2015, he has worked full-time as a Project manager for the National Historical Museums of Sweden. He has been a member of the ICAMT Board since 2011.

Nana Meparishvili (Secretary of ICAMT)

Nana Meparishvili is an architect who works on cultural heritage. She is a museum consultant, works with several Georgian museums including Georgian National Museum, mainly in the context of museum development. The title of her PhD work is “Cultural Heritage Management in Open-Air Museums”. She worked as a researcher with Smithsonian Center for Folklife and Cultural Heritage (Washington, DC) and Yokohama National University (Japan), conducting research about American and Japanese open-air museums. Nana Meparishvili developed the first educational course about the architecture of Georgian traditional dwelling, first implemented with an architectural faculty of Georgian Technical University in 2004. Since 2012, she continues to teach undergraduate students at Ilia State University (Tbilisi, Georgia).

Nana Meparishvili is a member of the Association of European Open-Air Museums (AEOM) and Secretary of ICAMT.

Graduated in Visual Communications (1986) and Industrial Design (1987) at FAAP - Armando Alvares Penteado Foundation, São Paulo, Brazil, with Specialization in Museology at the Università Internazionale dell'Arte in Florence, Italy (1989), Alessandra worked at the Museum of Contemporary Art of the University of São Paulo (1984–1987). She works for EXPOMUS – Exhibitions, Museums, Cultural Projects - since 1988. During the last 30 years, she has been dedicated to the technical control of collections in many national and international exhibitions, management of collections, complementary projects for the implementation of new museums or revitalization of existing museums, and projects for storage areas of museums and collections. She is a Board member of the International Committee for Architecture and Museum Techniques (ICAMT) of the International Council of Museums (ICOM) (2013/2016 and 2016/2019), was a Board member of the International Council of Museums (ICOM - Brazil) (2012/2018), and a founding member of Blue Shield Brazil. Alessandra frequently embarks on training courses, specializing in safety and risk management of heritage collections and also in environmental certification processes (Green Building Council for LEED -- Leadership in Energy and Environmental Design). Since its inception in September 2014, she has also held the position of Technical Director of CLÉ – Reserva Contemporânea (museum and collections storage solutions), taking an effective part in technical operations and interface with different kind of clients (in museum and private collection sector).



Pre-Production Phase

The preparation activities for the workshop

Definition of The Program with Daily Themes

The topics to be addressed in the workshop were defined since the beginning, which made easier the planning and the suggestion of names of national and international professionals that could approach these subjects and who would share with the participants the knowledge acquired in their academic careers and/or professional experiences.

We would like to highlight the participation of the President of ICOM Italy, who also assisted us suggesting some speakers of recognized competence in the areas that would be addressed: sustainability and museum management; exhibition concept and design thinking; collections evaluation and climate control; and storage facilities.

Contact with Institutions for The Use of Their Facilities

The original idea for a workshop in Italy arose in 2016, at the ICAMT meeting held at the Politecnico di Milano, which turned to be the first institution involved in this program. A contact was also made with Maddalena d'Alfonso, because we believed that the methodology she applied in the Politecnico, in a process connected to the European Economic Community, would be very useful and would enhance the outcomes of the workshop. The next institutions to be involved were Ordine degli Architetti and Comune di Milano.

Ordine was invited to participate and, being the representative body of the architects in the city of Milan, they proposed to consider the participation in the workshop as a training credit for the architects.



Initial screen for all the presentations

As Maddalena was already connected to Maria Fratelli, they thought to also extend the project of the workshop with the inclusion of the Comune and the museums linked to it. The two museums (Casa Museo Boschi di Stefano and Studio Museo Messina) that would be the object of the case studies are museums linked to the Comune, and so the Comune was also invited and confirmed its involvement in the organization of the workshop. At that time, it was promised to entrust to the Comune the results of the projects that the groups would develop during the workshop. These two museums need revitalization and this is why they were chosen as the object of the groups work. Thus, the Comune would benefit from the outcome of this experience.

The Milanese institutions then suggested the names of speakers who could contribute to the development of the subjects chosen. The Comune made contact with all the museums for technical visits. ICAMT President Jean Hilgersom convened Board members to collaborate in both the organization and the presentations. He also had a very active participation during the entire process of setting up the workshop, selecting and naming speakers, negotiating with Eventbrite, etc.

Contact with Museums for Technical Visits

Contacts were made with technical teams and directors of the museums, to present them the workshop project and to ask if they could welcome for a technical visit the group which would attend the workshop, as part of the afternoon's program. These institutions are housed in buildings constructed or adapted to be museums, and their projects would be addressed during the lectures held in the morning. The idea was to ask each museum to make a presentation for the group, focusing on the technical aspects of the museum's architecture, which would be followed by a visit to their premises. A letter was sent to all the institutions, with logos of some of the sponsors that had already committed, although not yet officially, to support the project (*Appendix 1*).

Contact with Lecturers After Schedule Definition

As soon as the schedule and structure of the workshop have been defined, all the national and international lecturers were contacted and the first invitation letters were elaborated and sent by e-mail to all of them, as we had done with the museums and cultural institutions which had agreed to receive our group for a visit (*Appendix 2*).

As we knew the importance of the participation of international lecturers, we offered to cover the expenses, such as: airtickets, hotel and per diems for the whole period, for ICAMT lecturers (chairman and Board members). For the keynote speakers outside Milan, we offered airtickets, hotel reservation for 1 night, and 1 per diem. Tiziana Biganti, who lives in Spoleto (Italy), was offered train tickets. We have followed it up, until all of them confirmed their participation.

Brand Design

The visual identity of the workshop was adapted for this year's edition, because we consider the design of the brand a keypoint for the project image. Fernando Uehara, the designer from BUMMUB DESIGN studio, joined us and contributed to the project, from the very beginning. Fernando designed the logo and prepared a study for its different applications, and thus we were able to give a contemporary language for the event, having the visual identity already determined from the first correspondences that were sent.



The logo of the workshop

Final Definition of Sponsors and Feasibility of The Project

Concerning the project costs, a detailed budget was prepared, and ICAMT president and Alessandra were directly involved in searching and securing sources of funds.

The following sponsors were contacted and confirmed their participation:

- Art Defender | Arteria | Art Defender Insurance
- Goppion
- Palazzo Reale

Once the sponsorships were confirmed, a study was carried out to determine the cost per participant, to make the workshop feasible. Registrations were made through Eventbrite, an event management and ticketing website, which allows users to browse, create, and promote local events. The values determined for the registrations categories were as follows:

- | | |
|--|-------|
| • ICOM - ICAMT Members | € 250 |
| • Architect member Ordine Architetti della Lombardia | |
| ICOM Members | € 250 |
| Non - ICOM Members | € 350 |
| • Students | € 100 |

The Presentation Letter of The Workshop

Upon the confirmation of the sponsors, it was possible to align the logos, which, after approved, were inserted in all the graphic material produced for the workshop.

We then finalized the presentation of the project (*Appendix 3*) and also confirmed the invitation letters (with all the details about the confirmed program and about the trips, in this case for those who would need reservations of airtickets and accommodation).



Partnership



Politecnico di Milano

Sponsorship



Writing and Translation of Documents & Simultaneous Interpretation of Lectures

As an international event, with national and international lecturers, and because of the link with ICAMT, the documents were bilingual (Italian / English). For this same reason, we looked for specialized professionals that could do simultaneous interpretation of the lectures (Italian / English and English / Italian), using mobile equipment, which would be available for each of the participants, both in the auditorium and in technical visits.

Submission of Program | Timetable for Stakeholders

The program / timetable was also sent to all the people interested in the workshop, were they lecturers, guests, or sponsors etc. (*Appendix 4*)

Travel Planning, Hotel Reservations and Acquisition of National and International Air tickets

As soon as the lecturers confirmed their participation in the event, a contact was kept for the details of their trips, obtaining information about: exact departure date, place of origin and return, accommodation conditions, smoker, non-smoker, etc. For this purpose, we have built a spreadsheet with all the gathered information.

The production team had the support of OTTO TURISMO LTDA. for all logistical planning about

Activities developed in the workshop



air tickets for international lecturers and for hotel reservations. A special rate was negotiated with the hotel reservations department, for national and international lecturers and participants from other countries, as well as for those from other Italian cities. The reservations for the lecturers were provided by the production of the event. The hotel generated a contact code for our event, indicative of the special rate, which allowed participants to take care of their reservations directly.

The chosen hotel was:

IBIS MILANO CENTRO

Via Finocchiaro Aprile 2
20124 Milano, Italy

Tel: +390263151



Registered Participants

As a result of the opening of the registrations, we received the applications of participants from 12 countries: Belgium, Brazil, Denmark, France, Georgia, Germany, Iran, Italy, Netherlands, Norway, Portugal, Sweden.

The group of participants was composed of professionals and students.

Among the professionals, we counted on the participation of: architects, designers, professor, video producer, art curator, cultural communicator, collection manager, administrator and journalist.

Master students from different areas also registered: Economics & Management, Creative Communication, Museum & Gallery Practice, Visual Arts and Architecture & Landscape.

Request for Biographies & Submission of Presentations

To properly present the lecturers to the participants, we asked each of them to send us a short biography. Each day, in the opening ceremonial of the workshop, we read a standard text followed by short biographies of each lecturer (*Appendix 5*). The biographies that we received were edited, to make them shorter, and translated to English, when necessary.

We also asked them to previously send us the presentations they would make, so we could evaluate if it would be necessary any adjustments, when compared to the other lectures, and also to share these presentations with the participants later, making them available on ICAMT website.

Application Form on Eventbrite

To open the registration period (end of November, 2018, until January, 28, 2019), we created a form in Eventbrite site. We have defined the fields that would be required for registration, such as: personal data, education, occupation etc.



Eventbrite form screens

Workshop Announcement & Opening Social Networks

The workshop was made public through ICAMT and ICOM websites, and also in social networks (Facebook of ICAMT, ICOM), as well as in other sites dedicated to museology.

Here follow some examples:



Flyer for ICAMT Facebook



Website ICOM Portugal



Updating calls - ICAMT Facebook



Website ICOM France



ICAMT website



ICAMT Newsletter

Contracting Services

The budgets were negotiated and contracts were made with suppliers to provide the following services:

Coffee-Break and Snack Lunch

Catering services were provided for 60 people, either hired by ICAMT or offered by the institutions the group visited. ICAMT hired these services for the days the activities were held at Politecnico or Comune. Both Fondazione Prada and Ordine degli Architetti provided catering for the group during the activities developed in their premises.

On January 29 and 31 and February 1st, the provider hired by ICAMT served brioches, croissants, fruit juices, coffee, water etc. for the coffee-breaks. For snack lunches, “paninis”, salads, soft drinks etc. (Menus on *Appendix 6*).

PROVIDER: LABORATORIO PROCACCINI QUATTORDICI



Coffee-Break and quick-lunch images



Simultaneous Interpretation (Interpreters)

- Simultaneous interpretation in a room
- Period: from January 28th to February 1st, 2019
- Team consisting of two interpreters of English - Italian
- Journey of up to six hours a day (two interpreters), which could be extended beyond 6 hours of work for payment of overtime hours

PROVIDER: LAURA MORTARA – SINCRONIA

Simultaneous Interpretation (Equipment)

- 50 wireless receivers
- 01 transmitter

PROVIDER: VERSO ABBL SR.



Liability Insurance

To attend a requirement of Comune di Milano, ICAMT provided a liability insurance for the period when the activities were developed at Comune's Auditorium.

PROVIDER: CHUBB EUROPEAN GROUP SE

Follow-Up and Review of Graphic Products

The creation of products that involved graphic design – such as badges, bags, banners, participation certificates and presentation screens – was closely monitored by the workshop's production, which has guided, proofread and suggested the necessary adjustments. All the graphic products were budgeted with at least 3 suppliers, and we opted for those who presented compatible budgets and that we knew that they could produce the pieces with the desired quality. We have followed the production of each item, after presenting the graphic arts and obtaining all necessary approvals from the sponsors and supporters.

The technical specifications of each item and the companies responsible for manufacturing the products are detailed below:

Badges

Quantity	100 units
Material	PVC plastic (badge)
Colors	4 × 0 (badge)
Format badge	13 × 9 cm
Printing	Digital (badge) and Silk-screen (lanyard)

PROVIDER: PRODUCARD SOLUÇÕES EM IDENTIFICAÇÃO LTDA.

Eco-Bags

Units	100 bags
Material	Cotton (bag and handle)
Measures	35 × 40 × 4 cm
Print	Digital transfer

PROVIDER: IDEIA CRUA ESTAMPARIA



Eco-bags and badges manufactured for the WAMT 2019

Banner

Internal

Quantity 2 units

Format 90 × 220 cm

Material Polyester Fabric

Color 4 × 0

External

Quantity 1 units

Format 80 × 150 cm

Material Canvas Frontlight

Colors 4 × 0

PROVIDER: GRAFITE COMUNICAÇÃO VISUAL LTDA.

Design of internal banners

Design of external banners



External banner in the entrance of Palazzo Reale Auditorium

Attendance Certificates

With art designed by BUMMUB, we've prepared two different kinds of attendance certificates: one for speakers and one for participants.

Before the workshop began, all the certificates of participation were already printed, but they were distributed only at the end of the last lecture, on Friday, February 1st, at Palazzo Reale, when our team had already checked the attendance of all the participants. The certificates were either handed, at the end of the workshop, or sent by email.



Different certificates to be filled with the names of speakers or participants

Meeting with Support Team to Coordinate Actions Before the Event

Alessandra Labate Rosso and Jean Hilgersom made several preparatory trips to Italy in the months preceding the workshop for the general organization and specifically to set up the program. One day before the beginning, there was a meeting with the entire team, including Maddalena's team, for orientation, alignment of functions and clarification of any doubts.

Material for The Eco-bags

The eco-bags that were distributed to the lecturers and participants contained the following items: program sheet, sponsors promotional material, institutional material of the Comune, Politecnico and some participating museums, evaluation sheet, pens and pencils.



Eco-bags assembling process

Preparation of Daily Presence Lists and Separation of Badges

Also regarding the preparation of materials, lists of presence were produced for each day of the workshop and for the technical visits.

The badges were organized alphabetically to hasten the accreditation process.



Eco-bags prepared to be distributed during accreditation



The Workshop
The execution process

Signature in Daily Presence Lists

Every day, at the beginning of the event, participants signed attendance lists, because the daily presence would count as formative credit for the program of the Ordine del Architetti.

Explanation, Delivery and Collection of Evaluation Forms

An evaluation form was elaborated and distributed to each of the participants and lecturers, in order to get an idea of which lectures and topics people liked most, as well as to have a general evaluation of what they liked and why, and what they did not like and why, regarding the workshop as a whole, in addition to suggestions for an upcoming event. This material is always very important, because it gives feedback on the event in general. The criticisms and suggestions have to be taken into account when planning another similar workshop (*Appendix 7*).

Opening Ceremony

The opening ceremony and all lectures were introduced by Alessandra Labate Rosso. The head table guests in the opening ceremony were the following representatives of institutions related to the theme of the workshop:

Maria Fratelli (Director of the Unitá Case Museo e Progetti Speciali of the Comune di Milano)

Claudio Salsi (Director of the Musei Castelo Sforzesco)

Giuliana Ricci (Retired Professor from the Facoltà di Architettura e Società del Politecnico di Milano)

Alberto Garlandini (Vice-President of ICOM)

Jean Hilgersom (Chairman of ICAMT Board and Managing Partner / Senior Project Manager and Consultant of ToornendPartners)

Please find in *Appendix 5* the text that was read at the beginning of each day.

Head table in the Opening Ceremony



Initial screen for all the presentations



Organizing Presentations

Although we had asked the lecturers to send us their presentations in advance, so that we could know their contents and organize them according to the schedule of each day, many of the lecturers weren't able to prepare them beforehand, bringing the presentations on the very day of their lectures.

The files were immediately renamed, organized according to the sequence of the presentations, and in some of the presentations, we were able to include the initial screen of the workshop, which remained projected at the beginning of each lecture.

The project could not hire a professional photographer to record the entire event. We, thus, requested the collaboration of Nana Meparishvilli, secretary and board member of ICAMT and excellent photographer, who in a few days had already made available all the images recorded, organized by day and by lecture or visit.

The Program

Please refer to *Appendix 3* for the final program of the workshop, specifying themes, dates, venues, lectures and visits.

The Coopetition Methodology

The methodology developed by d'Alfonso -through fifteen years of teaching experience- is inspired by coopetition (or co-opetition): a neologism coined merging the terms “cooperation” and “competition”, the instruction of this methodology is been explained in *Appendix 8* in more details.

Coopetition, a concept arising from The Game Theory, and allows the subjects involved to experiment new connections based on equality interpersonal relationships and democratic sharing principles. This determines a bearing of responsibilities, through a creative process, towards the working group and promotes a reciprocal supportive behaviour. The coopetitive approach to creativity in science is currently applied by the CERN in Ginevra.

The reason behind this choice is the tension generated by the different goals and views of the cross-functional professionals. It is proven that the coopetitive methodology has an impressive impact on knowledge sharing.



- Coopetition's philosophy is based on participatory democratic principles such as: representation principles, knowledge and decisions sharing, common goods enhancement. The working process is considered as the first common goal and it is based on Working Tables sharing a common ground supported by specialists, administrators and experts.
- Coopetition Philosophy provides rules and regulations for the groups and the participants, based on the strategy used in UN Working Tables. This mixes different nationalities, genders, ages and operates through a timetable that guarantees an equal expression of ideas from every participant.
- The classroom consultant, through a mediation dialogue, are in charge of removing all the possible conflicts emerging during the working hours.
- Considering the different backgrounds and learning styles of the participants, the innovative approach of co-opetition mixes different teaching methods and training, such as: lectures, brainstorming, discussions, group exercise.

Results of The Work Carried Out by The Groups

Each of the 11 groups produced a final presentation for the projects they have developed during the workshop, as a result of case studies on two Milanese institutions: Casa Museo Boschi di Stefano and Studio Museo Francesco Messina. (Results 1 to 11)

Final Costs Worksheet / Payments of Contracted or Purchased Items

All the invoices related to contracted services and products were paid accordingly. There are no pending payments. Below you can find a summary table of expenses:

 EXPENSES	€
Methodology (Maddalena D'Alfonso and assistants)	5.480,00
Venues	1.126,00
Airtickets, hotel and per diems international lecturers	7.014,00
Train ticket, hotel and per diem national lecturer	306,00
Food & drinks (Catering coffee break/quick lunch, dinner and dinner last day)	5.100,00
Design/graphic products	1.428,00
Simultaneous interpretation	6.098,00
Insurance	750,00
Advertisement	420,00
Materials (Bags, badges and stationery)	633,96
TOTAL	28.355,96
 INCOMES	€
Eventbrite registration fees [9.550,00 – 655,99 (Event Brite expenses)]	8.894,01
Participants fees	900,00
Dinner last day	245,00
Art Defender	10.000,00
Goppion	5.000,00
ICAMT – International Committee for Architecture and Museum Techniques	3.316,95
TOTAL	28.355,96

The evaluation forms that were distributed for all the participants were to be filled anonymously, because our intention was that everyone could freely manifest his/her thoughts. Please find below the tables with the results of this evaluation, with grades obtained by each lecturer and by the visited institutions, and with commentaries about the workshop in general:

“ EVALUATION OF THE GENERAL STRUCTURE OF THE WORKSHOP ”

Monday January 28, 2019	Technical Visits		Grade
	Technical Visit 1	Fondazione Prada	8,68
Technical Visit 2	Casa Museo Boschi di Stefano	8,41	

Tuesday January 29, 2019	Sustainability - Museum Management		Grade
	Lecture 1	Jean Hilgersom	8,82
	Lecture 2	Alberto Grimoldi	6,96
	Lecture 3	Giuliana Ricci	6,96
	Lecture 4	Maria Fratelli	8,30
	Lecture 5	Nana Meparishvili	7,21
	Lecture 6	Andrea Sartori	7,66
	Technical Visit 3	Galleria D'arte Moderna	8,38
	Technical Visit 4	Castello Sforzesco	8,43

Wednesday January 30, 2019	Exhibition Concept (Design Thinking)		Grade
	Lecture 7	Marten Janson	7,97
	Lecture 8	Marialisa Santi	7,69
	Lecture 9	Gian Luca Basso Peressut	7,42
	Lecture 10	Stefano Boeri	7,40
	Technical Visit 5	Museo Del 900	7,82

The Impact of Collection Evaluation, Museum Climatic & Technical Problems

Grade **WORKSHOP ARCHITECTURE AND MUSEUM TECHNIQUES 2019 ICAMT**

Lecture 11	Chiara Rostagno	7,85
Lecture 12	Dario Camuffo	8,41
Lecture 13	Carolina Di Biase	8,20
Lecture 14	Anna Maria Maggiore	8,12
Technical Visit 6	Pinacoteca Di Brera	8,23
Technical Visit 7	Pinacoteca Ambrosiana	7,25

Storage Facilities

Grade

Lecture 15	Brice Mathieu	8,83
Lecture 16	Cindy Zalm	9,08
Lecture 17	Tiziana Biganti	8,40
Lecture 18	Tiziana Maffei	8,68
Lecture 19	Alessandro Fiamingo	7,81

Your Opinion About General Organization

Grade

General Organization	7,76
Translation	8,42
Coffee-Break and Quick Lunch	7,72
Workshop Methodology	8,32



Activities developed in the workshop

“ *General Comments* ”

What Did You Like Most? Why? (Free Answers)

- New suggestion and new way to look at museum and exhibition (conference and visit were very interesting).
- I liked the mix between lectures, visits and practical projects.
- The technical interventions. It is a way to get new and up-to-date info.
- Visits and most of speakers: Very clear and stimulating. (Loved the catering!).
- I liked visit to the different museums, in particular Fond. Prada and Brera. Mostly visit with a general conception about the museum and exhibition strategy. Organizer very kind and available to any needs.
- Some really interesting contribution. The themes/items you selected. The visits at real case histories (museum) and their variety.
- Intl. range of attendees and lecturers. Meeting colleagues from same or different field/cross disciplinary experience. Provocative, inspiring frame.
- The whole concept of the workshop. The “question session” on Wednesday, without answer! The variety in topics and museums to visit.
- The visits to the museums – gave the opportunity to see them all in a short period. The focus on the settings of the exhibitions, more than the paintings. Networking with other professional figures.
- I liked the interventions by professionals in the morning as well as the visits to museums. The general organization and being able to confront people of different origins, different formations and different ages are very nice and very rewarding.
- It has been a great opportunity of comparison between different points of view, of cooperation between several professionality (it is a good way for learning from each other), of focusing on the field with a complete approach that combines theory and application.
- In my opinion, the workshop methodology is very good, it can be developed in the future. The speakers’ interventions were also very interesting.
- I liked the working groups a lot, it’s more active as the lectures and a better way of exchanging ideas.
- The variety + insight information. Nice team + participants + atmosphere.
- The variety of intervention, the fact that we make a project on an existing architecture with the presence of the City Hall to evaluate the visits.

