COURSE OUTLINE

(1) GENERAL

SCHOOL	POLYTECHNIC
ACADEMIC UNIT	ARCHITECTURE
LEVEL OF STUDIES	Undergraduate
COURSE CODE	ARC_E406 **SEMESTER** 7th, 9th

COURSE CODE	ARC_E406	SEMESTER	7th, 9th
COURSE TITLE	MUSEOLOGY 2		

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	WEEKLY TEACHING HOURS	CREDITS
	4	4
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	specialised general knowledge, skills development
PREREQUISITE COURSES:	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	no
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/ARCH525/

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A
- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

The course aims to provide students with critical understanding of the relation between the design of museum space and the creation of digitally mediated experiences, and the way it affects visitor behavior and experience, through: theoretical exploration, case studies, and practical skills for creating an audiovisual work in relation to specific requirements and intentions (see 'Syllabus' below).

On successful completion of the course, students will be able to:
- Understand the implications of digital technologies for the design of museum space as well as for the profound changes for the institution.
- Have acquired critical understanding of the potential, value, use and application of digital technologies in the interpretative approaches of museums, including in the context of the representation of culture, the promotion of archaeological and industrial heritage, and the integration of oral history in museum displays.
- Be familiar with the functioning of digitally mediated experiences, and their effects on museum visits, including visitors' movements, and social interaction
- Discuss the basic dimensions of variability in the embedding of digital sensory environments in museums/heritage sites and how they can change the way we perceive the museum environment and interact with it.

- Have enhanced their skills in video editing, using specialized software.
- Have practical understanding of the interdisciplinary nature of museum studies.
- Collaborate with co-students to conceptualize, create and present an audiovisual synthesis for a specific real environment and in relation to the issues analyzed in the course.
- Develop the ability for independent thinking, in parallel with teamwork, through the combination of different teaching methods used in the course.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	*Project planning and management*
	Respect for difference and multiculturalism
Adapting to new situations	*Respect for the natural environment*
Decision-making	*Showing social, professional and ethical responsibility and*
Working independently	*sensitivity to gender issues*
Team work	*Criticism and self-criticism*
Working in an international environment	*Production of free, creative and inductive thinking*
Working in an interdisciplinary environment	*......*
Production of new research ideas	*Others...*
	....

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Adapting to new situations
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Showing social, professional and ethical responsibility
- Respect for difference and multiculturalism
- Project planning and management
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Communication skills
- Capacity for critical thinking

(3) SYLLABUS

Having as theoretical background an analysis of changes in the definition of the museum and cultural heritage, the transformations in the way we preserve the memory of the past, and the 'experiential and sensory turn' in displays, the course turns attention to the new potentials offered by digital technologies to mediate between museum content and visitors. It aims to contribute to the understanding of the way their use interacts with the architectural and spatial design of museums and heritage sites. Particular emphasis is given to the creation of digital environments in different types of museums, from art and music museums to museums of sites and city museums, as well as historic monuments and heritage sites, and their role as interpretative media, and increasingly, as the exhibits and the key experiences themselves, which set challenges for curators, architects, designers. In parallel, the course provides students with practical skills and knowledge on issues of video processing, audio mixing, and visual effects. In the framework of the course, we analyze case studies of digital applications in Greek and foreign museums and heritage sites, we explain strategic design choices, in conjunction with specific aims and uses, and apply the acquired theoretical and practical knowledge to creating and presenting an audiovisual work supporting museum interpretation and experience.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of video editing software; Use of ICT in teaching, laboratory education and communication with students. Support of learning through the e-learning platform e-class.

TEACHING METHODS
The manner and methods of teaching are described in detail. *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.* *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*

Activity	Semester workload
Lectures	26
Seminars - Practical exercises / Individual and group class assigments	14
Presentations - Discussions	20
Independent study - Bibliographical reserach - Project	40
Course total (25 hours = 1ECTS)	*100*

| **STUDENT PERFORMANCE EVALUATION**
Description of the evaluation procedure

Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

Specifically-defined evaluation criteria are given, and if and where they are accessible to students. | Language of evaluation: Greek.

Project/Written document and oral presentation

Co-assessment of participation in the class assignments, lectures, seminars, mid-term presentations, and final project presentation.

