

PLANNING  
AN EXTENDED  
MUSEUM

# Museums and Identities

21<sup>st</sup> – 23<sup>rd</sup> November 2018

Museum of King Jan III's Palace at Wilanów  
Warsaw

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→ Programme

"Museums and landscapes are an essential element of humanity's physical, natural, social and symbolic environment." Based on this first sentence of the ICOM Resolution of the 24th ICOM General Conference held in Milan in 2016 "The Responsibility of Museums Towards Landscape," we would like to continue the discussion initiated during the first Seminar in 2017 and concerning museums' impact on and reaction to landscapes that surround them, whether urban or rural. What is the particular responsibility of museums in the scope of protecting this natural heritage and promoting sustainable development?

However, the term "landscape" also implies other perspectives: How do museums influence the cultural, social, economic or political identity of the surrounding area and community? They determine what objects are collected, presented and protected, what stories are told and in what manner. They define what is handed down to future generations. Quoting Winston Churchill, Theodore Roosevelt and Spider-Man, "With Great Power Comes Great Responsibility." Therefore, we intend to question the role of governments or sponsors and their possible impact on the presentation or content of exhibitions. How do museums react to financial dependencies or state ideologies?

While celebrating the European Year of Cultural Heritage this year, we also celebrate the diverse cultural heritage across Europe. We want to raise the question whether museums, apart from preserving Europe's cultural heritage at national, regional and local levels, are also in the position to be important contributors to the process of building a European identity which, in general perception, is still missing.

9:00–10:00 REGISTRATION

10:00–13:30 **Opening of the Seminar:** Museums Facing Identities – introduction

1. **Paweł Jaskanis**, Museum of King Jan III's Palace at Wilanów
2. **Dorota Folga-Januszewska**, ICOM Poland; **Elke Kellner**, ICOM Austria; **Martina Lehmannová**, ICOM Czech Republic; **Jasna Gaburová**, ICOM Slovakia
3. **Jarosław Sellin**, Secretary of State, The Ministry of Culture and National Heritage (Poland)
4. **Zdeněk Novák**, Secretary of State, The Ministry of Culture (Czech Republic)
5. **Luis Raposo**, ICOM Europe
6. **Suay Aksoy**, ICOM (the letter of Suay Aksoy will be read by Dorota Folga-Januszewska)
7. **Constanze Itzel**, House of European History
8. **Christopher Whitehead**, Newcastle University

13:30–14:30 LUNCH

14:30–16:30 **Session 1:** *Perspectives: Different Identities and Missions of Museums*

- Chairman: **Elke Kellner**, ICOM Austria
1. **Lisa Moran**, *Inheritance and Transformation and the Irish Museum of Modern Art*
  2. **Rebecca Pollack**, *Framing Holocaust Narratives in Britain: The Holocaust Exhibition at the Imperial War Museum*
  3. **Silva Colombo**, *"Spontaneous Museums" in Northern Sweden: Cultural Narratives within Norrbotten*
  4. **Michał Malinowski**, *A Little Match to Ignite a Big Fire*

16:30–17:00 COFFEE BREAK

5. **Maria Anna Potocka**, *Museum in Context*
6. **Jonathan Zisook**, *Towards a Sociological Analysis of the "Synagogue Museum" in Contemporary Poland*

18:00–18:30 **Session 2:** *Neighbors: Impact of Museums on Cultural Landscapes and Social Networks*

Chairman: **Jasna Gaburová**, ICOM Slovakia

1. **Celine Wawruschka**, *From the Collector's Passion to the Establishment of Tradition: the Scientific Network of Municipal Museums in Lower Austria in the Long Nineteenth Century*

18:30 DINNER AT THE ORANGERY (historical culinary re-enactment)

**The modern, innovative ICT platform as dedicated Intelligent System for Environmental Parameters Management**

This day, during the conference hours, there will be a presentation of the project results conducted in the Museum of King Jan III's Palace at Wilanów, together with: Softwerely Ltd., University of Warsaw and Warsaw University of Technology.

Project co-financed from European Regional Development Fund and the "Regional Operational Program of the Mazowieckie Voivodeship for the years 2014–2020".

- 10:00–12:00**    **Session 3: Politics: Museums in Historical and Contemporary Context**  
Chairman: **Dušan Buran**, ICOM Slovakia
1. **Guido Morpurgo**, *A Tale of Two Cities. Designing an Extended Museum of the Present with the Former Warsaw Ghetto Fragments: the Waliców Project*
  2. **Jacoline Buirma**, *Dealing with the Colonial Past: a Visitor's Perspective*
  3. **Marketa Jonasova**, "The Second Centre Pompidou": *Display of the Modern and Contemporary Art Collection at the Czech National Gallery in the 1990s*
  4. **Meltem Yaşdağ**, *The Reconstruction of Cultural Landscape by Emigrant Identity: Population Exchange Museums in Turkey*

**12:00–13:30**    LUNCH

- 13:30–15:30**    **Session 4: Nature: Environmental Impact of Museums**  
Chairman: **Martina Lehmannová**, ICOM Czech Republic
1. **Zbigniew Myczkowski**, *Royal Gardens at Wilanów – the Pearl of the Local Landscape and the Nest of Place Identity*
  2. **Zdeněk Novák**, *Landscape for Breeding and Training of Ceremonial Carriage Horses at Kladruby nad Labem in Czechia*
  3. **Nada Machková Prajzová**, **Milan Jan Půček**, **Antonín Šimčík**, *Agriculture: Rediscovered Identity in the Context of a Changing World*
  4. **Julien Bastoen**, *Museums, Urban Regeneration and Environmental Awareness. The Luxembourg Museum's Reconstruction Issue in Turn-of-the-Century Paris*

**15:30**    COFFEE BREAK

- 16:00–18:00**    **Session 5: Economy: Impact of Museums on Local Development & Financial Sustainability**  
Chairman: **Lubomír Anděl**, ICOM Czech Republic
1. **Dorota Folga-Januszewska**, *Identity Builds Development. How Museums Stimulate Regional Changes*
  2. **Robert Kotowski**, *Museum as a Platform for Personal Development*
  3. **Beata Nessel-Łukasik**, **Robert Supeł**, *Through the Doorstep. Museum in Relation to Its Milieu*
  4. **Jindřich Ondruš**, *Museum/Landscape/People – Identity and Its Stakeholders*

FRIDAY, 23 NOVEMBER 2018

10:00–12:30

**Session 6:** *European Union: Impact of Museums on European Identity* Chairman: **Dorota Folga-Januszewska**, ICOM Poland

1. **Cristina Da Milano**, *Museums and Social Landscapes*
2. **Michalina Petelska**, *The Role of Emigration and Immigration Museums in Strengthening and Shaping Migrant's Identity*
3. **Katharina Küster**, *"Is the Museum a Battlefield?" Museum Occupations: Between Resistance and Complicity*
4. **Paweł Kowal**, *Polish Discussions about the House of European History as a Register of Discrepancies in the Process of Shaping European Identity*

12:30–14:00

LUNCH

14:00–15:30

**Final session & discussion**

1. **Jan Godłowski**, *Cracow Saltworks Museum in Wieliczka as an Active Player in Building the Mining Heritage Community*
2. **Discussion**, conclusion of the seminar

—————→ Abstracts

## Inheritance and Transformation and the Irish Museum of Modern Art

The Irish Museum of Modern Art opened in 1991, two years after the end of the Cold War and seven years before the Good Friday Agreement. Its inaugural exhibition, *Inheritance and Transformation*, 1991, curated by IMMA's first Director Declan McGonagle, set out the manifesto for IMMA, claiming that, in the late twentieth century, "to be local is to be international, to be marginal (from which Ireland has suffered in recent history) is actually to be central."

Over the past four decades, IMMA has played an important role in reflecting and giving expression to the evolving social, cultural and political identity of Ireland manifest in its exhibitions and collection. In this paper, I will consider how this founding manifesto has unfolded, focusing on a number of key exhibitions, in particular *Inheritance and Transformation*, 1991; *Willie Doherty: False Memory*, 2002–2003, and *Secretion*, 2012; *Mirosław Balka Triste Tropiques*, 2007; *Emily Jacir's Europa*, 2017 and art works such as *Shane Cullen's Fragments sur les Institutions Republicaines IV*, 1993–1997; *John Byrne's Would You Die for Ireland*; and *Kathy Prendergast's City Drawings*.

I will discuss the role of the Museum in reflecting the changing identity of Ireland over several decades and as a locus for the renegotiation of identity in terms of the relationships between centre and periphery, North and South, Ireland and the United Kingdom and Ireland and Europe.

## Framing Holocaust Narratives in Britain: The Holocaust Exhibition at the Imperial War Museum

This paper will analyse the Holocaust Exhibition at the Imperial War Museum in London and argue that its curatorial strategy and architecture establish and reflect a distinctive landscape of Holocaust memorialisation in Britain. It is a cultural heritage that is derived through Britain's role as a World War II liberator, its sizeable contemporary Jewish population, and the need to find a new identity after the period of decolonization. The Holocaust Exhibition in the Imperial War Museum (IWM) was opened in 2000 as part of the Millennium Commission. This commission, appointed by Tony Blair's government, supported initiatives that underscored the UK's past achievements and established a direction for the nation's future. Funding a national Holocaust exhibition through the Millennium Commission demonstrates the government's desire for people to have access to Holocaust history in a method proven successful in the United States and Germany. However, the Holocaust Exhibition in Britain is inside the same building which houses the national World War I and World War II exhibitions.

