

# House and Studio Museums between Art and Design

RESEARCH METHODS AND DESIGN STRATEGIES

Edited by  
Anna Mazzanti



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# House and Studio Museums between Art and Design

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Edited by  
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PART 1

# Methods and Theories



## 2. Towards a Taxonomy of *Faber's* Spaces: Milan and the Lombardy Region

Alessandra Spagnoli

Politecnico di Milano

### 2.1 Research Boundaries and Trajectories

Since the 1950s, the Lombardy region, with Milan at its centre, has been an undisputed hub of production and cultural consumption. This region has nourished itself and been transformed through its proximity to a robust entrepreneurial tradition. From this interplay of creativity and pragmatism, an orientation towards innovation and experimentation has emerged, deeply anchored in present needs yet oriented towards future potential. This has fostered an economic, social, and cultural substratum that has enabled and sustained the presence of individuals predisposed to the act of creation. This act of creation – artistic, cultural, and design-driven – has served as a continuous thread, marking the private and professional trajectories of numerous figures associated with the creative sector. These individuals, collectively referred to as *faber*, embody a transformative capacity, utilising their ability to reshape reality and bring new dimensions of the world into existence (Bergson, 2012).

The *faber* encompass a wide array of artists and planners, such as painters, sculptors, designers, architects, and model makers. These creative figures have invested their languages and imaginative capacities not only in their artistic outputs, products, artefacts, and designs, but also in the spaces where they lived and worked. Their influence manifests both in their works and in their personal living environments, which serve as reflections of their creative processes and transformational abilities.

Within this framework, the D.E.SY research project (*Designing Enhancement Strategies and Exhibit Systems for the Italian House Museums and Studios*)<sup>1</sup> was conceived. This research initiative, as a foundational component of the broader programme, conducted an extensive mapping of *faber* spaces within Lombardy, covering the period from the late 19<sup>th</sup> century to contemporary times. The research was structured across three levels of action, employing a critical-analytical and meta-design approach:

- *Phase One: Exploratory Research*

This phase involved the identification of *faber* spaces, the definition of analytical parameters, and the formulation of an initial typological taxonomy and clustering hypothesis.

- *Phase Two: Field Research and Case Study Analysis*

Running concurrently with the first phase, this stage involved a combination of field research and case study analysis. It focused on testing and refining a multi-level, multi-perspective analytical model, ultimately enabling the identification of the unique identities, peculiarities, and cultural dimensions of the spaces.

- *Phase Three: Meta-Design and Scenario Development*

This final phase concentrated on the elaboration of future scenarios and the experimental implementation of innovative engagement models for these spaces.

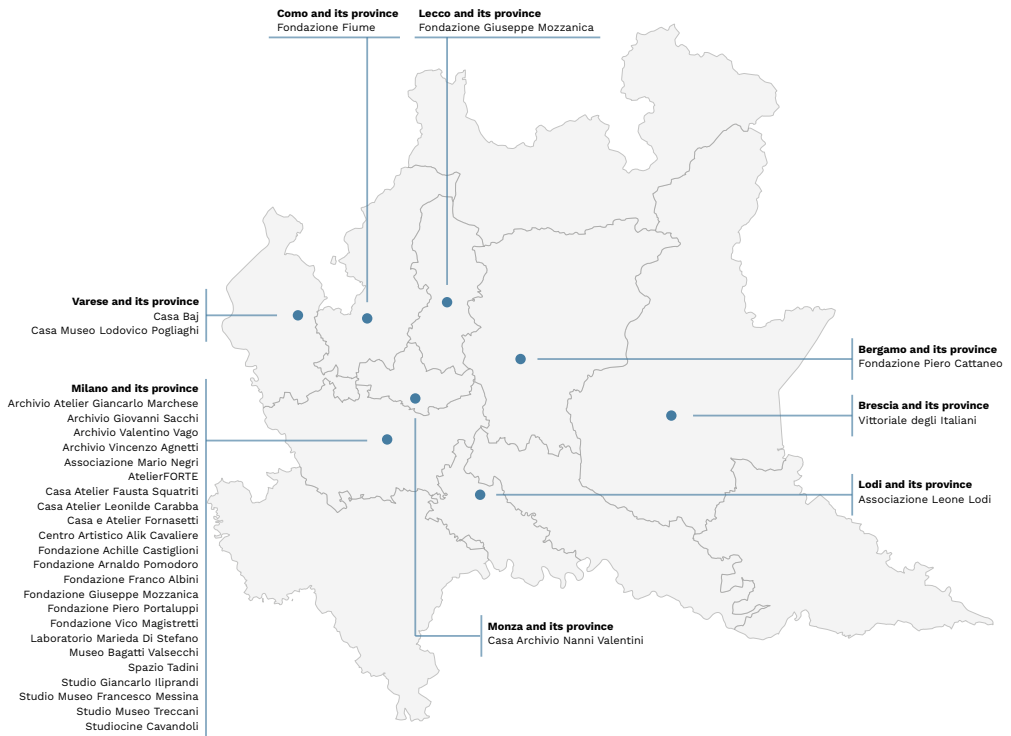
Before initiating the mapping activity, the scope of the research was carefully delineated in terms of temporal and geographic boundaries, as well as the subjects involved. The region under consideration was defined as Lombardy, with a specific emphasis on the city of Milan. The timeframe extended from the late 19<sup>th</sup> century to the 21<sup>st</sup> century, enabling the inclusion of contexts and phenomena that have been

