

DESIGNING MULTIVOCAL MUSEUMS

INTERCULTURAL PRACTICES AT MUSEO
DIOCESANO, MILANO

This book presents the process of designing of a museum experience, included in MeLa Project's research, and accomplished at the Museo Diocesano di Milano.

The museum experience put together many relevant issues for the renewal of museum interpretation, using a design discourse to explore the combination of technological tools and multi-vocal content to enable diverse dynamics of cultural representation.

The volume maps the entire process of a cross-disciplinary research to develop possible scenarios that can be translated not only as test verification of the theoretical investigations but also into the production of various experimental exhibition designs.

With contributions by: Rita Capurro, Sara Chiesa, Luca Greci, Eleonora Lupo, Ece Özdil, Davide Spallazzo, Raffaella Trocchianesi.

EDITORS

Rita Capurro, Art Historian, Ph.D., Independent Researcher

Eleonora Lupo, Ph.D., Associate Professor at School of Design, Politecnico di Milano.

COVER IMAGE — Test with users at Museo Diocesano, Milan, Raffaella Trocchianesi, 2014.

MeLa—European Museums in an age of migrations



Funded under Socio-economic Sciences & Humanities

ISBN978-88-941674-0-5

DESIGNING MULTIVOCAL MUSEUMS

edited by Rita Capurro and Eleonora Lupo

MeLa* Books

12

MeLa* Books

DESIGNING MULTIVOCAL MUSEUMS

*Intercultural Practices at Museo
Diocesano, Milano*

edited by
Rita Capurro and Eleonora Lupo



Funded under Socio-economic Sciences & Humanities



*Designing Multivocal Museums:
Intercultural Practices at Museo Diocesano, Milano*

Mela*Books

Designing Multivocal Museums

Intercultural Practices
at Museo Diocesano, Milano

edited by Rita Capurro and Eleonora Lupo

MELA BOOK 12 – DESIGNING MULTIVOCAL MUSEUMS INTERCULTURAL PRACTICES AT MUSEO DIOCESANO, MILANO.

Published by Politecnico di Milano, Department of Design

© January 2016, The Authors



This work is provided on line as open access document under the terms of Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International. The work is protected by copyright and/or other applicable law. Any use of the work other than as authorised under this license or copyright law is prohibited. For additional information <http://creativecommons.org/licenses/by-nc-nd/4.0/>.

ISBN 978-88-941674-0-5



POLITECNICO
DI MILANO

This Book ensued from the Research Project MeLa – European Museums in an Age of Migrations, funded within the European Union's Seventh Framework Programme (SSH-2010-5.2.2) under Grant Agreement n° 266757.

Project Officer: Mr. Zoltán Krasznai



EUROPEAN COMMISSION
European Research Area



Funded under Socio-economic Sciences & Humanities

MELA CONSORTIUM

Politecnico di Milano (Coordinator), Italy – Copenhagen Institute of Interaction Design, Denmark – Consiglio Nazionale delle Ricerche ITIA, Italy – University of Glasgow, United Kingdom – Museu d'Art Contemporani de Barcelona, Spain – Muséum National d'Histoire Naturelle, France – The Royal College of Art, United Kingdom – Newcastle University, United Kingdom – Università degli Studi di Napoli "L' Orientale," Italy.

www.mela-project.eu

ENGLISH EDITING

Angela Jerardi

GRAPHIC DESIGN

Zetalab — Milano

LAYOUT

Ece Özdi

LEGAL NOTICE The views expressed here are the sole responsibility of the authors and do not necessarily reflect the views of the European Commission.

