

BOOK OF ABSTRACTS

ICAMT

49TH INTERNATIONAL CONFERENCE

2023

UNDOING CONFLICT IN MUSEUMS

**Materiality and meaning
of museum architecture and exhibition design**

**25–27 OCT 2023
PORTO, PORTUGAL**

CREDITS

ICAMT 49TH INTERNATIONAL CONFERENCE 2023

Undoing conflict in museums: materiality
and meaning of museum architecture
and exhibition design.
Book of abstracts

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BOOK OF ABSTRACTS

ICAMT

49TH INTERNATIONAL CONFERENCE

2023

UNDOING CONFLICT IN MUSEUMS

**MATERIALITY AND MEANING
OF MUSEUM ARCHITECTURE AND EXHIBITION DESIGN**

**25-27 OCT 2023
PORTO, PORTUGAL**

The International Committee for Architecture and Museum Techniques (ICAMT) of the International Council of Museums (ICOM) annually organises an important international conference that gathers experts from different areas, namely museography, museum studies, architecture and exhibition design. The ICAMT 49th International Conference 2023 will be hosted by the University of Porto between 25 and 27 October 2023, under the theme “Undoing conflict in museums: materiality and meaning of museum architecture and exhibition design”.

The Transdisciplinary Research Centre “Culture, Space and Memory” (CITCEM) and the Centre for Architectural and Urban Studies (CEAU) are the entities responsible for the organisation of this event.

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UNDOING CONFLICT IN MUSEUMS:

1

MATERIALITY AND MEANING OF MUSEUM ARCHITECTURE AND EXHIBITION DESIGN

We are used to seeing museums as cathedrals of urban modernity, ritual spaces, disciplinary structures, or contact zones. They are seldom seen as conflict zones. Nevertheless, conflict can touch museums, their spaces, and architecture: through destruction, confiscation, the imposition of design/planning, making areas or buildings inaccessible, etc. Besides, conflict is inherited with the very idea of the museum and its many intricate ethical questions. These concerns, for example, collection practices and the politics of the human gaze, establishing the political by translating politics into powerful decisions about inclusion and exclusion, such as: “Who gets to see and who is blinded?”, “Who gets to be seen, and who is invisible?”. Indeed, the many conflicts museums experience in the 21st century, namely historically bound ones, are becoming increasingly present in their daily lives: they are envisaged as places of healing and reconciliation but, at the same time, they occasionally ignite controversy and become contested and occupied spaces, ones that disclose public conflict zones.

In light of this, how can museums experience conflict without diluting dissensions and contradictions, singularities, and possibilities of resistance? How can museums accept conflict and recognize it as a power that generates other forms of relationship between bodies, spaces, and actions between subjects, objects, territories, and memories? In contemporary Museum Studies, it is often said that museums are inherently political institutions. But in which ways are “politics” and “the political” produced as conflict zones within architecture and exhibition design?

These questions have led to the idea of exploring further the role of architecture and exhibition design in conflict, particularly its potential contribution to the production of conversational spaces. This seminar will examine how conflict takes shape in exhibitions and museum buildings. Architecture and exhibition design provides an arena where various parties negotiate conflict. This International Conference explores how politics and the political are encoded in material forms and

visual vocabulary. A further theme focuses on conflicts that arise between different parties and the knowledge played out, both in the creation and throughout the life of the museum, namely in terms of how the socio-cultural role of museums is envisaged and how museum spaces are experienced, both by those who work in museums and by their more transient visitors. Each round table is organised around a central contradiction, including the roles of silence, absence, and light; conservation, destruction, and transformation; memory, authenticity, imagination, and hope. The conference offers a range of case studies, including visits to museums to consider how museum practices have taken up various conflicts in terms of architectural options and exhibition-making. Complementarily, we also offer different creative, arts/design-based workshops to conceptualise these issues.

It seems to us that acknowledging and articulating conflict in this way is an important step toward decolonising and radically transforming our museums.

