

Musei Capitolini, Palazzo Nuovo | Piazza del Campidoglio, Rome

MeLa Kick off Meeting Agenda

9th March, 2011

09.00 – 09.15	Registration
09.15 – 10.00	Opening Dino Gasperini Councillor for Cultural Policies of the Municipality of Rome Marina Mattei Archeological Curator Musei Capitolini, Rome Wolfgang Bode European Commission Project Officer
10.00 – 10.30	MeLa Project presentation Luca Basso Peressut Project Coordinator, DPA Politecnico di Milano (I)
10.30 – 10.50	Break
10.50 – 13.30	Partners and Work Packages presentation Chris Whitehead ICCHS Newcastle University (UK) Fabienne Galangau and Laurence Isnard Muséum National d'Histoire Naturelle, Paris (F) Iain Chambers DACLS Università degli Studi Napoli "L'Orientale" (I) Perla Innocenti HoA University of Glasgow (UK) Simona Maschi Copenhagen Institute of Interaction Design (DK) Mark Nash CCA The Royal College of Arts, London (UK) Bartolomeu Marí Ribes Museu d'Art Contemporani de Barcelona (E) Gennaro Postiglione DPA Politecnico di Milano (I) Marco Sacco ITIA Consiglio Nazionale delle Ricerche (I)
13.30 – 15.00	Lunch break Visit to the new Museum Hall "Esedra di Marco Aurelio"
15.00 – 16.30	Keynote Speakers Peter Aronsson Project Coordinator of EUNAMUS, Linköpings Universitet (S) <i>National Museums negotiating the past for a desired future</i> Gordon Fyfe Honorary Fellow, Keele University (UK) <i>Museums, the sociological imagination and the imaginary museum</i> Sreten Ugričić Director of National Library of Serbia (SRB) <i>Materialization and dematerialization. Migration and emulation. Museum and Library</i>
16.30 – 16.50	Break
16.50 – 18.30	Panel discussion and conclusions Marina Mattei Archeological Curator Musei Capitolini, Rome Alberto Garlandini President of ICOM Italia Giovanni Pinna Director of the magazine <i>Nuova Museologia</i> Massimo Negri Director of European Museum Academy Romolo Martemucci President of Accademia Adrianea Architettura e Archeologia Luca Basso Peressut Project Coordinator, DPA Politecnico di Milano

Luca Basso Peressut | MeLa Project Coordinator

Department of Architectural Project - Politecnico di Milano (Italy)

Luca Basso Peressut, full professor, has been member of the PhD in “Architecture of Interiors” at the Politecnico di Milano since 2000. He is director of the II level Master held by the Politecnico di Milano “IDEA in Exhibition Design”, Director and Member of the Scientific Committee for the International Architecture Workshop “Villa Adriana” since 2003, Member of the Scientific Committee for the National Conference of Interiors” 2005, 2007 and 2010; member of the Scientific Board of the Museum Tridentino di Storia Naturale, Trento; member of the Scientific Committee of the magazine “Exporre”; member of the Scientific Board of Museography of Edifir Publisher, Florence and consultant for the magazine “Area” since 1997.

Relevant publications: 2005. *Il museo moderno*. Milano: Lybra; 2002. *Il museo della cultura politecnica. Luoghi del sapere, spazi dell'esporre*. Milano: Unicopli; 1999. *Musei: architetture, 1990-2000*. Milano: Motta; 1998. *Musei per la scienza*. Milano: Lybra; 1997. *Stanze della meraviglia: I musei della natura tra storia e progetto*. Bologna: CLUEB; 1985. *I luoghi del museo*. Roma: Editori Riuniti.

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Chris Whitehead | MeLa Project Partner

International Centre for Cultural and Heritage Studies, Newcastle University (United Kingdom)

Chris Whitehead is Senior Lecturer in Museum, Gallery and Heritage Studies. and is a member of the University's Cultural Affairs Steering Group and the Great North Museum's Board. He was Director of Research for the School of Arts and Cultures from 2006 until 2008 and was responsible for research strategy and income, RAE management and the general development of the research environment in Fine Art, Art History, Museum, Gallery and Heritage Studies and Music. From 2008 to 2010 he was Director of ICCHS. His research activities focus on both historical and contemporary museology. He has published extensively in the field of art museum history, with particular emphases on architecture, display and knowledge construction. His second major strand of activity relates to education and interpretation practices in art museums and galleries, and includes considerable government-funded and policy-relevant research. In the context of musicological study he has strong interests in learning theory, social constructionism, theories of representation, cartography, disciplinarity and the sociology of Pierre Bourdieu.

Relevant publications: 2008. *Museums and the Construction of Disciplines: art and archaeology in 19th century Britain*. Duckworth Academic; 2008. Locating art. The display, construction and performance of place identity in art galleries. In: M. Anico and E. Peralta, ed. *Heritage and Identity: engagement and demission in the contemporary world*. Routledge; 2007. Establishing the manifesto: art histories in the nineteenth-century museum. In: Simon J. Knell; Suzanne Macleod and Sheila Watson, ed. *Museum Revolutions: How museums change and are changed*. London and New York: Routledge, pp. 48-60; 2006. Aesthetic Otherness, Authenticity and the Roads to Musicological Appropriation: Henry Cole's Travel Writing and the Making of the Victoria and Albert Museum. *Studies in Travel Writing*, 10(1), 1-26; 2005. *The Public Art Museum in Nineteenth Century Britain: The Development of the National Gallery*. Ashgate.