only partially explored in related studies (cf. Pavoni & Zanni, 2005; De Poli & Piccinelli, 2006; Pavoni, 2009; Sammicheli & Mainoli, 2018). This approach was designed to integrate historical, museographical, and design perspectives within a multidisciplinary research framework aimed at cultural enhancement.

The concept of *faber* was refined to include creative personalities – artists and planners such as painters, sculptors, designers, architects, and illustrators – whose material transformations have left a tangible mark on their living or working spaces. These places, having been inhabited and shaped through processes of transformation, appropriation, and rootedness (Buttimer, 1980; Tuan, 1980; Casey, 1997), remain accessible today for interpretation and engagement.<sup>2</sup> However, spaces that no longer exist, have lost their original function, or lack substantial evidence of their former state (e.g., through documents or photographs) were excluded. Conversely, the research included public and private spaces, whether institutionalised or informal, musealised or not, that retain physical or experiential traces of the *faber*. This inclusive approach sought to open a broad horizon for cultural discovery and promotion.

This taxonomic phase employed two complementary research methods: desk-based research and field-based investigation. Desk research provided the foundational understanding of the *faber's* activities, their works, and the cultural significance of their spaces. Field research involved visits to these spaces, enabling researchers to document and analyse their characteristics through direct experience. These visits were supplemented with photographic documentation and semi-structured interviews conducted with the *faber* themselves, their heirs, or curators responsible for preserving these spaces.

As a result, the research mapped over 30 sites across Lombardy, including house museums, ateliers, studios, and laboratories (Figure 1). While this mapping does not claim to be exhaustive, it reflects the richness, diversity, and complexity inherent in the subject. Geographically, it highlights a high density of interest within Milan, as anticipated in the study's premises. Moreover, the mapping revealed a wide spectrum of approaches and attitudes, both in how the *faber* engaged with their spaces and in how these spaces have been preserved, valued, and made accessible to the public.



**Figure 1.**  
Geography of mapped *faber's* places in Lombardy region (author's elaboration).

To analyse the case studies, the research employed a descriptive-analytical framework, serving a dual purpose: as a tool for the pre- and meta-coding of the fundamental characteristics of each case, and as a means of disseminating the analysis within the research team.

The framework was structured as follows:

- General Information: A detailed "ID card" for the space, providing basic descriptive data.
- Profile of the Faber: A focused account of the faber's activities, artistic philosophy, and works.
- Relationship Between Faber and Space: An exploration of the dynamic interplay between past interventions, present functions, and future possibilities for valorisation.

This framework was further enriched by photographic surveys and targeted bibliographical references, creating a substantial corpus of semi-structured research material. These resources facilitated knowledge sharing within the research group and provided a robust foundation for networking with stakeholders and the wider scientific community.

