

A Better City: the contribution of the city museum to the improvement of the urban condition

迈向更美好的城市 城市博物馆让城市生活更美好

Abstracts of papers from non-China delegates

From Vilegiatura to Modern Tourism: The relationship between the Imperial Museum and the city of Petrópolis, Brazil

Maurício Vicente Ferreira Júnior, Director, Imperial Museum, Brazilian Institute of Museums - Ministry of Culture, Professor of History, Catholic University of Petrópolis, Brazil

The Imperial Museum is housed in the former Imperial Palace of Petrópolis, a city about 67km to the north of Rio de Janeiro. The city is also referred to as the Imperial City and the Museum and the d. Pedro II's Palace are two of its main attractions. The Museum reports to the Ministry of Culture through the Brazilian Institute of Museums and preserves a part of Brazil's history as well as that of the city. With 350,000 documents, 55,000 books and 10,000 objects the Museum preserves, studies and communicates. The revitalisation of the Museum including, a series of projects, is intended to meet two specific dimensions: the representation of Brazil under the Braganza monarchy and its link with the birth of the city. It is a matter of the national and local integrating for the benefit of Brazilian society.

Museu Amazônico Madeira-Mamoré (Madeira-Mamoré Amazonian Museum): an observatory of change in the Amazon region

Maria Ignez Mantovani Franco, Director, Expomus, Sao Paulo, Brazil

The paper presents the masterplan to create a regional museum - Museu Amazônico Madeira-Mamoré – in the city of Porto Velho, the capital of Rondonia State in Amazonia. The city is rather precariously situated between the greatest tropical forest, and one of the largest rivers, in the world and in a region unique for its biodiversity and its remarkable culture.

Today, the government is granting concessions for the construction and operation of hydroelectric power plants which will generate the additional energy required by the growing economies of Brazil and other Latin American countries. One company, Santo Antonio Energy which won the public bid for the construction and operation of the Santo Antonio Power Plant on Rio Madeira, one of the main tributaries of the Amazon River, is showing a sensitive approach towards the region's patrimony, its inhabitants and the environment.

This fertile land is an appropriate ground for the birth of a dynamic operation of salvaging a forgotten and abandoned patrimony: the vestiges of one of the most emblematic historical feats in Amazonia – the successive attempts from the end of the 19th century to the early 20th century to build the Madeira-Mamoré Railway, intended to go around the Rio Madeira rapids and thus connect the Andean countries to the Atlantic Ocean.

The Madeira-Mamoré Amazonian Museum intends to be an observer, recorder and interpreter of the changes to the region that will inevitably take place. It will aim to help

bring the local population to a new level of understanding, making them protagonists of change in their region. To this end, the museum will focus on the heritage and history of Porto Velho, Rondonia and Brazil, mobilize and involve different social groups in current issues and help them ensure a better future for succeeding generations.

This project illustrates the extent to which museums can help enable cities to be more socially harmonious and sustainable. The Museum is an experiment which aims to surpass the fragile and conservative models traditionally applied to the relationship between great projects and their impact on local populations. It represents a new paradigm that fosters social balance and interaction among mixed populations. Above all, the project should stimulate a cultural crucible where everyone can collaborate towards the creation of a sustainable model in which natural resources and people live together in harmony.

Sidewalk museology, open air museums and the better city: a cross-cultural perspective on Québec City and Tunis

Habib Saidi, CELAT, Laval University, Canada

My paper will present the preliminary results of a comparative study of the national capitals of Québec and Tunisia: Québec City and Tunis, both of them recognized World Heritage Cities and internationally renowned tourist destinations.

For the purposes of the paper, our analysis deals specifically with heritage and tourism policies in these two cities, especially with policies that through the promotion of practices and aesthetic values transform them into open air museums. These practices and values include outdoor exhibits, walking tours and historical circuits, guided and costumed tours, day and night-time festivals and celebrations, with an emphasis put on “the old town” in the creation of national and historical frames of reference for those activities.