Fabienne Galangau | MeLa Project Partner

Muséum National d'Histoire Naturelle, Paris (France)

Fabienne Galangau is Associate professor of museology in the National History Museum in Paris. Her most important and recent experiences are:

Exhibition Project leader : Renovation of the Grande Galerie de l'Evolution (MNHN) (Part I & III), Marinarium de Concarneau, Permanent and temporaries exhibitions at the MNHN (Species classification, "From a gallery to another one", "A naturalist garden", "Natures in mind", "Taxidermy", "Parades"), Website of the Grande Galerie (1998)

Symposium organisation : Heritage interpretation (Taiwan 2005), Symposium for the renovation of the Paleontology gallery, the mineralogy gallery and the comparative anatomy gallery (MNHN, 2003)

Work experience abroad: Project leader of "Lizards and snakes", permanent exhibition at the Australian Museum (Sydney - Australia). Scenario of a permanent exhibition at Lord Howe island (Unesco World heritage island) (2001- 2002)

Teaching experience : since 1995 "Natural heritage : interpretations and representations", "Natural and cultural heritage in display (technics and pratices)" in Master degree MNHN. In 2006, Workshop in Taiwan (heritage interpretation and The cultural and scientific project). Since 2008, Summer school in Namibia "Cultural and Natural Heritage: Creating awareness, understanding and interpretation"(National Museum of Namibia and MNHN).

Laurence Isnard | MeLa Project Partner

Muséum National d'Histoire Naturelle, Paris (France)

Laurence Isnard, is science curator of the museum; she's involved in the project of the new museography of the mankind museum since September 2009. Recently she has been the curator for the exhibition "*Parce que*" at the natural history museum of Neuchâtel (Switzerland, 2009 and for the exhibition "*La Hève et la dent, falaises et fossiles normands*" at the natural history museum of Le Havre (2008).

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Iain Chambers | MeLa Project Partner

Department of American, Cultural and Linguistic studies – Università di Napoli “L’Orientale” (Italy)

Iain Chambers is presently Professor of Cultural and Postcolonial studies at the “Orientale” University of Naples where he has extended his work on interdisciplinary and intercultural analyses to the formation of the modern Mediterranean. He was a member of the Centre for Contemporary Cultural Studies at the University of Birmingham.

Amongst his principal publications in the last five years are 2008. *Mediterranean Crossings. The Politics of an Interrupted Modernity*. Durham and London: Duke University Press. Italian translation, 2007. *Le molte voci del Mediterraneo*. Milano: Raffaello Cortina; 2006. *Esercizi di Potere. Gramsci, Said e il postcoloniale*. Roma: Meltemi; 2010. “Another Map, another History, another Modernity”, *California Italian Studies Journal*, vol.1, Issue 1-2.

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Perla Innocenti | MeLa Project Partner

History of Art, School of Culture & Creative Arts, University of Glasgow (United Kingdom)

Perla Innocenti is a Research Associate in the College of Arts at the University of Glasgow and Co-Principal Investigator for in EU-funded projects related to digital preservation (SHAMAN), digital libraries for performing arts (ECLAP), and Digital Library Interoperability (DL.org). Her current research focuses on digital preservation methodologies for media art, audit and risk assessment for digital repositories, digital libraries design and policies, museography and museology. She was also involved in repository design, audit research (EU-funded project DPE) and Digital Curation Center (DCC), co-ordinating activities and development for the DRAMBORA Toolkit, and in leading usage models research within the EU-funded project Planets. Perla's background is modern art history, museology, cultural heritage communication and management (University of Rome "La Sapienza", Scuola Normale Superiore di Pisa), and research in information systems for industrial design and digital libraries at Politecnico di Milano, Italy, where she coordinated digital library, digitization and library portal projects. She has published her work in several conference proceedings, journals and books, worked as consultant and collaborator in digital libraries and e-learning projects and taught in professional and master courses.

Relevant publications: *Theories, Methods and Testbeds for Curation and Preservation of Digital Art* (2010); *Towards a Digital Library Policy and Quality Interoperability Framework* (2010); *Assessing Digital Preservation Frameworks* (2009); *Sistemi conoscitivi per il design* (2004); *MultiMedia Information Retrieval* (2004); *Corrado Ricci e gli Uffizi* (2003); *Michelangelo. I banchi della Biblioteca Laurenziana* (2002); *La Pinacoteca Vaticana nella storia della museografia* (2001).

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Copenhagen Institute of Interaction Design (Denmark)

Simona Maschi is a partner at CIID and head of its educational programme. She is responsible for educational, research and consultancy projects with Danish and international partners. In this context her main expertise and activity at CIID deal with design processes and methods, front end user research (field work), concept generation.

Simona Maschi's main focus is on envisioning future scenarios and experiences for people's everyday life. In particular, she designs new concepts of services enabled by innovative technologies for both the public and the private sector. She is interested in new design solutions that support companies towards a stronger attitude to environmental and social responsibility. Her last works in collaborations with academia and industries have explored different topics, such as Private and Public Transportation, Health and Wellbeing and Sustainable Housing.

Simona is an expert in Service Design, Scenario Design and Design Methods. She has been teaching at The Danish Design School, The Kolding School of Design, Politechnic of Milan and she is heading The Interaction Design Programme at CIID. Until June 2006 she was an Associate Professor and researcher at the Interaction Design Institute in Ivrea. She has been a visiting lecturer in European and American schools, an invited lecturer and trainer at international design workshops, and is an active co-organizer of conferences, seminars and workshops.

Simona has a PhD in Industrial Design and Multimedia Communication from the Polytechnic University of Milan, Italy (2002). She was a visiting scholar at the Institute of Design at Illinois Institute of Technology in Chicago (2002) and has an MA in Architecture from the Polytechnic University of Milan, Italy (1996).