- I really appreciated the intense schedules, the professionals involved and the talks about the visits the day after, a really rich occasion of debates.
- I liked very much the guided visits because they were very interesting and gave me the possibility of visiting museums I had never been to before. I appreciated a lot the fact of working to the project with a team built with different professionals and learning how to deal with them.
- Technical speech.
- The method developed by Maddalena D'Alfonso is very practical and helped in the organization of the work in such short time. The possibility to enter in museums with specialists and ask them questions directly.
- The high number of visits, some of the experts and the high number of background involved.
- The storage speakers and the visits.
- I did like the interdisciplinary approach requested, interesting and passionate speakers, very well-organized workshop about the case-museum.
- I liked the possibilities to meet different personalities and visit different museums of Milan, because it improved my skills and knowledge of the subjects.
- The possibility to compare very different realities.
- I liked most the fact that there was during the workshop a continuous dialog with institutions, professionals and students. This enriched me a lot. I really liked the museums visits also.



Activities developed in the workshop

What Didn't You Like? Why?

- Giuliana Ricci: Lack of slides does not allow to fix the concepts. The explanation read on papers is superficial. Alberto Grimoldi: academic intervention, generic, not very respectful to the audience.
- Better space to work in workshop time.
- I think the development of the projects should have been concentrated in one or two days. Many people worked during presentations to try to work as much as it seemed necessary. Too much to do in too little time.
- Most of the theoretical interventions were a repetition of subjects already studied in university. The aim of a workshop is to have fresh information and to learn new methods of work and technical info as well.
- Some Italian speakers in order to speak English sacrificed the contents of their speech... since we had simultaneous translation, I would have used it when needed.
- Too close time, in particular to work on project but also for the moving, sometimes people reached place in late and couldn't listen first part of museum visit. Sometimes (in museum, even if without other visitors in) tone of voice was too low.
- It is needed a little more space/time to work. Some contributors were not so focused or professional (a few).
- Provocative, (a bit) intimidating context for presentations. Little faults in organizing working spaces/times.
- Some discussions a bit too long... The days a little too long (programme).
- Maybe the visits were too much, it'd been better to have more time to work in groups. I would have kept (if possible) English as the main language of communications.
- Poco tempo a disposizione per svolgere il lavoro richiesto. Bisognerebbe focalizzare meglio l'obiettivo sin da l'inizio. The timetable was very intense: sometimes there was not time enough to visit properly the museums.
- We didn't have enough time to work in groups and prepare the presentations.
- The days were pretty long, I guess most people visiting a city like to have some time for themselves as well.
- The fact that the lecturers attend the mid-presentation of Casa Museo Boschi di Stefano and none of them listened to the presentation of Francesco Messina. That there was not enough time for questions + discussions at final facade.
- We needed more time to work on our proposal.

- I would suggest thinking to plan better the working hours, in order to have the possibility to use them better.
- I don't like the fact that not enough time during the workshop was given to work on the project. This made it difficult to focus on the morning speeches and to relax during coffee breaks and quick lunches. I didn't like also the fact that the scheduled times has almost never been respected, thus being always in a hurry.
- The museum tour often focused on collections and not on museographic solutions.
- I would have given more time to innovative and new researches and intervention instead of old interventions such as Ricci's, Grimoldi's, which were confused and poor. A cheaper dinner for the final day. Some people did not participate because they could not afford it. Order at the menu and pay separately would have been an option. Also, for the last day would have been necessary to have wifi.
- The time management and that sometimes one of the organizers was quite rude.
- I think we should leave and arrive together and divide the schedule in a smarter way. I didn't like this division of time, it was confused.
- Everything was great.
- I didn't like the general approach to the people involved in the workshop. Sometimes people from the organization were rude with participants. I find very unfair that none of the experts were in the room when Studio Messina's group were presenting.
- Tour de Force! We were rushed all the time. Next time I'd plan scheduling better. Group work: it would be more efficient to work on two entire periods instead of broken periods alternated with classes.
- I didn't like the fact the times weren't always respected. Also, with respect to the methodology for the workgroup, maybe I would propose were participation of the whole teamworkers.



Activities developed in the workshop

What Would You Like to Suggest for The Next Workshop?

- Example of temporary exhibitions in case example conference.
The same way of work, but in another timetable.
- Try to present as much novelties as possible. New people, maybe new thesis (PHD, doctoral). Avoid old professors, please!
- More visits!
- Common bus for the moving. Portable microphone in case of need. It would be great a last dinner like the buffet maybe avoiding a lunch or coffee break and have it (little final coffee break) in the last day after presentation.
- It would be good to dedicate the first two hours of each day to the working groups, and just a little time at the end of the day.
- Pre-reading materials (sessions).
- I think this way of doing the workshop/conference is very fruitful and could be repeated more or less as this one.
- Fewer visits/conferences, more group work.
- It would be better to move together around the city, to avoid the risk of people getting lost or in late. Also, the guides around the museums should be better informed about the tasks of the workshop, in order to calibrate their explanations more efficiently.
- In order to have more time for the work on the project, it would be possible to reduce the museums visits to one per day.
- Half a day, in between the program for just walking around or a choice for some museum visits.
- More time to research, reflect + prepare presentation. Some lectures may focus more on the workshop subject.
- More time for the workshop, without changing the methodology.
- For the next workshop I would suggest the possibility of providing working stations of material to work by hand, color papers, in order to “guide” the way of working of the groups.
- Less speeches and more time to work on the project, longer visits, less crowded program, more attention to food intolerances (being celiac I couldn't eat almost anything, though I had notified it to the organizers 3 weeks before).
- Should be more focused on “Architecture and Museum Techniques”.

- A cheapest dinner. More up-to-date intervention and young researchers. Do not be afraid to exclude dinosaurs, but instead a way to bring a novelty is with those people who are fresh from study. Perhaps mixing old with young could be an option.
- Better translation, not so much speakers and more time for the good ones.
- I guess that with an adult in the group (even if architect himself) the dialogue between each other would have been easier, because it has been very difficult for me (economist) to express my point of view.
- Check better the time and transportation issues (during some days the venues were too far from one another) => Book a Bus!!!
- Better planning of realistic duration of activities. I'd love to have a museum recap with Brera's director.
- Because it really enriches you with technical knowledge, inspiring for your profession.



Activities developed in the workshop

Final Comments

- A good experience.

It was great! I hope both museums can use some of the wonderful ideas that came up.

- Thank you. It was very interesting! Absolutely a good experience.
- I would love to take part of it again!
- I liked it, very interesting! It could take more days!
- So good experience, thank you a lot. Hope to participate again.
- Fully satisfied with the investment (money/time/energies). Thank you!
- Overall: the very best ICAMT workshop so far! :) Keep up the good work.
- I would participate again!
- Very interesting experience... Very tiring too!
- I learned a lot! Thank you
- Thank you very much!
- I really appreciated the method and the organization. If I had to suggest something, I would declare more the role of the tutors
- It's been a beautiful experience, if I had to choose, I'd do it again.
- The method of cooptation introduces an anxiety factor which doesn't help to concentrate on substance despite of formal packaging.
- To be an Italian workshop is very well organized.
- I really liked the workshop.
- Very stimulating and useful week. Thank you for organizing it.
- Overall, the experience has been useful.
- It was great to be with you.

The opportunity to organize this workshop was highly significant for ICAMT for many reasons: we counted on the presence of nationally and internationally recognized professionals in the areas of museums and architecture as lecturers; the workshop has arisen a high level of interest among professionals and students not only of these specific areas but also of related ones; we had the trust of the sponsors, which made this achievement feasible; and the feedback obtained in the evaluations of the participants, who in majority approved the activities developed, will pave the way for the forthcoming ICAMT workshops.

Above all, a very important outcome of this workshop was the counterpart with the Comune di Milano, as the projects developed by the groups, through the methodology of cooperation applied by Maddalena D'Alfonso, will be officially handed to the Comune, care of Mr. Marco Minoja, Director of Culture, as a collaboration for the development of new programs for the requalification of the evaluated institutions – Casa Museo Boschi di Stefano and Studio Museo Messina.

Our thanks to everyone who has taken part in this initiative.



Activities developed in the workshop

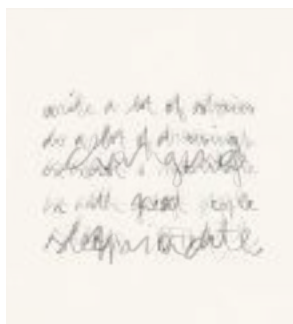
The whole Team





The Results

the out come of each group projects



Creating heterogeneous work teams - by age, profession, nationality, experience and training - has made the work for this one-week co-competition workshop not only operational, but totally real. In fact, in the contemporary museums world, the figures who collaborate in the success and rethinking of exhibition projects, whether temporary or permanent, do exactly the same.

The design method developed by Maddalena D'Alfonso, has ensured tight time for reflection and realization, "forcing" the groups to a high degree of mutual collaboration, creativity and concrete ideas. But also, to force them to present their own project in English, in front of a board of experts, with a limited time: exactly what happens in everyday working life.

The main mission was to let them develop relevant proposals after observing the state of affairs, in the light of a series of theoretical considerations that have allowed the groups to address in-depth analyses, pros and cons of the

two structures, directly verifying the concreteness of their proposals and the feasibility - both architectural and financial - of their projects.

Two completely different museums, both strongly linked to Milan, the city and its XX century artistic history. Two different architectural spaces, for which it was necessary to match different approaches. The response of the participants was good and their reflections accurate (even if still embryonic at times) related to the modalities of reorganization of the two structures, to their conservation and sustainability, to their communication, both internal and external.

An important point was to make sure that they worked together on all the aspects necessary for the real success of a project: not only creative proposals, but also fundraising operations and strategic partnerships that can help both cultural Institutions to become urban hubs, also appreciated from the new generations of users.



Studio Museo Francesco Messina



Casa Museo Boschi Di Stefano



A scenario for Studio Museo Francesco Messina

There are not many art museums in the World to be hosted in a former deconsecrated church. This is why, in order to work accurately in this case study, the teams have had to enter well into the story of Francesco Messina, a sculptor of Sicilian origin who lived and worked in Milan for many years, so many to leave a trace of his art here, in this city. An unconventional space, difficult from a museographic point of view (as are all the existing structures to which the function is changed during the years) composed of many different locations, for use and size.

A place no longer consecrated to the Catholic faith, but to art. A small urban node in direct contact with the neighbourhood, even before the city. Starting again here means finding a way to make it a space of sharing as well as fruition, a continuous laboratory, open to everyone, where you can experience sculpture.

Six groups that have been asked to imagine a new world linked to this idea of connection, dialogue, dynamism, inclusion and mending between past, present and future.



Francesco Messina in his studio



Ritratto della moglie Bianca by Francesco Messina



Lights On!

Sculpture is for all

Group Members

 Jussara Zottmann, Architect | Brazilian

 Stein Adler Bernhoft, Exhibition Architect | Norwegian

 Linda Verzani, Videoproducer | Italian

 Silvia Spadari, History of Art Student | Italian

The work of this group is in some ways less in-depth than the work of other teams that have proposed much more reasoned exhibition and architectural solutions for the Francesco Messina museum. What makes the work of these members so important, however, is the sensitivity they have reserved for disabled users, especially with an attention to blind people. They focused their attention to visually impaired people, proposing the proposing, alongside the original works of the sculptor, the inclusion of copies that

Concept | Mission

The main concept of the project is expressed through three key words:

Light **Tranparency** **Accessibility**

The idea is to make the museum an accessible space, through some strategic interventions - also if very simple - that can draw attention to it. For example, by inviting artists to think about video mapping

Strategies

Without sacrificing the continuity with the current thematization, the team proposed to rethink a stronger dialogue between the ground & basement floor selection of Messina's works and the temporary exhibitions (site specific works of contemporary artists) hosted in the other floors, giving importance to the Canonica House.



can be reserved for the sensory experience (tactile artworks).

The proposed title "lights on the Studio museo Messina" therefore metaphorically indicates the group's intention to make the space a meeting point for visitors of all kinds: students, schools, artists, collectors, onlookers.

projects to make the façade itself a work of art on an urban scale. And then working hard on the concept of accessibility

for all, through a series of devices that can facilitate the use even for the disabled people (providing a lift or specific laboratories). **Mission:** Be a Meeting Place!



Sustainability

For this group, sustainability is mainly environmental, and therefore energetic. Their proposal is to equip the structure with solar panels that can help to reduce consumption in a green perspective.

Exhibition Design

- 1 Renovation of the existing pannels
- 2 New pannels with different sizes
- 3 New bases Black MDF, Free standing & Flexible system
- 4 Display elements
- 5 New balcony panneling for the central hole
- 6 Removal of the Video Room's Wall

- New transparent windows 7
- Elevator 8
- Storage room 9
- Security System 10
- New Facilities 11
- Restore the façade 12
- Outdoor 13



Communication

Currently developed to a minimum, the communication strategy of the FM museum needs some indispensable interventions to make it attractive, especially for the youngest people who barely know about the existence of the museum. Four are the areas to develop:

- 1 Web site to find all the information
- 2 Facebook Page to promote events, conferences and temporary exhibitions
- 3 Instagram Page to involve different players in the restoration process & fundraising
- 4 Outdoor signs to make the museum visible

Fundraising

Interesting are their proposals on the types of sponsors who might be interested in intervening, depending on the operations to be made, for example:

- Light Artwork for the facade ▶ Light Companies as Enel, Edison, E.On
- Involving the neighbourhood ▶ Crowdfunding and Social Media Campaign
- Accessibility & Touchable Models ▶ Mibac, EU
- Space for Young Artists ▶ Accademia di Brera Fondazione Messina
- Temporary Exhibitions ▶ Private Sponsors

Budget

The group has outlined the amounts needed to cover the annual economic needs of the structure, including the services into which these funds should be divided. They have thought of a total amount of approximately € 100.000/year divided for:

Staff	€ 60.000
Maintenance	City Administration
Renovation works	+
Exhibitions	€ 40.000
Events	Fundraising & Private Sponsors
Social Media Management	€100.000 / year



Sculpture First!

SCULPTURE FIRST!



Group Members



Flavia Chiavaroli, Architect | Italian



Rachele Logli, Architect | Italian



Franco Cavalleri, Journalist | Italian



Rik Rommens, Exhibition Coordinator | Belgium



This group had the highest percentage of architects. This can probably be seen in the careful and precise approach taken, for example, to the study of plans and flows, as well as to the study of cubic modules - which can be combined and mirrored, to multiply the views - on which to reset the Messina's sculptures. Hence the title of the work, which aims to put the artist's authoritative work back at the centre of the museum, while offering an updated and more contemporary

vision of his work, which also brings him closer to the young people who know him less.

Through an historical itinerary in the artist's studio and a scenographic semi- permanent set-up they found a new way to inspire creative minds and involve new generations, giving life to a social hub for the local community.

Concept | Mission

A Studio A Museum A Social Hub



Creating a strong relationship with the surroundings, the project aims to make the museum a new point of reference for local community and young artists.

The general aims are to:

- Create a quiet corner within the heart of a chaotic city
- Realize a place to stay, not only to pass through
- Work for the inclusion of local people
- Design temporary exhibitions involving contemporary artists
- Produce workshops of sculpture involving young artists, students and everybody who loves art

Communication Strategies

Museum's Identity

New Logo to mark the new role as a hub Work on the compound's external area, creating a new image and appeal, including a set of 4 images from Messina's artworks for merchandising

Physical Signage outside the compound

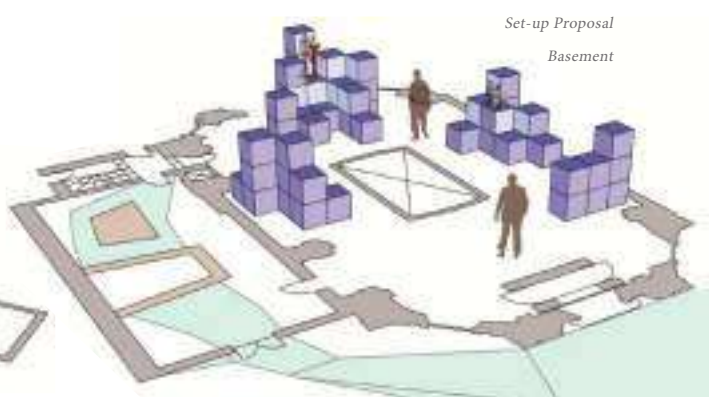
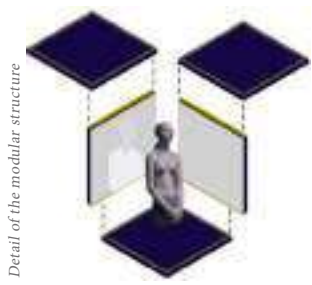
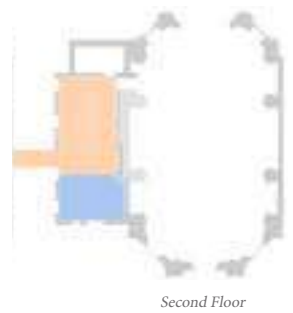
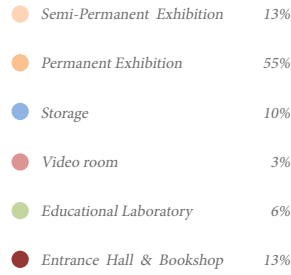
Banners, images, photographs as a path to 'invite' visitors into the neighbourhood and a signage to drive visitors from main streets to the museum.

Dissemination

Partnerships with local businesses to host flyers, banners, leaflets, labs, workshops, courses to create echo on social media (i.e., by them posting photographs and pictures on their own social profiles) treasure hunts, photo-essays, contests, students' tours, to build a positive image within the community, the neighbourhood and schools.

Exhibition Design

- 1 New floor plans and layout
- 2 New entrances
- 3 Restoration and maintenance to make the space live again
- 4 New museum's itinerary and functions to improve usage and storytelling (permanent/temporary exhibitions, educational activities, events)
- 5 Reception facilities (info point) and a bookshop dedicated to sculpture
- 6 New logo - signage on the outside
- 7 Video room
- 8 New laboratories for educational activities
- 9 New proportions between the functions (square meters and percentages of incidence on the total space)
- 10 Modular combinable structures
- 11 New set-up proposals; mirrors to admire the sculptures with multiple points of view and to observe other visitors as Messina used to do



Sustainability Strategies

An in-depth SWOT analysis, analyses the pros and cons of the new set up and the new display and communication system that they intend to give, to support choices of change aspects including Social, Economical and Environmental sustainability matters.