## 2.2 The *Faber's* Living Spaces: A Taxonomic Proposal

From the research, analysis, and mapping of the realities present in the Lombardy area – but with particular attention also to national and international experiences, even if not included in the census – emerged a proposal for a taxonomic classification. This classification is functional to the identification of macro-categories within the context of houses and ateliers/studios that are already musealised or that have shown potential for a museographic vocation. The proposed classification considered the original function or destination of the *faber's* spaces, reinterpreting them through a lens that highlights the complex coexistence of museographic vocation, current activities, and strategies for present and future valorisation. Moreover, the proposed taxonomic mapping forms part of a consolidated scenario of interest and scientific investigation that has seen the proliferation of studies and research into the theme of places of creation (cf. Zuliani, 2013; Dessi & Testore, 2014, 2015, 2017). These approaches explore the systems of relationships and interferences between work and space, address issues related to processes of reconstruction and transfer, delve into the material and immaterial heritage of artistic and design-making, and examine the systems of relationships with the surrounding territorial context.

By way of example, within the Italian context, the typological issue has been addressed through various perspectives. On one hand, there is an explicitly architectural approach that focuses on different ways of inhabiting spaces of creation (De Poli & Piccinelli, 2006). On the other hand, and particularly within the studies and research proposed by DEMHIST,<sup>3</sup> there is a museographic approach aimed at defining a classification system for house-museums (Pavoni, 2008). Within this complex framework, the taxonomic classification proposed by the D.E.SY research project aims to reinterpret the original function or destination of these places, considering their intrinsic nature and/or their current museographic and exhibit vocation. It places less emphasis on rigid distinctions aimed at highlighting *faber* typologies in favour of a more fluid reflection on valorisation models.

Consequently, four broad and heterogeneous categories have emerged in terms of their internal composition: *House Museum*, *House Atelier*, *Atelier and Studios*, and, finally, *Atelier and Studios with a significant Archive component* (Figure 2). This proposal underlines the importance of including, within necessarily broad typological families, a dual focus: first, an essential attention to the housing models adopted, and second, a detailed interest in the strategies of valorisation either currently in act or in progress. These strategies aim to demonstrate specific orientations and practical implications, particularly from the perspective of models of public engagement, exhibition systems, narrative approaches, didactic activities, and related practices.

The proposed taxonomic classification outlines four overarching macro-types:

- The *House Museum* is a prominent type of living space that, through the language of its inhabitant, conveys “implications of a society, an era, an artistic period that would otherwise be irretrievably lost” (Pavoni, 2008, p. 2). These are spaces that represent a private individual, and through processes of protection and enhancement implemented in varying forms and models – now consolidated – become public and take on educational and didactic purposes. As Pavoni (2008) notes, “A house – in a more or less obvious, more or less veiled and formal way – is still the ‘form’, the shell of the history of those who wanted, built, furnished, [and] lived in that house. [...] A heritage made up of things, gestures, spaces, people, which could be shown off or hidden, but which remained a private and personal invention” (p. 2). The House Museum, in this sense, becomes a laboratory for experimenting with practices and strategies that convert domestic and personal spaces into environments capable of dialoguing with a large and diverse audience. By portraying the private, such spaces narrate dimensions that are simultaneously intimate and creative, individual and collective. Notable examples include Casa Museo Bagatti Valsecchi, which combines a collector’s spirit with the propensity to transform and model spaces, and Casa Museo Ludovico Pogliaghi and Spazio Tadini, which exemplify differing attitudes to the transmission of artistic heritage.