This arrangement sets Britain apart from other countries, where Holocaust museums are in their own discrete buildings, many of which painstakingly attempt to convey the trauma of the Holocaust through architecture. By contrast, Britain's Holocaust museum is juxtaposed with the triumph of World War II in a building whose neoclassical architectural style was used to enforce Britain's imperial power throughout the world. This paper argues that by incorporating the Holocaust narrative into the national exhibitions of the World Wars, Britain deliberately frames the Holocaust within histories of its military victories. It also casts contemporary British identity in the role of a defender against injustices, which creates an opening to frame its contemporary culture in opposition to its imperial past.



Silvia Colombo

### “Spontaneous Museums” in Northern Sweden: Cultural Narratives Within Norrbotten

This study focuses on the “popular side” of the museum system in northern Sweden – and most precisely in Norrbotten County. To that end, a small-scale perspective will be employed, highlighting individuals more than groups, objects more than whole collections. The study, as a starting point, intends to do a first cultural mapping of the territory, describing the current situation of “folkloristic and popular” exhibition venues that can be defined as “unplanned” or “spontaneous” (e.g. Patinamuseet in Boden; Trakor Museum in Överkalix).

This study will attempt to identify the (potential) common and shared values of the local museum scene, the narratives conveyed by these exhibitions, and to understand the practices used. The emerging identity of the museum system could help develop a more conscious cultural profile of the region, linked to its rich history and specific cultural heritage. The methodology used for this study would be a mixed quantitative-(mainly) qualitative research with a combined approach – interpretive, pragmatic and participatory. The strategies used would be case studies, narratives and phenomenology: documents, audiovisual testimonies, surveys and the experience itself would be useful instruments to obtain the expected findings.

Michał Malinowski

### Museum – a Little Match to Ignite a Big Fire

Museum representations provide audiences with tools and templates for understanding their world and making sense of information. This aspect of the museological offer may be considered particularly valuable in the world where persistent, pervasive and meaningful influence of mass and social media adversely affects our perception of reality and where we witness a significant decline in life satisfaction among people living in Western civilization. More than ever before, individuals require cognitive tools to organize information and make it relevant. As never before, museums should invigorate communities with a positive spark and provide their members with meaningful experiences.

This presentation examines how stories transmit narrative knowledge that plays a very important role in the development of imagination and the construction of individual perception of the world and other people. It offers examples of unique, pioneering activities of the Storyteller Museum in preserving and proliferating storytelling heritage and making use of multicultural wisdom. It discusses the manners in which museums can use various forms of storytelling and hands-on learning experience to contribute to creating meaning and developing morality, sense of values and identity in the citizens. It concludes that the narrative structures that museums build around objects and activities allow broader cultural understanding and debates within society. It invites museums to engage in the process of healing and impose “cognitive order” on our view of reality to restore the sense of satisfaction and connectedness with others, thereby encouraging visitors to become more caring and effective citizens in their local communities and our “global village.”

Maria Anna Potocka

## Museum in Context

I am going to present the Museum of Contemporary Art in Krakow MOC AK in the context of four factors. They have completely different status and also different power of determination. The most important is the new function of art and institution. In our program, art is considered as a social and critical device, as an invitation to a debate about public problems. This point of view is very prominent in exhibitions, publications and projects. And the role of institution is perceived as a transfer between artists and audience. Big public institutions are not for artists – they are for public interest. And it is our duty to make art more open, more comprehensible to viewers. We are here to explain art.

Krakow is also important to us. The city has won the position of the cultural capital of Poland. And we are here to complete the spectrum of culture – from the 19th century to the 21st century. Therefore, the manifestation of culture as a field of life and action is another main concern.

Our building and the Zabłocie district we are in shape our policy to a certain degree. We are located in the former Oskar Schindler's factory and our audience – particularly the international one – expects some references. Hence, history appears in our program fairly often.

A special emphasis is placed on the Holocaust, which significantly determines a part of our activity. The subject is not approached from the historical, but from the moral and ethical point of view. We share a conviction that art and culture are now the most important fields of interpretation of the Holocaust, and serve as a warning.

This complex context shapes our activities.

Jonathan Zisook

## Towards a Sociological Analysis of the “Synagogue Museum” in Contemporary Poland

Jewish material remains are ubiquitous throughout Poland, including cemeteries, synagogues, schools, and ritual baths. How these remains are remembered, forgotten, neglected, preserved, renovated, and situated within Polish “Jewish space” is the focus of my research. In this paper, I will specifically examine the “Synagogue Museum” as a typological category of Jewish material remains that attempts to reconstruct and reimagine the Jewish past as an identity building project in the Polish present and for the Polish future. I will analyse the sociological function of select synagogue museums, which I distinguish from at least four other categories of synagogue remains in Poland, including (1) ruins, (2) rededications, (3) commercial exploitations, (4) the forgotten and unmarked.

Synagogues are physical structures and therefore visible reminders of a once vibrant culture destroyed by the Nazis, which is being rediscovered in the post-Communist period. Synagogues are constantly present and unavoidable in the Polish landscape and I argue that the “Synagogue Museum” is a central feature of what historian Diana Pinto refers to as “Jewish space,” what sociologist Y. Michal Bodemann calls a “Judaizing milieu,” and what journalist and researcher Ruth Ellen Gruber classifies as “virtually Jewish” — phenomena now manifest throughout Europe. The “Synagogue Museum” thus plays an essential role in the return of Jewish memory and the construction of a new Polish Jewish culture and identity among non-Jewish Poles since the fall of Communism.

Celine Wawruschka

### From the Collector's Passion to the Establishment of Tradition: the Scientific Network of Municipal Museums in Lower Austria in the Long Nineteenth Century

The earliest municipal museums in Lower Austria show all the characteristics of the long 19th century: in its first half, private collectors, still influenced by the Enlightenment, made their collections publicly available; at the same time, local officials initiated the organization and exhibition of their municipal collections that had evolved from armouries or cabinets of curiosities. In the second half of the 19th century, the emergent self-awareness of the middle class shaped the collections and museums that increasingly focused on the regional and municipal history in every aspect. However, throughout the long 19th century, museum founders and custodians contributed to the local history of science and corresponded with colleagues and scientists in different regional, national and international institutions. In my presentation, I will discuss the first results of the ongoing research project concerning the history of agents, collections, and networks of municipal museums in 19th-century Lower Austria, and illustrate the social and scientific network of the early and late municipal museums in nineteenth century Lower Austria in their socio-political context.

Guido Morpurgo

### A Tale of Two Cities. Designing an Extended Museum of the Present with the Former Warsaw Ghetto Fragments: the Waliców Project

Some buildings of the former Jewish Ghetto established by the Nazis during the occupation, have survived in the centre of Warsaw, particularly in the Wola District. These last fragments of the 1943-44 insurrections are parts of a different city, the missing Warsaw, whose resistance to annihilation they bear witness to. They are the Voices of common Memory that risk the final removal from the city and the European collective consciousness, because of the ongoing incessant urban transformations. Those finds represent an extraordinary material for the construction of the present of dialogue and civil cohabitation, while being aware of the past, the heritage to be protected and regenerated through a responsible architectural and urban project: an extended museum of the present, capable of reconnecting the two cities: contemporary Warsaw with the destroyed one. A group of three ruined buildings which has survived on Waliców Street eloquently polarises the dimension of Memory, the documentary thickness of history and the value of warning for the European present marked by the application of the ghetto principle in new walls, fences and forms of apartheid. With the regeneration of the Waliców archaeological findings, the Politecnico di Milano has initiated an architectural design workshop in collaboration with the Warsaw University of Technology, with the patronages of various European institutions, including ICOM.

The Waliców Project – embodying the idea of “extended museum” promoted by the 2017 ICOM conference – can represent the first unit of a possible system of monument sites devoted to the formation of young people, to the debate within socio-cultural activities and arts, an archipelago of archaeological sites to be reactivated through a museographic-architectural design. In this perspective, Waliców represents a case study with an evident component of museum responsibility towards the urban landscape and the identity of Warsaw and, in more general terms, of a European city.

Jacoline Buirma

### Dealing with the Colonial Past: a Visitor's Perspective

This paper explores the link between museum exhibitions and the formation of identity and social memory, particularly of the contested past. Based on ongoing work, it looks at how Dutch exhibitions concerning the Dutch Colonial past are perceived by audiences and how they influence their views of the Colonial history of their country. The Netherlands has a significant colonial history, which in recent years has been subject of an active public debate. This paper focuses on exhibitions specifically concerning the colonial past, such as the Afterlives of Slavery exhibition in the Troopenmuseum in Amsterdam. An increasing body of work is looking at the connection between heritage and identity. Likewise, museums are increasingly working on how to deal with their colonial pasts. Nevertheless, not much research has focused on the audiences reception of such exhibitions thus far. This paper aims to see whether the agency of displays and their impact on visitors will be evident and argues that the contested nature of the exhibition material will show stronger reactions from audiences. Building on previous work done within museum studies, heritage studies and memory studies, the data discussed in the paper is collected through interviews with audiences, as well as comments left by visitors in visitor books or similar media. The latter are a rich resource which most museums have but which is hardly ever used as a research source. However, it can provide valuable insights into the visitor views and experiences. I argue that the museum exhibitions influence the way people see the issue of their own colonial past. This paper will increase the understanding of the link between museums and identity construction, as well as increase the understanding of how the colonial past is perceived in the Netherlands.