Strengths

- Location
- Space-interior
- Milano cityhall support for museum staff & bills

Weaknesses

- Visibility from outside
- Space dimensions & spacial development
Maintenance conditions
- No exterior space
- Opening hours, Storytelling, communication

Opportunities

- Local community
- Commercial activities
- Francesco Messina's artistic history
- Existing Francesco Messina project seen by contemporary artists

Threats

- Neighbours
- Climate conditions
- Deposit ground floor connected to outside

Fundraising

The strategy implemented by this group focuses mainly on the activation of a network of partners and targeted sponsorships.

Network Musei Civici, Ateliers' Museums like Pellizza da Volpedo and Ligabue

Partnerships MIBAC; Accademia di Brera; Valle dei Templi Archaeological Park; RAI Teche, art schools and more

Sponsorships Individuals or companies are given the opportunity to participate in the exhibition of a young artist, in return they get to held special events on the opening/closing nights. This way also new visitors are getting the opportunity to discover the museum

Furthermore, on imporant city's occasions (Fashion Week, Design Week, Salone del Mobile) companies are given the opportunity to rent the museum. This can be a quick win for the redesigning and start of the new programme of the museum.

Budget

Two options, with completely different economical impact, with regard to both the raising of these funds and their percentage share of the investment

Minimal scenario **90.000 €**

Cleaning (interior); External-internal signalisation; Lighting for new exhibits spaces; Housestyle; Furniture; Flexible exhibition system; Storytelling lettering, basic accessibility aids.

Complete scenario **335.000 €**

- Minimal scenario 90.000 €
- PR strategy - on-line catalogue - multimedia - website 20.000 €
- Scenography (cubes) 100.000 €
- Lighting for new exhibits spaces 20.000 €
- Furniture for reception & welcome point - Bookshop 40.000 €
- Mobility aids: outside benche-sramps 60.000 €
- New exit - entrance 5.000 €

On The Glass: a Landmark for Sculpture!

From A Spiritual to A Cultural Reference

Group Members

-  Ilaria Bulgarelli, Architect | Italian
-  Valter Palmieri, Architect | Italian
-  Danusa Castro, Museologist | Brazilian
-  Claudia Roma, Management Student | Italian

A group composed of three professionals and one marketing expert. The right balance that has allowed to develop the project both in architectural terms and in terms of expenditure forecasts. In fact, the economic prospectus is very detailed, from now to five years. But the design project also offers excellent ideas for rethinking the use and circulation of internal spaces,

Concept | Mission

The Glass Project transforms the Studio Museo Francesco Messina into a landmark for:

- 1 The preservation of the memory of Francesco Messina
- 2 The development of contemporary sculpture production
- 3 The cultural vitality of the district

The beneficial points:

- Fluid circulation of the audience into the space
- Renovated visual effect of the site, an exposition of Messina's artworks in the exhibition design
- Enrichment for visitors' experience

The main mission goal would be to create a re-birth of the space and develop the interest in sculpture both by the public point of view then the private one. What does a landmark for the sculpture means? A place to **teach**, to **learn**, to **discuss** and to **exhibit sculptures**.



through the insertion of a structural glass that now allows a visual continuity between the parts and free access to the entire surface of the ground floor, previously interrupted by a hole in the only one. Original - even if still in its embryonic phase - the idea of the condominium where host the statues of Messina.

Strategies

The aim is to transform the space in an attractive one, for visitors (educational purpose) and for emerging artists. This will be gathered by the valorisation of the work of Francesco Messina.

The group proposes "PAUSA" concept: in the short term the institution should consider a closure in order to have the time and the resources to focus on the new life of the entity.

In the meantime, the Studio could launch the communication campaign and find the economic support to reach its long-term goals.

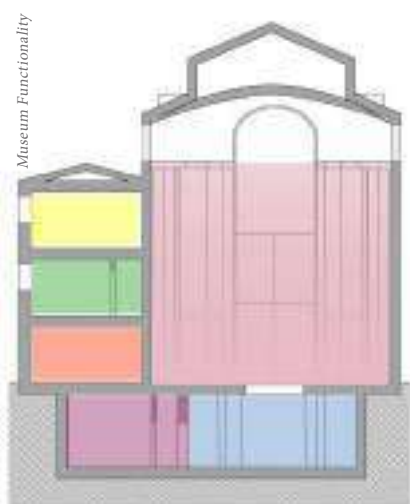
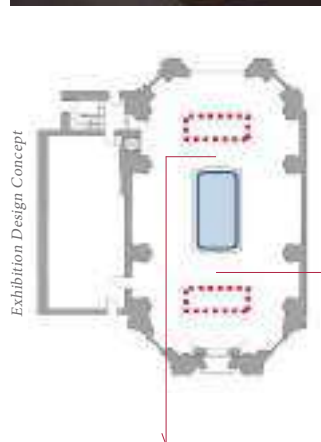
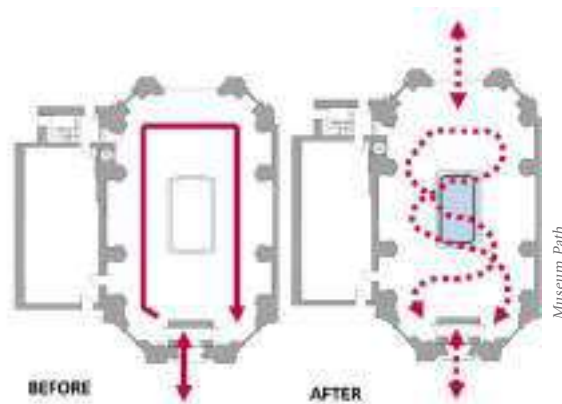
Possible stakeholders involved in institutions



Exhibition Design

In particular, this group focused on the design of a special case called “Condominium Messina”, a place to exhibit all the sculptures of the artist. This installation allows to move the statues quickly and easily for the future collaborations with institutions and artists.

- 1 To use both accesses
- 2 Renovation of external spaces
- 3 New lighting design
- 4 Site specific planning for artists' installations (see Nava)
- 5 Closure the central hole with a transparent glass, to restore the integrity of the ground floor
- 6 New exhibition path
- 7 Free circulation of the visitors
- 8 Accessibility (ramps, elevators...)
- 9 New electrical system
- 10 Air conditioning system (especially for the basement)
- 11 Renovation of the walls of the church after a study a color plan (see Cesare Brandi)
- 12 New garden for the new entrance from Via Torino



- Artist's studio
- Education
- Exhibition hall
- Bookshop dedicated to the sculpture
- Conference hall
- Storage



Communication

The new communication strategy is developed especially working on a new corporate image with a new logo and the choice of an iconic work of Messina to represent the institution (see the Poldi Pezzoli case). These operations can help to:

- 1 Reinforce the position inside the Circuito Case Museo
- 2 To exploit better the architecture of the Museum (remember: it is a church!)
- 3 To better explore the outside walls
- 4 To develop a proper storytelling around the figure of Messina
- 5 To work on personnel training, able to give specific information

Sustainability

The sustainability of this project is first of all economical. It is inevitably connected to the community engagement, private support and governance planning, in order to create a bond between the Studio and the different stakeholders. The institution itself must activate appropriate strategies for the environment.

Budget

The main proposition for the Budget is to allocate costs for each cost center. This budget has been designed for a time range from 1 to 5 years. As it's demonstrated in the table below:

Fundraising

A premise: define different levels of potential donors according to commitment and size. The Studio must focus on the identification of the potential sponsors in its long-term activities (be careful to be consistent and reliable)

WIDESPREAD PARTNERSHIPS 1

TECHNICAL SPONSORS 2

LONG TERM SPONSORS 3

The Fundraising Strategy is splitted in 2 different solutions:

| Short-term Action

In order to give time to the institution to re-organize its image and dedicate some time to find the urgent economical support (consider the Design Week renting possibilities).

| Long-term Action

In order, not to lose the focus on the final objectives, the Studio should hire or dedicate staff exclusively to the fundraising proposals.

AREA	Type	Benefit	Cost
Internal Interventions	Glass to cover the hole	Fluid circulation of the audience	20.000
	New pavement coverage	Renovated visual effect of the site	4.000
	Condominium (2 Items)	Repositioning of Messina's artworks in the exhibition design	10.000
External Interventions	Walls painting (inside/outside, in charge to <u>other</u> Municipality Dept.)	Renovated visual effect of the site	80.000
	Lighting system	The visibility of the Studio	30.000
	Garden design	The flexibility of the entrances	8.000
Communication activities	New logo design	Repositioning of the institution (fundamental for fundraising)	1.000
	Personnel training	Enrich the visitors' experience (<i>word of mouth activation</i>)	-
Fundraising activities	Staff allocation (the effect on costs depend on the decision taken)	Support all the activities of the institution	>
TOTAL			157.000



C o n n e c t



Group Members

-  Lorenzo Biferale, Cand. Art Management | Italian
-  Ahmed Ellaithy, Museum Management | Egyptian
-  Claudia Faust, Architect | Italian
-  Martina Gatto Ronchero, Exhibition Project Management | Italian



A great work of analysis accompanies the work of this group, composed mainly of employees in the field of museography. Rather than proposing solutions, in fact, the team envisages a step-by-step approach in which to revive the museum, gradually activating functions that can make it a point of reference for

the neighbourhood, the city and young artists. A museum that is able to connect itself to the social and urban fabric, focusing on its functions and its being a unique place, dedicated to the story of life and the sculptural work of Francesco Messina.

Concept

The project's key word is CONNECT. At the heart of this concept there's the partnerships: Museo F. Messina will become a creative hub, where artists

and cultural institutions will meet to experiment new collaborations and meet new talents.

Communication

For the strategy to succeed (and in order to increase the number of visitors, as well as the engagement with the community and the cash flows), all these actions must be carried on simultaneously, as it is desirable to have visitors at every step of the relationship in every moment.

Attraction At the moment the most important one. It focuses on increasing the number of visitors by attracting new customers. It is necessary to invest in advertisement to reach new targets.

Satisfaction to increase the return on adv. investments, it is fundamental to start a fidelization process. In order to do that the customer must be satisfied. Invest on customer services.

Return A customer's satisfaction is measured on its return (rebuy) rate. It's the first concrete steps towards membership. Invest on offer renewal.

Affiliation Before becoming a member there has to be a concretely perceived benefit from the customer's affiliation to the museum. Invest on special activities|events.

Membership Once the customer starts a constant donation (which guarantees the security of constant inflows) he expects a constant return. Invest on managing a membership program.



Exhibition Design

There are three fundamental concepts around which the project unfolds (less architectural than other teams):

Black box

Transform the museum in a dark space, enlighting sculptures

Urban connection

Organize outdoor cultural walks

Digital scenario

Use Gamification to show Francesco Messina's artworks and studio

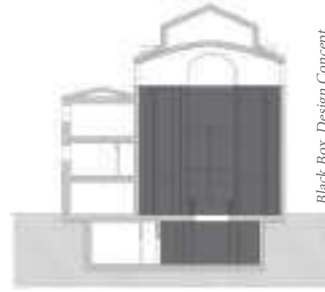
Respecting the original aim of the space, as artist's studio on the 3rd floor and at the same time a museum, the connection between the artist legacy and the public will be improved externally and internally:

Outside

- New and more visible way to present and indicate the venue, through signage to insert the space in the "cultural walk" connecting the principal places of the city
- Using the entrance on via Torino, adding banners and restyling graphic corporate image

Inside

- Defining clearly the permanent exhibition spaces, with a focus on the 3rd floor dedicated to the artist's studio
- Improving description's panels to narrate the life and works of F.M.; using technology to involve the public in a more immersive visit (audio guide| videos|interactive screens|sound installations etc.)



Black Box Design Concept

Urban Connection; Cultural walk



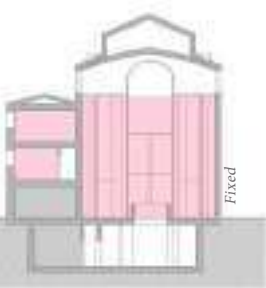
Urban Connection; Garden Entrance



The main design focus of this proposal is as follows:

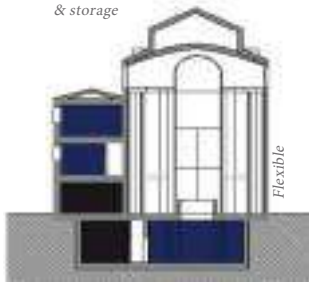
- 1 Restore Garden+ entrance from via Torino
- 2 New signage system
- 3 Augmented Reality (AR)
- 4 Quick Response Code (QR)
- 5 3D models -hologram with storytelling
- 6 Interactive facilities
- 7 Touch screens and data show screens

Collection & storage



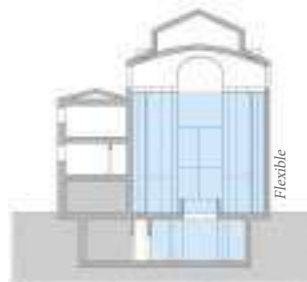
Fixed

Workshop, labs and master classes with projection room & storage



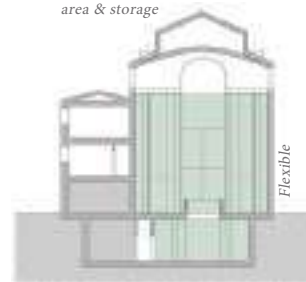
Flexible

Temporary exhibition, performances & storage



Flexible

Cultural and corporate events with preparation area & storage



Flexible

Strategies

In order to succeed it requires constant innovation, which requires constant investments. the **BLUE OCEAN strategy** takes all of this aspects into account, proposing an incremental solution divided in different phases. The Studio Messina will create its own space in the minds of Milanese, detaching from the competition of Art Galleries and other Museums.

- 1 Focus on non-customers
- 2 Create and Capture new demand
- 3 Break the value-cost trade off
- 4 Innovate and pursue new possibilities

Sustainability

More than environmental, the group means sustainability as the sum of actions that contribute to making the museum a living space, sustainable in the sense that it is able to support its artistic actions.

For example, being part of the most important annual cultural circuit becoming 'the not to miss location' during the manifestations such as Design Week, Milano film festival, or Bookcity. Or through the activation of "commercial" partnerships, the venue could host events, such as private events, conferences, launches of new commercial products, shooting set for commercials/video etc.

Furthermore, in addition to program that involved young artists, enhance the presence and the dialogue of contemporary famous national and international artists, who are invited to think a connection not only with Museo Francesco, but essentially with the space, in the respect of course of the permanent collection and the spirit of Museo Francesco

becoming a hub for low cost events for students and young artists (debates - showroom - study centre etc.) in collaboration with art schools, university and art academy.

Partnership

Why be Connected with cultural partners?

- 1 To reach their audience by saving on communication costs
- 2 To enrich the cultural offer
- 3 To create a network and work on cultural synergies, have more power on local governance systems
- 4 To cut general expenses by the sharing of resources

This group has focused very much on the strategic synergies that can be activated on the territory, locally and nationally, with Institutions and art players. For example, with:



Budget | Fundraising

The team supposes two implementation phases:

Phase 1

- Maintain display elements
 - Enhance the spatial quality and creation of atmosphere
- Start activities for a place to visit (improve signal - facade)
- First step of activities for the place to be (seasonal special - commercial event - music)
- First step of activities for a place to live (sensorial path + masterclass + music)

Phase 2

- Improve all the structural and architectonic intervention
- Finalize cultural and collateral activities for a place to be, to live and to grow

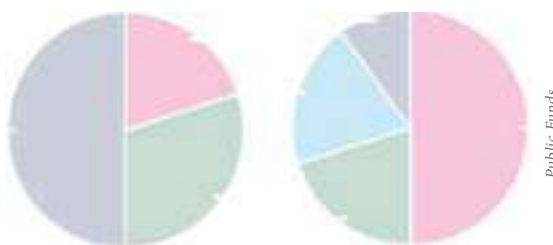
As for the budget, the group proposed 2 scenarios: one by public funds, the other by public and private funds, in which the museum will focus on:

- Implementing additional activities and cultural offer
- Investing on Exhibition Design and the overall renewal of the location
- Development the attractiveness of the Studio Museum as a socially active center (pop up events such as aperitivos, concerts and Dj Sets).
- Rentals (2000€ per day* the price can increase depending on the type of event Private/ Corporate and on the period of the year).

Other types of fund raising activities could be, for example, the membership program, or admissions from specifically organized events (organized in collaboration with private institutions).

The entire budget at the disposal of the Director (60.000€) must be used to implement the investments necessary for the kick-off of phase one, in order to make the location more attractive for private investments.

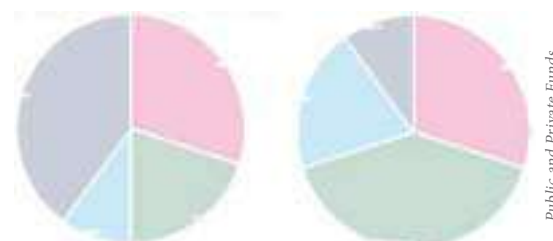
A budget negotiation could start with the city hall, with a high-quality requalification plan and the promise of private co-financing. Private sponsors can be easily found, after a renewed appeal of the museum, for exhibitions, events and for technical expenses (lighting, show-casing, etc.)



Phase 1

Phase 2


Public Funds



Public and Private Funds

Studio Messina Centro per la Scultura

Group Members

-  Francesca Fornasari, Architect | Italian
-  Erica Rigato, Contemporary Art Curator | Italian
-  Margarida Silva, Conservator | Brazilian
-  Alessandro Cavallo, Architecture Student | Italian

A group that focused a lot on the general installation project, creating - in greater numbers than the others - sketches and drawings by hand to visualize their design idea. Although simple, the project is reasoned in all its parts, including a particular attention to colors and chromatic palettes. In addition, the group has thought of different ways of fundraising, both public

Concept | Mission

Make this museum a unique place where people has a lot of reasons to come back, where artistic actions happens and where the cultural offer is different from

Strategies

The idea is to create a unique place to live art, always remembering the roots. How? Activating these five approaches human-centered working on:

- 1 The Studio identity
- 2 The idea of a museum in progress, a museum of relations
- 3 The dialogue between generations
- 4 The live Production of making
- 5 The goal to became an important Sculpture platform



and private, and different cultural collaborations with other similar Institutions in Italy and Europe, such as: several Sicilian archaeological museums (rightly recalling the origins of Francesco Messina, born in the psuburbs of Catania) or the House Museum Morandi in Bologna and the Giacometti Institute in Paris.

any other place in Milan. Raising the artistic offer exponentially, is their defined mission.

Communication

The communication strategy focuses mainly on making the museum visible, implementing a series of actions aimed at both making it an attractive and less “dusty” place (for example, rethinking the logo, the banners and the internal signs) and highlighting it in the city (emphasizing the outer volume with big lettering and equipping it with social media and specialized magazines). Furthermore, the team imagine the production of two documentaries, one about FM life, the other about his work and the making process.