	<i>Space</i>	<i>Faber</i>	<i>Location</i>	<i>Website</i>
House Museum	<b>Museo Bagatti Valsecchi</b>	Fausto e Giuseppe Bagatti Valsecchi	Via Gesu, 5 Milano	www.museobagattivalsecchi.org
	<b>Casa Museo Lodovico Pogliaghi</b>	Lodovico Pogliaghi	Via Beata Giuliana, 5 Santa Maria del Monte (Varese)	www.casamuseopogliaghi.it
	<b>Spazio Tadini</b>	Emilio Tadini	Via Niccolò Jommelli, 24 Milano	www.spaziotadini.it
	<b>Vittoriale degli Italiani</b>	Gabriele D'Annunzio	Via Vittoriale, 12 Gardone Riviera (Brescia)	www.vittoriale.it
House Atelier	<b>Casa Baj</b>	Enrico Baj	Varese	
	<b>Casa Atelier Leonilde Carabba</b>	Leonilde Carabba	Via Lodovico IL Moro, 133 Milano	www.leonildecarabba.it
	<b>Fondazione Fiume</b>	Salvatore Fiume	Via Alessandro Verza, 68 Canzo (Como)	www.fiume.org
	<b>Casa e Atelier Fornasetti</b>	Piero e Barnaba Fornasetti	Via Antonio Bazzini, 12 Milano	www.fornasetti.com
	<b>AtelierFORTE</b>	Duilio Forte	Via Arcangelo Corelli, 34 Milano	www.atelierforte.com
	<b>Casa Atelier Fausta Squatriti</b>	Fausta Squatriti	Milano	www.faustasquatriti.com
Atelier and Studio	<b>Laboratorio di ceramica Marieda Di Stefano</b>	Marieda Di Stefano	Via Giorgio Jan, 15 Milano	www.fondazioneboschidistefano.it
	<b>Fondazione Piero Cattaneo</b>	Piero Cattaneo	Via Silvio Pellico, 20 Bergamo	www.pierocattaneo.org
	<b>Centro Artistico Alik Cavaliere</b>	Alik Cavaliere	Via Edmondo de Amicis, 17 Milano	www.alikcavaliere.it
	<b>Studiocine Cavandoli</b>	Osvaldo Cavandoli	Via Giuseppe Prina, 10 Milano	www.studiocinecavandoli.com
	<b>Studio Giancarlo Iliprandi</b>	Giancarlo Iliprandi	Via Vallazze, 63 Milano	
	<b>Associazione Leone Lodi</b>	Leone Lodi	Soresina (Lodi)	www.leonelodi.it
	<b>Archivio Atelier Giancarlo Marchese</b>	Giancarlo Marchese	Via Lodovico Muratori, 34 Milano	www.giancarloarmarchese.com
	<b>Studio Museo Francesco Messina</b>	Francesco Messina	Via San Sisto, 4 Milano	www.fondazionemessina.it
	<b>Associazione Mario Negri per la scultura</b>	Mario Negri	Via Antonio Stoppani, 7 Milano	www.marionegri.org
	<b>Fondazione Arnaldo Pomodoro</b>	Arnaldo Pomodoro	Via Vigevano, 3 Milano	www.fondazionearnaldopomodoro.it
Atelier and Studio / Archive	<b>Archivio Vincenzo Agnetti</b>	Vincenzo Agnetti	Via Niccolò Macchiavelli, 30 Milano	www.vincenzoagnetti.com
	<b>Fondazione Franco Albini</b>	Franco Albini	Via Bernardino Telesio, 13 Milano	www.fondazionefrancoalбини.com
	<b>Archivio Osvaldo Borsani</b>	Osvaldo Borsani	Via San Michele, 1 Varedo (Milano)	www.osvaldoborsani.com
	<b>Fondazione Achille Castiglioni</b>	Achille e Pier Giacomo Castiglioni	Piazza Castello, 27 Milano	www.fondazioneachillecastiglioni.it
	<b>Fondazione studio museo Vico Magistretti</b>	Vico Magistretti	Via Vincenzo Bellini, 1 Milano	www.vicomagistretti.it
	<b>Fondazione Giuseppe Mozzanica</b>	Giuseppe Mozzanica	Via Vicolo chiuso, 5 Merate (Lecco)	www.fondazionegiuseppemozzanica.it
	<b>Fondazione Piero Portaluppi</b>	Piero Portaluppi	Via Morozzo Della Rocca, 5 Milano	www.portaluppi.org
	<b>Archivio Giovanni Sacchi (Spazio MIL)</b>	Giovanni Sacchi	Via Luigi Granelli, 1 Sesto San Giovanni (Milano)	www.archivosacchi.it
	<b>Studio Museo Treccani (Fondazione Corrente)</b>	Ernesto Treccani	Via Carlo Porta, 5 Milano	www.fondazionecorrente.org
	<b>Archivio Valentino Vago</b>	Valentino Vago	Via Ulisse Aldovrandi, 7 Milano	www.archiviovalentinovago.it
<b>Casa Archivio Nanni Valentini</b>	Nanni Valentini	Via Tiziano, 44 Arcore (Monza e Brianza)		

Figure 2.  
Survey of House Museums, House Ateliers, Ateliers and Studios, and Studio Archives carried out within the D.E.SY research project (author's elaboration).