Table of Contents

| | |
|----|---|
| 07 | Acknowledgements |
| 09 | Design Envisioning for Museums: the experience at Museo Diocesano <i>Eleonora Lupo, Raffaella Trocchianesi</i> |
| 29 | Religious assets and cultural heritage as tools for intercultural practices in museums and exhibitions <i>Rita Capurro, Eleonora Lupo</i> |
| 41 | Appendix: Museo Diocesano di Milano: mission and challenges Interview with Paolo Biscottini and Maria Elena Colombo |
| 47 | From intercultural narratives to interpretation and co-curation: topics from the experimental action <i>Rita Capurro, Sara Chiesa</i> |
| 61 | Appendix: Themes and issues of the paintings : from the video animation to the contributions to the questionnaire Il miracolo del fanciullo San Bernardo libera un'ossessa con l'Eucarestia San Pietro martire smaschera una falsa Madonna San Stanislao Kostka Santa Caterina |
| 83 | Appendix: A sample of co-curated multicultural contents designed for the app |
| 87 | Researching by design and co-designing with the users an intercultural museum experience <i>Eleonora Lupo, Raffaella Trocchianesi</i> |

- 103 Shaping technology for intercultural interactions
 Luca Greci, Ece Özdil
- 117 Strategies to engage visitors through mobile technologies: considerations from
 the experimental action
 Davide Spallazzo
- 128 **Biography of Authors and Editors**



Strategies to engage visitors through mobile technologies: considerations from the experimental action

→ DAVIDE SPALLAZZO

The need of sociality and engagement aroused by social networks, whether we consider it positive or not, is rapidly changing what we expect from a museum experience and the role we play as visitors of museums.

Museum-goers are increasingly expecting to play an active rather than passive role in their visit, to enter a constructive dialogue with content and the institution, (Tallon and Walker 2008) and to be engaged in discussing and, eventually, in creating content (Simon 2010).

The one-size-fits-all model that is still dominant in most cultural institutions is giving way to an emerging trend that implies meeting visitors halfway, attempting to customise offerings based on visitor interests and desires in an effort to engage audiences and bring museums back to a relevant social role.

This so-called audience engagement encourages active participation in the museum experience and considers visitors not only as passive receivers of unidirectional communications, but as cultural producers that can be enriched by and, in turn, enrich the cultural experience.

Museums put increasing emphasis on people and their stories, presenting the exhibited objects not only for their artistic, historical or social significance but also for their ability to “unfold narratives and suggest inferences” (Delgado 2009, 8) and to “spark conversation” (Simon 2010, 127), thus allowing them to act as social objects.

PREVIOUS PAGE, IMG. 35
— An expert user during the first session of test at Museo Diocesano di Milano. Photo by Davide Spallazzo.

According to Elena Delgado the meaning itself of a museum relies on the stories it is able to create around objects: “The significance of a museum lies not only in its collection, but also in the reflections and insights it is able to trigger around the objects, the knowledge it provides and the multiple visions and interpretations it offers on the heritage in its care” (Delgado 2009, 8).

Following this line, the museum is responsible for providing tools that visitors can freely use to build their own stories around the cultural assets, or at the very least, to provide them with a multi-faceted and layered view of the objects it has on exhibit.

Museums that shift towards this active style of audience engagement bring into question their established role as suggested by Wyman and colleagues: “What was once primarily a voice of authority speaking to the public through exhibition display and publications has dramatically turned, in many places, into a multi-faceted experience that invites conversations and interactions with visitors” (Wyman et al. 2011, 462).

Visitors’ active engagement seems then to be a way to create a new relationship between cultural institutions and their audience. At the same time it stimulates reflection on the exhibited objects and, in so doing, it complicates the very construction of meaning, as that operation becomes partly delegated to visitors themselves.

It’s no surprise then that Hooper-Greenhill describes museum-based learning as a performance to which museum-goers participate actively (Hooper-Greenhill, 2007), hands-on and minds-on. In her interpretation, the construction of meaning in museums is something physical, bodily engaged, whose styles are influenced by the nature, pace, and range of this bodily movement (Hooper-Greenhill, 2007).

Active engagement with audiences can also manifest through the social side of a museum experience, as underlined by Nina Simon, who describes five possible levels of social engagement for the participatory museum, ranging from the passive consumption of contents to direct social relations with strangers (Simon 2010).