Exhibition Design

- 1 New Interior design
- 2 Display elements
- 3 Glass floor
- 4 Multifunctional wall
- 5 New paths
- 6 New steel structure for the mezzanine
- 7 New studio's set up
- 8 New space layout
- 9 Furniture for laboratories and workshop activities
- 10 Technical adjournment
- 11 Acoustic insulation
- 12 AVAC control
- 13 Wooden walls, new partitions
- 14 New colour palette

Ground Floor



Temporary Exhibition Concept

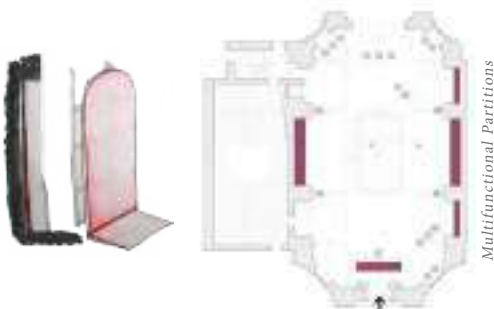
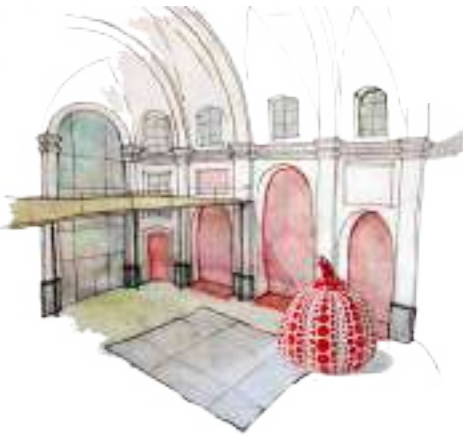


Basement

Second Floor

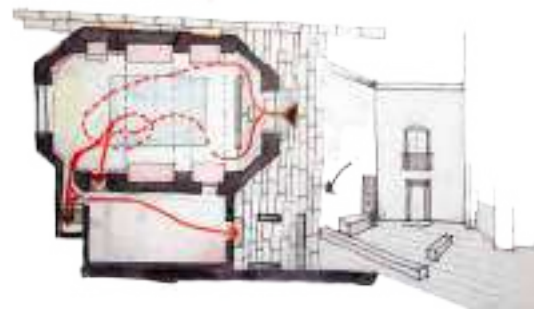


Permanent Exhibition Concept



Multifunctional Partitions

Museum Path



Sustainability

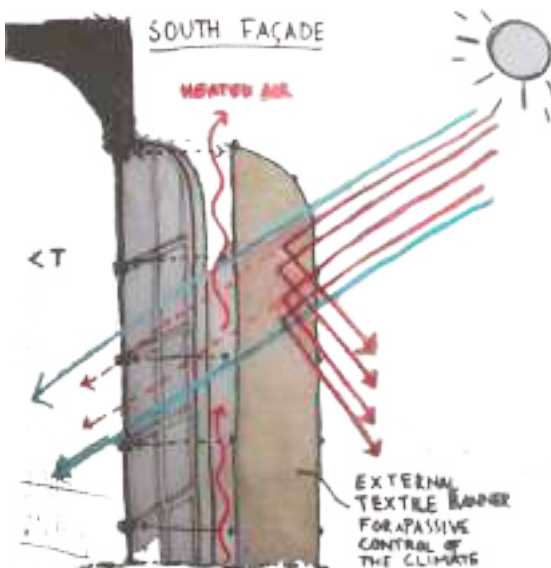
The group expresses the sustainability concept by three words: People – collection - building. This is because they want to make the space sustainable from the point of view of continuous use of it, looking for partnerships and sponsorships with other institutions in order to insert the museum in a network that expands its relations and audiences (for example the Case Museo or the Memory Houses with private collections). And also, using an external textile banner for a passive control of the climate, helping the building to “work” better in his energetic performance.



External Textile Banners

As far as the economic impact is concerned, the group assumes different expenditure items (per year) and different ways of receiving funds, especially from events, privates, Banks.




Architecture	50k
Plants & Facilities	100k
Exhibition Design	50k
Studio	20k
Collateral Spaces	30k
Promotion & Advertisement	20k
Temporary Exhibitions	20k
Staff Employees	60k
Total	350k

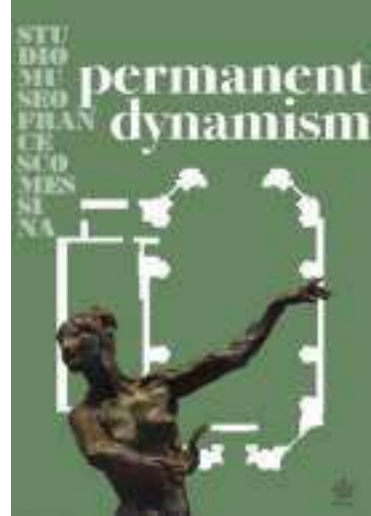




Permanent Dynamism

Group Members

-  Annalisa Di Carlo, Architect | Italian
-  Eleonora Casiroli, Bachelor student in Economy for Art, Culture and Communication | Italian
-  Silvia Orione, Bachelor of Science degree in Architecture | Italian



This group, composed by three brilliant young women, decided to focus its attention mainly on three aspects, which it considered particularly meager at the time of the inspection/survey. The first is the graphic image of the museum, which needs to be renewed and revised in a more attractive and useful way for dissemination on social media. The second is to think better about the lighting engineering aspect inside and outside the

building, strengthening both the equipment for the works (creating an altar of light) both creating a video mapping that can give substance to the façade, making it stand out in the urban context. The third is a general implementation of the services offered, so that the user can want to return with medium frequency in a museum small and specific like this one.

Concept | Mission

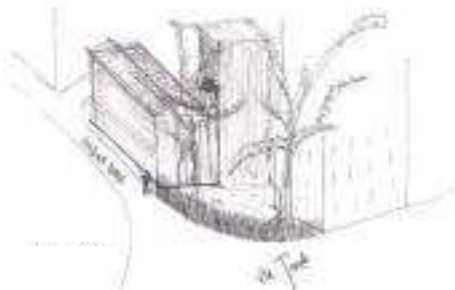
To empower the place with a new set of values, balancing the priorities between the place itself as the former church, the sculptor's character and the temporarily hosted artist.

Allow visitors to understand and experience Francesco Messina's domestic identity by letting them visit his house space

The projec followed the following general aims

Make provisions for the exhibition's spatial readability (paths, labels, booklet) and for the interactions between spaces

Current situation



Restore the church as a landmark

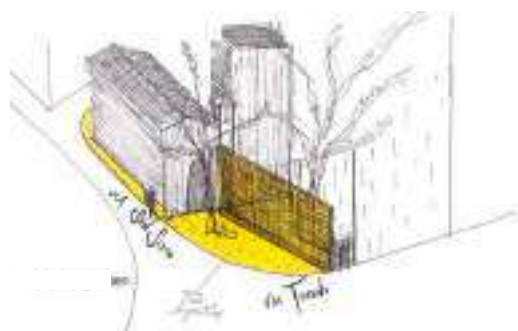
Smart urban scale solutions, such as re-instating the little clearing right out the church as a pop-up garden and Lighting up the facade

A pop-up garden as an urban solution

Display an "altar of light" to reconfigure the original soul

Prompt a musealisation of Francesco Messina's working space

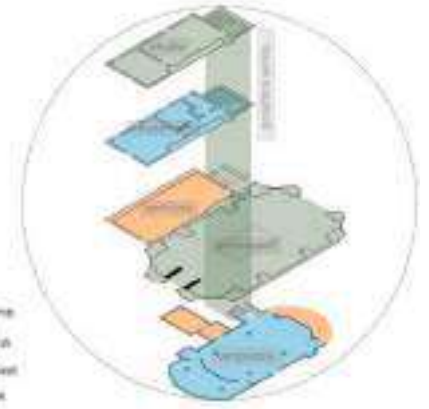
Offer artists the chance to relate themselves with the sculptor on a working level



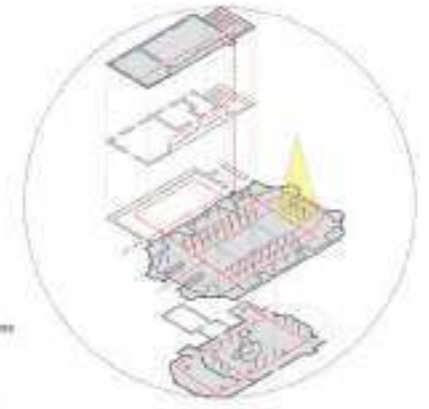
Exhibition Design

The design is simple, but it aims to mend together the actual state of affairs in a more coherent narrative, in which even new technological devices can help the general understanding of the artist and his artworks. Especially working on:

- 1 Entry desk
- 2 Layout setting
- 3 Path and connection (especially vertical)
- 4 Lighting system
- 5 Visual interaction between the studio and the museum
- 6 Acoustic system
- 7 Video mapping on the façade



The Space Development



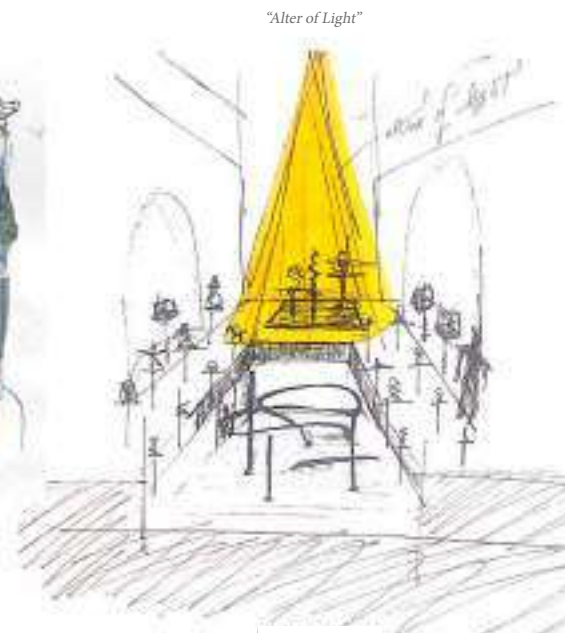
The Museum paths



Lighting



Video Mapping



"Alter of Light"

A strong territorial strategy that aims to involve the entire district/borough and art academies with an organic redistribution of the team, including volunteers. For a new fresh identity: sculpture is for all!

Sustainability

The group proposed three kind of sustainability approach:

- Social** | To give the space of the church - museum back to the community as a social incubator
- Environmental** | To restore a new pop up garden
- Economical** | To involve local shops & universities for free

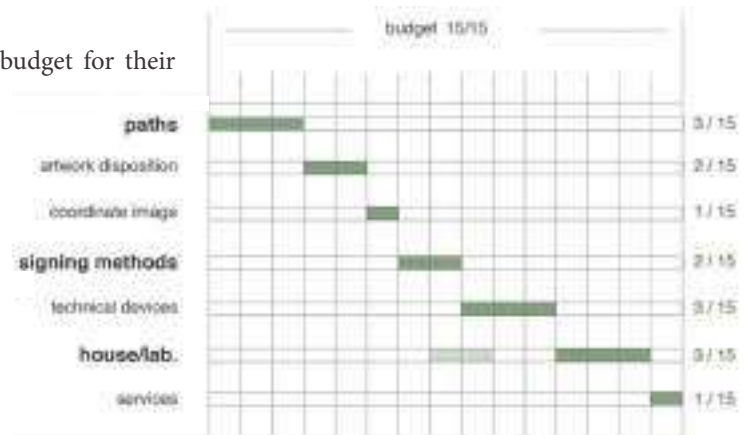
Budget | Fundraising

The economic resources are allocated to improve the paths, the coordinated image, graphics and the signage, to implement the services offered, including laboratories for students and didactic devices for young users, and the quality of the visit.

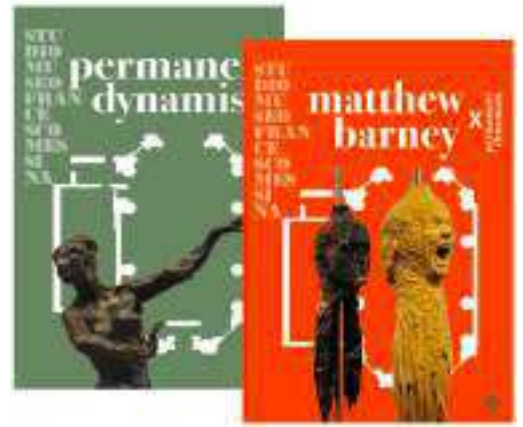
To ensure a new museum development, the group propose strategic partnership in the neighbourhood, for example with local Copy Shops, and with local Cafés for using canonica's ground floor, or buy booklets production and flyers printings to pass along around the area.

The group also estimated the cost budget for their proposal as in table 1.

Table 1: Budget Estimation



A new graphic system that guarantees the museum an “update”, making it attractive also to the eyes of the new generations. This system has to be impactful, colourful and recognizable.



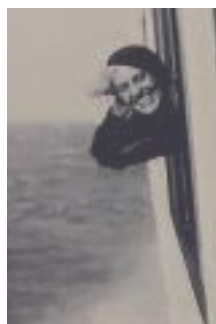
Posters with better visual communication



Booklets and Posters for event and marketing purposes



A scenario for Boschi di Stefano Museum - House



Mariëda Di Stefano

Family business? Apparently not only. Here, the work of the five groups in charge, was to try to relive - through space in the first but also by the stories - the biographical story of the family, Boschi di Stefano, devoted to collecting.

A domestic museum, or a house inhabited as a museum established in 2003 by the Municipality of Milan to make everyone part of the massive collection of art works owned by the family (many of which, once again, due to space requirements, not actually set up) and the pottery laboratory on the ground floor.



Antonio Boschi

As similar nature to the other case study, it has only three elements in common: it is on several levels (with problems connected of its “organic” exposure), it is located within a pre-existing architectural value building (a small corner villa designed and built by the Architect P.Portaluppi over the years 1929 - 31) and to be deeply connected to the history of the city of Milan.

Free to visit (thanks to the help of a lot of volunteers), the house museum gives us a vivid cross-section of family history, but also of artistic dynamics. The collection in fact represents an extraordinary proof of the history of Italian art of the twentieth century - including paintings, sculptures and drawings - from the first decade of the century to the end of the sixties.



The Boschi Di Stefano Museum-Home

The main work carried out by the teams was to emphasize the strengths, while highlighting the weaknesses of the museum apparatus, finding sustainable and integrated solutions that could offer a better idea of visiting the spaces (including the project to re-activate the third floor, where the newly moved couple lived) in respect of their history and their nature.



Art Addicted!

Be a Wunderkammer.

Group Members



Ilaria Rimondi, Architect | Italian



Tooraj Rostami, Exhibition Designer | Iranian



Aida Nunes, Conservator | Portuguese



Giovanna Pallotta, Management Student | Italian



Alessandra Migliore, Project Management Student | Italian



The fundamental idea of this purpose is to recall the history and the family philosophy in order to involve the customer inside a unique aesthetic experience and creating a new customer journey inside the institution. People became an art “addicted” as the two collectors were. How? Working to keep alive the

spirit that animated the house and its owners, while providing for renovations that can make the house museum a welcoming place and with the right information to know the history. The main idea of this group is to remove some furniture to leave more air and space to the artworks and paintings.

Concept

Very simple: the art addiction philosophy predicts to have more art and less furniture.

Mission

Make Boschi di Stefano’s nineties art collection grouped through a philosophy of addiction, to be experienced in an involving way.

Strategies

The four dimensions of art addicted experience are:



AEHSTETIC, with a Total immersion in the experience



EDUCATIONAL, training the audience to become more highly involved (Lectures, conferences)



ENTERTAINMENT, incorporate it into areas outside the “art itself” (Temporary events, bookshop, coffee spot)



ESCAPIST, an experience that allows the visitor to become the artist’s (Workshop, ceramic school)

Sustainability

In this case, the group, prefer to maintain three kind of sustainability approach.



The economic one, with long term goals



The energetic one with a new lighting system and maintenance



The social one with a user centred experience

Exhibition Design

To highlight the awareness around the family's history and its heritage, the team decide to work to the "taste" of the house, for example keeping the «patina» on the narrative walls and deciding to use natural ventilation

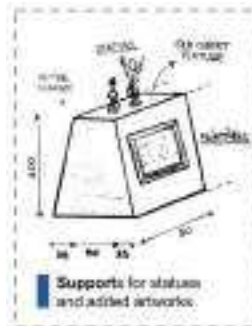
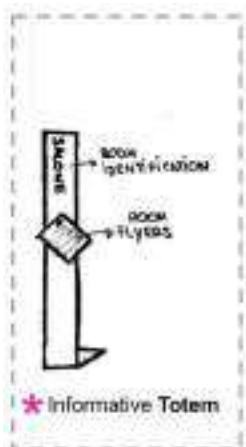
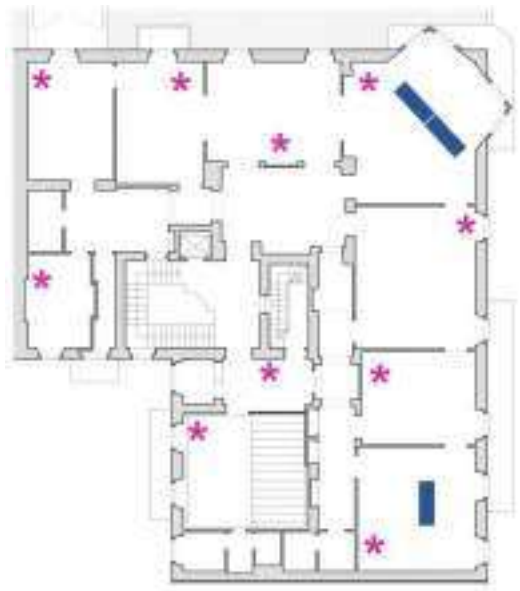
rather than air conditioning, which would upset the internal microclimate. The project still includes adjustments, such as:

- 1 An implementation of the collection with artworks now in deposit & with substitute paintings
- 2 Wider space to make Temporary exhibition
- 3 Furniture removal
- 4 Events and conferences (room for 50 people)
- 5 Digital Integrative tools
- 6 Movable Seats
- 7 New Statues & paintings supports
- 8 New lighting system
- 9 Bathrooms accessibility
- 10 Elevator maintenance
- 11 Warehouses
- 12 Extensible ramp for accessibility from outside to disable people
- 13 Heating system
- 14 Electrical system renovation



Furniture Removal & Open Museum Path

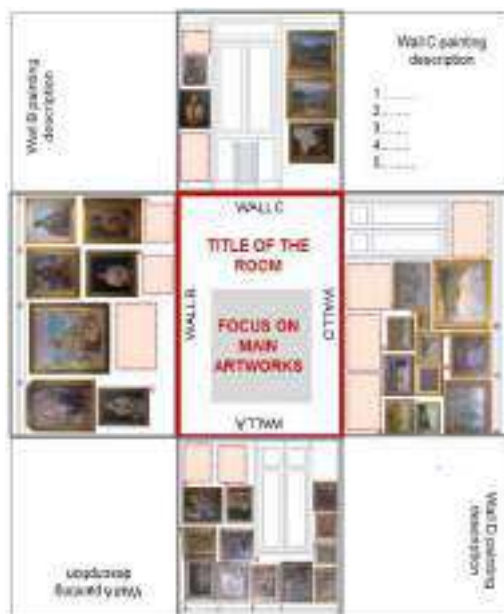
Better Communication Tools



Communication Strategies

Two different strategies, one internal and one external. The first one want to implement the: effective signage system through a new internal layout & path, the digital devices touchscreens with photo and video contents, the artworks descriptions thanks to room-flyers with a sequential identification of numbers and description.

The external one, instead, points to: create a network through other museums like Museo Del 900 or Castello Sforzesco - seen as extension of the main art collection – improve the digitale area (Website, Social media, Advertising, podcasts), foster workshops and educational activities (ceramic schools and other arts) and promote special occasions related to owners and objects.



Study for Room-Flyers in Internal Strategy

Fundraising | Budget

The fundamental idea of this purpose is to recall the history and the family philosophy in order to involve the customer inside a unique aesthetic experience and creating a new customer journey inside the institution. People became an art “addicted” as the two collectors were. How? Working to keep alive the

spirit that animated the house and its owners, while providing for renovations that can make the house museum a welcoming place and with the right information to know the history. The main idea of this group is to remove some furniture to leave more air and space to the artworks and paintings.

Type and number of expenses	Which can include	Total expected expense (euros)	BENEFIT
Technical expenses for the new set up of artworks and furniture	Warehouse for the furniture	1500 / month	Create a clear, more understandable and involving experience
	Maintenance costs	10.000/year	
	Seats/ supports	8000	
Digital promotion	Improve the website and the presence on social media	1000	Increase the awareness and attract more visitors
	Sponsor Instagram posts to reach around 2000 users on a weekly base	500	
	Podcast (rent of technical equipment)	150	
Installation of new communication system	30 Torsors	5000	Connect with visitors through information about the artworks and the family
	300 Printing flyers	500	
	2 Touchscreens	2000	
Lights systems improvement	Dimmable & sensorized lights Adjustment of the electrical system Funeraria Punctual wall painting	35.000	Conservation and valorization
Cost to train the personnel	/	300	Better experience of the exhibition
TOTAL	/	45.000 for the 1° year	

Budget Estimation Table



When passion for art runs in the family!

Group Members



Luigia Albertini, Architect | Italian



Thomas Roessler, Designer, scenographer | German



Marzia Loddo, PhD student | Italian



A story that is first and foremost a human story, that of a couple who have dedicated their whole life to art. The main goal of this group is design a journey in the Boschi Di Stefano private/public collection, giving the chance to discover a piece of Milanese '900 history, participate to a new experience, study and learn better that period (art, architecture and society).

How? Working to preserve the original beauty of the space and the collection hosted in it, but also improving the graphics language and general communication, to be more easily recognizable even by new generations of users.

An art affair is a family affair!

Concept

Hoping that this space will be soon considered a museum, the group would like to start develop some of the museum's concept defined by ICOM, which are related to education, research and preservation.

In order to do so, the new museum will offer:

- The opportunity to create events and connections to the local community
- Further study of the collection
- A space to carry on scientific investigations

Mission



Communication

Two strategies: the first one more focused on new Graphic/ Signing methods, with a creation of signing outside each floor, Enlighten of the museum path with elimination of tables dedicated to temporary exhibitions, signings on the paintings and a map with places around the compound. The second one is more focused on Dissemination thanks to a renewed

network with other museums and institutions - Museo 900 or Fondazione Portaluppi - the implementation of the digital activities (podcast, video story, youtube channel, social media, advertising, etc.) and new, young employees dedicated to communication only.