We draw on this perspective to examine the identity, and national, based discourse that underlies such practices, together with their resulting representations, then consider in particular how the dual designations of ‘capital city’ and ‘World Heritage City’ used to describe them lead both cities to adopt increasingly broad identities for themselves. At once an image projected to others and a means of self-representation, these identities take their form in the imaginary world the two cities create for their tourist visitors, whether they come from locations close at hand (local tourists) or from far away (international tourists). This leads us to conclude that in a context of globalization and interactions alternating between local and global realities, national capitals make significant use of their tourist clienteles to assert their particular identity and so demonstrate to their own community, and to others outside, that they are the better cities of the world. In doing so, they develop what might be called a sidewalk museology (muséologie de trottoir) which impels the museum to go out to the visitor and not the reverse. The presentation will include pictures and an audio/video recording that relate to specific projects carried out in Québec City and Tunis.

The findings of a Fulbright research project on city museums and city history
Rainey Tisdale

I am an American museum professional developing a speciality in city history. As I write this proposal in the spring of 2010, I am conducting a five-month Fulbright research project on city museums and city history, based in Helsinki, Finland. While Boston is the city I know best, and Helsinki is a city I am intensively learning, in the past year I have also investigated city history in Montreal, Chicago, Pittsburgh, London, Berlin, Stockholm, Tampere, and Tallin. Before the summer is through I will have added Paris, Barcelona, Amsterdam, Brussels, Copenhagen, and St. Petersburg to the list.

My ultimate goal with this research is to improve my own public history work, and to help my colleagues at city museums across the globe do the same. As a practitioner and a pragmatist, I am interested in new ideas that can be realistically implemented; in translating big-picture thinking into day-to-day change. I am currently chronicling my explorations in a blog, CityStories, that can be accessed at raineytysdale.wordpress.com.

At the 2010 CAMOC conference in Shanghai I would like to present my Fulbright research project and discuss how my findings might contribute to the development of city museums that provide significant value by engaging citizens and increasing quality of life. Reports from the field in the past few years suggest that many of us feel poised on the verge of something new, but what form will the 21st-century city museum take? I am particularly interested in place-making both inside the museum and beyond its doors, geo-tagging and hyper-local history, collaborations between city museums and contemporary artists, city museums as facilitators of dialogues on city futures, user-generated content, and the changing role of the curator in 21st-century city museums.

The city museum as a change factor for cities: a historical perspective

Jean-Louis Postula, PhD student, Liège University, Belgium

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Nearly forty years ago ICOM incorporated into its definition of a museum the essential dimension of service to society and its development which can be taken today as the determination of many museums to intervene as actors in debates relevant to contemporary society and to take an active part in the decision making process. City museums play an important role in this phenomenon, as shown by the theme of the conference.

For several years the museum community has indeed been questioning itself about the concrete contribution of museums to the improvement of the lives of people across world. This emphasis on the city museum's active role in society can be seen as the last stage of a long thought process related to the evolution of the missions assigned to city museums by their founders and administrators at some points of their history.

The main purpose of the paper is to provide a brief historical viewpoint on the development over the course of time of this specific category of museum which is dedicated to the different aspects of cities (their history, city planning, culture, demography...). Some representative city museums patterns will be pointed out - from the appearance of city museums in Western Europe during the nineteenth century (London, Paris...) until today. The focus will mainly be on the cultural and political dimensions relating to the founding of these museums.

A better city calls for a much better museum?

Jette Sandahl Director of the Museum of Copenhagen, Denmark

The scale and tempo, the richness, the contradictions and conflicts, the diversity and dilemmas of contemporary urban cultures are forcing many city museums to examine their mission and purpose, their strategies and core values. Can museums find their way into a process of permanent change to keep up with the rapid and dynamic changes of cities? Can we find ways of anticipating, responding to and interpreting the sometimes intangible or hard-to-define qualities of life?