Relevant publications: 2006. Design-driven Innovation. Scenario Building as a tool to facilitate the communication flow within complex design processes. *In*: Frascara, J. Designing effective communications: creating contexts for clarity and meaning. Allworth Press; 2004. with Melican, J., And Polazzi, L., *User Research at IDII: three case studies*, Interaction design institute Ivrea; 1999. *The design of interfaces for vending machines*. Ottogono, no. 133, Pages 86-94.

Mark Nash | MeLa Project Partner

Department of Curating Contemporary Art, Royal College of Art (United Kingdom)

Mark Nash, Head of Department of the Curating Contemporary Art department, the research group coordinator, is a well-known specialist in contemporary fine art moving image practices, avant-garde and world cinema. He sets up the International Centre for Fine Art Research at The University of Arts London, and is a member of the editorial board of the newly founded *Journal of Artistic Research*. He and his collaborators have curated numerous exhibitions all over the world. Nash was co-curator of Documenta 11, (2002) and film curator of the Berlin Biennial, (2004). He curated Reimagining October (with Isaac Julien), Calvert 22 London 2009, Experiments With Truth, Fabric Workshop and Museum, Philadelphia, (2004-5) and a conference on Film and Ecology for the Royal Society of Arts. Prior to joining the Royal College of Art, he was Director of Fine Art Research at Central St Martins. He has also been a Senior Lecturer in Film History and Theory at the University of East London, and visiting lecturer on the Whitney Museum Independent. He holds a PhD from Middlesex University. His formation is in film theory and film culture. He has also had a long-standing interest in art, world, experimental and avant-garde cinema: first in terms of the way film theory sees these cinemas as embodying debates on the relation of art and politics (which all come back to the dichotomy between notions of revolution conceived in terms of aesthetics, or of politics and ways of encompassing the two). Second in terms of revisions of art historical notions of modernism to include 20th century avant-garde cinema. This has led to an interest in the return of the moving image into the gallery and the development of a wide range of contemporary moving image on which he has written and lectured quite widely.

Relevant publications: 2008. *Screen Culture Theory*, Palgrave Macmillan, London; 2005. *Persistence of Memory*, Picture This, Bristol; 2009. K. Weir, M. Nash, *The view from elsewhere*, Sherman Contemporary Art Foundation with Queensland Art Gallery, Sydney; 2009. M. Nash, Isaac Julien *Re-Imagining October*, Calvert22 London.

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Museu d'Art Contemporany de Barcelona (Spain)

Bartomeu Marí Ribes is the director of the Museum of Contemporary Art of Barcelona (MACBA) since 2008. He has been Chief Curator at the MACBA since 2004, during which he has curated numerous exhibitions, most of which have toured to international museums and art centres. Some of the more noteworthy of these exhibitions have included the works of Ignasi Aballí, Francis Alÿs, Lothar Baumgarten, Janet Cardiff & Georges Bures Müller, Peter Friedl, Gego and Joan Jonas, among others. One of the highlights of his previous professional career was his role as exhibition curator at the Fondation pour l'Architecture in Brussels from 1989 to 1993. The events he organised included exhibitions of the works of Dan Graham, Marcel Broodthaers, Judith Barry and Matt Mullican, as well as exhibitions dedicated to architecture. From 1993 to 1995, Marí was curator of the IVAM-Julio González Centre in Valencia where he curated exhibitions such as the retrospectives of Raoul Hausman, Hermann Pitz, Frederic Kiesler and Lawrence Weiner, and co-curated with M^a Lluïsa Borràs those of Francis Picabia and Miralda. In 1996 he was appointed director of the Witte de With Center for Contemporary Art in Rotterdam, where he curated individual and group exhibitions featuring artists such as Vito Acconci, John Baldessari, Tony Brown, Fortuny/O'Brien, Frederick Kiesler, Cristina Iglesias, David Lamelas, Rita McBride, Cildo Meireles, Matt Mullican, Muntadas, Eulàlia Valldosera, Krzysztof Wodiczko, among many others. In 2002 he was curator, along with Chia-chi Jason Wang, of the Taipei Biennial in Taiwan, and in 2005 he also served as curator for the Spanish Pavilion at the 51st Venice Biennial for which he invited the artist Antoni Muntadas. Marí has published "Marcel Broodthaers. L'Architecte est Absent. Le Maçon" (1991); "Show & Tell: The Films & Videos of Lawrence Weiner. A Catalogue Raisonné" (1992); "Les jardins de Jacques Wirtz" and "Bernard Tschumi Architects / Le Fresnoy" (both in 1993); and "David Lamelas: A New Refutation of Time" (1997). He is also the author of numerous catalogue texts, as well as various other publications.

Gennaro Postiglione | MeLa Technical Manager

Department of Architectural Project - Politecnico di Milano (Italy)

Gennaro Postiglione is Associate Professor in Interior Architecture at the Politecnico di Milano (teaching and research activity: www.lablog.org.uk). His research focuses mainly on domestic interiors, museography and on preserving and diffusing collective memory and cultural identity, connecting the museographic issues with the domestic ambit. Since 2004 he is promoter of PUBLIC ARCHITECTURE @ POLIMI, an interdisciplinary research & operative group that puts the resources of Architecture in the service of the Public Interest. On going works: “Geografie dell’abbandono”, an investigation on abandoned Italian villages to develop a useful understanding to elaborate strategies for possible re-active-actions; “War archaeologies”, a research on war remains both in urban contexts and cultural landscapes; “A+P Smithson as never seen”: a complete collection of their published articles.