Exhibition Design

The proposal try to highlight the story of a family collector, working on:

- 1 Semi-permanent collection
 - 2 Cultural events
 - 3 Visible storage
 - 4 Pottery school laboratory
 - 5 Demolitions to enlarge the rooms for 3rd the deposit (within staff office) and video room
 - 6 Shielding films on the glasses' windows
 - 7 Climate control study (HR, T, pollution, lighting, etc.)
- Period rooms setting up
- 8 lighting system in consideration of the existing chandeliers (TRE-R Led sunlight Toshiba)
 - 9 Picture recognition system – open source – for all the objects of the museum
- Picture recognition system – open source – for all the objects of the museum
- 10
 - 11 A communicating room between the relax room + café + bookshop + ticket office
 - 12 Warehouse
 - 13 Mantainance and valorisation of the garden, especially for summer events



Strategies

to bring users closer to the history and the passions of the family, the group look for a systematizing of these aspects:

- 1 Guided visits with actors that represents the Boschi Di Stefano couple (for foreign visitors)
- 2 Conferences, lectures on the family history and Milanese context
- 3 Musical events
- 4 Pottery workshops

A draft of the Budget

Area	Type	Cost	Remarks
Building renovation ground floor and 3 rd floor	Walls, dental floors, toilet renovation, plaster substitutions, window shielding, maintenance of the original windows frames	100,000 €	Enlargement of the planar room and laboratory; creation of a café, bookshop and relax area; better fruition and maintenance of the building
	Lighting evaluation, climate control study	15,000 €	A better fruition of the artworks and their preservation
Storage furniture and office	3 rd floor	15,000 €	Improvement of the collection management
Staff (fundraising and communication)		60,000 € per year	Possibility to improve the visibility of the museum and funding for any kind of activity

Area	Type	Cost	Remarks
Curatorial materials	Organisation of the database for using the object recognition	60,000 €	Brighten of the exhibition path and better dissemination of the collection and contents
	Graphic panels, furniture for the bookshop, café, cloakroom, ticket office	50,000 €	Signage outside each floor, giving the visitors a place to relax, to restore before and after the visit

In this intervention – a private historical house with a lot of constraints - sustainability is mainly based on the choice of using methods aimed at an overall improvement in energy performance, for example by using LED lights and special films to be applied to the windows to reduce consumption and limit waste.

Fundraising | Budget

The group goes so far as to hypothesise economic ranges necessary to make improvements and new functions possible, curatorial materials, storages, staff and communications including work for the renovation of the space on the ground and third floor, or for the implementation of the functional technical equipment. But also, imagining partnerships and sponsorships with local realities or with Banks able to finance expenses and extra activities, like collaborations with the near café “Orso Nero”, (i.e.: purchase at the bookshop = visitors have a discount at the bar) coffee brand, wine and food company, or Enterprises Associations to promote the building’s preservation works (in exchange visibility and use of the space for bank events; commemorative patron’s plaques).

The tables here are a draft of the group’s predicted cost estimation.



An Inhabited House

A new dialogue.

Group Members



Raffaella Cegna, Landscape Architect, Journalist | Italian



Lucia Estepa, Cultural Management | Brazilian



Manuel Furtado Mendes, PhD Professor | Brazilian



Silvia Telmon, Art Historian | Italian

The House Museum Boschi di Stefano is an institution of the Municipality of Milan, established to make available to anyone the art collection acquired by the family, the furniture and other objects, documents and materials. This team - the only one who referred to contemporary curatorial practices, quoting the critic Hans Ulrich Obrist - highlights the need to strengthen the museum's dialogue with the city, creating a bridge between modern and contemporary, and also, between generations. It does so by using

the metaphor of Japanese tradition of Kintsugi, where the broken fragments of a precious object are put back together through the use of gold. This means re-organizing the available things looking for improve them, making them better. Restarting form the fragmentation of space and time hosting new ADV and communication: the glass house, the windows, the courtyard, the lobby, the fence, the facade, the stairway.

Concept

Placement and Identity

The goal is to give added value to an important house-museum by enlarging its role to cultural centre and hub while preserving its artistic, historical features and the fascinating history of collector's family house of 20th century. Regarding working on the cultural and social perspectives of the Boschi di Stefano Casa Museo, the following are the group's main approach:

- 1 Heritage (existing building and collection of 20th century) as a ground for creativity
- 2 Open to the city, connected with urban / local community, with other art, architecture and memories
- 3 A space integrated in the contemporary scenario
- 4 Public and safe living zones to be used for enjoyment, education, personal development, sense of community
- 5 Exchanging and sharing ideas - a workshop for citizenship
- 6 Welcoming attitude; outreach to non-goers to establish trust, inspire self-confidence, fill the gap



Mission

According to the nature as ‘luogo della cultura’ and the purpose of enhancement, the Museum is open to the public, creates and improves the conditions for accessibility and inclusion. Along with its main vocation in the art historical field, the Museum is meant to inspire, disseminate and attract cultural activities and experiences. The Museum operates

in close relationship with the city and with the community, both in its broadest sense and with regard to ‘target groups’; with other sites, museums (with main regard to house museums), cultural and educational institutions; with stakeholders from the productive sector.

Strategies

“Rethink + Implement + Check + Re-shape”

Rethinking staff, offer, communication, digitalisation and inclusion through a rational, functional use of resources, space and artworks; an enhancement of the collection - art, architecture, design, history; a networking with other cultural institutions and events and developing social media and new technologies.



The Casa Museo as a Tree Strategy

Reorganize the museum in 3 main parts deeply connected but with well understandable identity

Gound floor: the roots

A common ground for an open dialogue with the city of Milano. A fertile field for artistic and cultural networking. New transparency a better urban integration and visibility

First floor: the trunk

rethinking the existing collection for exhibitions of selected pieces with a thematic approach

Third floor: the crown

a space for substitution and contemporary art temporary exhibitions. A new area less fixed in the ground, more in the clouds

Communication

HOW to Rebuilding and Creating Identity

- **Promoting symposiums & academic publications & collaboration with universities:** architecture, art history departments
- **Workshops**
- **“Open calls”** for activities and projects that will allow involvement from young creators and the neighborhood
- **Artist studio**
- **Redefining social media strategy & especially events:** creating appealing and innovative events and activities
- **Building up a network:** Looking for local partners and allies with larger diffusion and communication possibilities; young artists, neighborhood associations, participants
- **Enlarge influence & visibility:** Participation in festivals

Exhibition Design

the idea is to create a common ground, a continuous, unique space, even if divided on different levels, where you can accommodate the most thought out functions without distorting the quality of the space and its characteristics, through timely interventions of adaptation and modernization. The team does not identify specific design workings but use the metaphor of the bonsai tree, identifying small punctual interventions in lighting, air temperature control, security impressive info and communication with a “less is more” approach in selection of pieces to be exhibit.



Ground Floor



First Floor



Third Floor

Design Concepts for A common ground



Sustainability

Social Financial Environmental

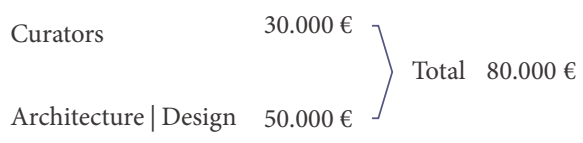
In compliance with laws and regulations, the Museum recognises human rights, diversity and equal opportunities; adheres to codes of ethics and

guidelines; carries out its activities according to correctness and professional standards; aims to sustainability; carefully evaluates the adoption of new technologies and social media.

Budget

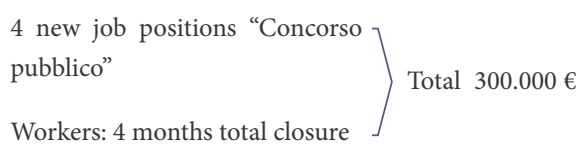
PHASE 1

Fundraising & Project Design 1 Year



PHASE 2

Works & Reorganization of Staff 1 Year



PHASE 3

Opening } Total 380.000 €
Without sponsorships

Fundraising

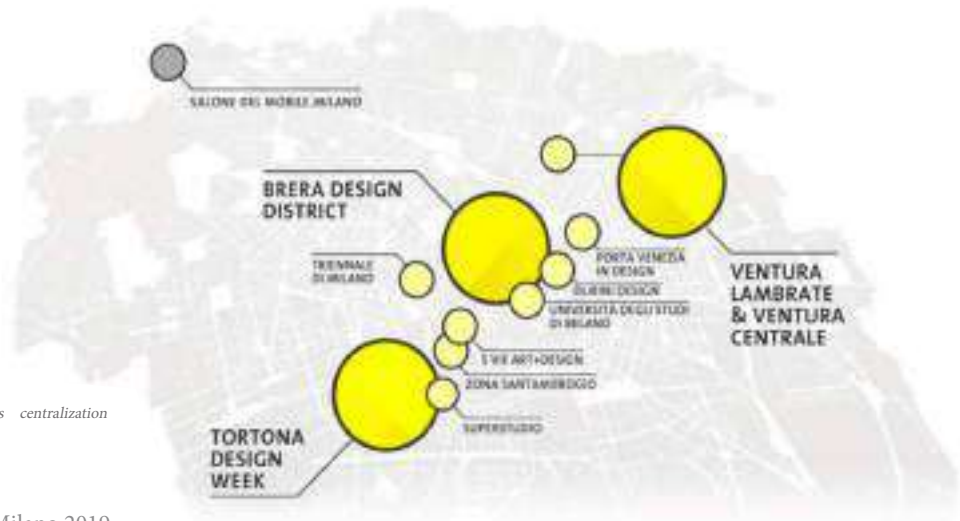
As for Fundraising they proposed two Approach:

Including activities and network in existing festivals and biennales:

Biennale di Ceramica contemporanea, Salone del Mobile and Fuorisalone, Participation of contemporary artists: calls for contemporary art curators, collaboration with existing museums to enhance museum houses networking with common projects and politics, Museo del '900, Spazio Tadini Studio, Collaboration with Universities like Politecnico di Milano, Facoltà di Belle Arti, Facoltà di Storia e Storia dell'Arte.

Official partner:

Banks and private foundations, Fondazione Cariplo etc Public and European funds: Comune, Ministero della Cultura, European Commission, Mecenae campaigns



Partners & fundraising Categories centralization



Illuminating unseen stories

What's your story?



Group Members



Guy Conde-Reis, Architect | Belgian



Silvia Albertini, Storyteller & Cultural Manager | Italian



Marcela Canadas, Art producer | Portuguese



Lidia Orsatti, Architect (MA student) | Italian



Telling the family and artistic history behind the BDS house museum seems to be one of the focal points of the work of this group, very focused on the role that this small and valuable cultural institution has been, is and will be for the city of Milan. Their project consists in a reworking and systematization of the

materials and contents of the house museum, in order to make it a living place where interesting things happen. In particular, the group focuses its work on the theme of the storytelling and how it can be developed with new technologies without forget the heritage and the personal stories.

Concept

The house is rich in stories but they remain largely unseen with huge narrative potentials and multiple layers that offer a wide range of storytelling opportunities. These stories must be told and

these works illuminated to offer even those who know nothing a fascinating setting in which art, architecture and family events intertwine together.

Mission

Casa Boschi di Stefano showcases a successful story, extremely in tone with Milan's zeitgeist and its recent history as Italian capital of industrialization and innovation. CBS represents a precious opportunity to show all visitors, including younger generations and tourists, how a Milanese middle class family

of collectors lived in the XX century (roughly 1930s-1970s). In the long term, it seems crucial to define a clear mission to direct future steps within a Masterplan (10/15 years from now). The first step is choosing CBS main vocation: house or museum?

Strategies

The main idea is to increase visitors and encourage them to come back, through a series of initiatives aimed to make the house museum a lively and attractive place, both for artists and for the neighbourhood and its inhabitants. For example, organizing activities

for families or 3-month-residencies or temporary exhibition in collaboration with others cultural institutions (like for CBS works stored at Museo del Novecento).

Communication

The team found that there was a general need to implement all the communication equipment of the house museum: online and offline, digital and analogic tools. Especially:



- 1 Using narrative multimedia devices
- 2 Preparing thematic tour-guides (in network with other institutions: House Museums, Museo del Novecento)
- 3 Organizing events: performances, dinners with guided tour, conferences, workshops, concerts
- 4 Improving communication, inside and outside (leaflets, banners etc)
- 5 Graphic communication: Banner with Museum Logo
- 6 Increasing network with other Case Museo for initiatives (common ticket, guided tours etc)
- 7 Designing a new website
- 8 Composing Social Media campaigns
- 9 Using Virtual reality to exhibit what is in storage
- 10 Collecting data and feedback from visitors
- 11 Organizing Workshop (scuola di ceramica)
- 12 Developing App for visitor's smartphone: your own personal guide, no staff needed, no electronic device (cheaper)
- 13 Creating a narrative installation may give life and relevance (sound of former inhabitants in the staircase; "ghostlike" images projected)
- 14 Working more on Texts: instead of wall captions, visitors are given a leaflet showing the paintings layout and containing information about the painting and the artist
- 15 Using Interpreters

Sustainability

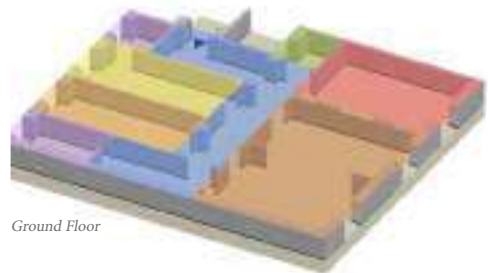
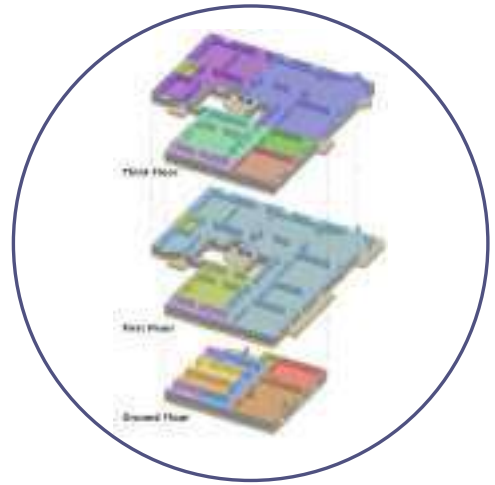
For this group sustainability, here is not environmental or financial, is human. A museum is sustainable when it is visited, so communicating with a wider audience is a priority.

Improving communication Methods, inside and outside



Exhibition Design

- 1 Improving existing illumination on paintings
- 2 Adding personal objects (originals or verosimile)
- 3 Recreating a more homely/personal atmosphere
- 4 Restoring wall colors and the colors signage on exhibition entrance doors (ground, 2nd and 3rd floors) highlighting the paths
- 5 Rethinking lighting
- 6 Monitoring conditions (humidity, temperature etc)
- 7 Interpretation Center: visitors gather information about the family, the neighbourhood and Milan context: Industrial, Urban, Social, Architecture, Artistic
- 8 Office, Events spaces and Conference room
- 9 Ticket office, light cafeteria, bookshop and cloakroom
- 10 Prototype: Philological reconstruction of one room: the real bedroom, for example, using originals or coherent pieces (verosimile) + Immersive experience



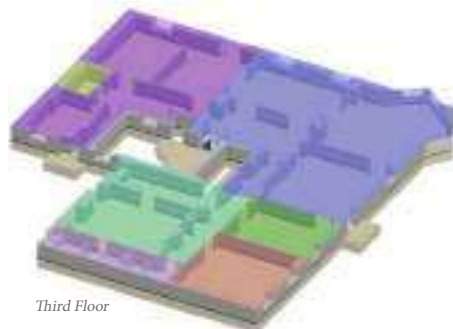
Ground Floor

- Permanent Exhibition (Ceramics)
- Storage
- Kitchen
- Artist at work (Atelier)
- Workshop
- Tickets and Coffee-machine
- Toilets



First Floor

- Permanent Exhibition
- Storage
- Toilets



Third Floor

- Events and Conferenc
- Storage
- Reconstruction of the
- Temporary Exhibition
- Interpretation Center
- Toilets
- Office

Budget | Fundraising

The economic project proposed by this team mainly involves that the money needed for the museum is found through events, merchandising, crowdfunding campaign and donations encouraged by benefits (ex. private previews, free catalogue, reductions on ticket for «Museo del Novecento» or other House Museums

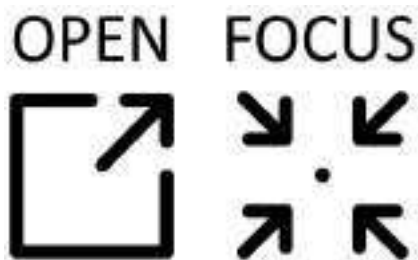
etc). But also, renting space at topical times for the city, or through sponsorships obtained from banks and other cultural institutions, or borrowing objects, or thanks to a technical help for furniture, lighting, technological devices.

PHASE 1	Communication	PHASE 5	Immersive
· Graphic communication (logo, font, banner façade, entrance door, signage, leaflets, brochure, plans)	15.000 €	· Bedroom Renovation, 3rd floor	20.000 €
· Applications	9.000 €	· Immersive experience	17.000 €
· Website	4.000 €	· Installations, 1st floor	4.000 €
· Tablets	1.500 €	PHASE 6	Interpretation Centre
		Archives, old pictures, pc, tablets, books, 3rd floor	35.000 €
PHASE 2	Didactic	PHASE 7	Lightning
Brochure paintings & context (design, translation & print)	8.000 €	· Temporary Exhibition, 3rd floor	35.000 €
		· Permanent (1st floor)	10.000 €
PHASE 3	Restoration of 1st floor	PHASE 8	Commercialisation
· Wall Painting	7.000 €	· Dining room reconstitution for private receptions	10.000 €
· Window screens	6.000 €	· Merchandising	
· Old carpets	11.000 €		
· Interiors objects	20.000 €	PHASE 9	Museum Extension
PHASE 4	New architecture layout		
· Office			
· Reception with cafeteria, cloakroom, bookshop			
· Artist atelier			
· Conference room events	15.000 €		
· Workshop, with multimedia	7.000 €		



From house to museum : a story to tell.

OPEN & FOCUS



Group Members

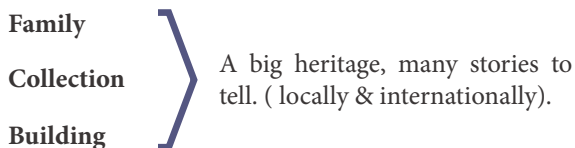
-  Aude Andreoletti, Architect | Italian
-  Alessandro Floris, Architect | Italian
-  Frederic Poisson, Exhibitions Director | French
-  Sita Trini, Project Manager | Swiss



A particularly analog working group, one of the few to have inserted a lot of – beautiful - project sketches to tell their own idea. Starting from the analysis of all the strong points and those lacking (and therefore upgradeable), the team took care of carrying out several roads in parallel, which could help the museum by highlighting its three cornerstones: the building, the collection and the history of the family. They underlined how the museum tells an important

part of Milanese's XX century history, even if they noticed that there are several elements that could be implemented to improve the general fruition and services of the house museum, both from a technical and artistic point of view, and from a general accessibility point of view. One for all: most of the collection (over 3000 artworks in total!) is not visible due to space constraints.

Concept



Mission

To guarantee development of activities and management process and promote the Casa Museo Boschi Di Stefano from strategic and economic point of view, the team aim to include this collection into a stronger museums network (such as Museo del 900) in order to give major visibility without spending too much money.

Strategies

Intellectual accessibility! That means to help the visitor's experience, reconnecting their own lives with the neighborhood and the history of the Family and the collection, studying new paths inside and outside the building without disturbing inhabitants. Rather, by making them feel an active part of the process, of the city, of the art history.