Marketa Jonasova

### “The Second Centre Pompidou”: Display of the Modern and Contemporary Art Collection at the Czech National Gallery in the 1990s

In 1995, the renovated Trade Fair Palace was to become the first site to permanently house the modern and contemporary art collection of the Czech National Gallery. Intended to provide a comprehensive overview of the valuable collection for the first time since the early 20th century, the opening of the new permanent displays was considered a significant event across Europe, with the greatest attention paid to the presentation of Czech Modern Art from 1900 to 1960. Analysing the agenda of the National Gallery institution more than twenty years later, at a time when Central European countries are facing the rise of far-right politics and xenophobia, it is inevitable to ask the question why there was an uncontested focus on an ethnic categorisation of art, and how the display was shaped by the new formation of Czech national identity after the demise of the Communist regime. Drawing on the theories of Miroslav Hroch, Benedict Anderson and Anthony D. Smith, the paper outlines the historical relationship between the formation of the “imagined community” of the Czech nation, Czech national identity, and the notion of Czech art, as manifested in the agenda of the Modern and later National Gallery. It argues that the opening of the new permanent displays in 1995 should be interpreted with respect to Boris Buden's and Ladislav Holy's theories of post-Communist transformation. Based on the historical analysis, this paper, in its conclusion, asks the question not only about the social role of the Czech National Gallery, but also about what it could be, and offers a speculative proposal for its future development.

### The Reconstruction of Cultural Landscape by Emigrant Identity: Population Exchange Museums in Turkey

According to the additional protocol signed during the Lausanne negotiations on January 30, 1923, concerning the population exchange, Muslims living outside of Western Thrace and Turkish Orthodox people living outside Istanbul were to migrate from Greece and Anatolia. As a result, nearly two million people were forced to leave what they called their “homeland.” Many settlements protected as cultural heritage sites in Turkey witnessed this exchange process in the past. And now the mission of this heritage conservation is carried out only by the local population exchange museums/houses, exchange associations and municipalities. Among the seven population exchange museums, the İzmir Immigration and Exchange Memory House, İstanbul Tuzla City and Exchange House and Alaçam Exchange Museum are the important institutions that present the issue through ethnographic artefacts, ephemera and oral accounts. By protecting cultural heritage of migrants, these museums demonstrate the importance of the local museums, describing historical facts in the context of social and urban memory. The purpose of this report is to refer to the field of cultural heritage in which a museum is also a part of the locality, and to explain how to experience the “live and living museum of immigration,” images and related historical documents. Tuzla, Alaçam and İzmir museums relate the story and remind us of the unwritten sources of information from the past. For this reason, it will be explained how to meditate on the construction of a forgotten identity, how to experience a “live and living regional museum,” visions and related historical documents, in the context of the field of cultural heritage where the museums are also parts of the landscapes that surround them.

### Royal Gardens at Wilanów – the Pearl of the Local Landscape and the Nest of Place Identity

The historical parks and gardens are, indeed, the “nests” of identity of place in the structure of a rural or city landscape. We can say that these landscape-architectural objects, sometimes damaged and abandoned, are often genuine pearls in their local and regional landscape structures. Their conservation or renovation, more frequent than ever, restores their importance as the “leading objects” in the landscapes. Conservator’s creation seems to play a very special role here, specially when understood and perceived through the prism of the place’s identity idea which defines it. The old and the new identity of the place may undergo numerous changes as an element of wealth and diversity, as influenced by dynamic social needs, both in the public and private sphere, including historical greenery designs. If we assume that the identity of a place (an object, historical garden or park, or a larger landscape unit) is the sum of its tradition and canon, this approach helps us identify the historical message of the garden or the park and obtain important premises for its restoration, renovation and the creative continuation of its tradition. What’s more, we can discover the scope of such objects’ role in the context of the surrounding landscape. In the search for place identity, particularly with respect to its old and new form in the Royal Gardens of Wilanów, the following leading parameters have been singled out: •Structure (from specific and objective to subjective), including its isolated, unequivocal, perceivable units (interiors); •Style, which is an indicator of the spirit of the times; •Historical layers, measured by the degree of preservation of the historical substance, form and content. Their superposition in landscape-visual relations, as well as their inner compositions and even the scope of details, have a genuine positive impact on large spatial planning-conservation conditions, but also on changes in mentality, social attitudes and activity of local communities.

## Landscape for Breeding and Training of Ceremonial Carriage Horses at Kladruby nad Labem in Czechia

To date, 102 properties, including four trans-boundary properties (one de-listed) have been inscribed on the World Heritage List as cultural landscapes. All listed landscapes testify to the human relationship with the Earth, to the history of civilization and technology development or to the achievements of past rulers (kings and princes). The earliest listed cultural landscapes (Sintra in Portugal, Lednice Valtice Cultural Landscape complex in the Czech Republic) were examples of clearly defined landscapes designed and created intentionally by man, later culminating in organically evolved landscapes, illustrating the traditional way of farming (both existing and extinct) and associated cultural landscape.

The Lednice-Valtice complex was inscribed on the List in 1996. It is an extensive area (234 sq. km) illustrating the history of progressive agriculture, forestry, fish farming and breeding, as well as ambitions of the Princely House of Liechtenstein. The basic layout of the territory consists of alleys planted since the 17th century to highlight Valtice Castle as the residence of the ruling prince. The complex is a unique “ferme ornée,” its main feature being the Anglo-Chinese garden with a significant representation of exotic trees applied to the scale of the landscape.

The complex for breeding and training ceremonial carriage horses at Kladruby nad Labem, developed since the 15th century, brings a new quality to the set of cultural landscapes on the World Heritage List. As the urban environment of the Viennese Imperial Court changed, the direct alleys connecting Hofburg with the Prater and Augarten parks or Schönbrunn with Laxenburg and Favoriten were built in the empire's capital, enabling court ceremonies with eight-horse carriages for the Emperor and the hierarchical arrangement of the court members' carriages. Such developments also changed the landscape in Kladruby nad Labem. In the early 19th century, the principles of French garden (André Le Nôtre) influenced the structure of the alleys (pate d'oie, étoile). The pastures, fields, and the adjacent forest were designed to satisfy the needs of the herd.

The stud farm's pheasantry was reshaped in the early 20th century under the influence of the principles employed in the best Central European landscape gardens (Count Ernst of Silva-Taroucca's Průhonice Park). Anton Umlauf created the ultimate masterpiece of garden art, creating spatial illusions currently found only in Průhonice Park and in the Lednice-Valtice complex.

The landscape of the complex in Kladruby is a unique “ferme ornée,” serving the same purpose for centuries and constantly perfected. Its outstanding universal value was demonstrated by a comparative study of stud farm landscapes in Spain, France, Italy, Germany, Austria, Hungary and Poland.

## Agriculture: Rediscovered Identity in the Context of a Changing World

The National Museum of Agriculture is celebrating its 100th anniversary. In this jubilee year, it has been already visited by hundreds of thousands of visitors. The museum presents agriculture as a major sociocultural phenomenon – the greatest invention that enabled humans to survive on Earth. What is causing the current public interest in the phenomenon which has almost disappeared from our society?

In 2015, the National Museum of Agriculture (NMoA) initiated the “Revival” process to become a “museum of life.” For one hundred years, NMoA has been collecting documents on agriculture as one of the humankind’s most important activities which has fundamentally changed human society. Agriculture brought about the development of new technologies which we use to this day and influenced our perception of time. NMoA presents agriculture, forestry, gamekeeping, fishing, the food industry and gastronomy as key areas for ensuring the existence of both individuals and the entire society. The museum offers insights into the most important issues through dynamic expositions and displays in historical contexts, where visitors become co-discoverers. NMoA opens up new perspectives on relationship between humans and nature, on the risks and possibilities of sustainable development, on our existence. NMoA addresses matters which concern us all, because agriculture connects our past, present and future. Agriculture is not a way of providing sustenance. It is living a life in the countryside and a manner of perceiving and reshaping landscape; a tradition, responsibility and approach to life, its story of our lives. Using a slight overstatement we can say that without agriculture there would be no history.

## Museums, Urban Regeneration and Environmental Awareness. The Luxembourg Museum’s Reconstruction Issue in Turn-of-the-Century Paris

This paper will focus on an early example of a national museum’s sense of responsibility towards community and landscape. The lost Luxembourg Museum, whose collections are now scattered among various French museums (including the Louvre, Orsay and Centre Pompidou), was established in 1818 by the will of King Louis XVIII as the world’s first museum of contemporary art. Although its main mission was to assert the superiority of French art over that of other European nations, it was long criticized not only because it was not in line with the art market trends, but also because its exhibition spaces were unworthy of turn-of-the-century Paris’ attractiveness and the city’s worldwide cultural influences. Plans were made to move the museum from the decaying Luxembourg area towards the French capital’s business and entertainment districts on the right bank of the river Seine. Nevertheless, leading artists whose works were exhibited in the museum, influential journalists, art and patron societies, citizen and merchant associations, as well as the museum’s curators, highlighted its usefulness for a sustainable and resilient neighbourhood. Indeed, the threat of the construction of a purpose-built museum facility with upgraded standards in the Luxembourg Palace gardens, the oldest and largest public park in the area, had revived a strong collective trauma that brought major environmental and public health concerns to the forefront in the context of the birth of the French urban planning theory.

Dorota Folga-Januszewska

## Identity Builds Development. How Museums Stimulate Regional Changes

The last decade (2008-2018) saw an important shift from globalisation to search for identity. This process is apparent in nearly all aspects of culture and social life. As a cultural phenomenon, this shift seems to be obvious, but what is really important is the fact that it also means a new way of economic thinking. Museums play crucial role in this change. As institutions of long and rich history, they become stimulators of local development. By valuing the “place” and its distinct features hidden in heritage, both tangible and intangible, museums provoke people who come from near and far (tourists) to compare and to conclude what the real and lifelong value of their activities is. „Heritage” slowly comes to mean „real treasure” and, at the same time, does not mean destruction of environment (as by means of industrial activities or pillaging natural resources). People are coming, visiting, travelling, and when looking for „something different,” they revive local services and education, provoke discussions, forge new interpersonal and interregional connections. Networks and communication technologies make this process easier and more prominent. The process accelerates. The recent research project entitled “Culture and Local Development. Maximising the Impact” carried out by OECD (*Organization for Economic Co-operation and Development*) and ICOM aims to analyse museums as powerful assets for accessing and strengthening their existing and potential linkages with the local economy and social fabric. The presentation will demonstrate early observations and results.