Relevant publications: 2010. *Unplugged Italy*. Siracusa: 22 Publishing; 2010. *Interior Wor(l)ds*. Torino: U. Allemandi&Co.; 2008. ed. et aliae. *Places&Themes of Interiors*. Milano: Franco Angeli; 2008. *100 Houses for 100 Architects*. Kohn: Taschen; 2007. with C. Norberg-Schulz. *Sverre Fehn works*. Milano: Electa.

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Marco Sacco | MeLa Project Manager

Institute for Industrial Technologies and Automation , National Research Council of Italy (Italy)

Marco Sacco, during his 18 year experience he has been coordinator of 3 EU projects in the area of Virtual and Augmented reality and simulation (VFF: Virtual Factory Framework large project FPVII-NMP #228595, DiFac: Digital Factory for human oriented production systems, STReP project, FPVI-IST #035079, Kobas: Knowledge Based Customized Services for Traditional Manufacturing Sectors Provided by a Network of High Tech SMEs, STReP for SME project, FPVI-NMP #505339) and manager for ITIA of 20 research projects, 3 of which were involved with partners from China, 1 from Canada and 1 from Korea. He is Responsible for the Virtual Lab at ITIA-CNR. He has given seminars on Virtual Reality and 3D simulation at ITIA-CNR (inside of national projects and master courses) as well at Chinese, Brazilian, Korean and Canadian Universities (inside of bi-lateral cooperation agreement).

He has more than 60 publications, including papers in academic journals and conference proceedings on the following topics: Applied Robotics, Machines, Computer Simulation of Manufacturing Systems, Extended Enterprise Modelling, and Virtual Reality for manufacturing, simulation and training.

Peter Aronsson | Keynote Speaker

Project Coordinator of EUNAMUS, Linköpings Universitet (Sweden)

Peter Aronsson (1959) is Professor in Cultural Heritage and the Uses of History since 2001 at a multi-disciplinary Culture Studies department, Linköping University. PhD in history, Lunds University 1992. His dissertation dealt with the historic conditions for creating a durable democratic culture. The role of historical narrative and consciousness to direct action has been focused in recent research both as regards historiography proper and the uses of the past in the historical culture at large. Currently he is co-ordinating two international projects exploring the uses of the past in National Museums and participating in a large project on historical consciousness, exploring the general concept of history. European National Museums: Identity politics, the uses of the past and the European citizen (EuNaMus) is a large cooperative project supported by the European Commission and runs 2010-2013. See, www.eunamus.eu, www.nordicspaces.se and www.histcon.se. Among his recent publications are together with Simon Knell and A. Amundsen, (eds). National Museums. Studies from around the World. (London: Routledge, 2011). He is a member of The Royal Swedish Academy of Letters, History and Antiquities and on the editorial board of Culture Unbound: Journal of Current Cultural Research.

National Museums negotiating the past for a desired future | Speech Abstract

The level of investments in national museums are high in contemporary society. The motives and hopes are often a mixture of a will to secure a scientific and relevant understanding of the national heritage, community integration, stimulating creativity and cultural dialogue, creating attractions for a burgeoning experience economy.

The project *European National Museums: Identity politics, the uses of the past and the European citizen* (EuNaMus) running 2010-2013 explore the creation and power of the heritage of European national museums to the world, Europe and its states as an unsurpassable institution in contemporary society. In order to shape cultural policy for an expanding European Union the understanding of one of its most enduring institutions for creating and contesting political identities is necessary.

National museums can be explored as processes of institutionalized negotiations where material collections and display make claims and are recognized as articulating and representing national values and realities. Many of the negotiations and conflicts behind the scene in the museums have a long standing trajectories,

they are indeed not mishaps but part of the value of the institutions in creating them as relevant cultural forces at play over the last two and a half centuries.

The talk will outline the principal ground covered by these negotiations and exemplify the consequences with some preliminary results from the research where the first study maps the interplay between institutional creation and nation making in Europe 1760–2010. Then implicit and explicit narratives, conflicts and hopes and goals of cultural policies will be explored and contrasted to actual visitors experiences.

Gordon J Fyfe | Keynote Speaker

Honorary Fellow, Keele University (United Kingdom)

Gordon Fyfe was grew up in Lambeth, South London. In 1967 he graduated in sociology at the University of Leicester and went on to pursue interests in the sociology of art and visual sociology as a Leicester postgraduate student. In 1971 he was appointed at the University of Keele where he taught sociology (including the sociology of art) for over thirty years. He also taught on MA programmes in Victorian Studies and Cultural Studies. Fyfe's research interests have been primarily focused on the historical sociology of modern art institutions and museums as well as on visual sociology. His publications include *Picturing Power* (with John Law), *Theorizing Museums* (with Sharon Macdonald) and *Art, Power and Modernity*. He has been a Managing Editor of *The Sociological Review* (Britain's longest established journal of sociology) and has served on its board for 35 years. He is a founding editor of Leicester University's online museums research journal *Museum and Society*, and is a member of the board of *Museum History Journal*. He is currently writing an introductory textbook on the subject of museum studies.

Museums, the sociological imagination and the imaginary Museum

MeLA brings an interdisciplinary perspective to the museum and places *contact zones* at the centre of its project. Perhaps, we might 'bend the light' a little so that we can see the museum as a zone of interdisciplinary contact. The ways in which the museum might be a zone of contact for sociology include: (i) a critical and historical sociology of the institution; (ii) the reflexive practices of museums which have enlisted sociological methods, e.g. as visitor research, and (iii) a sociological imagination which is enhanced by the museum. Yet, whilst some contemporary disciplines have organic relationships with museums, it is difficult to think of ways in which contemporary sociological thought and teaching is informed by, or indeed, draws on the museum.