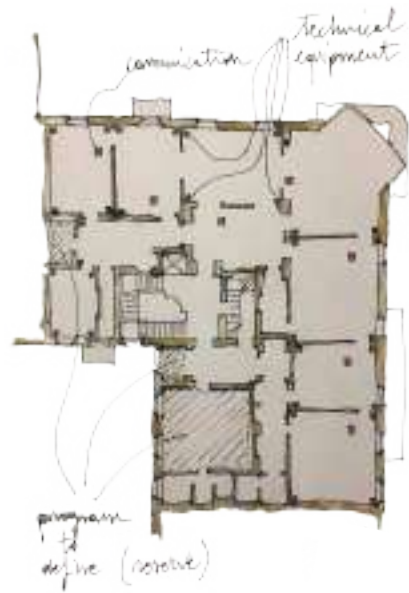
Exhibition Design

- 1 New Visitor's path
- 2 Strongest Visibility from outside
- 3 Make the ground floor a public space for facilities
- 4 New entry from the courtyard
- 5 Use of all available space (inside and outside)
- 6 Rethink Disability access
- 7 Rethink Welcoming space
- 8 Open space – public space
- 9 Work on “In between” spaces
- 10 Technological adjournments : Monitoring (short term), Intervention (middle term), Restauration (long term)
- 11 Lightning aspect
- 12 Emergency signs
- 13 Security control

Outside Visibility Aspect



Second Floor



WORKS/SPACE
communication
and accessibility

TOUR OFFICE
SERVICES
MULTI-FUNCTIONAL
SPACE

info

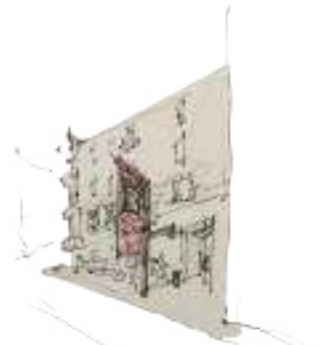
graphic
magazine



audio

printed
text
(color-
linked
with
original
material)

Intellectual accessibility



Communication

- 1 New didascalies
- 2 Pictograms and graphics
- 3 Visual identity, inside and outside
- 4 Social media management
- 5 Digitalization
- 6 Events

Budget | Fundraising

How to ensure an upgrade of services and a greater flow of money to the structure? The team suggests some possibilities, mainly related to the intervention of private individuals or institutions and some initiatives that can involve the city and citizens, making them feel part of the project.

- Private fundraising (charity gala, mecenatas, promoting public financial effort)
- Economic partners (private Banks)
- Technical partners for digitalisation service
- Paid guided tour

Three possible strategies, divided by development time frame:

Short-term 1 year

Museums network (one ticket?), communicate the identity and strategy, didactical tools, Family anniversary events

Middle-term 3 - 5 years

Digital, visitors as curator, social media engagement, anniversary events (artists and XX century art)

Long-term 20 years

New identity, as istitutional museum, anniversary events (Milan and Piero Portaluppi)

In this project, sustainability is first of all economical. That's why the group has not focused very much on this aspect to privilege instead a more in-depth study of the economic dynamics to be implemented in short, medium and long term strategies.

They supposed these large amounts:

• Building restauration & spaces organisation	Around 1 million €
• Permanent & Temporary Exhibition	150.000 €
• Digitalisation - numeration	1 million €
• Gala dinner, 3rd floor: once a year (50 persons)	250.000 € per year
• «Adopt an artwork»: help in restoration	100.000 € a year
• «Adopt an artist», mecenatas help in order to replace loaned pieces	50.000 € a year
• Loan artwork	Around 500.000 € in 5 years



Appendices



December 12, 2018

To
Mr. Jean M. Bradburne
Director
Pinacoteca di Brera
james.bradburne@beniculturali.it

Dear Mr. Bradburne,

ICAMT – International Committee for Architecture and Museum Techniques, one of the thirty International Committees of the International Council of Museums (ICOM) is organizing its third workshop on **Architecture and Museum Techniques**. The first one was held in São Paulo, Brazil, in 2016, the second in Lisbon, Portugal, in 2018, and the third edition will happen in **Milan, Italy, from January 28th to February 1st, 2019**.

A cooperation between Comune di Milano, Politecnico di Milano and ICAMT, the Workshop will take place at the Palazzo Reale Auditorium, the Politecnico di Milano, the Ordine Degli Architetti and also at many museums.

We will address the present relationship between architecture and museology and the challenges to be considered in the architecture of museums and exhibit areas. The Workshop will allow the meeting of professionals and students of architecture, engineering, museology, art, curatorship and similar areas, for the dialogue on methodological, conceptual and technical issues related to the following matters:

1) Sustainability and museum management; 2) Exhibition concept and design thinking; 3) The impact of collections evaluation; 4) Storage facilities.

The program of the Workshop will feature lectures provided by national and international speakers in the mornings; after lunch we will work with groups using the *coopetition* methodology (based on games and social interdependence theories). In the afternoon, we intend to do technical visits: Fondazione Prada, Castello Sforzesco, Cenacolo Vinciano, Pinacoteca Ambrosiana, Museo del 900, Pinacoteca di Brera, Galleria D'Arte Moderna, and Fondazione Boschi di Stefano. The detailed program is under construction and will be forwarded to participants as soon as all the lectures and visits are confirmed. (Please find a draft of the tentative program enclosed.)

We have scheduled a technical visit to the Pinacoteca di Brera premises on January 31, 2019, from 5:00 to 6:00 p.m. We expect from 70 to 80 participants and this visit will be a very inspiring opportunity for them to know a little more about the architectural characteristics, the collection and the activities that are held in the Pinacoteca di Brera.

Would you please let us know if this visit is confirmed and, if so, would you send us one paragraph about Pinacoteca that you would like to see included in the Workshop promotional material?

We are looking forward to and appreciate your answer as soon as possible.

Many thanks and best regards,



Jean Hilgersom

President of ICAMT

ICAMT – International Committee for Architecture and Museum Techniques

ICOM – International Council of Museums

icamt2019workshopmilano@gmail.com



Alessandra Labate Rosso

Board Member of ICAMT













Milano, November 20, 2018

To
Mr. Stefano Boeri
President
Triennale di Milano
sh@stefano boeri.it

Dear Mr. Boeri,

ICAMT – International Committee for Architecture and Museum Techniques, one of the thirty International Committees of the International Council of Museums (ICOM) is organizing its third workshop on **Architecture and Museum Techniques**. The first one was held in São Paulo, Brazil, in 2016, the second in Lisbon, Portugal, in 2018, and the third edition will happen in **Milan, Italy, from January 28th to February 1st, 2019**

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In this sense, we are pleased to invite you to participate as a lecturer in this Workshop, on January 30, 2019, from 10:15 to 10:45 a.m., which will be held at the Ordine Degli Architetti (Via Solferino 19). This day will be dedicated to the theme *Exhibition Concept (Design Thinking)*.

The official language of the Workshop is English, but we will count on simultaneous translation from Italian to English. If you accept our invitation, in which language do you prefer to speak?

We kindly ask if you could confirm your participation until the end of this week, as we need to complete the program as soon as possible. If confirmed, we would also ask you to send us a brief summary of the main topics of your lecture, and also your concise resume.

We are looking forward to and appreciate your answer as soon as possible.

Many thanks and best regards,



Jean Hilgersom
President of ICAMT



Alessandra Labate Rosso
Board Member of ICAMT

ICAMT – International Committee for Architecture and Museum Techniques
ICOM – International Council of Museums
icamt2019.workshopmilano@gmail.com

ICOM International Council of Museums

ICAMT International Committee for Architecture and Museum Techniques

Milano



Comune di Milano



REPUBBLICA ITALIANA



ORDINE E FONDAZIONE DELL'ORDINE
DEGLI ARCHITETTI, PIANIFICATORI, PAESAGGISTI
E CONSERVATORI DELLA PROVINCIA DI MILANO



ARTERIA

ARTIM

Goppion
The Art of Case Design



WORKSHOP ON ARCHITECTURE AND MUSEUM TECHNIQUES
ICAMT – International Committee for Architecture and Museum
Techniques
ICOM – International Council of Museums
January, 28 | February, 1, 2019

ICAMT is organizing its third workshop on **Architecture and Museum Techniques**. The first one was held in São Paulo, Brazil, in 2016, the second in Lisbon, Portugal, in 2018, and the third edition will take place in **Milan, Italy**.

The Workshop will be held at the Palazzo Reale Auditorium, the Politecnico di Milano, the Ordine Degli Architetti della Provincia di Milano, and at many museums, from **January 28th to February 1st**.

THE THEMES

1) Sustainability and museum management

Nowadays, the issue of sustainability in institutional buildings, including museums, is an important concern. How can we adapt historical buildings to new technologies?

2) Exhibition concept and design thinking

Conceptualization of an exhibition idea in a concentrated ideation process. Design thinking and various ideation methods will be used in a way that the participants explore the competences within their own teams, ideate as well as evaluate and develop ideas into concepts, elaborating them to a point in which the concept could be applied to the management of a museum.

3) The impact of collections evaluation and climate control

Practice and discussion of risk-based decision making to optimize the management of indoor climate conditions for collections and buildings – information and guidelines that will allow responsible decisions about the museum's indoor climate to be made, in order to evaluate the collections and adapt museums structures to lower energy consumption.

4) Storage Facilities

New international regulations for storage facilities are being elaborated in a bid to establish best practices for management and the storage of collections. In order to add to this discussion, we will analyze themes such as the guidelines for a well-equipped building, the adequate facilities for storage of cultural artefacts, management and procedures for storage, as well as the handling of art and precious heritage artefacts.

LIST OF SPEAKERS

Monday | 28

Venue: PALAZZO REALE CONFERENCE ROOM
Piazza Duomo, 14 – 3rd floor

OPENING CEREMONY

Speakers:

ALBERTO GARLANDINI (Vice-President of ICOM)

JEAN HILGERSOM (President of ICAMT)

MARIA FRATELLI (Dirigente Responsabile del Servizio
Unità Case Museo e Progetti Speciali del Comune di Milano)

GIULIANA RICCI (Professor at Politecnico di Milano)

ALESSANDRA ROSSO (General Coordinator, Member of ICAMT Board)

MADDALENA D'ALFONSO Design Thinking Methodology (Architect, ICOM Member)

Tuesday | 29

Venue: POLITECNICO – aula Rogers (morning) and aula O.1 (afternoon)
Via Ampère, 2.

Theme: SUSTAINABILITY AND MUSEUM MANAGEMENT

Speakers:

09:15 am JEAN HILGERSOM (Architect, President of ICAMT)

09:45 am ALBERTO GRIMOLDI (Professor and Director of Scuola di Specializzazione in Beni Architettonici e del Paesaggio) Concezione e funzione del museo, tutela del patrimonio architettonico: alla ricerca di un percorso comune

& GIULIANA RICCI (Professor at Politecnico di Milano) Musei e città si raccontano.

10:30 am MARIA FRATELLI (Dirigente Responsabile del Servizio
Unità Case Museo e Progetti Speciali del Comune di Milano)

11:00 am NANA MEPARISHVILI (Architect, ICAMT Board Member). New life of old buildings - adapting museum function in historical buildings.

01:30 pm ANDREA SARTORI (Goppion) Display cases project development and effect on costs.

Wednesday | 30

Venue: ORDINE DEGLI ARCHITETTI
Via Solferino, 17 – Conference Room, 1st. floor

Theme: EXHIBITION CONCEPT AND DESIGN THINKING**Speakers:**

09:15 am MARTEN JANSON (Journalist, National Museums from Sweden, ICAMT Board Member) Generating Ideas.

09:45 am STEFANO BOERI (Architect, Professor at Politecnico and President of Triennale di Milano) Historicization: paradoxes and deceptions

10:30 am LUCA BASSO PERESSUT (Professor at Politecnico di Milano)

11:00 am MARIALISA SANTI (Architect, Ordine degli Architetti della Provincia di Milano)

Thursday | 31

Venue: POLITECNICO – aula Rogers (morning) and aula O.1 (afternoon)
Via Ampère, 2

Theme: THE IMPACT OF COLLECTION EVALUATION AND CLIMATE CONTROL AND TECHNICAL PROBLEMS**Speakers:**

09:15 am CHIARA ROSTAGNO (Architect Ministero per i Beni e le Attività Culturali) The Leonardo da Vinci's challenges. From the experiences of Leonardo's Last Supper Museum, to a new protocol for the protection of Museums and Sites in the age of global changing.

09:45 am DARIO CAMUFFO (Research Director at CNR-ISAC and professor at Università di Padova and Politecnico di Milano) and **LUCA VALISI**. The novel European standardization on climate control in museums' storage areas, in new or adapted buildings.

10:30 am CAROLINA DI BIASE (Professor and Director of Doctoral Studies in Conservation of Architectural Heritage, at Politecnico di Milano) Museologia, museografia, museotecnica nel cantiere del Castello Sforzesco a Milano, 1954-1956.

11:00 am ANNA MARIA MAGGIORE (Director dell'Area Valorizzazione Patrimonio artistico e Sicurezza Sedi del Comune di Milano).

Friday | 1st

Venue: PALAZZO REALE CONFERENCE ROOM
Piazza Duomo, 14 – 3rd floor

Theme: STORAGE FACILITIES**Speakers:**

09:15 am BRICE MATHIEU (Louvre Museum) The Louvre Conservation Center; a building dedicated to the collections

09:45 am CINDY ZALM (Museum Volkerkunde - National Museum of Ethnology – Leiden, The Netherlands) Development in storage building in the Netherlands

10:30 am TIZIANA BIGANTI (Deposito di Santo Chiodo, Spoleto) Un esempio di prevenzione del patrimonio culturale in caso d'emergenza: Il Centro operativo del Santo Chiodo di Spoleto.

11:00 am TIZIANA MAFFEI (President of ICOM Italia)

01:30 pm ALESSANDRO FIAMINGO (Conservateur Art Defender) Conservare, movimentare e proteggere il patrimonio artistico: esperienze e best practice ART DEFENDER

AFTERNOONS:**Classrooms with Working Groups:**

Concept: **MADDALENA D'ALFONSO** (Architect)

Classroom assistants: **GIULIA MURA** (Architect of Museography), **VICTORIA NOEL-JOHNSON** (Art Historian)

Specialists Consultants of the Classrooms

MARTEN JANSEN (designer)

ANDREA SARTORI (designer)

Delegate of Architecture Council of Milan (TBD)

Final Observers Committee

ALBERTO GARLANDINI (Vice-President of ICOM)

JEAN HILGERSOM (Architect, president of ICAMT)

GIULIANA RICCI (Architect from Politecnico)

MARIA FRATELLI (Comune di Milano)

MADDALENA D'ALFONSO (Architect)

TIZIANA MAFFEI (President of ICOM Italia)

METHODOLOGY

In this Workshop we shall work with Maddalena D'Alfonso, an architect who is specialized in Exhibit Design Divulgation.

The methodology developed by D'Alfonso over 15 years' of teaching has been inspired by **cooperation** or co-opetition (sometimes spelt "cooperitition" or "co-opertition"): a

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neologism coined to describe cooperative competition. Cooperation is a portmanteau of "cooperation" and "competition", emphasizing the "petition" – a joint work.

Based on games and social interdependence theories, some studies investigate the presence of simultaneous cooperation and competition among functional units – the antecedents of cooperation – and its impact on knowledge sharing behaviors. For example, the concept of cooperative knowledge sharing is developed to explain mechanisms through which competition influences effective knowledge sharing practices in cross-functional teams. The underlying argument is that while organizational teams need to cooperate, they are likely to experience tension caused by diverse professional philosophies and competing goals from different cross-functional representatives.

Each morning we will hear lectures given by national and international speakers; after lunch the working groups will be given time to work together and, in the afternoon, we will do technical site visits to Fondazione Prada, Castello Sforzesco, Pinacoteca Ambrosiana, Museo del 900, Pinacoteca di Brera, Galleria D'Arte Moderna e Casa Museo Boschi Di Stefano.

Subject of the workshop

The design exercise will begin with two case studies about two Milanese institutions: Casa Museo Boschi Di Stefano and the Studio Museo Francesco Messina, both venues with free admission.



Studio Museo Francesco Messina, via San Sisto 6



Casa Museo Boschi Di Stefano, Via Giorgio Jan, 15

Objective of the Workshop

The participants will share the design of both institutions and suggest new design layouts for one or the other site, while divided into groups of up to 5 people, they will.

At the end of the workshop, the groups will present their ideas to an Observer Committee for the revaluation of both museum collections (Casa Museo Boschi Di Stefano and Studio Museo Francesco Messina), and this committee will give a feedback.

Should they be deemed useful for the common good and public administration of the City of Milan, a dossier with these project outcomes (drawn up by professionals and experts from the museum sector enrolled in the workshop) will be donated by ICOM/ICAMT to the City of Milan for future implementation.

The results design project will be presented in ICOM Kyoto 2019, 25th General Conference.

MEMBERS OF ICAMT BOARD INVOLVED IN THE WORKSHOP

JEAN HILGERSOM (Chairman of ICAMT)

Jean Hilgersom trained as an architect in the Netherlands and Switzerland. Since 1995 he has worked as a Project Manager for ToornendPartners in Haarlem in the Netherlands, where he has been CEO since 2004. ToornendPartners is a consultancy firm which focuses on the project management of buildings in the field of culture, like museums and theatres. Jean has been involved in projects for large museum institutions in the Netherlands, like the Museum Boijmans Van Beuningen, RijksMuseum, Museum Kröller Müller and the Centraal Museum. These involve new building projects, restoration projects, maintenance projects and strategic planning of security and facility management. Since 2014, Jean Hilgersom is the chairman of ICAMT (the International Committee for Architecture and Museum Techniques), one of the expert committees of ICOM.

MARTEN JANSON (Vice-Chairman of ICAMT)

A journalist by training, Mårten Janson has more than ten years of experience in the museum field. He has written about museums and architecture related issues in various Swedish publications, as well as arranged and facilitated workshops and training programs on exhibition text and exhibition planning. He ran a consultancy focusing on strategic communication and writing for three years. Since 2015, he has worked full-time as a Project manager for the National Historical Museums of Sweden. He has been a member of the ICAMT board since 2011.

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NANA MEPARISHVILI (Secretary of ICAMT)

Nana Meparishvili is an architect who works on cultural heritage. She is a museum consultant, works with several Georgian museums including Georgian National Museum, mainly in a context of Museum development. The title of her PhD work is "Cultural Heritage Management in Open Air Museums". She worked as a researcher with Smithsonian Center for Folklife and Cultural Heritage (Washington, DC) and Yokohama National University (Japan), conducting research about American and Japanese open air museums. Nana Meparishvili developed the first educational course about the architecture of Georgian traditional dwelling, first implemented with an architectural faculty of Georgian Technical University in 2004. Since 2012, she continues to teach undergraduate students in Ilia State University (Tbilisi, Georgia). Nana Meparishvili is a member of the Association of European Open Air Museums (AEOM) and Secretary of ICAMT.

ALESSANDRA LABATE ROSSO (ICAMT Workshops Coordinator)

Having graduated in Visual Communications (1986) and Industrial Design (1987) by FAAP - Armando Alvares Penteado Foundation, São Paulo, Brazil, with Specialization in Museology at the Università Internazionale dell'Arte in Florence, Italy (1989), Alessandra worked at the Museum of Contemporary Art of the University of São Paulo (1984–1987). She works for Expomus – Exhibitions, Museums, Cultural Projects - since 1988. During the last 30 years, she has been dedicated to the technical control of collections in many national and international exhibitions, management of collections, complementary projects for the implementation of new museums or revitalization of existing museums, and projects for storage areas of museums and collections. She is a Board Member of the International Committee for Architecture and Museum Techniques (ICAMT) of the International Council of Museums (ICOM) (2013/2016 and 2016/2019), and Board Member of the International Council of Museums (ICOM - Brazil) (2018/2021), and a founding member of Blue Shield Brazil. Alessandra frequently embarks on training courses, specializing in safety and risk management of heritage collections and also in environmental certification processes (Green Building Council for LEED – Leadership in Energy and Environmental Design). Since its inception in September 2014, she has also held the position of Technical Director of CLÉ – Reserva Contemporânea (museum and collections storage solutions).

SCIENTIFIC COMMITTEE OF ICAMT MILANO 2019

ICAMT BOARD, prof. **ALBERTO GRIMOLDI** (Politecnico of Milan), dr.ssa **MARIA FRATELLI** (Comune di Milano) arch. **MADDALENA D'ALFONSO** (ICOM member), prof. **GIULIANA RICCI** (Politecnico di Milano), arch. **MARIALISA SANTI** (member of the Board of the Chamber of Architects of Milan).

VENUES



Palazzo Reale, Piazza Duomo 14
17



Ordine degli Architetti di Milano, Via Solferino,



Politecnico in Milano, Via Ampère, 2

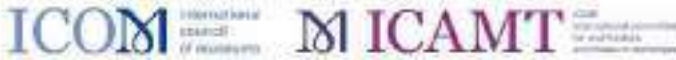
The conference venues and meeting points are situated close to metro stations. Taxis are also available, although the prices are above average.

LANGUAGE

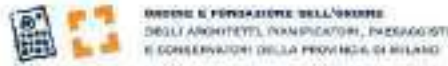
The official language will be ENGLISH. We will provide simultaneous translations during morning lectures (from Italian into English).