The visit is indeed basically a social activity and even the museum-goers that prefer to see an exhibition alone share the museum spaces and its resources with other visitors and, eventually, compete for them.

Engaging audiences requires the undertaking of a range of different actions aimed at empowering visitors, thus deeply modifying the established relationship between cultural institutions and their audiences.

→ MOBILE TECHNOLOGIES FOR AUDIENCE ENGAGEMENT

The experimental action discussed in this book moves in the direction of active visitor engagement. This effort aims to put visitors in the role of cultural producers, stimulating reflection about religious issues that emerge from the exhibited paintings, and cultivating an environment

for dialogue and confrontation. This action is pursued with the support of digital technologies. In particular, mobile devices are employed as a trigger for social engagement, not only creating a participatory space for a multifaceted and layered interpretation of the artwork, but also as a means to spur social questions and discuss broader and sometimes difficult topics.

How best to achieve this goal is a central question of this project. In other words, we wanted to query how to make use of this tool in an unusual, or better still, unconventional way to pursue these stated aims, as generally speaking, the employment of mobile technologies in museums and cultural institutions is strongly related to personal interpretation and to passive consumption of audio and, more recently, video content.

More broadly, the discussion regarding the employment of mobile technologies to support the museum experience is still open and reflects the inherently contradictory nature of this technology, which was developed primarily as—and still is—a strictly personal technology, and yet allows for real time connection and exchange with other users and facilitates social molecularization.

The internet, which the majority of devices can access anytime and anywhere, is indeed “the bonding glue behind the scenes” (Wyman et al. 2011, 464) that transforms a single portable and personal device into a portal to a social, albeit technologically-mediated, world.

This dichotomy is well-reflected in the most advanced applications of mobile technology in the cultural sector that pursue, on one side, a high level of personalization of content and, on the other, the social engagement of visitors.

Gammon and Burch grasp the positive aspects of both approaches, arguing that “the advantages of digital technology center on its ability to connect users with other learners, to provide opportunities to explore and construct models of real-world systems, and to represent data in different forms” (Gammon and Burch 2008, 36). They also suggest that mobile devices can be employed to build communities of learners and to allow existing social interactions to continue.

Walker focuses on the social/collective role mobile technologies can play in a cultural environment, underlining how these tools can shift from vehicles of content delivery to social construction of meaning, thus bridging private and public interactions (Walker 2008).

The contradiction inherent to mobile technology is actually the source of its success and it’s up to cultural institutions to exploit its potentials to create experiences that meet visitors halfway, allowing a satisfactory balance of personalization and participation.

From a theoretical point of view, mobile technology seems to have the capacity to empower visitors and engage them actively in the visit experience. The experimental action conducted at Museo Diocesano di Milano partially demonstrated this, but it’s also important to note that creating a mobile experience that works towards this aim is not an easy task and

several aspects must be taken into consideration. Enacting the two approaches described above, i.e. personalization and participation, entails determining the right balance between what is provided to visitors and what they can contribute.

Furthermore the experience itself must be engaging enough to stimulate visitors' participation and encourage them to contribute. As discussed by Simon in her essay (Simon 2010), fostering active engagement in the museum requires a careful design of the experience and a special sensitivity, especially when dealing with topics such as religion and faith.

→ FROM THEORY TO PRACTICE

Working with mobile technologies within museums and cultural institutions requires a flexible approach as each “experience design” begins from unique content, and parameters, thus requiring that each specific experience be built from scratch. Nonetheless some features recur in all mobile projects and several factors should be taken into account while designing them (Spallazzo 2012).

Designers, in tandem with cultural institutions, must make some basic choices such as: the target audience to whom to address the project, where and when the experience should take place, and the types of devices that will be employed. These choices partially derive from the designers' desires and taste, but ultimately play a relevant role in the manifestation of the experience itself.