However, in the early 20th century the idea of sociological museums was promoted in Europe and North America. In Britain the now defunct Sociological Society, regarded the museum as part of its mission. It conducted regional surveys across the UK and other European countries (including Rome in 1934). Typically, data collection included photographs, drawings and other visual depictions as well as information about museums and exhibitions. Much influenced by the ecological perspective of Frederic Le Play, the Society was less interested in illustrating research findings than in generating sociology through the

medium of the museum. Its luminaries (especially Patrick Geddes and Victor Branford) pointed to the museum's synthetic and exoteric potentials; the museum was a means of re-imagining the social and a way of promoting the public understanding of sociology.

In 1955 the Society was dissolved and its archive was submerged. More recently, the institution's legacy has been reassessed and the archive, located at Keele University, is newly catalogued and open to researchers. This paper concludes with some reflections on the archive as a contact zone between past and present sociologies.

Director of National Library of Serbia (Serbia)

Sreten Ugričić is born in 1961 in Yugoslavia. He's a novelist, essayist, conceptual artist, astronomer and philosopher. He was a member of the UNESCO Commission for Serbia and Montenegro from 2002 to 2008 and reformed the Serbian National Library, which he has directed since 2001. Ugričić is a member of the Serbian P.E.N., the Executive Board of The European Library (TEL) and received an award from the Borislav Pekić Foundation. In 2010 he was appointed co-chairman of the Selection Committee for World Digital Library (WDL). The author lives in Belgrade.

Materialization and dematerialization. Migration and emulation. Museum and Library

This presentation is discursive and polemic, focused on generalizations and argumentation, with a smaller number of concrete examples from the current library practice. It consists of three parts.

1. Pointing to an epochal turn in the civilization direction: after several thousand years of the materialization process, we passed through the ICT and digital media to the process of the opposite direction, i.e. to the process of dematerialization.

Describing what is going on in libraries as part of this epochal trend: three phases of the process: adaptation-evolution-revolution.

2. Going to deal with the obvious fact and the stated question of nomadism, i.e. migrations of people, objects, knowledge, information, values, cultures, and that through the binary opposition of the concepts of migration and emulation:

Migration (endless wandering. Odysseus as a model) – Emulation (code rooted in the abundance of metamorphoses. Ovid as a model)

Trying to defend the thesis that the omnipresent mobility is just a delusion or just a variation of the one and same essence, at least when one talks about books and journals, i.e. about typical library material.

Books are a world with no difference between words and objects, since in books – words are objects and objects are words, which is the only substance of each book. If that is not the case, then there is no book in front of us, but something else.

The basic code of communication is no ink on the parchment; neither is it lead on the paper, nor pixels on the display, but some thirty letters, nine figures, eight notes of the music scale. Letters, figures and notes

remain the set and unsurpassable code and medium of the human spirit and civilization which we convey via books and libraries.

That is why all these migrations and accelerations that we witness are after all nothing but a delusion. The moving and differences are real in space and time, in the medium of transfer and expansion and multiplication; but that which moves faster and more penetrating than ever before is the same that once moved slower and within a limited scope, and even slower and more limited before that. At the same time, that which seems to be an expression and identity of a uniquely specific environment and origin gets expressed and articulated in some other environment – either far or close in time and space and in the cultural code. So, it is not about migrations and complete differences, but about emulation, i.e. metamorphoses of the same spirit, same content, same human experience.

3. Pointing to the difference in that regard between libraries and museums: a museum is primarily to point out even more radically its function of cognitive, evaluative and ontological exclusivity, as well as the irreplaceability and invaluableness of direct insight. And a library is primarily to throw away exactly that role and to irretrievably set out into the domain of the omnipresent virtuality, in which there is no difference between the original and the copy – no cognitive, no evaluative, no ontological one.

Regarding the context of the post-national Europe and its cultural and civil infrastructure, I would suggest that we - professionals from museums and libraries - look through the often opaque veil of the national and linguistic ideologies of standards and identities, together with looking through the often opaque veil of technological and professional standards, identities and ideologies.

Conclusions: the presentation with the thesis that in our times the library and the museum are able to constructively and with a spectacular effect learn from one another and co-operate with each other, only if libraries and museums have no dilemmas and misunderstandings concerning their own complementary nature and purpose, only if they build and produce upon the immanent difference and complementarity.

Archeological Curator Musei Capitolini, Rome (Italy)

Marina Mattei in 1977 earned a degree in Classical Arts at Rome University with a thesis entitled “*LA SANCTIO NELLE LEGGI EPIGRAFICHE ROMANE*” and after she earned a post graduate course in Archeology and Ancient Greek and Roman Art History. She’s also specialized in Computer Studies related to Humanities and she’s been in the I.C.C.R.O.M. course for Museum Curator in English language.

Since 1980 she’s in charge of Palazzo Nuovo – Musei Capitolini’s Direction and since 1981 she’s responsible also of epigraphic heritage of City of Rome Superintendence of Cultural Heritage.

In 1983/1984 she taught at I.C.C.R.O.M. and gave lessons in museums preservation and took part as speaker at the A.I.E.G.L. Meeting “Il Museo Epigrafico”.

From 1981 to today she directed 27 restauration sites for city Superintendence.

From 1992 to 1994 she’s been lecturer at Padua University teaching Classical Archeology.

During 1997/98 she’s been lecturer at University of Rome “La Sapienza” at the post graduate course of Epigraphy and teacher at I.C.C.R.O.M. in topics related to museums preservation.

With the Decree n. 6020 of 02/04/2004 from Ministry of Infrastructures and Transportation, she’s been nominated Archeological Coordinator of the Commission established by the Ministry of Infrastructures and Transportation for the realization of infrastructures to safeguard the archeological area of “parco di Claudio e Traiano”.