Robert Kotowski

## Museum as a Platform for Personal Development

Museums, apart from gathering, protecting and exhibiting their collections, fulfil various social functions, playing a significant role in building relationships with people and considering their experience. Monumental temples of art and science have become venues of community dialogue and interaction, interdisciplinary platforms for exchanging ideas, which significantly influence attitudes, views and cultures of their recipients. The research on the influence of museums on society proves that there are many areas of impact, such as personal development, imagination, creativity and even health and well-being. In the scope of personal development, there is a clear influence of museums’ activity on acquiring new skills and experiences, raising self-esteem and self-confidence, changes in attitudes, developing creativity, cultural awareness, communication and memory, confirming the therapeutical significance of museums. This speech will discuss selected aspects of the influence of museums and their activity on personal development, community attitudes, integration processes and counteracting exclusion.



### Through the Doorstep. Museum in Relation to Its Millieu

Sulejówek is a small town located 20 km of Warsaw city centre. In the years 1923-1926, it was a home to Józef Piłsudski, the key protagonist of Poland's independence regained in 1918. Piłsudski's activity granted a country-wide recognition to Sulejówek, while his wife Aleksandra's social work influenced the local community. Józef died in 1935. Aleksandra and her daughters, Jadwiga and Wanda, left Poland in 1939, just after the German invasion. The daughters returned to Poland only after the fall of the communist regime in 1989. They managed to reclaim the family property in Sulejówek and were instrumental in establishing the Józef Piłsudski Museum, a public institution established in the property donated by the family.

Since its very beginnings, the museum has been planned as extended or open to the surrounding grounds and the local community. The museum's team envisaged the local community's active participation at the very early stage. The museum will soon be open to public, however, it has been active in Sulejówek for several years, both in physical and social terms. The establishment of a protected historic area, far bigger than the former Piłsudski property, close cooperation with the Association of the Friends of Sulejówek, creation of the Local History Archive, numerous educational or artistic activities with and for the local society are good examples of the museum team's efforts to create an institution which does not exist in isolation from Sulejówek.

Piłsudski's former home has served numerous purposes for over 70 years. One of them was a kindergarten. The most recent museum project aimed at reaching, recording and sharing memories of the kindergarten graduates and employees proves that the museum team is determined to win the local community's involvement and thus to create authentic ties with Sulejówek, similar to those which the family of Józef Piłsudski established a hundred years ago.

### Museum / Landscape / People – Identity and Its Stakeholders

The lecture will focus on the Wallachian Open-Air Museum and local development. The Wallachian Open Air Museum is the largest institution of its kind in the country, serving as a methodological centre for other open air museums under the Ministry of Culture of the Czech Republic. Its history of over ninety years shaped the museum to become one of the leading tourist attractions in the region and an acclaimed research institution with the annual turnout of approximately 300,000 visitors.

While creating its medium-term strategy, and as part of its everyday work, the Wallachian Open-Air Museum strives to become an important pillar of progress in the field of cultural heritage and sustainable development. Hence, it systematically works on the optimal adjustment of collaboration with important stakeholders. It also engages in measuring the impact of its work on the local development. The paper will explore how the museum seeks to stimulate economic processes, particularly in relation to the development of tourism and support to cultural diversity and strengthening local and regional identity.

## Museums and Social Landscapes

The demographic and cultural configuration of Europe is changing, and sentiments of disorientation, and sometimes rejection, are common among EU citizens. The overall balance and social peace in the receiving countries depend on the mutual knowledge and on the capacity for dialogue with newcomers. Cultural exchanges and opportunities to express different cultures are, therefore, as essential as the direct subsistence relief initiatives that host communities provide to refugees. Peaceful multicultural societies can arise solely from exchange and appreciation of each other's identities, diversities, abilities and competences.

As underlined in the White Paper on Intercultural Dialogue, neither intercultural initiatives nor those that "include" and enhance an intercultural perspective are widespread yet. Therefore, it is important to provide newcomers and their associations, as well as cultural organisations/institutions and European citizens, with a possibility of mutually experimenting "good intercultural practices" to be disseminated as work models, and with possibilities for new dialogue and planning strategies increasing knowledge and mutual understanding. It is also a priority to share practices and strategies, to ensure value, reliability, methodological effectiveness, dissemination and sustainability.

Museums, theatres, libraries, and other local cultural organisations/institutions play a central sociocultural role in our societies, can be enjoyed "democratically" and are open to all citizens of the world, from diverse cultural backgrounds and without specific language skills: their language is universal. Paradoxically, although these organisations are, *par excellence*, spaces of valorisation of different cultures and expressions, they often are exclusive, i.e. not accessible to refugees and migrants. Still, they should be instruments of encouraging dialogue and mutual understanding, as well as promoting diverse cultural expressions. In this sense, they can be systematically "used" to meet the social, cultural and creative needs of newcomers and enhance their identities.

## The role of Emigration and Immigration Museums in Strengthening and Shaping Migrants' Identity

A group of emigration museums exist in Europe, such as those operating in the former migration infrastructure from the turn of the 20th century (e. g. Red Star Line Museum in Antwerp and Auswanderermuseums Hamburg). Other museums deal mainly with the topic of immigration (e.g. Danish Immigration Museum in Farum/Copenhagen). There is only one museum of migration in Poland: the Emigration Museum in Gdynia, in the former Marine Station. There are also small, private museums on all continents, founded by communities of immigrants from Europe, such as Ogniw Polish Museum in Winnipeg, Manitoba (Canada).

During the presentation, two complementary phenomena will be analysed: the role of emigration museums in strengthening the identity of emigrants from one country scattered around the world and the role of immigration museums in forging the identity of immigrants arriving in their new country of settlement in Europe. Particularly interesting is the approach of these museums, which run parallel activities dedicated to both their own diaspora and the immigrants in their country. These institutions direct very specific actions at the local communities in the cities in which they are located – and at the same time cooperate through the Internet and joint projects with the diaspora around the world. Thus they influence the identity of the local community and the identity of the diaspora in a global sense. The author of the speech personally pays visits to and cooperates with various migration museums in Europe and around the world.

Katharina Küster

“Is the Museum a Battlefield?”<sup>1</sup>  
Museum Occupations: Between Resistance and Complicity

Following the battle cry “Those places are as much for us as for anybody else,” in 1921, the British “National Unemployed Workers’ Committee Movement” attempted to occupy the Walker Art Gallery in Liverpool. Their aim was to use spaces of the upper class in order to make their voices heard by those who would not want to know. To confuse the fixed social and spatial structure of the city, of which the museum was and still is a constituent part.

Considering the apparent desirability and popularity, which occupation of art institutions have gained within the realm of documenta 13 or the 7th Berlin Biennial, this paper will focus on the subject of historic museum occupation protest in the course of the 20th century. The image of the museum as a public space, which facilitates protest either as the initiator or/and as the subject of critique, has decisively influenced the Western understanding of the institution’s role. However, as the fate of Institutional Critique has sufficiently demonstrated, critical strategies are a precarious undertaking within the broader project of art history as well as within the more narrow confines of the art museum itself. The institution is not only a venue for discussion and critique, but also a venue for the immediate appropriation thereof. Starting with the attempted occupation of the Walker Art Gallery in Liverpool in 1921, this presentation will touch upon different case studies and introduce the variety of actors, motivations, and strategies of museum occupation protests in order to gain a better understanding of the history and the institutional complicity which contemporary re-enactments of occupation situations within the art institution imply.

<sup>1</sup> I owe this title to Hito Steyerl and her Lecture Performance of the same title, delivered during the 3th Istanbul Biennale in 2013

Paweł Kowal

Polish Discussions about the House of European History as a Register of Discrepancies in the Process of Shaping European Identity

Poland is a country where historical debates play a greater role than in many European countries. Also, the processes of the contemporary history’s “musealisation” were exceptionally prominent in Poland after the year 2000. In this context, it is easier to understand why Poland turns out to be an EU country where the discussion about the House of European History has been exceptionally intense. It can be interpreted as an element of political struggle in Poland. However, it is also worth analysing it as a debate defining a catalogue of potential discrepancies in the perception of European history between various members of the Union. A mere attempt to interpret this Polish debate about the House of European History will be the subject of this presentation.

Jan Godłowski

## Cracow Saltworks Museum in Wieliczka as an Active Player in Building the Mining Heritage Community

In recent years, the Cracow Saltworks Museum in Wieliczka has accepted the challenge to build a community of historical mining centres, both local and international ones.

The Wieliczka Museum is located in the Saltworks Castle, a former administrative centre of the historical saltworks, encompassing the salt mines in Wieliczka and Bochnia. Nowadays, both mines and the castle are parts of the serial entry in the UNESCO World Heritage List. Each of these facilities is managed by an independent entity, yet the Museum is the leader in attempts at consistent external representation of the entire complex – the entry of the Wieliczka and Bochnia Royal Salt Mines. It is worth emphasising that the Museum is an institution of culture, whereas both Mines are commercial enterprises. One example of an attempt at creating a joint policy is the preparation and coordination of works related to the participation of our UNESCO entry – the Wieliczka and Bochnia Royal Salt Mines – in a new project of UNESCO and *National Geographic*, which is supported by the European Union: World Heritage Journeys in Europe – Underground Europe. The Museum is also organising an international conference devoted to underground mining museums and tourist routes, and has invited both Mines to cooperate as co-organisers. The main purpose of the conference is to initiate the process of building a platform for exchange of experiences in managing underground mining facilities, which are no longer operating, yet worth preserving and making available to visitors. We hope that these activities will be used to create a representation of the environment that is practically involved in the protection of industrial heritage, as well as to prepare a catalogue of best practices in the field of protection and management of these highly complex and very costly facilities.