- The relationship between public and private is a pivotal element in the dynamics of *House Ateliers*. Here, the constitutive matrix – which necessarily also becomes a design matrix within contexts of potential enhancement and fruition – is the hybridisation between domestic and productive functions. *Productive*, in this context, refers to the complex set of actions and processes ranging from the ideational and/or creative dimension to the tangible, material dimension of artistic

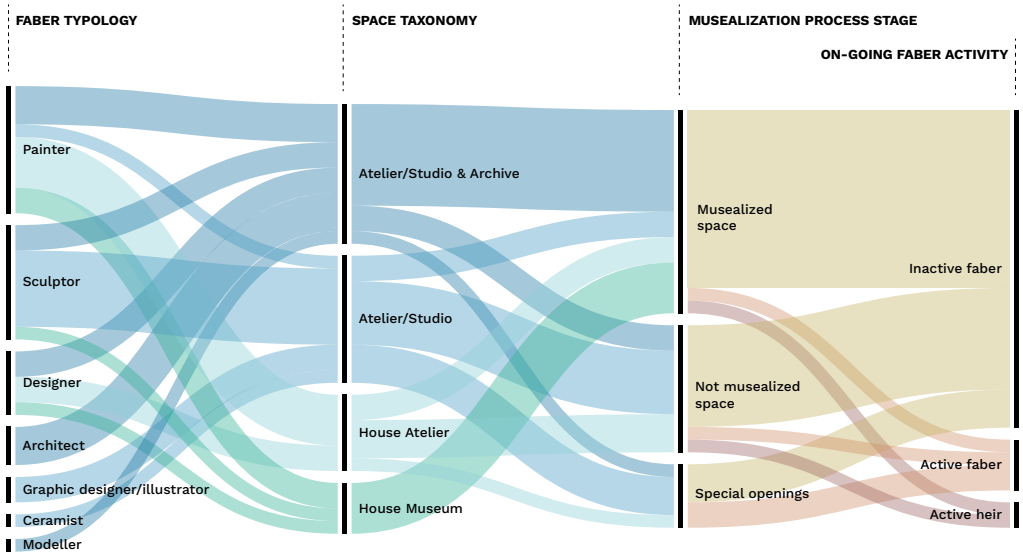
or creative works. The House Atelier is therefore a distinctive type of living arrangement (Vitta, 2008), often revealing, in an explicit manner, the thoughts, poetics, and creative language of its inhabitant. These are spaces where the creative and domestic dimensions interpenetrate, merge, and overlap. They are environments where familial spaces carry traces, sediments, and testimonies of the artistic or projectual process. Examples include Casa e Atelier Fornasetti and Atelier-FORTE, where the creative element is deeply entwined with the domestic. Other spaces, such as Fausta Squatriti's House Atelier, exemplify a more balanced coexistence of artistic and domestic characters. In cases like Fondazione Fiume, however, the artistic and productive needs force transformations that alter the spatial dynamics.

- The third typology of faber spaces encompasses *Ateliers and Studios*, primarily professional spaces reflecting the daily activities of individuals within Lombardy's rich artistic and cultural panorama. These spaces bear witness to a prevalently professional daily life, often exhibiting diverse dispositions for public accessibility. Zuliani (2013) describes such spaces as "spaces of life and creation, dense archives of materials and thought, laboratories and exclusive showcases but also secret places of privileged intimacy and close negotiations" (p. 7). *Ateliers and Studios* maintain, as Zuliani (2013) further states, "a dual nature, private and public, in modern and contemporary times" (p. 8). It is this public dimension that enables their valorisation, offering a lens through which to examine the social status of their inhabitants, their methods of work, and their projection into the world as both individuals and creators: "This means thinking of these personal spaces, often even modest ones, not only as mere places of the private, a sort of sanctuary of memory but as buildings with a particular museum physiognomy and, consequently, inserted in the wider gear of the system of contemporary art and culture." (De Marco, 2014, p. 760). In recent years, the scientific community has increasingly explored these spaces as open fields of historical, critical, and museological investigation. Designers'

studios, especially in Milan, have begun to play a significant role in disseminating and enhancing the history and culture of design and architecture. Examples include the Achille Castiglioni and Vico Magistretti Foundations, which have transformed creative spaces into sites of valorisation. Alongside these are initiatives like Studio Mario Negri and Mariada Di Stefano's ceramics workshop, which are undergoing processes of reactivation.