Following the commissions established by the decree, she’s scientific coordinator of the valorization project of the site “Area Sacra di Largo Argentina”.

Marina Mattei represents the City Superintendence establishing connections and teaching to students of the master’s degree course “Archeologia e Architettura” organized by Premio Piranesi and Accademia Adrianea Architettura e Archeologia.

Actually she’s involved in a series of international exhibitions wherein Musei Capitolini are collaborating to the most important cities Cultural Institutes, among which the *British Museum* (“*Hadrian: Empire and Conflict*” exhibition, 24th-26th October 2008, London).



She's also involved in didactic project aimed to archeological heritage development and understanding in order to connect the country and the museum.

She's been representative of City Superintendence for Universal Expo Shanghai in October 2001.

Marina Mattei organized and took care of many exhibitions and scientific publications.

Relevant publications: 1983. *Roma Archeologia e Progetto*, pp. 11, 136-141, Rome; 1983. *La gens dei Crepereii*, in "Creperia Tryphaena", pp. 35-38, Venice; 1984. *Il patrimonio epigrafico del Comune di Roma*, in "Atti del VII congresso internazionale di epigrafia greca e latina", pp.525- 539, Faenza; 1987. *Il Galata Capitolino*, Rome; *Il Museo Capitolino, Guida alle collezioni archeologiche del Museo Capitolino*, Rome, Ed. Quasar; 1998. *Palazzo Nuovo*, Marsilio editore, Rome; 2000. *Musei Capitolini* (guide) Electa; 2010. *Armando Brasini e l'antico: tra architettura del suo tempo e il sogno di Roma caput mundi*, in "Roma e l'architetto della romanità", Rome.

Alberto Garlandini | Panel Discussant

President of ICOM Italia (Italy)

Alberto Garlandini is 57 years old, he's married and he got a 27 years old son. He's born and he lives in Milan. He's Cultural General Director of Regione Lombardia, President of ICOM Italia, ICR Board member – ICOM's International Committee for Regional Museums.

He's involved in Italian Regions Coordination on the subject of cultural heritage. In 2007, he's been nominated as expert in the Ministry Commission for Cultural Heritage and Activities to define minimum quality levels in increasing the value of cultural heritage while in 2009 in the National Board of promoting abroad Italian culture for the Ministry of Foreign Affairs.

He graduated maximum cum laude in History and Philosophy at Università Statale in Milan (I). He was on courses at Scuola Normale Superiore in Pisa (I), at University of Edimburgh (UK) and at the University of California, Berkeley (US). He won grants and public competitions in Unghery and Japan. In 1996 and 1997 he took part at Karolus Programme funded by European Committee, he was on courses at European Institute of Public Administration in Maastricht (NL) and worked in Paris at Ministère de la Culture, Direction des Musées de France et Direction du Patrimoine. He's been head of ICOM-Italy delegation at ICOM General Convention in Seul 2004 and in Wien 2007. He's been IFLA 2009 National Committee member who has organized in 2009 the 75th World Library and Information Congress in Milan.

Winner of a public competition, in 1980 he became Museums and Cultural Heritage Service officer of Region Lombardia. From 1981 to 1998 he's been Regional Committee Secretary for regional Museums. In 1999 he promoted the Framework Programme Agreement between Region Lombardia and Ministry of Cultural Heritage and Activities and he's been responsible of it. Since 2002 he effectuated in Region Lombardia the ministerial decree about museums quality standards and promoted a giving credence to Lombardian museums and museums network.

He takes part to museums, exhibitions and cultural projects scientific committees. He's embarked in increasing value to professionalism and to the role of museums and cultural heritage's professionalist. He promoted the drafting of National Paper for museum professions and the ICOM European Project *Museum Profession – A European Frame of Reference*.

Alberto Garlandini speaks and write fluently English and French and has basics knowledges of German language. He teaches at the University and he published more than 150 books, essays and articles related to museums, cultural heritages and activities (ten in English and three in French language).

Giovanni Pinna | Panel Discussant

Director of the magazine *Nuova Museologia* (Italy)

Giovanni Pinna (born in Turin, Italy, 1939) is a Professor in Paleontology and a museologist. For over thirty years (1964-1996) he was a member of the staff of the Natural History Museum in Milan - the largest of its kind in Italy. He started his career there as Curator in Paleontology and in 1981 was appointed Director of the Museum, a post he held until 1996.

His scientific activity has been mainly focused on Ammonites, Triassic reptiles, and fossil Crustacea, subjects to which he has dedicated numerous publications. One of his most important achievements has been the discovery of the Lower Jurassic *Fossil-lagerstätte* at Osteno on the Lake of Lugano; this is one of the few *deposits* where the soft parts of fossil organisms are preserved; other successes have been the description of the new class of crustacea, Thylacocephala, and the description of some new genera of reptile fossils.

He is also interested in the problem of mass extinction of various species and in several papers has proposed an alternative to the catastrophic hypotheses; he is, in fact, totally opposed to the theory that the extinction of the dinosaurs and many other taxa could have been caused by the fall of a meteorite towards the end of the Mezoic period.

Under his direction, over a period of fifteen years, the Natural History Museum in Milan was completely restructured. It had been badly damaged in 1943, during the war, and in 1952 had been rebuilt but the exhibition space layout was archaic; he reorganised the scientific sectors, the laboratories and the offices, increased the staff in the scientific departments and laboratories, increased the collections, re-ordered the historical archives, boosted both scientific research and the didactic activity of the Museum, promoted a series of permanent exhibitions and renovated most of the 5000 sq. metres of exhibition space.