CURATING CONFLICT: THE TROUBLES AND BEYOND

Dr Karen Logan, Senior Curator of History,
National Museums NI

Keynote Speech 1
25th October 2023
9:30 – 10:15

ABSTRACT

There are a number of significant challenges in representing contested history within the context of a divided society emerging from conflict, but also important opportunities for addressing the legacy of the past. National Museums NI opened the Troubles and Beyond exhibition at the Ulster Museum in Belfast on x March 2018, to coincide with the twentieth anniversary of the signing of the Belfast/Good Friday Agreement. Five years on, this presentation will demonstrate the progress that has been made within the dynamic and ongoing process of curating conflict. It will begin by outlining the approach taken to the development of the exhibition and, using examples of the partnerships, projects and collection development surrounding it, further consideration will be given to the role museums can play in the social peace process.

The Troubles and Beyond exhibition offers a shared space in which to explore controversial issues through critical narrative and interpretation which presents multiple perspectives and offers the opportunity for dialogue and debate. In its approach to curating conflict, National Museums NI has developed a model which can be applied in a range of contexts based on encouraging dialogue, building understanding, taking a critical approach and representing multiple perspectives. Using specific examples and giving consideration to the structure of the exhibition and the architecture of the Ulster Museum this presentation will example the materiality and meaning of this approach in a physical sense as well as exploring its impact beyond the confines of the exhibition space. This will include reference to how the Troubles has been interpreted within the Museum in the past, the current visual vocabulary of the space and future plans to extend the boundaries of the exhibition.

BIO

Karen is a Senior Curator of History and manages a team responsible for the History, Archaeology and World Cultures collections at the Ulster Museum and the Ulster Transport Museum. Karen curates the Modern History collection and led on the development of the Ulster Museum's 'Troubles and Beyond' exhibition. Her focus is on the legacy of the past and community history in Northern Ireland. She has published on these themes and curated several temporary and touring exhibitions including Gay Life and Liberation; A Photographic Record from 1970s Belfast and Figures Through the Wire; Artwork by Geordie Morrow.

Questions & Answers
Session
25th October 2023
10:15 – 10:30
Moderated by Denise
Pollini, Culture Commons
Quest Office – University
of Antwerp, Belgium

TWO RECENT MUSEUM PROJECTS IN SOUTHEAST ASIA; THE CONNECT AND DISCONNECT OF INSTITUTIONAL NARRATIVES AND ARCHITECTURAL SPACES

Jean François Milou, Founder, lead designer of studio Milou Architects, Paris, Singapore and Hanoi

Keynote Speech 2
26th October 2023
9:00 – 9:45

ABSTRACT

In Southeast Asia, more substantial State investment in museums, along with contemporary museum practices, are relatively recent developments, and both are frequently oriented towards the nation-building process, to a larger degree than in most 'Western' institutions.

At the same time, requirements for some museums in Southeast Asia to recount approved narratives can evolve within a wider context of architectural spaces that evolve with some indifference to such narratives. Official storytelling can quickly become part of or submerged in an architectural garden of images, objects and sounds dedicated to a community-centred visiting experience, where the sensory and social experience is given as much, if not greater weight, than narratives. The narratives are housed within the institution, but the design environment offers an experience independent of, and at times, indifferent to, both.

The presentation shares two of studioMilou's recent museum projects in Southeast Asia; 1/ The National Gallery Singapore, completed in 2015, dedicated to modern art from Southeast Asia, and the largest visual arts institution in the region, and, 2/ The Da Nang City Museum, in Vietnam, to be completed in 2024, and dedicated to the city and province's natural, social and political, history, and its contemporary natural, human, and urban landscapes.

Whether the narratives reflect the success of Singapore as a centre of modernity in Southeast Asia, or Da Nang, as a city and province steeped in natural and human resources, a surviving if not flourishing post 'American War' city and province, both museums' architecture create places of respite, reflection and experiential freedom with a life of their own.

BIO

Jean François Milou trained in Paris at L'Ecole des Beaux Arts, and founded studioMilou Architecture, a practice specializing in adaptive reuse projects, based in Paris, Singapore and Vietnam. He has worked extensively in Europe and Asia on the adaptive reuse of existing buildings and landscapes and various heritage consultancies for UNESCO and the French Government. Deeply inspired by his interests in archaeology and anthropology, his design approach strives for enduring simplicity and deference to a site's historical, human, natural and built surrounds. Recent major projects include the National Gallery Singapore, Le Carreau du Temple in Paris, and in the Da Nang Museum, in Vietnam. A recipient of the French National Order of Merit and multiple design awards, Jean Francois Milou is also a member of the French, Singaporean, Australian and British Institutes of Architecture, and a guest lecturer and judge in various international forums.