The evaluation procedure and criteria are presented to students in the first lecture. In parallel, they are available on the webpage of the course throughout the semester. |

(4) ATTACHED BIBLIOGRAPHY

-Suggested bibliography:

- Basballe, D.A. and Halskov, K., 2010. Projections on museum exhibits: engaging visitors in the museum setting. In: *Proceedings of the 22nd Conference of the Computer-Human Interaction Special Interest Group of Australia on Computer-Human Interaction* (OZCHI '10). Association for Computing Machinery, New York, NY, USA, 80-87. DOI: https://doi.org/10.1145/1952222.1952240
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- Γκαζή, Α., 2015. Η αξιοποίηση της προφορικής ιστορίας σε εκθέσεις μουσείων. Μια επισκόπηση. Στο: Ε.Νάκου και Α. Γκαζή (επιμ.), *Η προφορική ιστορία στα μουσεία και την εκπαίδευση*. Εκδόσεις Νήσος. σσ.45-62.
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- Falk, J.H. and Dierking, L.D., 1992. *The museum experience*. Washington: Whalesback Books.
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- Hein, G.E., 2012. Μουσειακή εκπαίδευση. Στο: Sh. Macdonald, επιμ. *Μουσείο και μουσειακές σπουδές. Ένας πλήρης οδηγός*. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς. σσ.471–487.
- Kurin, R., 2004. Museums and Intangible Heritage: Culture Dead or Alive? *ICOM News*, 4, pp.7-9
- *Μουσεία σε μνημεία: Μια πρόκληση*. 2008. Ημερίδα, Βυζαντινό και Χριστιανικό Μουσείο, Πέμπτη 25 Απριλίου 2002. [Μικρά Μουσειολογικά 2]. Αθήνα: Βυζαντινό και Χριστιανικό Μουσείο, Υπουργείο Πολιτισμού.
- Levent, N. and Pascual-Leone, A., eds. 2014. *The multisensory museum: cross-disciplinary perspectives on*

- *touch, sound, smell, memory, and space.* Lanham: Rowman & Littlefield
- Νάκου, Ε., 2009. *Μουσεία, Ιστορίες και Ιστορία.* Αθήνα: Εκδόσεις Νήσος.
- Νάκου, Ε., 2009, Γκαζή, Α. (επιμ.) 2015. *Η προφορική ιστορία στα μουσεία και την εκπαίδευση.* Αθήνα: Εκδόσεις Νήσος
- Monti, F. and Keene, S., 2013. *Museums and silent objects: Designing effective exhibitions.* Farnham: Ashgate.
- Μπούσχοτεν, Ρ.Β., Βερβενιώτη, Τ., Λαμπροπούλου, Δ., Μούλιου, Μ., Χαντζαρούλα, Π. (επιμ.) 2016. *Η μνήμη αφηγείται την πόλη.* Αθήνα: Πλέθρον.
- Philipsz, S., 2019. Beyond Borders. *Curator: The Museum Journal*, 62(3) pp. 283-290. https://doi.org/10.1111/cura.12299
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- Τζώρτζη, Κ., 2019. Ωρολόγιο Ανδρονίκου Κυρρήστου: Δημιουργώντας μια ψηφιακή πολυαισθητηριακή εγκατάσταση στο εσωτερικό ενός αρχαίου μνημείου. *Ενημερωτικό Δελτίο του Ελληνικού Τμήματος του Διεθνούς Συμβουλίου Μουσείων* (ICOM), 16, Δεκέμβριος, σσ.42-43.
- Witcomb, A., 2010. The materiality of virtual technologies: a new approach to thinking about the impact of multimedia in museums. In: F. Cameron and S. Kenderline, eds. *Theorizing Digital Cultural Heritage. A Critical Discourse.* Cambridge, MA: MIT Press, pp.35–48.
- Wiens, K. and de Visscher, E., 2019. How Do We Listen To Museums? *Curator: The Museum Journal*, 62(3), pp.277-281.
- Χατζηνικολάου, Τ., 2015. Μνήμη και ανάμνηση. Μια νέα προσέγγιση των μουσειακών συλλογών. Στο: Ε.Νάκου και Α. Γκαζή (επιμ.), *Η προφορική ιστορία στα μουσεία και την εκπαίδευση.* Εκδόσεις Νήσος. σσ.63-75.

Case studies

- Vasileiou, E., 2014. Ethics in Action at the Refurbished Archaeological Museum of Ioannina, Epirus, Greece. *Journal of Conservation and Museum Studies*, 12(1), p.Art. 3. DOI: http://doi.org/10.5334/jcms.1021212
- Καλαμαρά, Π. και Κίζης, Γ., 2016. Μουσείο Αργυροτεχνίας: Μουσειολογική-μουσειογραφική μελέτη. Στο: *Η αργυροτεχνία στην Ήπειρο.* Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς. σσ.175-185.
- Λούβη, Α., 2009. Πρόλογος. Στο: *Μουσείο Πλινθοκεραμοποιίας Ν. & Σ. Τσαλαπάτα: οδηγός.* Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς. σσ.5-9.