The choice of the target audience, for example, is crucial for all other decisions, influencing the kind of content that will be provided, the activity, its pacing, and the site, just to name a few.

Similarly the kind of devices that will be employed and the chosen business model—rental or BYOD (Bring Your Own Device)—have a strong influence on the experience itself. Using a smartphone does not allow screen sharing between companions as a tablet does, but it's more common to find visitors with a smartphone in their pocket — in the case that the BYOD business model has been chosen for the project.

These choices could appear minor and negligible but actually are structurally central to the mobile experience, enabling or inhibiting visitor engagement, since they determine whether museum-goers will take part or not in the experience.

Other factors have a marked influence on the quality of the realized visitor activity, namely the content used and the configuration of the relationship activated between the content and the users (Spallazzo 2012).

Regarding the cultural content we must decide what will be said and its level of depth, taking into consideration the target audience, the overall aim of the project, as well as the proposed duration of the experience.

Furthermore the cultural content can be offered to visitors on the basis of homophily or heterophily: providing visitors with content they may like and

appreciate because of its closeness to their supposed interests and previous knowledge, or alternatively, with content far from their interests with the goal of provoking discord or unexpected ideas.

These divergent approaches are matched in the experimental action at Museo Diocesano di Milano, providing users on the one side, with traditional interpretive material and multiple layers of explanation for a single artwork, and, on the other, suggesting references taken from cultures and religions other than the specifically Western Christian Catholic perspective.

It's also important to consider the social configuration of visitors during the activity, i.e. if they will engage with the experience alone or in a group, and if possible, produce a system that will allow or suggest a switch between these two social conditions. This capacity would then allow for both configurations that Debenedetti defines as "separated" and "not alone" experiences (Debenedetti 2003). These types of conditions are rarely taken into account for mobile technology projects within museums, but it is undeniably appropriate to consider them if one of the aims of the project is to foster social engagement.

However, a wise handling of these factors can help designer to create a working and hopefully enjoyable mobile experience, but it does not guarantee that visitors will be really engaged and that the project will achieve its aims.

These variables are indeed uncountable and even subtle differences between the pre-planned experience and the actual one can undermine the final result.

For these reasons the experimental action has been an interesting bench test, useful for understanding which are the main factors to be taken into account to achieve, or at least to pursue, a satisfactory balance between personalization and visitor engagement.

→ ACHIEVING VISITOR ENGAGEMENT

Process, content, and interaction formed the primary components under consideration for the creation of the prototypes and for the test sessions conducted at the museum. Therefore it's useful to analyse critically these three factors in the light of the aims of the project, but also to examine them in terms of design effort to personalize content and engender visitor engagement in order to draw some conclusions regarding the effectiveness of these methods.

→ DESIGN APPROACH: PROCESS AND METHODOLOGY

The iterative process that moves between theory and practice through the work of designing, prototyping, testing (preferably with users) and reflecting, is typical of the design approach. This work proved extremely

useful both for orienting the project and for estimating users' engagement.

Within the co-curation process, the test sessions conducted with expert users and with a significant sample of possible visitors allowed the project team to collect in-progress feedback, essential for steering the project, and to progressively enriching the user experience with new content.

At the moment, the experimental action has not led to the implementation of a complete and working mobile experience in the museum, the tests with users have been essential to further developing our understanding of effective design methods and elements, both in terms of content and interaction.

As visitor engagement was one of the main aims of the project, involving them directly in the design process and adopting a user-centred design approach proved to be extremely beneficial. This approach, even if not novel, is not widely implemented in the field of mobile interpretation. Instead, these projects usually take a one-size-fits-all approach and are therefore designed as a unidirectional communication tool.

At the same time, the design approach for this project aimed to examine the entire experience, not focusing only on single actions. This allowed for a seamless integration of technology, avoiding the pitfall of users experiencing it as an added, but not necessary, activity. Despite the evidence of the effectiveness of this methodology, it's still common to think of mobile experiences within the museum setting as the traditional audio guide that entertains or bores the visitor for a few minutes before he or she moves on to another artwork.