- The final category comprises *Studio Archives*, which primarily refer to Ateliers and Studios that have, over time, accumulated diverse materials – artworks, tools, project documentation, models, photographic records, and personal objects. These archives have become indispensable sources for interpreting the lives and creative processes of their associated figures. Faroldi (2008) describes archives as “repositories for the preservation and transmission of knowledge” (p. 7). These archives have initiated significant actions for systematisation, preservation, and ordering, often preventing the dismemberment or dispersion of their materials. Simultaneously, they are developing dissemination activities, transforming these materials into sources of study and cultural transmission. Examples include the Franco Albini and Piero Portaluppi Foundations, the Giovanni Sacchi Archive housed in Spazio MIL in Sesto San Giovanni, and the Valentino Vago Archive, which is currently being established.

The mapping of these experiences within Lombardy has highlighted – and confirmed – the pivotal role of the domestic dimension in House Ateliers. These spaces serve as driving forces for advanced and meaningful preservation and enhancement strategies, building upon well-established national and international precedents. Conversely, Ateliers and Studios, which have experienced growing interest in recent years, are only beginning to experiment with diverse models of recognition, preservation, and promotion of their material and immaterial heritage tied to the faber and their spatial relationships (Figure 3).



## 2.3 Interpreting the Vocation of *Faber* Spaces Through Strategies and Actions of Valorisation

The strategies and objectives of preservation and valorization of the spaces under investigation appeared to be strongly diversified and related both to the spirit of the *faber* who inhabited, lived in, and transformed these spaces, and to the juridical framework that was chosen (or is in the process of being chosen), which determined their availability in terms of public access, space management, and economic investments. The nature of these spaces today is therefore, in part, the result of the modalities through which the *faber* themselves intervened and, in part, a reflection of the sensitivity, interpretation, and choices of heirs, curators, directors, and conservators. However, especially through the direct relationship with the latter, it was possible to define some recurring characteristics.

First and foremost, attention is drawn to instances of safeguarding and promotion centred primarily on the figure of the *faber*. The story of the artist, architect, or designer is conveyed predominantly through the exhibition of their creative output, with the space assuming the role of a backdrop, a narrative yet lateral scenario, functional

Figure 3. Visualisation of the relationship between *faber*, space taxonomy, ongoing musealisation process and ongoing *faber* activities (author's elaboration).

to the staging of this story. In this context, the notion of the *stationary place* described by Buren in his well-known essay *The Function of the Studio* (1979) becomes relevant. These are spaces within which the work of art (or more generally, the outcome of a creative process) originates – spaces that are “the first frame, the first limit, upon which all subsequent frames/limits will depend” (Buren & Repensek, 1979, p. 51). These spaces act as the boundaries from which the work departs to enter a public dimension. This approach, heavily focused on enhancing the artistic product and its connection to its place of origin, is especially prevalent in ateliers and *non-institutionalised* dwellings that are beginning a process of transformation into museums. In these cases, the urgencies surrounding inventory and archiving emerge as foundational components of the enhancement process. Furthermore, narration often takes on intimate and confidential tones, drawing from material evidence infused with the *domestic* dimension of the space. These might include specific collections or a highly personal arrangement of furnishings, which unveil unpublished interpretations and perspectives. Private spaces, often seen as a kind of ivory tower, are transformed into material representations of an otherwise invisible and mental space (Orsini, 2012).

Simultaneously, a transversal reading aimed at mapping the different inclinations expressed by these spaces in their availability – and therefore legibility – to a broad audience revealed multiple but non-exclusive *vocations*.

The first is that of a *stage space* (Jacob & Grabner, 2010), which becomes both the scene and the actor, the outcome and the instrument for narrating and valorizing the figure of the *faber*. Such spaces are often highly and consciously characterized, serving as an *environmental* and *habitable* reflection of a specific poetics or a distinctive artistic and/or design attitude. These spaces, in some cases, require minimal mediation to provide a clear and comprehensible narrative structure.

The second is that of a *resource space*: a space endowed with a particular richness in terms of material and immaterial traces. This richness enables specific actions of valorization that exploit the potential of the space. In this context, the space itself is understood as a holistic source of testimony, where tools, objects, clothing, and

furnishings become bearers of meaning (Salarelli & Tammaro, 2000). These items, viewed from a heritage perspective, reveal a cultural legacy concealed within seemingly mundane items that, when interrogated, offer new and intriguing insights.