Above all, he succeeded in creating a close relationship, a bond, between the city and its Museum. Thanks to all this renovations, in the early Nineties the Museum in Milan was numbered among the seven great European Natural History Museums, together with those in Madrid, Vienna, Paris, London, Frankfurt and Stockholm.

From 1980 to 1996 he also directed the Planetarium in Milan, renewing the organisation and activity of the same.

In the cultural field, one of his more important achievements was the exhibition *Musaeum Septalianum* in which material from the 15th century *wunderkammer* of Manfredo Settala, carefully packed away in the Biblioteca Ambrosiana, was shown to the public after many decades. With this exhibition Milan honoured the memory of this 17th century museum and its founder.

Further information on his work as Director of the Natural History Museum in Milan can be found in the following reports and in the commemoration of the 150th anniversary of the foundation of the Museum:

1984. *L'attività del Museo Civico di Storia Naturale di Milano negli anni 1980, 1981, 1982*. Museo di Storia Naturale Milano; 1988. *L'attività del Museo Civico di Storia Naturale di Milano e del Civico Planetario negli anni 1983, 1984, 1985*. Natura, 79; 1988. *Museo Civico di Storia naturale di Milano 1938-1988: 150 years of science*. Atti della Società Italiana di scienze Naturali e del Museo di Storia Naturale di Milano, 129; 1989. *L'attività del Museo Civico di Storia Naturale di Milano e del Civico Planetario negli anni 1986, 1987, 1988*. Natura, 80; 1993. *L'attività del Museo Civico di Storia Naturale di Milano e del Civico Planetario negli anni 1989, 1990, 1991*. Natura, 84.

Regarding his activity in the field of museology a publication, worthy of note is the volume *"Museo. Storia di una macchina culturale dal cinquecento ad oggi"* co-authored with Lanfranco Binni and published in 1980. This can be considered the first manual of museology published in Italy during the post-war period. It is now a classic in the field and the basis of the formation of many who are today working in museums in Italy and in governmental organisations concerned with conservation .

Today he has turned his attention to the social aspect of museums, to the intellectual organisation and the mechanisms for the production of culture within these institutions, to the relations existing between museums and society, between museums and power. He is now chiefly engaged as a museological consultant , also within the sphere of international cooperation. His most recent experiences in the field of museum projects have been in connection with the Shaanxi History Museum of Xi'An and the National Museum of Damascus. He is scientific consultant of the Museo della Scienza e della Tecnologia of Milan. He edits a series of books on museology, published by RCS as ETAS. He is also editor of a six-monthly magazine dealing with museological studies *NUOVA MUSEOLOGIA*, which he founded in 1999.

He is at present writing a book on the political control of museums.

Giovanni Pinna is actively concerned in the work of the International Council of Museums (ICOM), a non-governmental organisation in which, over the years, he has held many posts.

Member of the Executive Council of ICOM ITALY from 1976 to 1981

Vice Chairperson of ICOM ITALY from 1981 to 1984 and from 1993 to 1996

Chairperson of ICOM ITALY from 1997 to 2000, re-elected for a second term of office from 2001 to 2004.

In 1999 he created the ICOM International Committee Historic House Museums and was elected Chairperson of such a Committee, remaining in office until 2002.

In 2001 he was elected member of the ICOM Executive Council for the term 2001 to 2004.

As Chairperson of ICOM Italy, he has convinced the Italian government to allow to ICOM members free entrance to museums, archaeological sites and state monuments. By consequence, many Italian municipalities and local governments have given free entrance to museums to ICOM members.

Massimo Negri | Panel Discussant

Director of European Museum Academy

Massimo Negri is born in Milan, October 1947. Actually he's the European Museum Academy Director and the Scientific Director of the Executive Master Course in European Museology, IULM University, Milan.

He's also an independent museum consultant and a specialist in industrial heritage interpretation.

Professor of Industrial Archaeology, Faculty of Literature and Philosophy, State University of Padua.

Member of the Advisory Board of the British journal "Museum Practice".

Twice Fulbrighter at the Pennsylvania State University and later at the Historic American Engineering Record and at the Smithsonian Institution, Massimo Negri has written several books and essays on industrial archaeology and museology.

Member of the Jury of the European Museum of the Year Award and of the Council of Europe Museum Prize (now the European Museum Forum, operating under the auspices of the Council of Europe) since 1983, he has been the EMF Director from the end of 1999 to the end of 2009.

From January 2010; Director of the European Museum Academy, The Hague. Member of the Executive Board of the European Digital Library Foundation in the period 2008-2010.

He has also been for six years the Italian Representative in the International Committee for Industrial Heritage Conservation (TICCH).

Massimo Negri also teaches Museology at the Post Graduate Master Course in Industrial Heritage of the University of Padua and is consultant for the Higher Education Courses of the Scuola Normale di Pisa in cultural heritage (Volterra and San Miniato Courses) where also teaches Museology. He is also contributor to the research programmes of CERMEC, Research Centre on Cultural Institutions Management of the Cattaneo University in Castellanza (Varese).

He lives in Milan where he runs Kriterion Consulting srl, its own company specialised in industrial heritage and museum related projects.

In the last 20 years, he has been enlarging his activity in the area of museum studies, temporary exhibitions organization and consultancy as well as teaching at university level in museology and heritage interpretation related matters. An active lecturer, he is regularly invited in Italy and abroad to speak on industrial archaeology, museum innovation and cultural programming. Frequently invited also to lecture and hold seminars in Italian and foreign universities. Consultant, researcher and/or partner in EU projects. He has coordinated many research projects for public administrations in Italy in the field of industrial

heritage interpretation and wrote (with Antonello Negri) the first Italian book on industrial archaeology (*L'archeologia industriale*, D'Anna, 1977).