→ CONTENT

The Sala dell'Arciconfraternita del SS. Sacramento at Museo Diocesano di Milano has been employed as a safe space for different views and meaningful discussion, aroused through a "thought-provoking experience" (West 2013, 109) created via the support of mobile technologies.

Moreover, these aims are not dissimilar from those listed by ERICarts in its report discussing intercultural dialogue: "... to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes" (Wiesand 2008).

As already discussed, the main aim of the experimental project was to exploit the potentiality of digital technologies to provide users with multiple layers of interpretation of a single artwork and to share references to cultures and religions outside the Western Christian Catholic paradigm in an effort to broaden the user's cultural and religious knowledge and stimulate user participation. To achieve this ambitious goal, the content included on the mobile device must be carefully designed to work on three different levels: to allow a personal and customized experience, to stimulate internal reflection and questioning, and to foster participation.

To address the customization of the user experience, the design team created a very structured architecture for the content, which allowed a progressive deepening of the information according to the visitor's interests. Users noted that they enjoyed this feature, and the average duration of single tests suggests that they really engaged with the experience, spending quite a long amount of time investigating the content.

The downside of this approach however, is the difficulty some users may find retrieving information, as demonstrated by some comments of users who complained of lack of references, despite the fact that these same references were in fact included in the system. This difficulty, could be at least partially attributed to the still early development of the user interface.

In addition to the content architecture customization, a wide range of content was presented within the application. This content contained specific reference to other cultures and religions, together with prompts about general topics that might arise from the paintings, and together this material was intended to stimulate the visitor to reflect and possibly question or expand his or her belief systems.

According to the evaluations collected at the end of the testing process, this aim was actually achieved. Unfortunately, this result wasn't made clear through the comment system within the mobile application itself.

The participatory side of the mobile application allowed users to make real time comments on every specific piece of information within the content architecture, and made these comments visible to other users. This feature was determined to be the least useful within the application for several reasons, including: the limited number of characters allowed for a comment (a tweet) and the large number of places within the application where one could leave a comment.

The main difficulty connected with this type of comment system is therefore due, on the one side, to the extreme synthesis of information required and, on the other, to the large amount of information already present in the application.

These results are in line with those of the QRator project (Carnall, Ashby, and Ross 2013), which used a single object or specimen to spur mediated conversations between visitors.

Despite the comment system's inability to facilitate a rich discussion, it's worth noting that a great number of testers took part in the discussion that followed the tests, engaging in lively dialogue in real time about the topics highlighted by the application.

Following the testing process, we concluded that users preferred to have a personal experience with the artwork—described by a tester as “intimate”—and to reflect on it privately and, eventually, to take part actively in a face-to-face discussion, thus avoiding discussing difficult topics such as religion and culture via the overly short tweet-style comment system.

This finding, i.e. that users prefer to engage in discussion face-to-face without technological mediation, aligns with the results of “The thing is...” project (West 2013) that involved visitors in face-to-face discussion about single objects and related topics with the help of a facilitator.

Thus, according to the five steps of social engagement proposed by Simon (2010), the testers preferred to experience step two—interaction with content—via a mobile device experience and step five—direct social engagement—as an opportunity for face-to-face discussing of broader social issues related to the content. This indicates that step four—mediated social engagement—that was chosen for the project, was ultimately an ill-fitting selection.

→ INTERACTION

The choice of what to display on the mobile device and how to organize this content is essential in a mobile application experience. Equally important however is how to display this information and make it accessible.

This issue has been thoroughly discussed in Chapter Five but it’s worth focusing here on the aspects that seem to facilitate or, on the contrary, to hinder visitor engagement.