Questions & Answers
Session
26th October 2023
09:45 – 10:00
Moderated by Nana
Meparishvili, Chair
of ICAMT, Georgia

MUSEUMS: CONTAINERS 'VERSUS' CONTENTS

Nuno Grande, Associate Professor, Department of Architecture, University of Coimbra, Portugal

Keynote Speech 3
27th October 2023
9:00 – 9:45

ABSTRACT

This lecture will analyse the already long conceptual and spatial conflict that takes place within museums, between their architecture and their political and cultural missions.

Focused mainly on art museums, our narrative begins, almost a century ago, with the creation of Modern (art) museums as an ascetic and aseptic reaction to the eclectic and academic institutions inherited from the 19th century; to then understand the criticism that was made to the “MoMA model”, in the 1960’s, in favour of opening museums to Mass Culture.

The lecture will also focus on the later reaction to that spatial conceptualism – the “Beaubourg Effect” – which led to the return of conservatism in the so called “Postmodern Museum” of the 1980’s; culminating in the analysis of the urban competition for iconic Art Centres that marked the “Bilbao Effect” in the end of the 20th century.

In light of this evolution, it is questioned whether it is possible (or even desirable) to create a “neutral” architecture for a politically “neutral” museum; or, on the contrary, if it is not up to museum directors and curators, as cultural intermediaries, to relate their “contents” (the collections and exhibitions) to the architectural memory of their “containers” (the built spaces), in the search for an interactive fruition of both dimensions.

As a conclusive case-study, we will analyse the Serralves Museum of Contemporary Art, in Porto, and how it reflects, for the last 25 years, this permanent conflict between container and content, but also between cultural policies and artistic and architectonic practices.

BIO

Nuno Grande (Luanda, 1966) is an architect, critic, curator and associate professor at the University of Coimbra (DARQ/UC). He obtained his degree in architecture at the University of Porto (FAUP, 1992) and his PhD at the University of Coimbra (2009), where he became a researcher at the Social Studies Centre (CES). He teaches at the Master in Architecture

of the University of Coimbra, and at the Master in Curatorial Studies of Colégio das Artes, where he researches on architectures of culture and exhibition spaces. He is also the coordinator of CoimbraStudio, PhD Programme in Architecture at the University of Coimbra.

He curated international exhibitions: at Porto 2001 and Guimarães 2012, both European Capitals of Culture; at the Lisbon Architecture Triennale, in 2007; at the São Paulo Architecture Biennale, in 2007; at the Portuguese Pavilion of the XV Venice Architecture Biennale, in 2016; at Cité de l’Architecture et du Patrimoine, in Paris, in 2016; at the Serralves Museum of Contemporary Art, in Porto, in 2019.

He is author of several books and essays on Portuguese Architecture, in Portugal and abroad.

Questions & Answers
Session
27th October 2023
09:45 – 10:00
Moderated by Helena
Barranha, IHA-NOVA
FCSH/IN2PAST, Portugal

KEY THEME 1 – DEALING WITH CONFLICT

5

Key Theme 1
25th October 2023
11:00 – 12:30

How can lighting, climate control, storage, and security systems (among other “invisible” systems in museums) produce conflict zones (e.g., conservation/access) or contribute to dealing with conflict in a museum context?

Resignification of interpretative devices with conflict markers through museum architecture and exhibition design.

Climate crisis and environmental sustainability: emerging conflicts and possibilities for action worldwide.

MORNING SESSION

Moderated by Luís Tavares Pereira, Architect and Curator, founder and partner at [A] ainda arquitectura studio, Portugal.