Thanks to the efforts of its staff, in 2017 the Wieliczka Museum took over the conservation rights in relation to the historical excavations in Wieliczka and Bochnia salt mines, managed by independent commercial entities. At present, the Museum's director performs controlling functions, taking care of the preservation of the facilities' authenticity and the sustainable development of their tourist functions.

→ Other points of view

Natascia Giancola

## What Is a Museum? What Do We Mean by a Collection?

The Italian legal system has not provided clear and univocal answers to these questions yet.

Despite an important (but not final) step forward in the clarification of the role of museums, recently undertaken by the Italian government in the framework of the museum reform, this effort has not been implemented either at a legislative or operational level, while being additionally weakened by addressing state-owned museums only. Whatever the reasons for this excessive caution, the lack of clarity has proved to have far-reaching consequences, like the establishing of odd entities.

The tendency to differentiate between museums and other institutions similar to museums results from a certain idea of a museum (often overlapping with the concept of collection) perceived as fixed and unchangeable, not adaptable to different needs; however, these sub-categories are all considered as a whole (under the same umbrella term “museum”) on the practical side. This happens with the former residences of the Royal House of Savoy: some being referred to as museums, others struggling with their identification or even establishing their own lines of communication inconsistent with the concept of a museum (but nevertheless participating in museum campaigns).

The activities of such institutions and the relationship they have established with the cultural heritage they represent are different and should be considered when measuring their interactions with the activities of museums. There is an urgent need to clarify what the entity in question is, changing the perspective and rebalancing the role of a museum in cultural production and transmission, considering its essence and functions and their relation to its assets.

Joanna Lang

## 14 Years of the Warsaw Rising Museum. Museum as the Key to Difficult Topics

The Warsaw Rising Museum was opened in 2004, on the 60th anniversary of the outbreak of the Uprising. The institution has had a huge impact on Polish museology, as well as on the cultural and social image of the city of Warsaw. Located in the formerly working-class Wola district in a former tram power station and surrounded by green landscape, it now stands as a beacon of culture amidst tall glass office buildings.

It is the very museum that initiated the era of historical, narrative museums in Poland, using the scenography and multimedia presentation, but still presenting the original artefacts in order to provide the dimension of authenticity. Our museum introduced and is constantly promoting some modern and socially engaging ideas, such as common collection of memorabilia, volunteerism, oral history archive, thematic murals and engaging city games. With this combination of classic and modern museological tools, the Museum has already transformed the narrative of the Warsaw Uprising, adding a witness-based authenticity to this very dramatic time in the history of Warsaw.

A museum collection and the way it is presented defines the specific images and ideas that will be preserved for future generations. In general, I would like to assess the value and durability of the impact that our very rich, multifaceted museum collection can have on the present and future understanding of the Warsaw Uprising and on the social and political identity of the Polish nation.

Anna Boroń, Dominik Kacper Płaza

### Listening to Younger and Older Generations When Developing the Regional Museum in Sandomierz

Museums are established to discuss past, modern and future with local and non-local communities. Each museum has its own history, experience, problems and exhibits, as well as professional staff and their achievements – all of which create its internal environment. However, the external environments of museums are established by governments, financial sponsor and visitors. All the listed groups can be defined in various manners, but it is very important for museum staff to find a sustainable development formula, somewhere between a professional research institution and an amusement park. For museums located in popular, historic places and buildings, which attract large numbers of non-local visitors, “staying in touch” with their local societies poses a significant challenge. Our idea is to organize periodic meetings with different local social groups possessing diverse knowledge, skills, interests and expectations. Such groups will consist of representatives of the local secondary school students and students of the University of the Third Age. We hope that the experience and creativity of both groups, coupled with the age difference, could help us improve the offer directed to them and to other visitors. An exchange of experiences with our museum staff could show us how we should react to the landscape that surrounds us and how we should tell stories about the local and non-local heritage. In this respect, the following words of the Dalai Lama are our motto: *When you talk, you are only repeating what you already know. But if you listen, you may learn something new.* We hope that listening raises awareness among all our visitors – no matter where they come from – as well as among our museum staff.

Rasha Ahmed Shaheen

### A Historical Archaeological Study to Document Two Tapestry-Woven Fragments of Cloth Belonging To Thutmose III, 18th Dynasty

Thutmose III established one of the oldest empires in history, with the largest territorial extent in the entire history of Egypt. Its borders reached the Euphrates River and Syria to the east, Libya to the west, the coasts of Phoenicia and Cyprus to the north and the sources of the Nile to the south, as far as the fourth of fifth cataract. Thutmose III died at the age of 56 years after the rule of 54 years, and no other king in the history of Egypt was grieved more by the Egyptians.

This paper presents a historical-archaeological study to document two pieces of woven textile (mostly dovetailed) made of dyed linen and displayed in the Egyptian Textile Museum. The name of King Thutmose III, “Manahpi(r)ya” is woven in red and blue. It was found in the tomb of King Thutmose IV (1400-1390 BC) in Luxor, bearing a part of the name of his grandfather Thutmose III. It is considered one of the first pieces representing the art of tapestry created before the Coptic era in Egypt, previously believed to mark the beginning of that art. The piece was documented in photographs. The AutoCAD program was used to document the images. The digital microscope was used to determine the direction of fibres, how fabric was woven. A damage of one of the pieces was identified. It has been re-displayed again, mounted on a suitable holder.

Katarzyna Szczepaniak

### “It Takes a Village”: The Museum of Polish Military Technology and the National Institute for Museums and Public Collections as Model Collaborators with the Local Community Case Study from the Warsaw’s Sadyba Neighbourhood

In 2018, Poland celebrates its centenary of independence and the commemorations focus on local communities, particularly on their role in preserving and exploring national, regional, and local heritage. For museums, regardless of their profiles and scopes, this offers a great opportunity to participate in shaping the social landscape of their neighbourhoods. This paper focuses on a response of two local cultural institutions to the initiatives of community organisers to promote the history and culture of their neighbourhood. It is presented from the point of view of the community organisers and underscores the collaborative nature of neighbourhood-scale initiatives.

Motivated by the upcoming centennial, in autumn 2017, residents of Warsaw’s Sadyba, a neighbourhood, whose origins are rooted in the interwar period, designed a 14-event project called “Warsaw During the Second Polish Republic as a Model City of Modernity.” Since Sadyba lacks a community centre to host such initiatives, the project initiators and a local NGO turned to the local Museum of Polish Military Technology, a branch of the Polish Army Museum, and the National Institute for Museums and Public Collections (NIMOZ), a state agency, for collaboration. Despite their divergent institutional profiles, both entities responded enthusiastically to the broad cultural and educational premise of the project. Crucially, as a result of the institutions’ involvement, the organisers were successful in receiving a grant from the Ministry of Culture and National Heritage, in the framework of the “Niepodległa” (Independent) programme, which made the initiative possible. For six weeks, both the museum and the institute hosted an exhibition, concerts, cross-generation workshops, lectures, and historical fashion shows open to the entire local community, which turned out to be a huge success.

Mariola Wojtkiewicz

### Creation and Function – Interwar Programme Assumptions of Professor Franciszek Krzywda-Polkowski

The Birthplace of Fryderyk Chopin and Park in Żelazowa Wola is not only a historic annexe where the composer was born, but also a unique project, an active memorial site, where the annexe, rebuilt in the interwar period into a Polish manor house, together with its Modernist park, make up a magnificent monument dedicated to Chopin. The idea of transforming Żelazowa Wola into a place of culture, education and science emerged already at the stage of designing the “commemorative park.” These functions were planned in the immediate vicinity of the park, and the acquisition of the nearest areas was to guarantee no coincidental developments around the Museum. The lecture will shed some light on the details regarding the functional and operational assumptions formulated by Professor Krzywda-Polkowski and present the manner in which they inspire the activities implemented at the Museum as well as investments planned in the environment of the park.

Marta Wołyńska

## The Archaeological Exhibition at the Museum of the Second World War as an Expression of Respect for the Historical Context

Archaeological research was carried out in the area designated for the construction of the Museum of the Second World War in 2011-2012. The works were dependent on receiving a consent to acquire the movable monuments unearthed during the expedition. This is a common problem in Gdańsk archaeological practice. As a result, the artefacts may end up being scattered and stored or exhibited far from their original site. The site of the museum has been developed since 1540. The area, called Wiadrownia, was originally occupied by craftsmen. From around the mid-18th century until the Second World War, the nature of the district changed from industrial to residential.<sup>1</sup> Despite the different profile of the collections, the investor of the Museum of the Second World War has granted the necessary consent. The museum has not limited itself to fulfilling the obligation of taking over the artefacts. The organization of a dedicated archaeological workshop located at the “0” level of the institution is a manifestation of respect for its site. This is an exceptional situation, allowing presentation of the collection almost *in situ*, at the excavation site. Currently, we witness the evident trend of creating “... museum institutions documenting the past of local cultures, customs, history of local communities and regions. These museums are generally deeply embedded in the local context of the place and tradition of the environment from which the initiatives originated.”<sup>2</sup> The Museum of the Second World War, despite its global nature and detachment from Gdańsk reality, has made efforts to relate to the local environment. This presentation is aimed at discussing good practices based on respecting the historical space in which the museum is set up. It attempts to show how the new development of the urban structure devastated during the Second World War may present an opportunity to merge the past of the place with its future.