As a preliminary remark, we found that the use of augmented reality as a method to display content and related links was very helpful to keep visitors engaged without losing contact with the real painting. The majority of users agreed with this opinion, however some users considered the interaction with the mobile device too complex, especially if the time spent in front of the artwork was significant.

The action of pointing several times at the painting with the mobile device and observing it through the screen could seem odd or annoying for the visitor, but this mechanic guaranteed a direct and enduring contact with the canvas. Furthermore, although the testing process interacted with only one artwork, this method could potentially foster the active exploration of several paintings in the room or in an entire museum, using the device as a powered “smart” lens to unfold information and narratives.

One negative aspect of the choice of using augmented reality as the main system for accessing information is that it necessarily limited content to context-specific information, i.e. content directly linked to the painting and its characters, thus forcing the nesting of all additional content in menus. This condition sometimes limited the user’s exploration or made it difficult, leaving some content unexplored.

The prototype of the mobile application used during the test session was not fully developed in terms of smooth user interaction, graphic design and robust coding. This condition resulted in difficulties for some visitors in terms of understanding how to access information and in using all the potential of the mobile application. This was especially the case for those users not accustomed to using smart devices and touch screens.

These difficulties emerged more frequently in the comments section of the application, which certainly could have impacted the results of the testing process and the perceived quality and utility of the application. Nonetheless the use of the prototype application in user tests indicates that even if it was not completely functional, the application still performed many of our stated aims.

→ CONCLUSIONS

The experimental action described in this book has been very useful for developing better understanding on how to employ mobile technology to foster visitors' engagement in a museum environment.

The first lesson learned in the process was that involving real users during the design process was a great boon to the project itself. From this, we learned that a user-centred design and co-curation approach is a compelling methodology if the aim of the project is visitor engagement.

Furthermore a cultural experience offered via mobile technology must be designed without separating the interaction with technology from the other activities – it must integrate them seamlessly.

In the case of this project, the failure of the comment system as a means to stimulate social interaction clearly showed that an experience based only on technology is a losing choice if sociality is one of the aims.

A simple mobile app in a cultural environment can engage and fully occupy visitors with content but it does not inherently have the capacity to engage people with spaces and other people around them. This limitation is important to note, as “physicality and materiality is usually more conducive to social enjoyment and sharing” (Petrelli et al. 2013).

At the same time we must be very careful in designing for social engagement because not everything needs to be extremely social: dealing with difficult topics such as faith and religion potentially requires personal reflection and an intimate relationship with the artwork.

Forcing socialization when addressing delicate topics could be perceived as intrusive but this wouldn't preclude providing suggestions for participation. Further, a mobile experience could be structured such that different moments offered different levels of social engagement.

Lastly we can point out that the fragmentation of content accessible to users can facilitate the personalization of the experience but, at the same time, hinders participation. Highly differentiated content and detailed information do not stimulate participation and instead set the user in a passive condition.

Because of these many parameters and constraints, finding a balance between personalization, participation and social engagement in a mobile experience is a very challenging task and further research in this field still needs to be done.