“CHANGE IS A BEAUTIFUL THING” SAID THE BUTTERFLY. EXHIBITION DESIGN AND THE CIRCULAR ECONOMY

Ilse Lindenbergh, H el ene Verreyke and Bob Gelderman, University of Antwerp
Antwerp, Belgium

Key Theme 1
Presentation 01
25th October 2023
11:00 – 11:15

ABSTRACT

Temporary exhibitions have a huge impact in terms of loans and scenography and are in conflict with a future sustainable museum model. There have been increased efforts to optimize the re-use of infrastructure and materials used in temporary exhibitions, such as display cases and more general construction materials such as wood and textiles. In some cases, sustainability is written into the tender criteria for exhibition scenography. These efforts, that align with the butterfly diagram of the circular economy, are more than often experimental, and are initiated bottom-up by exhibition designers and production teams. However, it often remains unclear what the actual impact is of these well intended efforts. In this research, we have examined these first experiments and initiatives in Belgium, to assess the effect of implementing the principles of circular design in temporary exhibitions. We have first analysed the decision-making processes that are currently used to plan and create exhibitions. The stakeholders (such as museum staff, designers and contractors) were interviewed in order to map out the workflows that are currently used. Secondly, the tenders that were put out by museums were analysed in order to assess to what extent these include criteria related to sustainability. Third, the case-study of M Museum Leuven was studied more in detail, because they actively started experimenting with re-use of materials since 2017 and all data related to the production of exhibitions was archived very meticulously, allowing us to not only map out the initiatives, but also assess impact. Our research has shown that the bottom-up initiatives demonstrate that modular design combined with and in-house production and the development of close local museum networks increases circular design and re-use considerably. However, to activate all museums there is a need to define what it means to be more sustainable by creating standards and certificates. Only then a large scale transformation of the work processes related to temporary exhibition design will be possible.

BIO

Ilse Lindenbergh is a MA Interior Design (University of Antwerp) and a student of the MA Heritage Studies. Her interest and research lies in exhibition design and the circular economy, where she combines her expertise in both interior design and museum studies.

Assistant Professor H el ene Verreyke (University of Antwerp) has expertise in the integration of preventive conservation in museum practice, collection management and museology. She has extensive experience in organising large-scale exhibitions, collection presentations, strategic planning, exhibition scenography and preventive conservation. After finishing her PhD in Archaeology (Ghent University), she further specialised in museology (Erasmus University Rotterdam). She conducted research on how history museums can activate community participation. She put this expertise into practice by developing innovative methods to stimulate co-creation in museum practice. She was a visiting lecturer at the MA Museum and Gallery Practices (University College London) and she currently teaches at the MA Heritage Studies and Conservation-Restoration Program at the University of Antwerp.

Assistant Professor Bob Geldermans' research activities aim at healthy and regenerative resource-use in relation to architecture and cities. His particular interest goes out to material quality and material-flows, applying an integrated-systems approach across stages: from raw material processing, product design and manufacturing to operational performance, deconstruction and reutilisation. Bob's doctoral research focused on the relation between Open Building and Circular Building, elaborating on the synergistic potential of flexibility in interior lay-out and circularity of associated materials and products. His primary aim is to bridge the gap between scientific research and practical implementation, in order to facilitate a transition of our built environment: from linear and degenerative to circular and regenerative.

**COMMON VIEWS: SOURCING WATER
– CONTRADICT HISTORICAL NARRATIVES
CONSTITUTES A MUSEAL EXHIBITION
(ACAC, ISRAEL)**

Key Theme 1
Presentation 02
25th October 2023
11:15 – 11:30

Irit Carmon Popper, The Faculty of Architecture and Town Planning, Technion IIT, Department of Art History, University of Haifa
Haifa, Israel

ABSTRACT

Common Views: Sourcing Water was a socially engaged art project led by the “Common Views” art collective, which included artists David Behar-Perahia (Israel/Italy) and Dan Farberoff (Germany). The project took place in the Israeli desert region around the Jewish town of Arad and the nearby Baqia valley, home to Bedouin communities. Despite the diversity and multiculturalism of the two communities in the area, they share a desert vista; nevertheless, there is a disparity between them, especially when it comes to allotment of natural resources and access to them.