The Museum of Copenhagen is one such museum trying to catch up with its city and with the 21st century, searching for new relevance, new partnerships and new ways to encourage, assist and support, but also to dare, question and challenge the city and fellow citizens in our visions for future qualities of metropolitan life.

Through concrete examples from research to outreach, to urban planning, to collecting, to exhibitions and digital communication (like the WALL presented at the CAMOC conference in Istanbul in September 2009) I will discuss the efforts as well as the challenges of moving into the prospective rather than just the retrospective realms and of breaking through barriers to our communities.

From modern city to multicity: from city museums to city guides

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The presentation examines the contribution of the City Museum to social interaction and the improvement of urban conditions through the role of information technologies. It discusses the changes to museum identity and connects these changes to the identity of the city. The presentation also describes a hybrid museum which was created in the city of Nafplio in Greece.

Towards a better city: a stadtmuseum by citizens for citizens

Suzanne Anna, Director of the Stadtmuseum, Dusseldorf, Germany

The ethos of museum management in the Stadtmuseum is inspired by an artist who studied and taught in Düsseldorf: Joseph Beuys. He believed in the ability of each citizen to participate in the design and creation of his own life and his own city. By opening up its artefacts to everyone, the museum encourages visitors to take on an active role as designers and architects of city life and history. In the STADTMUSEUM we call these new visitors Key-Workers.

By so doing, our museum is transformed into a new space structure. There are project spaces in the permanent collection and in temporary exhibition areas, in the library and in the offices of our curators. Citizens come here to work on their own projects and to engage in research, exhibitions, symposiums, workshops and discussions. Their local and global city projects are realized in collaboration with the museum's curators, city

council officers, planners, architects and artists, and also with their neighbours in the locality.

The “Key-Work-Academy” offers opportunities in project and IT management for our newcomers, and in addition gives them the chance to take part in philosophical and cultural seminars. The Academy’s head has an office in the museum, and joins in museum team meetings. He manages the Key-Workers’ projects in collaboration with the curator and his colleagues at the department, which we refer to as the “Stadttheoretisches Forum”.

The Stadtmuseum functions as a self organized (Humberto Maturana) learning museum (Helmut Geiselhart). It offers a permanent workshop for architects, city planners and citizens, and in so doing it represents Beuys’s “Permanent Conference”. The projects are created and worked on by diverse teams representing different age groups, genders and cultures. All projects are discussed not only in the museum, but in the city at large and on the social networks of the web.

The Stadtmuseum is a social project about a better city for everybody. Admission of course is free.

The Oskar Schindler Enamel Factory in Kraków: museums as factors in social change
Jacek Salwiński, the Historical Museum of the City of Kraków, Poland

In June 2010, the Oskar Schindler Enamel Factory branch of the Historical Museum of Kraków was opened in Zabłocie, a post-industrial area of the city which has undergone considerable development over the past few years, partly due to Steven Spielberg’s film Schindler’s List and the increased number of visitors coming to the area.

Over the last decade the city authorities decided to invest in Zabłocie and create two museums in the former Schindler Factory – branches of the Historical Museum and the Museum of Modern Art. The aim is to transform the area’s public space and create a local identity.

In comparison with other museum branches, the Historical Museum of the City of Kraków is actively engaged in this transformation as the Oskar Schindler Enamel Factory demonstrates.

City and museum renovation

Chi-Jung Chu, PhD., London School of Economics and Political Science, United Kingdom

Since the Guggenheim in Bilbao transformed the whole city, there has not been another museum project on so great a scale. However, either because of the museums’ role in a city’s economic system, or because of the need to fulfill a government’s multiple objectives, museum renovation projects of various scales have been highly popular over the last 10 to 15 years.

However, for museums with long histories and located in old cities, museum renovation projects can often be highly challenging as the buildings themselves are historical sites or of particular significance, and the urban landscape cannot be changed easily.

Starting from this point, my research explores three museum renovation projects that have greatly transformed the museum space from inside: the recently renovated Ashmolean Museum in Oxford, the British Museum's Great Court project, and the Museum of Modern Art's renovation project in New York.