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The workshop will be limited to a maximum of 70 participants.
Realization



Partnership



Sponsorship



ICAMT WORKSHOP MILANO 2019		January 29th to February 04th, 2019			UPDATED BY: ENZO BERG
	Monday 29	Tuesday 30	Wednesday 31	Thursday 01	Friday 02
VENUE	PIAZZAZZONA	PIAZZAZZONA BIRMINGHAM	OROLOGIO DELLA ARCHITETTURA	PIAZZAZZONA BIRMINGHAM	PIAZZAZZONA
	Piazza Duomo, 22 Architecture Forum 1st Floor	Via Cavallotti, 2 Meeting Area BIRMINGHAM 4th Floor, 1010-1	Via Solferino, 27 Conference Room 2nd Floor	Via Cavallotti, 2 Meeting Area BIRMINGHAM 4th Floor, 1010-1	Piazza Duomo, 22 Conference Room 1st Floor
THEMES		SUSTAINABILITY AND INCLUSIVE MANAGEMENT	EXHIBITION CONCEPT DESIGN TRAINING	THE IMPACT OF SUSTAINABILITY ON THE DESIGN PROCESS AND THE ECONOMIC PERFORMANCE	STORIES AND VALUES
WORKSHOPS	Registration	Registration	Registration	Registration	Registration
09:00-10:00		Speaker: ILHAN KAZIMBAYEV (Architect, President of ICAMT) (09)	Speaker: MARTIN MASON (Project, National Museum from Sweden, ICAMT Board Member) Title: Generating ideas (09)	Speaker: CRISTINA BOITING (Architect, Museum of Contemporary Art, Zurich) Title: The objectives of a building's challenges: through the experience of (re)use of an existing building, as a new proposal for the production of materials and ideas in the age of global change (09)	Speaker: BRIAN MATHIAS - Liberty Museum, Photo, Fashion (09) Title: The Liberty Conservation (about a building included in the collection)
09:45-10:30	Opening panel for the first (10) ALBERTO CARLASSINI (2019 President of ICAMT), ILHAN KAZIMBAYEV (President of ICAMT), RAMONA FRATELLI (Conservator of Milan), GIULIANA RIZZI (Historicist of Milan), GIUSEPPE SALERNO (Creative Director)	Speaker: ALBERTO BRAMBI (Professor and Director of Studio di Specializzazioni in Design Architecture at Politecnico di Milano) Title: Conoscere le funzioni del museo, tutela dell'esistente e valorizzazione alle origini di un percorso culturale GIULIANA RIZZI (Professor at Politecnico di Milano) Title: Museo e città di tomorrow (09)	Speaker: STEFANO BOERI (Architect, Professor at Politecnico and President of Triennale di Milano) Title: Inside a building: parameters and possibilities (09)	Speaker: DARIO CARMINO (Historist, Director at DRAC and professor at Università di Padova and Politecnico di Milano) and LUCA WALZ (09) Title: The Green Transition - Design Solution for Climate Resilient "Resilient" Storage areas in reuse or adaptive buildings	Speaker: CRISTINA BOITING (Museum Valled'Aosta - National Museum of Ethnology, 10018, Turin, Italy) Title: Conservation (about a building included in the collection)
10:15-10:30		Coffee break (10)	Coffee break (10)	Coffee break (10)	Coffee break (10)
10:30-11:00	A exploration about the Via Salaria ALESSANDRA BOSSI 30' lecture Introduction: MARCO ALBERTINI 30' Case History: MARIA FRATELLI 30' Exhibitions and Events and Group Organization (10:30)	Speaker: MARIA FRATELLI (30' lecture) Responsabili del patrimonio storico-culturale: il caso Museo e Progetto Specialità del Conservatore di Milano (10)	Speaker: ERIK RASCH PERSSON (Historist, Professor at Politecnico) (10)	Speaker: CAROLINA BIRBAILE (Historist and Director of Doctoral Studies in Conservation of Architecture at Bergamo, at Politecnico di Milano) Title: "Innovazione, partecipazione, sostenibilità" nel Castello Sforzesco a Milano, 1981-1991 (10)	Speaker: TERESA BERTINI (Historist of Textile, Clothing, Spices, Tools) (10) Title: Un esempio di valorizzazione del patrimonio culturale con l'impiego di Creative economy del Castello di Sesto (10)
11:00-11:30		Speaker: MARIA MEFARIZALI (Lecturer, Thesis, Events, ICAMT Board Member) Title: Re-use of old buildings, seeking their own function in historical buildings (10)	Speaker: MARILENA SARTI (Architect, Curator degli Archivi delle Pratiche di Milano) (10)	Speaker: ANNA MARIA BALEGROFF (Director of Museo Nazionale Politecnico - 1902 and 1903 and 1904) (10)	Speaker: TERESA MUZZI (President of ICAMT Italia) (10)
11:30-11:45		Break about Museum visit (10:30 before)	Break about Museum visit (10:30 before)	Break about Museum visit (10:30 before)	Break about Museum visit (10:30 before)

12:00-12:45	TRANSFER FROM PIAZZAZZONA TO TORRECONTO (12:00-12:15)	Lunch (12)	Quick Lunch (12:45) offer by Delta Design Architects (12)	Lunch (12)	Lunch (12)
12:30-12:45	Quick Lunch (12) offer by Fondazione Pirella	Speaker: ANDELA BERTIC (Support) Title: Display cases projects development and effect on users (12)		TRANSFER FROM PIAZZAZZONA TO PIAZZAZZONA BIRMINGHAM (12)	Speaker: ALFONSO FERRARO (Conservator of Architecture, Milan) Title: Conservazione, manutenzione e progettazione di patrimonio storico-culturale: il caso museo "488" BETHLEEM (12)
12:50-13:00	WORKING GROUPS	Working Groups (12:45)	Working Groups (12:45)	WORKING GROUPS	Working Groups (12:45)
13:00-13:15	TRANSFER FROM PIAZZAZZONA TO CAGLIARI (13:00-13:15)				
13:15-13:30	WORKING GROUPS	WORKING GROUPS			GROUPS PRESENTATIONS (13:30) OBSERVING COMMITTEE: Alberto Carlassini Ivan Riganon Maria FrateLLi Maria Antonia Mazzoleni Maria RIZZI Stefano RIZZI Alessandro Rossi (13)
13:30-13:45	TRANSFER FROM PIAZZAZZONA TO CAGLIARI (13:30-13:45)	WORKING GROUPS			
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29:45-30:00	TRANSFER FROM PIAZZAZZONA TO CAGLIARI (29:45-30:00)				

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Sponsorship



1

CERIMONIALE**WORKSHOP : ARCHITECTURE AND MUSEUM TECHNIQUES**

ICAMT – International Committee for Architecture and Museum Techniques

ICOM – International Council of Museums

28 Gennaio | 1 Febbraio 2019

BUON GIORNO A TUTTI**BENVENUTI ALL WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES**

RINGRAZIO LA PRESENZA DI OGNIUNO DI VOI IN QUESTO MOMENTO DI APERTURA E INIZIO DEI LAVORI DI QUESTA SETTIMANA.

VOLGLIO RINGRAZIARE INNANZITUTTO LA CITTA' DI MILANO, L'ASSESSORATA ALLA CULTURA E IL SUO ASSESSORE **DAL CORNO** E DIRETTORE **MARCO MINOJA**, ED ANCHE IL DIRETTORE **DOMENICO PIRAINA** CHE CI OSPITA IN QUESTA SALA CONFERNEZA, IN QUESTO BELLISSIMO PALAZZO.

IL SIGRE. **ALBERTO GARLANDINI** VICE-PRESIDENTE DI ICOM – CONSIGLIO INTERNAZIONALE DEI MUSEI.

IL SIGRE. **JEAN HILGERSOM** PRESIDENTE DEL ICAMT COMITE DI ARCHITETTURA E MUSEOGRAFIA DEL ICOM

IL SIGRE....



2

VOLGLIO RINGRAZIARE **MARIA FRATELLI** Dirigente Responsabile del Servizio Unità Case Museo e Progetti Speciali del Comune di Milano

ALBERTO GRIMOLDI Professore e Direttore della Scuola di Specializzazione in Beni Architettonici e del Paesaggio

GIULIANA RICCI Professore at Politecnico di Milano

MARIALISA SANTI Architetto, e rappresenta qui l'Ordine degli Architetti della Provincia di Milano

Voglio ringraziare **Maddalena D'Alfonso** per tutto il suo contributo nella parte anche organizzativa di questo workshop facendo interface tra Italia, Brasile e Olanda.

E voglio ringraziare il continuato appoggio di membri del Board dell'ICAMT come Marten Janson, Nana Meparishvili (che sono anche qui e porteranno i loro contributi per questo workshop) e Harris per la parte economica e finanziaria.

Un ringraziamento speciale agli sponsor **ANTONIO ADDARI** di Arteria, Art Defender e Art Defender Insurance e a **ANDREA SARTORI** di Goppion a che hanno contribuito sostanzialmente per che fosse possibile realizzare questo workshop.

Questo workshop sull'architettura e le tecniche dei musei **é nella sua terza edizione**. Il primo si è tenuto a San Paolo, in Brasile, nel 2016, il secondo a Lisbona, in Portogallo, nel 2018, e la terza edizione si terrà qui a Milano, **dal 28 gennaio al 1 ° febbraio**.

3

IL WORKSHOP ICAMT HA FINALITA' DI AGGIORNAMENTO ED INTERNAZIONALIZZAZIONE E IN QUESTA SEDE HA MESSO IN RETE LE ATTIVITA' DI CINQUE ISTITUZIONI PUBBLICHE: ICOM-ICAMT, ICOM MONDO, ICOM ITALIA, COMUNE DI MILANO, ORDINE DEGLI ARCHITETTI DELLA PROVINCIA DI MILANO E POLITECNICO DI MILANO E SETTE MUSEI MILANESI, Fondazione Prada, Casa Museo Boschi Di Stefano, Galleria D'Arte Moderna, Castello Sforzesco, Museo del 900, Pinacoteca Nazionale di Brera e Pinacoteca Ambrosiana.

Il Workshop, é coordinato da me Alessandra Rosso, e si svolgerà nelle sedi di **Palazzo Reale, Politecnico di Milano e all'Ordine degli Architetti della Provincia di Milano. Le visite a tutti i musei.** In tutto saranno 7 visite técnicas.

I temi inclusi nel programma sono:

- **Sostenibilità e gestione dei musei,**
- **Concept di mostre e pensiero progettuale,**
- **Impatto della valutazione delle collezioni e controllo delle condizioni ambientali e problem tecnici,**
- **E il tema che riguarda I depositi**

Un insieme ben bilanciato di materie che consentono a professionisti e studenti di architettura, ingegneria, museologia, arte, e aree affini di migliorare le loro competenze in questo campo, grazie al contributo di nozioni tecniche, design, conferenze specializzate.



4

La metodologia sviluppata da **Maddalena D'Alfonso** - architetto specializzato nella Divulgazione del Design museale – in oltre 15 anni di insegnamento è stata ispirata dalla cooepitazione o dalla cooptazione: un neologismo coniato per descrivere la **competizione cooperativa**. Maddalena vi spiegherà questo metodo di forma ben dettagliata tra poco.

Destinato a professionisti e studenti di architettura, ingegneria, museologia, arti visive, economia, comunicazione, ecc. Si svolgerà con 47 partecipanti.

Da oggi fino al 1 febbraio questo gruppo starà riunito per analizzare, questioni metodologiche, concettuali e tecniche che riguardano la strutturazione e impianto dei progetti architettonici per musei e mostre.

Vogli adesso chiamare **ALBERTO GARLANDINI** Vice-Presidente del ICOM – Consiglio Internazionale dei Musei

(fala)

Invito adesso il sig **JEAN HILGERSOM** - PRESIDENTE DEL ICAMT.

(fala)

NON POSSIAMO CHIUDERE QUESTA CERIMONIA SENZA RINGRAZIARE A TUTTI GLI ORATORI CHE GENTILMENTE HANNO ACCETTATO IL NOSTRO INVITO PER LE PRESENTAZIONI.

E, DALLA STESSA FORMA VOGLIO RINGRAZIARE A TUTTI I MUSEI, A NOME DEI SUOI DIRETTORI, CONSERVATORI,

5

TECNICI, CHE CI RICEVERANNO NELLE VISITE CHE FAREMMO DURANTE LA SETTIMANA. E TUTTI GLI STAFF DEL COMUNE E DEI MUSEI CHE CI RENDONO POSSIBILE QUESTO PROGRAMMA.

=====

PROSEGUIAMO ADESSO CON LA SPIEGAZIONE DELLA METODOLOGIA DI QUESTO WORKSHOP.

POTETE VEDERE DAL PROGRAMMA CHE I TEMPI DEVONO ESSERE RISPETTATI PERCHE IL PROGRAMMA É INTENSIVO.

VOGLIO CHIEDERE UNA GENTILEZZA AI COLLEGHI MILANESI CHE CI AIUTINO A SPOSTARE IL GRUPPO DURANTE I TRANSFER DA UN POSTO AL ALTRO.

AVETE VISTO CHE NELLA BORSA É STATA INSERITA UNA SCHEDA DI VALUTAZIONE DI TUTTO IL PROGRAMMA. QUESTA SCHEDA DOVRA ESSE CONSEGNATA A ME NEL ULTIMO GIORNO.

Grazie



1

CERIMONIALE**WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES**

ICAMT – International Committee for Architecture and Museum Techniques

ICOM – International Council of Museums

29 Gennaio 2019

BUON GIORNO A TUTTI**BENVENUTI ALL WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES**

SUSTAINABILITY AND MUSEUM MANAGEMENT

09h15 – 09h45

JEAN HILGERSOM (Architect, President of ICAMT)

TITLE: MANGEMENT AND SUSTAINABILITY

Jean Hilgersom is trained as an architect in the Netherlands and Switzerland. Since 1995 he is working as a Project Manager for ToornendPartners in Haarlem in the Netherlands, and since 2004 CEO. ToornendPartners is a consultancy firm with the focus on Project Management of buildings in the field of culture, like museums and theatres. Jean is involved in projects for the large museum institutions in the Netherlands, like the Museum Boijmans Van Beuningen, RijksMuseum and Kröller-Müller Museum. These are new building projects, restoration projects, maintenance projects and strategic planning of security and facility management. Since 2011 member of the board of ICAMT, and since 2014 the chair. He is also member of the ICOM working Group on international Committees and special advisor for the ICOM working group on Sustainability.

2

09h45 – 10h15

ALBERTO GRIMOLDI (Professor and Director of Scuola di Specializzazione in Beni Architettonici e del Paesaggio)

Title: Concezione e funzione del museo, tutela del patrimonio architettonico: alla ricerca di un percorso comune

Nato a Milano nel 1949, laureato in architettura al Politecnico nel Milano, 1974. visiting professor all'Università di Ginevra e all'Ecole Nationale des Chartes. Dal 2000 ordinario di restauro architettonico al Politecnico, Coordinatore del Dottorato di Conservazione dei Beni Culturali (2001 – 2009), ora Direttore della Scuola di Specializzazione in tutela dei beni architettonici e del paesaggio. Ha condotto numerosi restauri di edifici storici pubblici e privati e fra questi Palazzo Pallavicino a Cremona, sede dell'Istituto per l'artigianato liutario. E' stato anche consulente del Comune di Verona per la conservazione delle facciate e della cavea dell'Arena, e responsabile degli studi e del progetto pilota per il restauro degli interni di Sant'Andrea a Mantova. Si occupa anche dei problemi degli impianti e del clima degli edifici storici. Le sue pubblicazioni concernono in particolare la storia della costruzione, soprattutto in Età Moderna, e la storia della tutela e i suoi protagonisti.

Alberto Grimoldi
DASU – Politecnico di Milano. Piazza Leonardo da Vinci 26. 20133
Milano
alberto.grimoldi@polimi.it

GIULIANA RICCI (Professor at Politecnico)

Title: Musei e città si raccontano

Giuliana Ricci è stata professore ordinario di Storia dell'Architettura presso la Facoltà di Architettura e Società del Politecnico di Milano e ha fatto parte del collegio docente del Dottorato di Ricerca in Storia dell'Architettura e dell'Urbanistica del Politecnico di Torino.

La particolare attenzione per la cultura materiale di fianco alla 'cultura immateriale' contraddistingue sia la collaborazione con corsi in Scuola di Specializzazione, sia le ricerche d'archivio relative a cantieri



3

settecenteschi e ottocenteschi, sia il ruolo di responsabile nazionale e locale di diverse ricerche interuniversitarie.

Nell'ambito dell'organizzazione di corsi di studio per la formazione del personale dei musei in servizio presso gli organi centrali e periferici dello stato ha tentato di istituire una Scuola di Specializzazione in Museologia in Politecnico con docenti del Politecnico, dell'Università degli Studi di Milano e di Pavia, dell'Università Bocconi, dell'Università Cattolica.

Da questi incontri e dai proficui rapporti con personalità anche straniere è nato il *Master universitario in sistemi museali nel territorio per la conservazione e valorizzazione dei patrimoni diffusi*, di cui è stata ideatrice e responsabile nel 2004.

10h30 – 11h00

MARIA FRATELLI (Dirigente Responsabile del Servizio
Unità Case Museo e Progetti Speciali del Comune di Milano)

TITLE: QUALE SOSTENIBILITA?

Maria Fratelli

Laureata nel 1993 in Lettere Moderne all'Università degli Studi di Milano e specializzata nel 1999 in Archeologia e Storia dell'Arte all'Università degli Studi di Siena, ha conseguito, presso il Politecnico di Milano, Graduate School of Business, il Master in Management Pubblico per il Federalismo (Master EMMPF). Da oltre venti anni lavora per i Civici Musei Milanesi, dove oggi è Direttore della Casa Museo Boschi di Stefano, dello Studio Museo Francesco Messina e del CASVA e Dirigente responsabile di Casa della Memoria. Membro del Comitato scientifico del CESMAR7 ha organizzato mostre e convegni e curato pubblicazioni dedicate alla storia dell'arte moderna e contemporanea, al collezionismo e ai musei, alla conservazione e al restauro.

11h00 – 11h30



4

NANA MEPARISHVILI (Architect, Tbilisi, Georgia, ICAMT Board Member)

Title: New life of old buildings - adapting museum function in historical buildings (30')

Nana Meparishvili is an architect from Tbilisi, Georgia, working mainly on cultural heritage issues. Since 2009 she leads the Union "Georgian House" (established in 2005), the main goals of which is to study Georgian traditional living architecture (dwellings) and prepare different proposals/projects of their restoration and rehabilitation.

The career of Nana Meparishvili is in close connection with museums. Since 2005, she cooperates with several Georgian museums as a consultant in a context of Museum Development. The theme of her PhD research is also linked to museums (title: Cultural Heritage Management in Open Air Museums).

In 2004 Nana Meparishvili developed the first educational course on Georgian Traditional Dwelling Architecture (the course name is "Georgian House") and, since then, teaches students in different universities of Georgia (nowadays - undergraduate students in Ilia State University, since 2012, and bachelors of architecture in Caucasus School of Technology, since 2018).

Nana Meparishvili is a Secretary of ICAMT board (the International Committee for Architecture and Museum Techniques) since July, 2016; has been a board-member of ICAMT (since August, 2013) and a voting member of AEOM (Association of European Open Air Museums) since August, 2015.

ANDREA SARTORI (Goppion)

Title: Display cases project development and effect on costs (30').

GOPPION S.p.A. company profile

Who we are



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Goppion S.p.A. is an Italian manufacturing and engineering company that is a world leader in the manufacture and installation of museum display cases. It has operated in the field for over thirty years, collaborating with major museums and renowned architects throughout the world. We introduced groundbreaking innovations in our cases for the Mona Lisa in the Louvre and the Crown Jewels in the Tower of London, as well as in various galleries in the British Museum and the Victoria & Albert Museum in London, in the Museum of Fine Arts in Boston, and for the Smithsonian Institution in Washington D.C. and New York. We are at present involved in projects at the Metropolitan Museum of Art in New York, and again at the British Museum.



1

CERIMONIALE**WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES**

ICAMT – International Committee for Architecture and Museum Techniques

ICOM – International Council of Museums

30 gennaio

BUON GIORNO A TUTTI

BENVENUTI ALL WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES

EXHIBITION CONCEPT (DESIGN THINKING)

09h15-09h45

MARTEN JANSON

Title: Generating Ideas

Mårten Janson is a Project Manager at the National Historical Museums of Sweden. He works mostly with exhibition production. He has a background as a writer and editor focusing on museums and architecture. Before entering the museum sector full time, he was working as a consultant in project management and public relations. He is an ICAMT Board Member)

Title: Generating Ideas

2

09h45 – 10h15

STEFANO BOERI

Architect and Urban Planner, Stefano Boeri is Full Professor at Politecnico in Milan and Director of the *Future City Lab* at Tongji University in Shanghai.