1 Muntowski P., *Wyniki badań archeologicznych na stanowisku Wałowa / Stara Stocznia w Gdańsku, Gdańsk, woj. pomorskie, gm. loco, ul. Stara Stocznia / Wałowa 56 Stanowisko nr 108, AZP 234, obszar 12-44, Działki 331/5, 331/7, 332/2, 333/3, 334, 335/6, Gdańsk 2012, the typescript submitted with WUOZ, Gdańsk.*

2 *Raport Strategii Rozwoju Muzealnictwa. Założenia programowe, Warszawa 2012, p. 39.*

→ Biographical notes



**Lubomír Anděl** Curator, Technical museum in Brno; treasurer, ICOM Czech Republic. Specialised in political and economy history of 20th century and optical technologies. Vice director at the Vysociny Pelhrimov Museum in 2002-2015, he has worked as curator at the Technical Museum in Brno since 2015. Author of a new permanent exhibition “Optical Technologies” 2015 – 2016; author of many exhibitions about the political history of the 20th-century Czechoslovakia, Joined ICOM as an individual member in 2007 and has served as treasurer of ICOM Czech Republic since 2015. Team leader of “Porta culturae” and “Museums and galleries on-line” projects in 2009-2014.

**Julien Bastoen, PhD** Assistant Lecturer in Architectural Studies at Belleville School of Architecture in Paris. History graduate from Paris-Sorbonne University, he received his PhD in architecture in 2015. His work focuses on the relationship between cultural facilities and heritage, tourism and urban dynamics from the 19th century to the present. Contributed to numerous books, including *Architecture RePerformed: the Politics of Reconstruction* (Ashgate, 2015).

**Anna Boron** Polish philology graduate from the Jan Kochanowski University in Kielce, specialising in media communication and culture management. Cultural strategy and marketing specialist, as well as educator and animator at the District Museum in Sandomierz. Coordinator of the project “Culture Menu – Cultural Education Taken Seriously” within the “Very Young Culture” program conducted by the Świętokrzyska Academy of Cultural Education.

**Jacoline Buirma** Currently MRes student of global heritage at Leiden University, the Netherlands. Her background is in archaeology and anthropology, and her main research explores the link between heritage and identity. It focuses on the role which heritage sites and museums can play within a society and their impact on how the past is viewed, particularly when dealing with difficult or contested pasts.

Graduated from the Philosophical Faculty of the Comenius University in Bratislava (MA) and the Technische Universität Berlin (PhD). Former curator of the Gothic Art Collection at the Slovak National Gallery and head curator of the Old Masters Collection. Author of numerous studies on the history of book illumination, medieval sculpture and panel painting at home and abroad. His most important exhibitions are *The History of Slovak Fine Arts — the Gothic* (SNG Bratislava) and *D’or et de feu. L’art en Slovaquie a la fin du Moyen Age* (Musée de Cluny Paris). His most recent activities in the field of curating include the exhibition *Krv (Blood, SNG)*, a collaboration on *Art and Nature in Medieval Europe* (SNM Bratislava), *Impermanent exhibition* and *Master of Okoličné and the Art of the Spiš around 1500* (both SNG Bratislava). Chairman of ICOM Slovakia 2013-2018.

Silvia Colombo is art historian and museum specialist, with a PhD in Conservation of Architectural Heritage at Politecnico di Milano – with which she still collaborates as guest lecturer. Having recently concluded her collaboration with the University of Manchester as project consultant, she is currently working at Norrbottens Museum in Luleå (Northern Sweden) and with the regional Research Art Centre. Freelance editor and art critic, she writes for many publishing houses and art journals.

Art historian, critic and museologist. President of the ICOM National Committee Poland, member of SAREC ICOM and AICA. Deputy Director of the King Jan III Palace Museum at Wilanów. She worked at the National Museum in Warsaw from 1979 to 2008, first as an assistant and finally as its director. Professor at the Academy of Fine Arts in Warsaw. Founder and creator of museum studies at the Wyzynski University in Warsaw and director of the Museology Institute (2008-2012). Author of over 300 publications, curator and author of over 50 exhibitions in Poland and abroad.

**Dušan Buran, PhD**

**Silvia Colombo, PhD**

**Professor Dorota Folga-Januszewska**

- Jasna Gaburová** Graduate of Ethnography and Folkloristics from the Department of Philosophy, the Comenius University in Bratislava, Slovakia. She has served as a curator of ethnographic collections at the Slovak National Museum – Museum of History in Bratislava. Former director of the Folk Arts and Crafts Museum, she is one of the founding members of ICOM Slovakia, secretary of the national board 2015–2018, Chair of ICOM Slovakia since 2018.
- Nataschia Giancola** Specialist in historical and artistic heritage. She received her BA (2005) and MA degree (2008) in History of Modern Art at the University of Turin, and her postgraduate's degree (2012) in Museum Studies at the University of Genoa. She has been employed by Piedmont regional administration's cultural department since 2010. Her knowledge and interests focus on historical residences from a multidisciplinary point of view.
- Jan Godłowski** Art historian and graduate from the Jagiellonian University with many years of experience in archaeology, including Hallstatt excavations. Experienced manager formerly specialising in business restructuring; member of the boards of listed companies. Director of the Cracow Saltworks Museum in Wieliczka since 1 January 2016.
- Constanze Itzel, PhD** Director of the House of European History, where she previously worked as curator and advisor. Former curator at the Badisches Landesmuseum Karlsruhe, research assistant at the University of Heidelberg, research and committee administrator for the Committee on Culture and Education of the European Parliament. Holds a PhD for her thesis on the impact of the image debate on fifteenth-century paintings. Author of numerous publications on cultural history and EU cultural and educational policies.

Art historian. Joined the Research and Heritage Protection Department at the Polish Studios for Conservation of Cultural Property; specialist and Deputy Director at the Polish Ministry of Culture, deputy General Conservator of Monuments, General Director at the Office of the General Conservator of Monuments. Director of the Wilanów Palace Museum. Member of the ICOM, the Council of the International Culture Centre in Kraków, the Council of Museums and the Council of Monument Protection to the Minister of Culture and National Heritage. Specialist in heritage protection, stewardship and historic monument management, legal aspects of heritage protection and cooperation with NGOs.

**Paweł Jaskanis**

Completed her MRes in Exhibition Studies at Central Saint Martins, University of the Arts London, and her MA in Arts and Heritage at Maastricht University. As an independent researcher and art critic, she regularly publishes articles concerning visual arts museology. Participated in international seminars at Tate Modern, London and National Museum in Krakow, and recently finished curatorial internship at Tate Britain, London.

**Markéta Jonášová**

Completed her MA in Art History. She also studied Archaeology at the University of Vienna and Yale University. Managing Director of ICOM Austria, who initiated the series of "ICOM Palmyra Talks." Lecturer at the Danube University in Krems, Austria. Kellner began her career as an Assistant to the Director at the MAK – Austrian Museum of Applied Arts / Contemporary Art in Vienna, followed by curatorial projects for the Vienna Art Week and TBA 21. She has worked at the ORF – Austrian Broadcasting Corporation since 2011 as Head of the Event-Department and at the same time as editor at the Science Department of Radio Ö1. She has also worked as a producer at ORF III (Arts & Science Television Program).

**Elke Kellner**

**Robert Kotowski, PhD** PhD habilitatus – director of the National Museum in Kielce, assistant professor at the Department for the Study of Cultural Heritage Institutions, Faculty of Journalism, Information and Book Studies at the University of Warsaw. Author of many scientific publications on historical, social and museology topics.

**Paweł Kowal, PhD** An assistant professor (adjunct) at the Institute of Political Studies at the Polish Academy of Sciences and at the Centre for East European Studies University of Warsaw, postdoctoral fellow at the College of Europe (Natolin), political scientist, historian, columnist, expert on eastern policy, co-founder of the Warsaw Rising Museum. 2009–2014 – member of the European Parliament, Chairman of the UE delegation to EU-Ukraine Parliamentary Commission and of Foreign Affairs Committee. Former member of the National Security Council, Member of Parliament (Sejm), Secretary of State at the Ministry of Foreign Affairs. Author of numerous publications on the transformation processes in Central Europe. Editor-in-chief of *Warsaw East European Review* and *Studia Międzynarodowe*. Member of the editorial board of the bi-monthly *New Eastern Europe* and member of the board of the Platform of European Memory and Conscience and the Board of the Jan Nowak-Jeziorański College of Eastern Europe (Kolegium Europy Wschodniej).

**Katharina Küster** MA student of Art Theory and Curatorial Studies at the University of Art and Design in Karlsruhe, Germany. She has been involved in different exhibition projects at Badischer Kunstverein Karlsruhe, SBC Gallery, Montreal and Carré d'Art – Musée d'art contemporain, Nîmes. Since 2015 she has been a founding member of the project space LAF located in Pforzheim, Germany. The collective's primary curatorial focus is on the perception and transformation of urban spaces.

Museologist, art conservator. MA and post-graduate studies in Conservation and Restoration of Works of Art at the Nicolaus Copernicus University in Toruń. Post-graduate studies in Museology at the University of Warsaw. Head of Inventory (2004–2008) and Head of Iconography and Photography Department (2008–2018) at the Warsaw Rising Museum. Expert at the Polish Army Museum, Sydney (2016–2018). Finalist of the EPSO competition – Conservation & Collection Manager in the House of European History. Medal for Merit to Polish Culture & Silver Medal for Historic Object Conservation awarded by the Ministry of Culture and National Heritage

**Joanna Lang**

Director of the Lidice Memorial, President of ICOM Czech Republic.

**Martina Lehmannová**

Specialises in arts, design, architecture and history of the 19th and 20th centuries. Worked as curator at Moravian Gallery in Brno in 2001–2011, responsible for Josef Hoffmann Native House in Brtnice and the house of architect Dušan Jurkovič in Brno in 2006–2011. Curator of the applied art collection at The City of Prague Museum 2012–2014. Worked at the Museum of Decorative Arts in Prague 2015–2017. Director of the Lidice Memorial since 2017. In 2007 she joined ICOM as an individual member. Member of its board in 2012–2014, she has served as the president of ICOM Czech Republic since 2015.