Collaboration between the art collective and local residents was used to explore the native desert tradition of water harvesting through community and participatory actions. As a result of these collaborative actions, a public discourse was sparked, showing the possibility of a mutual sustainable future for these conflictual desert settlements. Common Views: Sourcing Water project was presented as a museum art exhibition that I led as a curator and researcher in 2020 addressing the issue of water use and supply as a reflection of the distributive imbalance between Jewish and Bedouin inhabitants and as a platform that offers discourse.

The main spatial expression of the gallery “white cube” space consisted of local materials which were collected during the participatory process and subsequently transformed into site-specific formalistic structures, including sculptures, drawings, photographs, video, and sound installations. Site-specific and community-engaged artworks made by the artists for display in the exhibition presented a challenge to the installation and design, which was reflected in directing an imaginary walking route between the various installations which served as sensory experience sites in the exhibition space.

Furthermore, an archival room was designed in the heart of the exhibition to present archival materials related to the subject, in addition to the symbolic presence of various art installations. In a living room set design, visitors could explore documentary materials, theoretical and historical background documents, which shed light on the artistic vision and participatory working process. The two spaces were activated as an initial part of the exhibition’s total space - a sensory existence that was evident in visual, material, and auditory experiences was complemented by an archive existence, which was evident in documents, maps, and reading materials, suggesting a deeper understanding of the conflictual layered subject matter. The curatorial design aimed to inspire visitors to take action in the future by raising awareness of ethical and geographical injustice.

Through participatory engagement of local communities, Common Views: Sourcing Water contributed to artistic visions of social and environmental change. However, it illustrates how a museum can accept conflict as a force that leads to new relationships - both between communities and between civic and institutional entities.

BIO

Irit Carmon Popper, PhD is a curator, researcher, and lecturer emphasizing contemporary art and cultural heritage. She graduated with a BA in Philosophy and Art History, and an MA in Art History from The Hebrew University, Jerusalem; Curatorship and Museology Studies from Tel Aviv University, and a PhD from the Faculty of Architecture and Town Planning, Technion IIT, Haifa (2019). Her research was awarded the 2020 magna cum laude Ben Halpern Award of ISA, the 2019 Bruno Zevi Foundation Award, the 2019 Study

and Research Award by Jabotinsky Institute, the 2017 Elhanani Prize on Architecture & Identity, the 2020 Balaban- Glass Fund Scholarship.

Her latest articles were published in Arts Journal, Special Issue “Renegotiating Identity, Reenacting History – 21st Century Art in Israel,” 2022; “Con Gli Occhi da Architetto e L’anima da Artista Marcel Janco e la Colonia di Artisti Ein Hod,” Bruno Zevi Fondazione, Spagna: LetteraVentidue Edizioni ,1st edition, 2021; Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism, (15:1), Summer 2018.

Her curatorial experience ranges from institutions to alternative and public space. She served in a variety of curatorial positions as at The Israel Museum; The Petach Tikva Museum and Umm el-Fahem Gallery. As an independent curator her exhibitions were shown at various museal and alternatives spaces, among others: The Kupferman Collection Museum; Arad Contemporary Art Center (ACAC), Binyamin Gallery and Indie Communal Photography Gallery in Tel Aviv; Musraramix Festival in Jerusalem, Ma’amuta Center at Hansen House in Jerusalem, SpazioOrso 16 Galley in Milano and IKONA Gallery of Photography in Venice.

Key Theme 1
Presentation 03
25th October 2023
11:30 – 11:45

PHOTO ELYSÉE'S MOVE TO A PURPOSE-BUILT BUILDING: A NEW CONTEXT WITH CHALLENGES AND IMPLICATIONS FOR CONSERVATION AND LOGISTICS

Marina Martin and Nadine Reding, Photo Elysée – Museum for Photography
Lausanne, Switzerland

ABSTRACT

Photo Elysée - Musée cantonal pour la photographie is one of the most important museums devoted entirely to photography. Founded in Lausanne, Switzerland, in 1985 by Charles-Henri Favrod (1927-2017), its internationally recognized collection boasts over a million objects dating from the 19th century to the present day. Since its inception, the institution has been housed in a historic 18th-century Maison de Maître adapted for museum use, set in a vast park with an exceptional location overlooking the lake. In 2022, Photo Elysée re-opened its doors to the public as part of Plateforme 10, the new arts district in the heart of Lausanne, bringing together two other museums: the Musée cantonal des Beaux-Arts (MCBA) and the Musée cantonal de design et d'arts appliqués contemporains (MUDAC). Photo Elysée shares with MUDAC its new building, conceived with a museum program and a unique architecture, designed by the Portuguese architects Aires Mateus.