Director of the reviews *Domus* (2004-2007) and *Abitare* (2007-2011), Stefano Boeri was Councilor for Culture in Milan from 2011 to 2013 and in 2018 he has been appointed President of *Fondazione La Triennale di Milano*.

Stefano Boeri Architetti's work ranges from the production of urban visions and architectures to interior and exhibitions design.

Title: Historicization: paradoxes and deceptions

Coffee-break 10h15 – 10h45

10h30 – 11h00

LUCA BASSO PERESSUT

(Architect, Professor at Politecnico)

Title: Museums and the Representation of Contemporaneity.

11h00 – 11h30

MARIALISA SANTI

(Architect, Ordine degli Architetti della Provincia di Milano)



1

CERIMONIALE**WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES**

ICAMT – International Committee for Architecture and Museum Techniques

ICOM – International Council of Museums

31 gennaio

BUON GIORNO A TUTTI**BENVENUTI ALL WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES****THE IMPACT OF COLLECTION EVALUATION, MUSEUM CLIMATIC AND TECHNICAL PROBLEMS**

09H15 – 09H45

CHIARA ROSTAGNO (Architect Ministero per i Beni e le Attività Culturali)(30').

Chiara Rostagno CV Resume

Former Director Cenacolo Vinciano Museum, CR is Architect at the Italian Ministry of Culture since 2010 and contract professor at the Politecnico di Milano, since 1998 in the field of Cultural Heritage Conservation.

Nowadays is the coordinator of the research programme named "Leonardo_x.0" for the studying and reduce of the effects of climate changing on the conservation of Cultural Heritage.

* This position paper is the result of the research provided by Prof. Ezio Bolzacchini (Unimib) and Dr. Luciano Milanesi (CNR)



2

Title: The Leonardo da Vinci's challenges. From the experiences of Leonardo's Last Supper Museum, to a new protocol for the protection of Museums and Sites in the age of global changing.

09H45-10H15

Speaker: **DARIO CAMUFFO** (Research Director at CNR-ISAC and professor at Università di Padova and Politecnico di Milano) and **LUCA VALISI** (30'). Title: The novel European standardization on climate control in museums' storage areas, in new or adapted buildings.

Dario Camuffo: Physicist. His professional experience (53 years) is mainly focused in climate change, microclimate and environmental factors related to cultural heritage preservation. He has been Research Director at the National Research Council of Italy (CNR), Institute of Atmospheric Sciences and Climate (ISAC) Padua, Italy, till 2008 when he retired; at present, he continues to do research at CNR-ISAC as Senior Associate. Lecturer of *Environmental Physics* at the Polytechnic of Milan and former lecturer of *Physics for Conservation* at the University of Padua and the Cignaroli Academy, Verona. He is active in the European Committee for Standardisation (CEN) Technical Committee on Cultural Heritage (TC346) where he is Convenor of Working Groups 7 "*Specifying and measuring indoor/outdoor climate*" and has been convenor of WG 6 "*Exhibition lighting*".

10H15 – 10H30

Coffee-Break (15')



3

10H30 – 11H00

CAROLINA DI BIASE (Professor and Director of Doctoral Studies in Conservation of Architectural Heritage, at Politecnico di Milano). Ph.D. in Conservation of Architectural Heritage. Member of the board in the Scientific Board of DASTU. As Head of the Ph.D. Course "Preservation of the Architectural Heritage" from 2010 to 2018, she has been a member of the Board of the Doctorate School of the Politecnico di Milano.

Title: "Museologia, museografia, museotecnica nel cantiere del Castello Sforzesco a Milano, 1954-1956". (30')

11H00 – 11H30

ANNA MARIA MAGGIORE (Director dell'Area Valorizzazione Patrimonio artistico e Sicurezza Sedi del Comune di Milano)

Title: "Il sistema dei depositi del Comune di Milano: dalla conservazione alla valorizzazione" per giovedì mattina.

11H30 – 12H00

Recap about Museum visits (day before)



1

CERIMONIALE

WORKSHOP: ARCHITECTURE AND MUSEUM TECHNIQUES

ICAMT – International Committee for Architecture and Museum
Techniques

ICOM – International Council of Museums

01 FEBBRAIO

BUON GIORNO A TUTTI

**BENVENUTI ALL 5 GIORNO DEL WORKSHOP: ARCHITECTURE
AND MUSEUM TECHNIQUES**

STORAGE FACILITIES

09h15-09h45

BRICE MATHIEU - (Louvre Museum, Paris, France) (30') Title: The Louvre Conservation Center: a building dedicated to the collections
2000-2004 : Paris 13 University: Master of Contemporary History : The Louvre during the WWII
2004-2005 : Louvre: Assistant registrar at the drawing arts department
2006-2008 : Louvre: Assistant secretary at the executive management
2009-2013: Louvre: Head of the administrative and financial service at the executive management, especially in charge of all the travels and receptions of the Museum.
2014: Louvre: Acting director of the new Research and Collections department, unity in charge of the coordination of all the transverse questions of the scientific departments (acquisition, Inventory management, data bases, photographs, preventive conservation...)
2015: Louvre: Deputy director of the research and collections department
2016-2019: Louvre: Director of the Louvre Conservation Center



2

Title: The Louvre Conservation Center: a building dedicated to the collections

09h45-10h15

CINDY ZALM

(Museum Volkenkunde - National Museum of Ethnology, Leiden, The Netherland) Title: Development in storage building in the Netherlands (30')

Cindy Zalm is an art historian specialised in the process of creation and materiality during her studies at the University of Amsterdam. She worked for ten years in the Collection Department of the Amsterdam Museum. The last project she contributed to within this museum was the development of a new Collection Centre at the outskirts of the city and the transfer of all collections to this facility. After that she started as a consultant with Crowne Fine Art and contributed to several storage building projects and complicated logistical projects in the Netherlands. During this period she worked as the collection management expert in an integrated team developing the first sustainable storage facility according to the so called Denmark model for a group of Frisian museums. Since May 2017 Cindy took up the position of Head of Collection Management with the Nationaal Museum voor Wereldculturen, the Dutch organisation managing the four ethnographic museums and its collections in the Netherlands. NMVW is responsible for circa 500.000 objects and a collection of more than one million photographs and audio-visuals, currently spread over six different storage facilities. In 2019 the NMVW will develop a business plan for one new combined storage facility in order to replace current storage solutions spread over the country.

Title: Development in storage building in the Netherlands

10h15-10h30 – COFFEE BREAK



3

10h30-11h00

TIZIANA BIGANTI (Deposito di Santo Chiodo, Spoleto, Italia) (30')

Title: Un esempio di prevenzione del patrimonio culturale in caso d'emergenza: Il Centro operativo del S. Chiodo di Spoleto

Tiziana Biganti

Funzionario storico dell'arte, in servizio presso il Mibac – Polo Museale dell'Umbria, direttore della Villa del Colle del Cardinale di Perugia e del Castello Bufalini in San Giustino.

A seguito del sisma del 2016, nella fase di emergenza, ha svolto il ruolo di coordinatore della squadra per la messa in sicurezza del patrimonio mobile dell'Unità di Crisi dell'Umbria ed è responsabile del Centro operativo per la conservazione del patrimonio culturale del Santo Chiodo di Spoleto.

Dopo una formativa esperienza presso l'Archivio di Stato di Perugia, ha ricevuto incarichi di conservatore delle collezioni e di direttore della Galleria Nazionale dell'Umbria. In tale veste, è stata coordinatrice per gli aspetti scientifici e organizzativi delle grandi mostre dedicate a Perugino (2004), Arnolfo di Cambio (2005), Pintoricchio (2007) e dell'ampliamento del percorso espositivo dello stesso Museo (2006). Parallelamente, ha svolto compiti di funzionario della Soprintendenza BSAE dell'Umbria per i territori di Perugia, Gubbio e Comuni dell'area del Trasimeno.

Title: Un esempio di prevenzione del patrimonio culturale in caso d'emergenza: Il Centro operativo del S. Chiodo di Spoleto

11h00-11h30

TIZIANA MAFFEI (President of ICOM Italia) (30')

11h30-12h00

Recap about Museum visits (day before)

12h00-13h00 LUNCH



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13h30-14h00

ALESSANDRO FIAMINGO (Conservateur Art Defender)

Title: Conservare, movimentare e proteggere il patrimonio artistico: esperienze e best practice" ART DEFENDER (30')

14h30 – 16h30 Working Groups

16h30 – 19h00

GROUPS PRESENTATIONS: FINAL OBSERVERS COMMITTEE:

Alberto Grimoldi, Alessandra Rosso, Giuliana Ricci, Ilaria Valente (Preside Scuola Architettura, Urbanistica e Ingegneria delle Costruzioni), Jean Hilgersom, Marten Janson, Maddalena d'Alfonso, Marco Minoja, Maria Fratelli (2h)

19h00 – 19h30

LAUNCH OF THE PUBLICATION "Cadernos de Sociomuseologia V. 57" WORKSHOP ICAMT PORTUGAL 2018 - Universidade Lusófona de Humanidades e Tecnologia



Spett.le
ICAMT
 Alessandra Labate Rosso
alessandra@expomus.com.br
icamt2019.workshopmilano@gmail.it

Milano, 16 gennaio 2019
 NS. RIF.: 2019/055bisLS

Con la presente sottoponiamo alla sua cortese attenzione, la proposta per la preparazione, consegna allestimento e servizio a buffet di 3 coffee break e tre snack lunch per 60 persone, il 29 e il 31 gennaio presso l'aula Rogers del Politecnico di Milano e il 1° febbraio presso il Palazzo Reale.

29 e 31 gennaio 2019

Coffee break

Brioche mignon farcite con cioccolato, crema e marmellata
Croissant al burro salato e integrali
Girelle con uvette e mele
Frotte assortite

Succhi di frutta
Selezione di the in filtro
Caffè espresso, decaffeinato e d'orzo
Acqua minerale naturale e gasata

Snack Lunch (Ore 13,00)

Panini mignon farciti con salumi e formaggi
Tramezzini assortiti
Insalata di finocchi arance e olive
Insalata alla caprese
Taralli e grissini

Clementini

Cooperativa sociale a r.l.
 ONLUS Organizzazione non lucrativa di utilità sociale
 Registro delle imprese di Milano 213049/2000
 Via Proccacci, 14 - 20154 Milano
 Tel: 02/63612706 - 02/344627 Fax 02/344827
 P.IVA 13161290151

e-mail: proccacci14@libero.it
www.laboratorioproccacci.it

Coordinale Bancario:
 BANCA PROCCACCI
 IBAN: IT17033599016000000004682

Crostata di marmellata e salame al cioccolato

*Bibite assortite
Acqua minerale naturale e gasata*

1° febbraio 2019

Coffee break

*Brioche mignon farcite con cioccolato, crema e marmellata
Croissant al burro salato e integrali
Girelle con uvette e mele
Frolle assortite*

*Succhi di frutta
Selezione di the in filtro
Caffè espresso, decaffeinato e d'orzo
Acqua minerale naturale e gasata*

**Snack Lunch
(Ore 13,00)**

*Panini mignon farciti con salumi e formaggi
Tramezzini assortiti
Insalata con verdure grill e pomodori secchi
Insalata al tonno
Taralli e grissini*

*Clementini
Crostata di marmellata e salame al cioccolato*

*Bibite assortite
Acqua minerale naturale e gasata*

- *Tovaglia in tessuto*
- *Bicchieri, tazze, tazzine, piatti e posate in mater-bi (materiale a perdere biodegradabile)*
- *Tovaglioli a perdere*

Servizio

- *A buffet con due camerieri*

QUANTIFICAZIONE

(minimo garantito 60 persone)

**IL LABORATORIO DI PROCACCINI
QUATTORDICI**

Cooperativa sociale a.r.l.
ONLUS Organizzazione non lucrativa di utilità sociale
Registro delle imprese di Milano 213646/2000
Via Procaccini, 14 – 20154 Milano
Tel. 02/63632796 – 02 344827 Fax 02 344827
P.IVA 13151230151

e-mail: procaccini14@libero.it
www.laboratoriodiprocaccini.it

Coordinate Bancarie:
BANCA PROSSIMA
IBAN: IT17F0335901600100000004682



EVALUATION FORM

IDENTIFICATION

Museum Professional

Student

Architect

MON 28/01/2019 | VISIT 1

	1	2	3	4	5	6	7	8	9	10
FONDAZIONE PRADA										

MON 28/01/2019 | VISIT 2

	1	2	3	4	5	6	7	8	9	10
CASA MUSEO BOSCHI DI STEFANO										

TUE 29/01/2019 | SUSTAINABILITY-MUSEUM MANAGEMENT

	1	2	3	4	5	6	7	8	9	10
JEAN HILGERSOM										
ALBERTO GRIMOLDI										
GIULIANA RICCI										
MARIA FRATELLI										
NANA MEPARISHVILI										
ANDREA SARTORI										

TUE 29/01/2019 | VISIT 3

	1	2	3	4	5	6	7	8	9	10
GALLERIA D'ARTE MODERNA										

TUE 29/01/2019 | VISIT 4

	1	2	3	4	5	6	7	8	9	10
CASTELLO SFORZESCO										

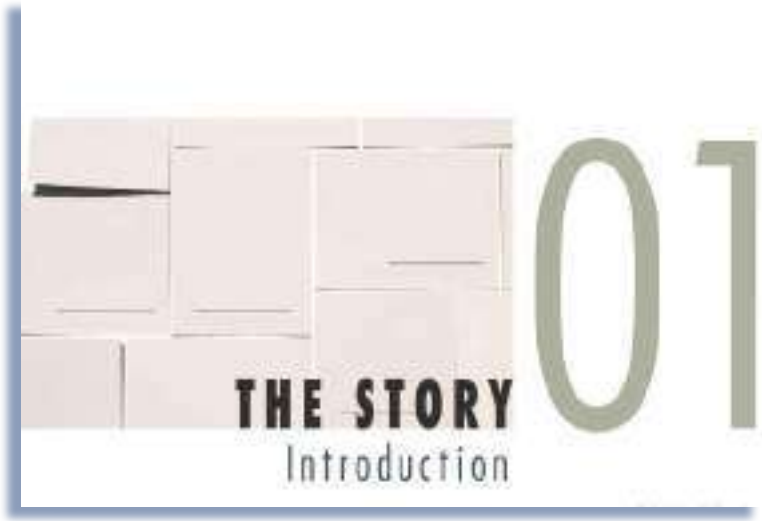


WHAT DID YOU MOST LIKE? WHY?

WHAT YOU DIDN'T LIKE ? WHY?

WHAT WOULD YOU LIKE TO SUGGEST FOR THE NEXT WORKSHOP?

FINAL COMMENTS



01 | the philosophy

- The concept developed in this course of research is inspired by co-opetition concept, which is a competitive method based on competition and co-working, to improve the learning process in the participation.
- While organizational teams tend to cooperate, they are likely to experience tensions caused by divergent professional philosophies and goals, we would like to present a simultaneous cooperative / competitive cross functional team, which has been proved to have a triggering impact on knowledge sharing behaviours.



02 | The Participants: Audience

Where Are We From

We people of international individualities from:

Brazil (BR)	Sweden (SE)
Italy (IT)	France (FR)
Portugal (PT)	Norway (NO)
Poland (PL)	Germany (DE)
Iran (IR)	Denmark (DK)
Uganda (UG)	Netherlands (NL)



Who is the person next to you

Professionals	The Master Students
Architects	Theoretical & management
Designers	Creative-Communication
Professors	Museum & Gallery Practice
Video Producer	Visual Arts
Art Curator	Architecture & Landscape
Cultural communication	
Collection Manager	
Administrative	
Journalist	



03 | The Workshop Schedule

M A I N I N G

Practitioner lectures presented by 21 experts in following areas:

- Administration
- Architecture
- Design
- Management
- Evaluation
- Construction
- Academic
- Creative

Early Afternoon

Practitioner sessions on our case studies, including 10 teams of maximum 3 persons, guided by a team of 3 experts on:

- Architecture
- Design
- Art
- Management
- Construction

E v e n i n g

The program continues in following international locations:

- Evaluation Finale
- Castello Sforzesco
- Triennale Architettura
- Milano del 1900
- Pinacoteca Nazionale di Brera
- Galleria D'Arte Moderna
- Fondazione Bechi di Valerio



04 | The Team Definition

HOW IS YOUR TEAM?

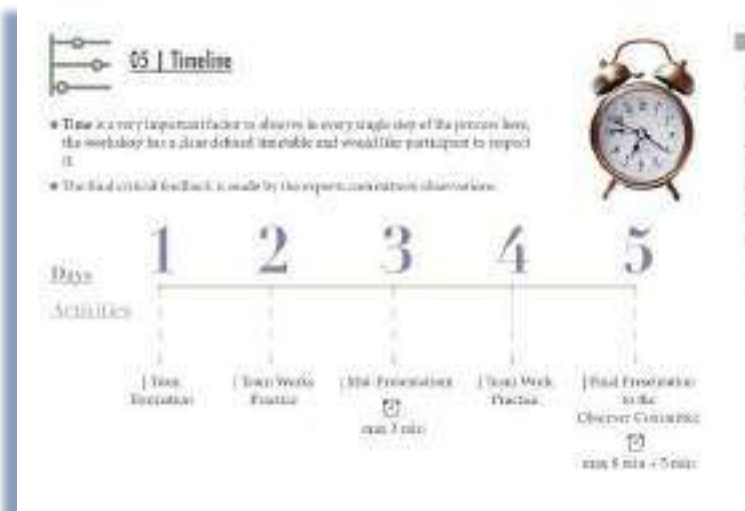
- In the next days, you will be asked to be part of a Team to plan a project together
- An interdisciplinary team formation to group-up people from different nationalities and diverse levels of experience
- We want you to be able to define yourself, depending on your personal history: career progression and your job desire to participate in this workshop

HOW TO CONTACT

- Select a different person everybody to talk on behalf of your team, to understand and improve each team member's capabilities and potentials

HOW WE SUPPORT YOU

- The ICAMT Board, as well as the extracurricular and classroom Activities, are available to you at every stage of the workshop, including throughout theoretical, methodological and practical problem that might arise





Subject

- Analyze an experimental approach in the Monographic design concept
- Theory classes supported with speeches of the international contributors in order to derive contemporary and innovative models
- Creating a cultural assessment grounds through the guided visits to seven of the most important museums in Milan, which will be constructed during the exercises

The design exercise is based on following case studies of two Milanese museums:



Spazio Museo Francesco Messina



Casa Museo Ruschi di Stafano

Content




1 | Our Museums

- The world increasingly assumes an cultural and social "persona" within the urban fabric. They are resilient structures that remind us of who we are and what are the common actions that created our idea of European heritage in both physical and objective, well-studied, and valued terms.
- Thanks to these structures, the commitment of the public administration is aimed to the people who are part of it, the public have the direct and free access to its services.
- Despite all this, these structures often suffer a risk in updating their facilities due to budget cuts or the lack of staff.

2 | Our Proposal

- The exercise proposal is a co-operative action, to explore the architecture, heritage and design thinking in these scenarios.

Exercise on Design Thinking




1 | Thematic

Generate a new scenario for one main module, to improve their technological devices, the graphic design, the signage and way finding systems and the store facilities to provide a better visitor experience and sustain them.

2 | Team Organization

- 8 members (with 1 team leader and 7 team members)
- Team Format
 - International
 - Multidisciplinary
 - Combining people who don't know each other
 - Different level of preparation, skills and education
- The Task
 - pdf scenario presentation of maximum 16 pages containing your prospects as the museum.



4 | Mandatory Contents

- Project Manifesto
- Design layout within the manuscript
- Design layout within the collection (scale 1:50/1:100)
- Details of the entrance design project (scale 1:20)
- Proposed Budget

5 | Final Assignment

Minimum a 16 slides

- slide 1: Title of the Project, names and qualifications of the Team Members
- slide 2: Manifesto
- slide 3-6: concept, Mission and sustainability of the Museum
- slide 7-9: Test a mixture of the Collection Museum Pylor Technological Assessment
- slide 10-12: Exhibition design concept
- slide 13 Strategy of Communication and Distribution
- slide 14: A draft budget for the implementation of your strategy
- slide 15: Essential critical Partner and Strategy for fund raising



6 | Suggestions

- Location within the Region and Preface (two sub)
- Location within the urban context (two sub)
- Network with local national and international partners
- Organization Chart
- Architecture Organization
- Timeline of the early life of the institutions
- Competency and collateral programs
- New channels for fundraising, partnerships, sponsorship, European Projects, etc.
- Program of Sustainability
- Timeline for the technological assessment
- Timeline for the participatory activities with citizens, school, university, etc.

7 | Goals

Activation of participatory architecture by the concept: Administrative, Economic, of the museum.



8 | Techniques

- Sketches, Collages, Pop up
- Card drawing, Sketch up, Archiwing



**THANK
YOU**

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