Head of the Department of Specialised Strategies of the National Museum of Agriculture. Director of the East Bohemian Museum in Hradec in 2011–2017. Member of the International Committee on Management (ICOM), and cultural and creation sectors lead expert at the Czech Ministry of Culture. Her field of expertise is the relevance of museums to contemporary society. Graduate of German studies and history from the Palacký University in Olomouc, she earned her PhD in modern economic and social history at the Charles University in Prague.

**Nada Machková Prajzová, PhD**

**Michał Malinowski** Museologist, imagination engineer and professional storyteller, teacher, writer, artist, and traveller. On his initiative, the Storyteller Museum was established in Konstancin Jeziorna, dedicated to the traditions of oral and intangible heritage. Organizer of numerous meetings, workshops and festivals of storytelling. He also conducts ethnographic research in Poland and abroad. Author of the book *Polish Folktales and Folklore*, for which he received the AESOP Accolade Award from the American Folklore Association. He received a UNESCO scholarship for the exhibition devoted to Amadou Hampate Ba, one of the greatest African thinkers and writers of the 20th century. Appointed to the Council of Intangible Cultural Heritage at the Ministry of Culture in 2014. Expert in art education at the National Training Center for Teachers since 2018.

**Cristina Da Milano** President of ECCOM, research fellow in the field of museum education and communication, with specific regard to the issue of culture as a means of social integration, the field on which she has published several papers; lecturer in many post-graduate and master's courses. Degree in Archaeology (University of Rome), Diploma in Fine and Decorative Arts from Antiquity to 1450 (Royal Society of Arts, London); MA in Museum Studies (University of Leicester); MA in Technological Instruments for the Economic Evaluation of Cultural and Environmental Heritage (University of Ferrara). Member of the board of directors of Culture Action Europe and Teatro di Roma.

**Lisa Moran** Curator of Engagement and Learning Programmes at the Irish Museum of Modern Art with responsibility for third level and research. Recent projects include *Unconscious Objects*: a series of conversations on art and psychoanalysis. BFA from the Cooper Union School of Art, New York and MA in History of Art from the National College of Art and Design, Dublin. PhD candidate with the National College of Art and Design undertaking research into the

artistic responses to memory and difficult pasts in the works of Polish artist Mirosław Bałka.

Architect, PhD, started his profession in the 1990s. In 2006, he opened Morpurgo de Curtis ArchitettiAssociati, whose works have been published and displayed internationally. The Milan Shoah Memorial – their most eminent and awarded project – is protected by the Italian Ministry of Culture. Morpurgo teaches at the Polytechnic University of Milan where he runs the Waliców Project for the musealization of a fragment of the former Warsaw Ghetto. His work also includes writing books and essays.

Professor at the Cracow University of Technology. Scientist in Institute of Landscape Architecture, Since 2002 – Professor at the Cracow University of Technology, Director of Institute of Landscape Architecture (2002-2003), head of the Institute's Chair of Open Landscape and Engineering Structures. Vice President of the Council of Monument Protection to the Ministry of Culture and National Heritage.

PhD in sociology, art historian, graduated from the Social Science School at the Polish Academy of Science, scholar at the Ministry of Culture and National Heritage, collaborating with the Special Pedagogics Academy, education & social action specialist at the Józef Piłsudski Museum in Sulejów. She studies local communities in the context of culture, involved in the integration process based on the place of common memory around a newly-built cultural institution.

Graduated from the Faculty of Horticulture at Mendel University in Brno (1982). Employee of Silva Tarouca Research Institute for Landscape and Ornamental Horticulture in 1983-1990, responsible for the conservation of historical gardens, parks and cultural landscape.

**Professor  
Guido Morpurgo**

**Professor  
Zbigniew Myczkowski,  
Dr.Sc., Eng. Arch.**

**Beata Nessel-Łukasik,  
PhD**

**Zdeněk Novák**

- At the National Heritage Institute in 1990-1995, defended the nomination of Lednice -Valtice Cultural Landscape for inscription on the World Heritage List. At the Czech Ministry of Culture since 1995, he initiated and collaborated on the nominations of the Gardens and Castle at Kroměříž, the Tugendhat Villa in Brno and the Průhonice park.
- Jindřich Ondruš** Director of the Wallachian Open Air Museum, president of the Czech Association of Open Air Museums. Started his career as an engineer. Mayor of the Nový Hrozenkov municipality in 1994-2004. Served as Member of the Regional Council and Deputy Governor of the Zlín Region responsible for culture, monument care and tourism in 2004-2012. Since 2012 he has worked as director of the Wallachian Open Air Museum. President of the Czech Association of Open Air Museums since 2012. Participated in many national and international conferences. In 2017 he initiated the discussion about the future of open air museums in the Czech Republic.
- Michalina Petelska, PhD** Historian and museologist, assistant professor at the University of Gdańsk. She is particularly interested in the history of Poland and Poles as perceived abroad. Dr Petelska combines her academic activity with museum practice. Associate of Polsk-Skandinavisk Forskningsinstitut in Copenhagen. Member of the Polish Association for Canadian Studies.
- Dominik Kacper Płaza, PhD** Archaeologist, senior curator. Director of the District Museum in Sandomierz since 2018. Holds a PhD in Archaeology from the Institute of Archaeology and Ethnology, Polish Academy of Science. Curator of a dozen of exhibitions. Author and co-author of over 40 professional journal publications on archaeology, took part in over 50 conferences in Poland and abroad. Participant in the "Open World" program implemented by the National Institute for Museums and Public Collections.

PhD candidate in Art History at the CUNY Graduate Center. Her dissertation "Contextualizing British Holocaust Memorials and Memorial Museums: Form, Content, and Politics" examines publicly funded Holocaust memorials in Britain through a political lens, to understand how Britain uses Holocaust memory to help construct its national narrative and identity. She has published in the *Reflections: The Annual Journal of the Auschwitz Jewish Center, the Museums and Public Art?* and *The Future of Holocaust Research anthologies*. She holds fellowships from the Memorial Foundation for Jewish Culture and the New York Botanical Gardens.

**Rebecca Pollack**

Art critic, curator, director of the MOCAK Museum of Contemporary Art in Krakow. Lecturer at the University of Social Psychology, Warsaw in 2003-2007. She runs contemporary art galleries (Galeria PI, Galeria Pawilon, Galeria Foto-Video, Galeria Potocka). Director of Galeria Bunkier Sztuki in 2002-2010. Created world collections of contemporary art (donated to MOCAK). Member of IKG, AICA, ICOM and SPP. Author of such books as *Painting, Sculpture, Aesthetics versus Art* (PhD thesis), *This is only Art, Photography, Political Accident*.

**Maria Anna Potocka, PhD**

This is his fifth year as director of the National Museum of Agriculture in Prague, Czech Republic. Prior to that post, he served as director of a regional museum in Moravia for four years. Specialising in issues related to rural development and management in the public sector, he lectures on this subject at the College of Regional Development in Prague and cooperates with the Masaryk University in Brno and with the Charles University in Prague. Senior lecturer in Public Economy and Regional Development. He co-authored six scientific monographs and over 20 articles (of which one study and nine articles deal with museum management).

**Doc. Ing. Milan Jan Půček, MBA, PhD**

**Professor  
Luís Raposo**

Archaeologist. Expertise: Prehistory. President of ICOM Europe (European Regional Alliance of the International Council of Museums) since 2016. Head of the Research Department, National Museum of Archaeology, Lisbon, Portugal (since 2013) and its former Director (1996–2012), Vice-President of the Portuguese Association of Archaeologists (since 2014). Member of the Steering Committee of the EU-LAC MUSEUMS Project (2017–2020). Member of the Stakeholders Committee of the European Year of Cultural Heritage (2018). Visiting Professor at the University of Lisbon, Faculty of Letters, Department of History (from 2005 to 2014). Chair of the Portuguese National Committee of ICOM (from 2008 to 2012).

**Jarosław Sellin**

Historian. Radio, television and newspaper journalist in 1990–98. Studied at the University of Gdańsk, where he earned his master's degree in history. Member of the National Broadcasting Council (KRRiT) in 1999–2005. In May 2005, he stood successfully as a Law and Justice (PiS) candidate for the Sejm. Secretary of State (Deputy Minister) at the Ministry of Culture and National Heritage in 2005–2007. Re-elected to the Sejm for the Law and Justice Party in 2007. Deputy head of Andrzej Duda's presidential campaign in 2015. Elected to the Sejm in the national elections of 2015, receiving almost 35,000 votes in Pomerania. Re-appointed as Secretary of State at the Ministry of Culture and National Heritage on 20th November 2015. In November 2016, he became the government plenipotentiary for the celebration of the centennial of Poland regaining independence.

**Rasha Ahmed  
Shaheen**

Received his MA degree in Display and Storage of Photography Prints from the Cairo University, MA in Conservation of Antique Photographs and Paper Heritage from the University of Catania, and Bachelor of Archaeology from the Cairo University. Director of the Conservation Department at the Egyptian Textile

Museum, Ministry of State for Antiquities. Delegated to the Coptic Museum to preserve and conserve manuscripts, museum records and a special photographic archive. Member of ICOM-CC and IIC.

He graduated from the Warsaw University of Technology and has worked at the Józef Piłsudski Museum in Sulejówek since 2014, most recently as the Museum Director. In the years 2007–2014, he worked for the Polin Museum of the History of Polish Jews and the Association of the Jewish Historical Institute in Warsaw where he was responsible for the development of the permanent exhibition. Prior to his work at the Polin Museum, he was employed by Reuters. One of his positions there was that of Managing Director for Poland, Czech Republic and Slovakia.