Finally, some of these spaces function as *amplifier spaces*: spaces that are enhanced by overlapping heritage-based interpretations with contemporary activations. Rather than overwriting the original identity of the space, these actions allow for the stratification of multiple meanings, experiences, and activities. Such spaces exhibit an openness to cultural contamination, both in terms of content explored and the actions and languages experimented with, fostering a dynamic and inclusive environment.

The taxonomic analysis of the cases examined has thus highlighted and mapped a wide array of strategies and actions oriented towards safeguarding, promoting, and enhancing these spaces. These strategies range from the preservation and promotion of their creative and cultural heritage to its actualization (Lupo, 2011). The research underscores the heterogeneity of the proposed actions

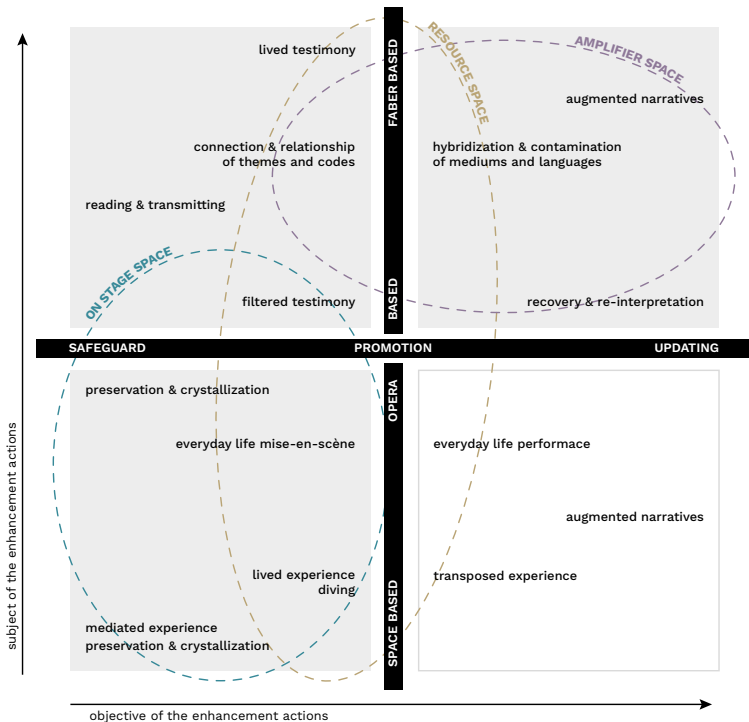


Figure 4. Interpretative framework for the valorisation initiatives implemented in the *faber's spaces*: interplay between the *objectives of the actions* and the *valorised elements* (space, works, *faber's intimacy*) (author's elaboration).

but also reveals a notable scarcity of initiatives specifically aimed at the valorization of the space itself, especially when compared to the vibrancy of activities centred on promoting the *faber* and their work. Within this overall scenario of growing interest in this unique typology of spaces – and with particular attention to studios and ateliers – new and promising opportunities arise for the development of innovative models and scenarios that can effectively highlight their inherent complexity (Figure 4).

## Notes

### Note 1.

FARB project (Basic Research Fund) of the Department of Design, Politecnico di Milano. Project Coordinator: Prof. Anna Mazzanti.

### Note 2.

With regard to the living and working spaces of creative figures who are still active – for whom the city of Milan represents an important and attractive hub – we have chosen to consider only those situations in which the *faber* has shown a clear commitment to conserving and enhancing the space, for example by initiating reflections on future conservation measures and/or the possible creation of a museum.

### Note 3.

DEMIST is the International Committee for Historic House Museums within ICOM (International Council of Museums). It brings together professionals and institutions working with house museums, provides an international forum for discussing conservation and management issues, develops classification tools and reference standards, and promotes the preservation, interpretation and public engagement of these museums worldwide.

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Her research focuses on environmental and site-specific art, sculpture parks and public art, alongside broader investigations on Italian and international art between the nineteenth and twenty-first centuries, with particular attention to the transition between the *fin de siècle* and the early twentieth century, the history of criticism and the exhibition system (especially Symbolism and the Venice Biennale).

She coordinates and participates in research projects on the relationship between contemporary art, design and cultural heritage, including the D.E.SY research project on house and studio museums, and she teaches courses on contemporary art and spaces, art and landscape, and the relationships between art, design and museology within bachelor's, master's and PhD programmes.

**Giampiero Bosoni:** Architect, Full Professor of Interior Design and History of Design and at Politecnico di Milano, Department of Design.