→ REFERENCES

- Carnall, Mark, Jack Ashby, and Claire Ross. 2013. "Natural History Museums as Provocateurs for Dialogue and Debate." *Museum Management and Curatorship* 28 (1): 55–71.
- Debenedetti, Stéphane. 2003. "Investigating the Role of Companions in the Art Museum Experience." *International Journal of Arts Management* 5 (3): 52–63.
- Delgado, Elena. 2009. "Museums as Spaces of Negotiation." In *Museums as Places for Intercultural Dialogue: Selected Practices from Europe*, edited by Simona Bodo, Kirsten Gibbs, and Margherita Sani. MAP for ID Group.
- Gammon, Ben, and Alexandra Burch. 2008. "Designing Mobile Digital Experiences." In *Digital Technologies and the Museum Experience*, edited by Loïc Tallon and Kevin Walker, 35–60. Lanham: Altamira Press.
- Jenkins, Henry. 2009. *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. The MIT Press.
- Petrelli, Daniela, Luigina Ciolfi, Dick van Dijk, Eva Hornecker, Elena Not, and Albrecht Schmidt. 2013. "Integrating Material and Digital: A New Way for Cultural Heritage." *Interactions* 20 (4): 58–63.
- Simon, Nina. 2010. *The Participatory Museum*. Santa Cruz (CA): Museum 2.0.
- Spallazzo, Davide. 2012. *Mobile Technologies and Cultural Heritage. Towards a Design Approach*. Saarbrücken: LAP Lambert Academic Publishing.
- Tallon, Loïc, and Kevin Walker. 2008. *Digital Technologies and the Museum Experience. Handheld Guides and Other Media*. Edited by Loïc Tallon and Kevin Walker. Lanham: Altamira Press.
- Walker, Kevin. 2008. "Structuring Visitor Participation." In *Digital Technologies and the Museum Experience. Handheld Guides and Other Media*, edited by Loïc Tallon and Kevin Walker, 109–24. Lanham: Altamira Press.
- West, Celine. 2013. "The Thing Is ...: A New Model for Encouraging Diverse Opinions in Museum Outreach." *Museum Management and Curatorship* 28 (1): 107–23.
- Wiesand, Andreas. 2008. *Sharing Diversity. National Approaches to Intercultural Dialogue in Europe*. March. Bonn: European Institute for Comparative Cultural Research.
- Wyman, Bruce, Scott Smith, Daniel Meyers, and Michael Godfrey. 2011. "Digital Storytelling in Museums: Observations and Best Practices." *Curator: The Museum Journal* 54 (4): 461–68.

Index of Authors and Editors

Rita Capurro

Graduated and specialized in History of Art from University of Genoa, and specialized in Management of Ecclesiastic Cultural Heritage (Università Cattolica-Milan). She holds a PhD in Design for Cultural Heritage (Politecnico di Milano). Her research interests are focused on Religious Art, Museology, Religious Tourism and Interpretation of Religious Cultural Heritage. She participates to various national and international research projects, and curates exhibitions of art. She also collaborates to didactic activities (Università Milano-Bicocca, Università Cattolica-Milan, Politecnico di Milano).

Sara Chiesa

PhD in Design and Cultural Heritage at Design Department of Politecnico di Milano. She has been conducting a study for a research thesis focused on the enhancement of intangible heritage in museum, mediated to the collaboration with migrants communities. She held a Master Degree in Museology at the Università Cattolica del Sacro Cuore of Milan. Since 2012 she has been working with the staff of the Museo delle Culture in Milan, as curator assistant carrying out research related to the African, Asian, American and Oceanian collections and their archiving, exhibition planning and public relations. Her research

interests are focused on Museology and Museography, specifically related to Museums of World Cultures and the Enhancement of Tangible and Intangible Extra-European Cultural Heritage.

Luca Greci

Researcher at the Istituto di Tecnologie Industriali ed Automazione of Consiglio Nazionale delle Ricerche of Milan, Italy. He received his degree in Industrial Design from Politecnico di Milano. His field of research is Virtual and Augmented Reality. During his career, he has been involved in many European and National research projects. In 2012, his research team won, with the MagicMirror, the Virtual Laval Awards for the best Augmented Reality application in the Business and Services category. He is owner of two patents and author of international papers and chapters of books. At present, he is investigating the potentiality of VR and AR environments in medical field to prevent the onset of diseases.

Eleonora Lupo

Designer, Associate Professor at School of Design, Politecnico di Milano, PhD in Industrial Design and Multimedia Communication. Her research interests range from Product and Process Design Cultures, Humanities Driven

Innovation, Design for Cultural Heritage and Sustainable Development Based on Culture. She owns international experience in leading research projects, lectures, conference and seminars (<http://designview.wordpress.com/>) and is author of several scientific publication in the field.