Master of Arts, linguist with the background in psychology and sociology, interested in communication, cooperation (interdisciplinary, intercultural, cross-generation) and Art for Business; lecturer, educator, translator and city guide, collaborating with SWPS University of Social Sciences and Humanities and Collegium Civitas, the Museum of Modern Art in Warsaw and various NGOs; community activist, founder and coordinator of the "Akademia Znajomych" initiative.

He has served as deputy director for museology and research at the National Museum of Agriculture in Prague since 2015. Director of the Silesian Regional Museum in Opava in 2009–2015. Lecturer at the Silesian University in Opava since 1997, teaching courses in museum conservation and restoring. Participated in projects dealing with issues related to the protection and presentation of cultural and natural heritage. Co-authored two monographs and 15 studies on conservation and restoration, museology, management and history.

**Robert Supeł**

**Katarzyna  
Szczepaniak**

**Antonín Šimčík**

**Celine Wawruschka,** PhD  
Research associate at the Danube University Krems, the Department of Arts and Cultural Studies since March 2018. Currently, her research focuses on the socio-cultural and historical context of historiography, museology and history of science in the long 19th century.

**Professor Christopher Whitehead**  
Professor of Museology at the Universities of Newcastle (UK) and Oslo (Norway). He is currently working on political uses of the past and contested histories and heritages, especially where these relate to contemporary social tensions, division and conflict. Working alongside on Turkish heritage, museum history and art interpretation, he has conducted extensive EU-funded research into museums and migration (MeLa project) and European heritage and identity (as CoHERE project co-ordinator).

**Mariola Wojtkiewicz**  
Musicology graduate. Associated with the Fryderyk Chopin Institute since 2007, she has worked for the Fryderyk Chopin Museum since 2009 and currently serves as Director of the Birthplace of Fryderyk Chopin and Park in Żelazowa Wola. Author of *Żelazowa Wola: The history of Chopin's birthplace*, as well as texts and articles addressed to general public and related to the Museum at Żelazowa Wola. She has also helped to organise and write scenarios for exhibitions, including co-curating (with Maciej Janicki) the permanent display at Chopin's Birthplace, which opened in 2015.

**Marta Wołyńska**  
Archaeology graduate from the Jagiellonian University in Kraków, completed her post-graduate studies in the field of security and management of museum collections in Toruń. Participated in expeditions organised by the Archaeological Museum in Gdańsk and a private company. Currently PhD student at the Institute of Archaeology and Ethnology of the University of Gdańsk. Her scientific interests focus on the modern archaeology, the industrial archaeology, and also on public archaeology and education.

Culture and Tourism Expert at the Turkish Ministry of Culture and Tourism. Master of Architecture at the Middle East Technical University, PhD at the Department of Art History at Ankara University. She participated in the British Museum's International Training Programme of Museology and conducted studies at museums in the UK. Yaşdağ, whose post-doctoral research was on cultural heritage, museums and postcolonial architecture from the 1923 Turkish-Greek Forced Population Exchange, has authored many academic publications on these subjects and works on a book about the immovable cultural heritage of Sürmeli Village, a settlement connected to Bafra in Samsun.

PhD candidate in the Department of Sociology at the Graduate Center of the City University of New York, where he specializes in historical and political sociology, comparative religion, and modern and contemporary Jewish culture. Jonathan's dissertation explores the resurgence of interest in Jewish culture, memory, and heritage in post-Communist Poland. He is currently a Fulbright Research Fellow at the Institute of Jewish Studies of the Jagiellonian University in Kraków.

**Meltem Yaşdağ,** PhD

**Jonathan Zisook**

## The modern, innovative ICT platform as dedicated Intelligent System for Environmental Parameters Management

On Wednesday, during the conference hours, Agnieszka Laudy will be presenting results of the project conducted in the Museum of King Jan III's Palace at Wilanów, together with: Softwerely Ltd., University of Warsaw and Warsaw University of Technology. Project co-financed from European Regional Development Fund, Priority 1 'Innovation and Entrepreneurship'; Thematic objective 1 "Strengthening research, technological development and innovation" of the "Regional Operational Program of the Mazowieckie Voivodeship for the years 2014-2020".

The changing role of museums in the world poses new challenges to these institutions. The IT solutions supporting the archiving of collections, sharing digital copies of monuments, management of tourist traffic, finances or safety of objects are elements that allow to overcome these challenges. The Intelligent System for Environmental Parameters Measurement is innovative technological solutions to ensure control of environmental parameters inside the museum and provide the highest level of monitoring and control in which collections of monuments are located. Presented results includes: microbiome analyzes, catalog of biodeterioration threats, air PM analysis, RH/T fluctuations, the number of visitors and the development of a model predicting the occurrence of threats based on changing environmental parameters.

The technical basis for the research is created by an innovative ICT platform - ISPA, integrated with a network of measurement devices, stabilizing environmental and microbiological parameters. The sensor's network based on the WSN architecture is scalable, self-configuring and self-organizing. Development of innovative solutions for self organization of networks, methods of contextual addressing, algorithms and protocols of hierarchical contextual routing, methods of data transfer based on context identifiers will enable more effective implementation of the large-scale Internet of Things network. The development of network and sensors will be possible using the laboratory facilities of the project partners, in particular the PL-LAB 2020 test network, the Wireless Network Laboratory, the Internet of Things Laboratory.

The final result of the conducted experiments and measurements - the ISPA platform prototype operating in conditions close to real, will correspond to the VII level of technological readiness of TRL VII.

—————→ Notes





















PLANNING  
AN EXTENDED  
MUSEUM

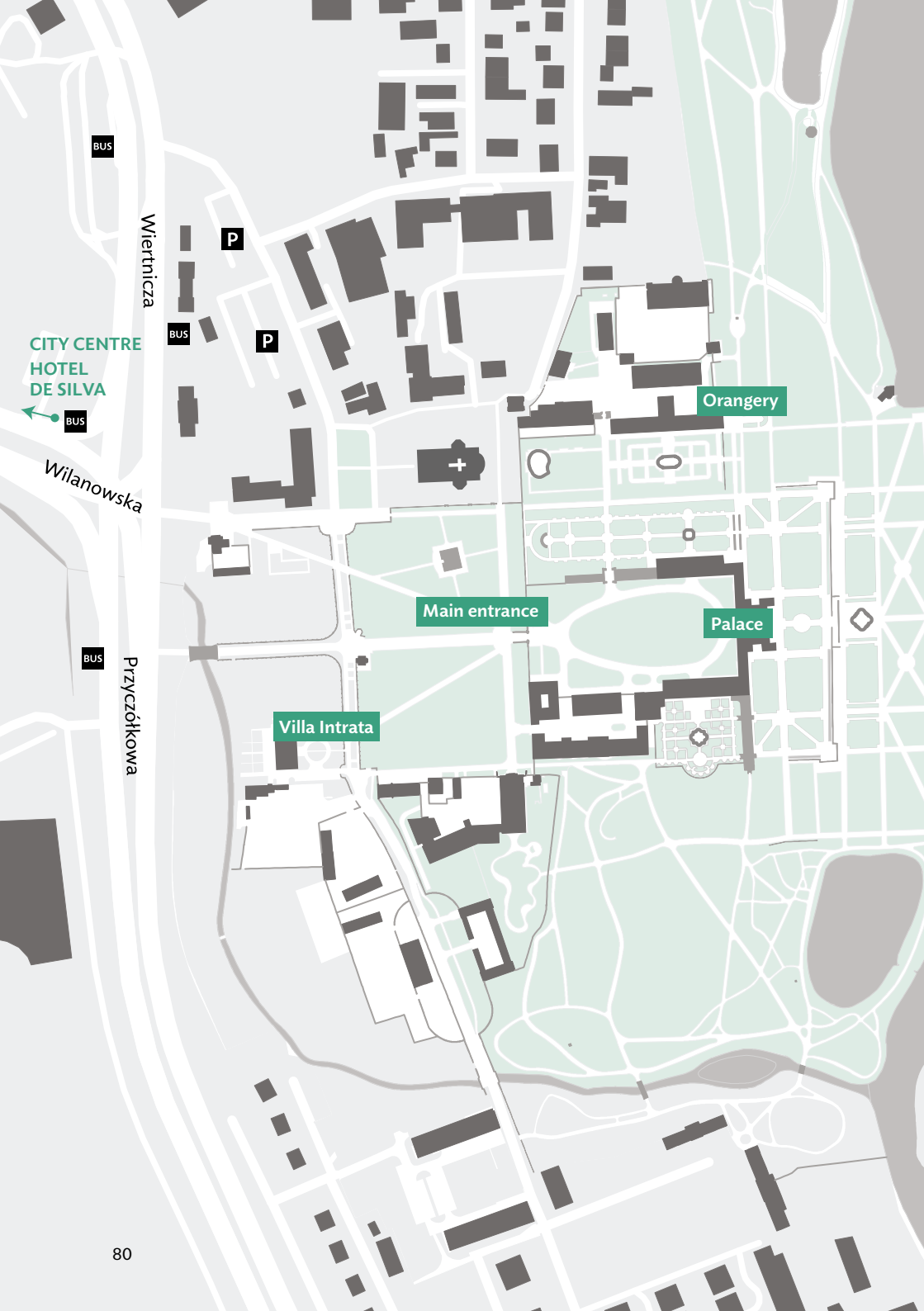
Organizers:



**Ministry of  
Culture  
and National  
Heritage of the  
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of Poland.**

Museums and Identities Seminar Co-financed by the  
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CITY CENTRE  
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BUS

Wilanowska

BUS

Wiernicza

P

BUS

P

Orangery

Main entrance

Palace

Villa Intrata

BUS

Przychódkowa