These three highly successful projects did not change their museums' external appearance, nor did they intervene in the urban landscape. I would like to discuss how the projects transformed the museum space and enhanced the visitor experience, while preserving the museum building's connection with the city landscape, and the city's history. These would be good examples for fast-developing countries which sometimes have the tendency to demolish everything old and build anew from scratch.

A large museum in a small town

Svetlana Melnikova, Director General of the Vladimir and Suzdal Museum-Reserve, Russia

The Golden Ring is a series of small towns and cities to the north east of Moscow, noted for the part they have played in the history of Russia.

The Vladimir and Suzdal Museum-Reserve is one of the biggest and most well-known in Russia made up of 55 monuments and 47 museum exhibitions located in the towns of Vladimir, Suzdal and Gus-Khrustalny. Vladimir was one of the medieval capitals of Russia, Suzdal dates back to the 11th century and Gus-Khrustalny, founded in the middle of the 18th century, is the one of the oldest glass making centres in Russia.

The museum reflects and preserves the unique atmosphere of these three Golden Ring towns, but it does far more than this. It plays an active role in the urban strategy of local government by serving not only as a shop window for the towns and helping them to be more attractive to tourists, but by acting as a form of tuning fork for townspeople. There is a symbiosis between town and museum and a wide range of people and organisations turn to the museum for advice and consultation. The head of the Russian Union of Museums has described museums as the DNA of the nation. The Vladimir and Suzdal Museum-Reserve could be described as the DNA of the three towns of the Golden Ring.

The interaction of museums and universities in an urban environment

Gulchachak Nazipova, Director General, National Museum of the Republic of Tatarstan Kazan, Russia

Today Kazan, a university city and traditionally one of the major scientific and cultural centres of the country, is one of the fastest developing cities in Russia. Kazan City Museum was founded in 1895 and is now the largest museum in regional Russia with the status of National Museum of the Republic of Tatarstan. The University of Kazan is one of the most distinguished universities in Russia. Today, it operates a network of museums with unique collections.

There is one problem, which is common to university collections everywhere: they are not sufficiently accessible to visitors, though they have great potential to represent the

city as an important scientific centre, containing unique zoological, mineralogical and many other collections of world significance.

The interaction between the Museum and the University has created a very special climate in the city. It has created the basis for close co-operation between the University and other museums of the city and between the Museum and other educational institutions. Thanks to this interaction Kazan has new museums and is developing as a major museum centre.

Inevitably, problems remain. For example, the museums still have to devote their attention to the museum visitor and help promote tourism. Then there is the challenge of attracting university students to the museums.

The museums, in collaboration with higher education specialists, should address critical issues such as competing with other attractions in the city. In this regard, these specialists can help - with information technologies, marketing, fundraising, etc. in order to allow museums not only to continue to be research institutions, but to be a natural component of a citizen's leisure activities.

Outside the museum walls: an innovative project in Graz

Otto Hochreiter, Director the City Museum of Graz, Austria

The stadtmuseumgraz (City Museum of Graz), situated in the very centre of Graz, like Salzburg one the "second cities" of Austria, is one of the most contemporary local museums in the German speaking region of Europe.

CAMOC aims to be a forum for the investigation and discussion of current urban issues and a gateway to understand contemporary urban living. Thus, the stadtmuseumgraz is currently working on a permanent exhibition which is scheduled to open in the autumn of 2012. An international team of curators has developed an innovative concept which proposes moving parts of the exhibition out of the museum into urban Graz, where it's finest buildings, some of which are of medieval and renaissance origin, have been preserved. These real-life city buildings will be transformed into "exhibition objects". Further, we aim to include the whole of the historical old town in our in-house exhibition as well and encourage interaction with city people, tourists, and visitors to Graz. In the foyer, there will be a large interactive working model of the city which demonstrates the complex, diverse, incomplete and transitory character of the city as a sphere of action. The model encourages citizens to get in touch with their own city and help change and improve the urban condition of Graz.