The planning process for the new building was based on dialogue between the various teams of professionals involved in the project and those of Photo Elysée, recommending the requirements to plan spaces and equipment, to achieve the measures essential for the conservation of works of art. Indeed, with the transfer of the museum teams to the new building, the difference between the project and reality, between analytical forecasts and the current context, gave rise to a rediscovery of the new building. The aim of this article is therefore to critically analyze the practical and inseparable aspects of conservation and logistics, "invisible" systems that have been subject to change throughout this project, including due to budgetary constraints. Secondly, there is indeed also the consideration of long-term use of the museum, taking into account the new ICOM definition, the local and global climate, and sustainable development.

BIO

Marina Martin Barbosa has a Ph.D. in History (line of research Politics, Memory and Cities) from the State University of Campinas and in Art History from the Ca' Foscari and IUAV Universities of Venice (2015). She holds a master's degree in Conservation and Enhancement of historical and cultural heritage, with a focus on industrial heritage, from the University Paris 1-Panthéon-Sorbonne, the University of Évora and the University of Padua (2010). She is Architect and Urban Designer (São Paulo University State) with a training completed at ENSA Paris La Villette (2007). Her professional experience includes the management of art collections, the coordination and design of exhibitions, teaching Expography/Museography, and working with conservation and restoration projects of architectural heritage. She currently works at Photo Elysée in Lausanne as exhibition registrar and is member of the VKKS -ASHHA (Swiss Association of Art Historians) and part of the executive committee of ICOM-ICAMT (International Committee for Architecture and Museum Techniques).

Nadine Reding is a conservator-restorer. She completed an apprenticeship (1997) as a photo retoucher, the last of its kind in Switzerland. After an internship, she studied restoration and conservation of graphic art, written material, and photography at the Bern University of Applied Sciences. During her studies she used every free minute to do an internship either in Vienna with a renowned photo restorer or in Rochester with Kodak to learn as much as possible from practical experience. Since 2004 she runs her own studio Atelier Reding (formerly fokore.ch) for photo restoration. Along the way, she has worked in various institutions and currently she is responsible for the preventive conservation at Photo Elysée in Lausanne. Photography fascinates her again and again.

LUMINOUS CONFLICTS: NAVIGATING ARCHITECTURE, LIGHT, AND VISITOR EXPERIENCE IN MUSEUMS

Charalampia Dimitropoulou,
Athens School of Fine Arts
Athens, Greece

Key Theme 1
Presentation 04
25th October 2023
11:45 – 12:00

ABSTRACT

This study investigates the intricate relationship between architecture and light and its profound influence on the overall museum experience. Focusing on the Yale Center for British Art as a case study, designed by renowned architect Louis Kahn with a philosophical approach, the research delves into the conflict that arises when balancing the original vision of the building, the imperative of preservation, and the desires of visitors.

The architectural design of the Yale Center for British Art exemplifies Kahn's exploration of light as a transformative element. However, the preservation of sensitive materials within the museum poses a challenge to the building's original intent. The potential harm caused by light necessitates the implementation of control measures, potentially compromising the intended luminous ambiance envisioned by Kahn.

To gauge visitor preferences, a comprehensive survey was conducted, revealing a strong inclination toward the presence of natural light in the museum environment. Visitors expressed a profound appreciation for the ethereal qualities and heightened engagement with the exhibits facilitated by the interplay of natural light within the space.

This research critically examines the tensions and complexities surrounding the delicate balance between architectural vision, preservation imperatives, and visitor expectations, and highlights the museum space as a dynamic field of action. The architectural elements, the configuration of the interior, the lighting, and the movement are all elements in harmony and constant conflict. This investigation contributes to a deeper understanding of the intricate relationship between architecture, light, the museum experience, and finally knowledge. It underscores the importance of considering the multifaceted perspectives of preservation, architectural design, and visitor preferences when navigating the delicate balance between these elements in museums.