He has written and edited about twenty books and published more than 300 articles for numerous international journals. In 1997 he designed the *Museum of Design* exhibition for the Triennale di Milano, creating the Triennale di Milano Design Museum Collection. He has curated numerous exhibitions: *Il Modo Italiano – Italian Design and Avant-Garde in 20<sup>th</sup> Century*, Montréal Fine Arts Museum and MART of Rovereto (2006), *Made in Cassina* (2009), *Tecno. The Discreet Elegance of Technology* (2011), *Oswaldo Borsani, architect, designer, entrepreneur* (2018) at the Triennale di Milano. From 2018 to 2021 he was president of the Italian Association of Design Historians (AIS/design) and since 2022 he has been co-director of the AIS/design Journal. Since 2008 member of the scientific committee of the Franco Albini Foundation and since 2021 member of the Gianfranco Ferré Research Center of Politecnico di Milano. Since 2023 member of the Board of Directors of the CASVA Foundation (Centro Alti Studi sulle Arti Visive) in Milan.

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Her doctoral research explored the concept of *atmosphere* applied to temporary exhibition spaces from a historical perspective. She edited, with Giampiero Bosoni, the book *Design Culture Matters* (FrancoAngeli, 2023). She worked at the Triennale Design Museum and ADI Design Museum in Milan as a museum and archive research assistant. She is currently a lecturer in the History of Design and Design & Contemporary Arts and an Adjunct Professor in Interior Design

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Since 2015 she has coordinated the Master in Design for Public Space organised by POLI.design and is scientific director of the Design for Social Impact course, for a sustainable territorial regeneration.

As a member of the research groups Desire – DEsign Strategies of Spatial Innovation and REgeneration and Place +, she investigates the role of spatial design, in particular with a view to energy and social sustainability. As a member of the inter-university research center Control Junk Laboratory and the NSBVN – Sustainable Exhibit Cluster, promoted by IUAV, she investigates the issues of circular economy and environmental sustainability in exhibition design. On these topics she is currently following the research De.Sign. The role of design in the energy transition process (ENEA), CAPitoli Urbani (CAP) and Greenway dei due parchi (Regione Lombardia).

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Her research has interspersed, in a parallel and often intertwined manner, between the field of interiors and exhibit design history and interior and spatial design. Author of several essays and articles about design history and interior and spatial design research, most notably the monograph *The Smart Home. An exploration of how Media Technologies have influenced Interior Design visions from the last century till today* (2020, FrancoAngeli, Milan).

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She explores the intersections among digital innovation, spatial design, cultural heritage, and user experience, with a primary interest in ensuring a human-centered approach. Her latest research interest focuses on translating Machine Learning (ML) for a broad understanding and as a design material to be integrated into Design education and beyond, through a multidisciplinary lens. Her aim is to provide methods and tools to leverage this technology responsibly and effectively for meaningful real-world impact in different contexts.

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Active in Interaction Design and Human-Computer Interaction, his main research interest is the human-centred approach to digital

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Director of the Specialising Master's *IDEA\_Exhibition Design*, and the Specialising Course *Design and Digital Technologies for the Intangible Cultural Asset*, she mainly deals with Design for Cultural Heritage in terms of museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, and the relationship between design, Humanities and arts. She is currently scientific lead on the project "Sound Design & Cultural Heritage".

House and studio museums of artists, architects, and designers – the spaces of the faber – constitute the core subject of this volume, which examines how these dwellings and workspaces, already configured as museums or envisaged as such after the disappearance of their owners, may be systematically studied, classified, and enhanced through the disciplinary lenses of art history, museology, and design. Originating in the D.E.SY research project (Designing Enhancement Strategies and Exhibit Systems for Italian House and Studio Museums), the book advances a typological framework for the spaces of the faber in Lombardy, with particular attention to Milan, and investigates their narrative, experiential, and curatorial potential in relation to contemporary design and curatorial strategies. The contributions address house museums, house ateliers, studios, and studio-archives, engaging with issues such as the aura and genius loci of these places, processes of musealisation and reconstruction, and analog and digital storytelling devices for their valorisation. By integrating historical, museological, and design-based approaches, the volume proposes a polysemous reading of the faber's spaces as vital microcosms and three-dimensional self-portraits, offering a shared methodological ground and operative tools for researchers, curators, designers, and cultural institutions.