Ece Özdil

Designer with multidisciplinary background, working and researching in the cross field of Visual Arts and Design, Service Design, Interaction Design, HCD and Design for Cultural Heritage. She holds a Bachelor degree in Visual arts and Design from Başkent University and a double Master degree in Service System Design from Politecnico di Milano and Politecnico di Torino. She is an Independent designer developing projects ranging from digital services, experiences and interfaces. She currently is also Phd candidate in the research unit of Design for Cultural Heritage (DeCH) of Politecnico di Milano, Italy. Her focus is on museums, archival studies, cultural services and digital-interactive technologies applied to the field.

Davide Spallazzo

Designer and post-doc research fellow at Politecnico di Milano, he carries out his research focusing on the interweaving of design, digital technologies and Cultural Heritage. He studies primarily the use of mobile technology in Cultural Heritage field and gaming as a means to stimulate social engagement and to foster novel learning models during cultural visit. He holds a Ph.D. in Design from Politecnico di Milano and has been involved in several national and international research projects concerning the use mobile technologies and virtual and augmented reality for museums, historic monuments, archives and for tourism.

Raffaella Trocchianesi

Architect and Associate Professor at the department of Design, teaches in the Politecnico di Milano, School of Design. She is in the scientific board of the PhD program in Design. Her field of interest is Design for Cultural Heritage in terms of exhibit development and Museography, Event Design, Strategy and Communication for Enhancing Local Areas, New Technology and Narratives for Cultural Advancement, Relations among Design, Humanities and Arts. Her overseas teaching and research experience embraces Unisinos Univ., Brazil; Tongji Univ. of Shanghai; Univ. of Dundee, Scotland; Univ. Nacional de Cordoba, Argentina; YSUAC Univ., Armenia. She is leader or participant in several international and national researches.

MeLa* - European Museums in an age of migrations

Research Fields:

RF01: Museums & Identity in History and Contemporaneity

examines the historical and contemporary relationships between museums, places and identities in Europe and the effects of migrations on museum practices.

RF02: Cultural Memory, Migrating Modernity and Museum Practices

transforms the question of memory into an unfolding cultural and historical problematic, in order to promote new critical and practical perspectives.

RF03: Network of Museums, Libraries and Public Cultural Institutions

investigates coordination strategies between museums, libraries and public cultural institutions in relation to European cultural and scientific heritage, migration and integration.

RF04: Curatorial and Artistic Research

explores the work of artists and curators on and with issues of migration, as well as the role of museums and galleries exhibiting this work and disseminating knowledge.

RF05: Exhibition Design, Technology of Representation and Experimental Actions

investigates and experiments innovative communication tools, ICT potentialities, user centred approaches, and the role of architecture and design for the contemporary museum.

RF06: Envisioning 21st Century Museums

fosters theoretical, methodological and operative contributions to the interpretation of diversities and commonalities within European cultural heritage, and proposes enhanced practices for the mission and design of museums in the contemporary multicultural society.

Partners and principal investigators:

Luca Basso Peressut (Project Coordinator), Gennaro Postiglione, Politecnico di Milano, Italy

Marco Sacco, Consiglio Nazionale delle Ricerche, Italy

Bartomeu Mari, MACBA - Museu d'Art Contemporani de Barcelona, Spain

Fabienne Galangau, Muséum National d'Histoire Naturelle, France

Victoria Walsh, The Royal College of Art, United Kingdom

Perla Innocenti, University of Glasgow, United Kingdom

Jamie Allen, Jacob Bak, Copenhagen Institute of Interaction Design, Denmark

Christopher Whitehead, Rhiannon Mason, Newcastle University, United Kingdom

Iain Chambers, l'Orientale, University of Naples, Italy

DESIGNING MULTIVOCAL MUSEUMS INTERCULTURAL PRACTICES AT MUSEO DIOCESANO, MILANO.

Published by Politecnico di Milano, Department of Design

© January 2016, Politecnico di Milano