From 1997 to 1999, he has been sitting in the Executive Committee of the Board of the National Museum of Science and Technology "Leonardo da Vinci" in Milan.

He is currently a member of the Scientific Committees of several cultural bodies like the L. Micheletti Foundation of Brescia for the new local industrial museum project, the Centro per la Cultura d'Impresa of Milan, the Contemporary History Workshop Project promoted by the Municipal Historic Collections of Milan, the Casa Cervi Museum, the network of Company Museums of Milan, he has also been member of the Board of Consultants of the Triennale Design Museum. He has been consultant for training with the Italian Association of Company Museums and other organizations.

As a consultant to the Municipality of Milan for exhibition programming and museum innovation from 1993 to 1997, he took part into the start up stage of various important projects, like the renovation of Palazzo Reale, the reconstruction of the Pavillion of Contemporary Arts, the restyling of the Museum of Milan and the Museum of Contemporary History, etc.

In year 2000 he was hired as consultant for establishing a new company museums system by the Provincial Government-Dept. of Cultural Affairs of Milan and has been serving in that office till 2009. He cooperates with the Institute for Cultural Heritage of the Emilia Romagna Region (IBC) for the planning and direction of the annual Bertinoro Workshop since 1996.

From 2008 is consultant to the Carisbo Foundation of Bologna for the development of the local City Museum project; Genus Bononiae.

Advisor for renovation of the Gallery of Applied Arts in Palazzo Barberini, Roma. Advisor to the Victoria Museum of Melbourne for the Pompei exhibition project.

In 1993 he was awarded the Orden of Isabela la Catolica by the King of Spain for his contribution to the development of cultural relationships between Spain and Italy.

Publications: among his most recent works are : *Museo e Cultura della Qualità* (editor with M.Sani), Bologna: Clueb, 2001, *Nuovi Musei di Storia Contemporanea in Europa*" (editor with R.Guerri), Edizioni Comune di Milano 2002, *I sistemi museali in Europa:una sfida per il futuro* (editor), Provincia di Milano, 2002; *Manuale di museologia per i musei aziendali*, Rubettino Editore 2003 (translated in Greek in 2009), *Opening Doors, Access to the European Heritage in Museums* (editor), Olschki 2003, *The Future of City Museums in Europe* (editor with G.Campanini), Bononia University Press 2008), *Quality in Museums*, (editor with M.Sani and F.Niccolucci), Archaeolingua, Budapest 2009.



Romolo Martemucci | Panel Discussant

Director of Accademia Adrianea Architettura e Archeologia (Italy)

Romolo Martemucci is founder and President of the **Pantheon Institute** of Rome and New York. He is also a Practicing Registered Architect in the US and in Italy, and Professor of Architecture (Retired) with the Pennsylvania State University, Department of Architecture.

In 1989 he established the **Penn State "Sede di Roma"**, a Roman study center for Architecture, Landscape Architecture and Urban Design for American students. In 2009 the center becomes the **Pantheon Institute** offering courses in Architecture, related disciplines, and the Liberal Arts. Currently the Institute enrolls 200 students per year in three semesters of operation.

Plans are being made for a similar study center in New York City

Romolo Martemucci was also Department Head of the Department of Architecture at the Pennsylvania State University, from 1993 thru 1995; Professor of Architecture at North Dakota State University; visiting Professor of Graduate Design at the University of Puerto Rico, visiting Professor of Architecture at the Universidad De Monterrey, Mexico; lecturer at the University of Pennsylvania and the University of Rome; and Adjunct Professor of Design and Theory at Temple University, Philadelphia; visiting critic or lecturer for architectural design at Harvard U., McGill U., Columbia U., Cornell U., U of Texas San Antonio, and many others.

He is also co-founder and Presidente of the **Accademia Adrianea di Architettura e Archeologia**, a Master's Degree granting European private institution of higher learning established in 2003. The principal activities of the Accademia include the Piranesi Prix de Rome (formerly Premio Piranesi) Seminars at Hadrian's, and the Itinerant Master's Degree Program in Architecture for Archeology.

- The first is a seminar targeting university level students and graduates from diverse international backgrounds for a two-week design exercise and competition on museum/site design for archeological areas. Since 2010 this Premio has been arranged to include an International Professional component.
- The latter is a year-long master's program for architecture or related field graduates intending to specialize in the design for, and innovative management of, archeological sites. The Master's program currently enrolls 72 students.

Romolo Martemucci studied in Rome, New York and Philadelphia, earning degrees in Architecture and Urban Design (Pratt Institute) and Architectural Theory (University of Pennsylvania).

His professional credentials include being a Venice Biennale Competition Winner (Biennale of 1985), numerous urban design commissions including the San Juan, Puerto Rico Cruise Ship Port Redevelopment Project, Fargo North Dakota Renaissance Cities Project, and urban design consultant for the Municipalities of Siena, Quarrata, Atri and Tursi in Italy.

He is currently affiliated with James Wines and SITE Inc. Together with James Wines he has organized the Conference and Workshop entitled Roma, Citta' Eterna, Citta' Sostenibile (2001). He is currently working on a program to open an architectural teaching and research center in New York City to be aligned with the teaching work being done in Rome at the Pantheon Institute.

His European Professional Affiliation is with ABT Architetti e Ingegneri in Rome. Recent projects include a collaboration of ABT on the MAXXI Museum of the 21st Century by Zaha Hadid and the Torri dell'EUR project with Renzo Piano.

He has published in ACSA publications, and numerous periodicals. His most recent publication, "Tracing the Trace in the Making of Architecture" is in Villa Adriana Environments for the Themenos Series (Libreria Clup., Milano, 2004)