BIO

Charalampia Dimitropoulou is an esteemed educator specializing in the History of Architecture and Art theory and history. Her passion for museum architecture has been a driving force in her extensive research career.

Charalampia holds a Bachelor's degree from the Athens School of Fine Arts, where her focus was on the History and theory of art, with a specialization in the history of Architecture. Building on this foundation, she pursued a Master's degree in Museum Studies, delving into the intricate interplay between spatial design and the role of light in museums.

In her master's thesis, she explored the nuanced spatial meanings and contributions of light within the museum environment, showcasing her commitment to understanding the symbiotic relationship between architecture, light, and perception.

Currently, she is a Ph.D. candidate, dedicating her research to the dynamic intersections of Architecture, light, and perception in contemporary museums. Her academic pursuits have taken her to Yale University, where she had the privilege of expanding her research at the prestigious Yale Center for British Art, supported by a sponsorship.

With a passion for research and a commitment to education, Mrs Dimitropoulou contributes to the advancement of knowledge in her field. Her work bridges theory and practice, informing scholarly discussions and inspiring the next generation of architecture enthusiasts and professionals. Beyond academia, Charalampia serves as a consultant for international organizations, leveraging her expertise to contribute to projects at a global level.

**EXPLOITING CONFLICTS IN DESIGNING
MUSEUMS IN HERITAGE BUILDINGS:
ONGOING EXPERIMENTATIONS
IN THE PORTUGUESE AREA**

Barbara Bogoni and Elena Montanari,
Department of Architecture and Urban Studies,
Politecnico di Milano
Milan, Italy

ABSTRACT

Museums have always had a special relationship with heritage buildings (i.e. structures bearing historic, artistic or architectural values, originally dedicated to different functions), as through the centuries they have often accommodated the collections, programs and settings of this cultural institution. The insertion of new display systems and functions into the historic rooms represents a highly complex project, where several conflicts coalesce and are performed. These involve the multiscale and multifaceted clash between the conservation of the site's tangible and intangible features and the transformative actions that are needed to adapt it to fit new tasks and standards, the complicated coexistence among the manifestation of the building's history and values and the conveyance of the museum's contents and collections, the potentially contentious combination of the enjoyment of the spatial experience and the integration of digital devices that mediate the relationship with the environment, etc. The partial or strong prevailing of one conflicting stance over the other (or the search for their balance) plays a key role in shaping, characterizing and positioning the project within a specific cultural frame.

Throughout the decades, both theories and practices developed around these topics have been widely mutating – and yet no definitive position or formula has been univocally defined. The elastic nature of this field is related to its complexity, operating at the crossroad between restoration, museography, technology and architectural design, but also to everchanging disciplinary revisions and constant cultural and/or technical advancements, as well as to the unique nature of each specific site and project. These “conflicts” and the search for their solution remain open, and actually represent a driving force for a continuously reinvigorated work.

The paper aims at reflecting on the latest direction of this research, with a particular focus on the innovative positions that are currently emerging from the practice of some young Portuguese architects (DepA Architects, Spaceworkers, CVDB Arquitectos).

BIO

Barbara Bogoni is Associate Professor in Architectural and Urban Design at the Department of Architecture and Urban Studies of Politecnico di Milano. She has widely investigated and published around Portuguese architecture culture, with a special focus on its contemporary development.

Elena Montanari is Assistant Professor in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies of Politecnico di Milano. Her research work is mainly focused on the development of museographic culture at its intersections with other disciplines.

THE ARA PACIS MUSEUM. REGENERATION AND CONFLICT AROUND A SYMBOL

Catarina Carvalho, CITCEM -
Transdisciplinary Research Centre “Culture,
Space and Memory”, Faculty of Arts and
Humanities, University of Porto
Porto, Portugal

Key Theme 1
Poster 02

ABSTRACT

The poster aims to highlight the use of contemporary design buildings and the choice of a famous architect, the provision of new venues, and new cultural activities to the city seemed to be the mechanisms used to impact and mediate conflicts in the heart of the city. We will analyse the Museum of the Ara Pacis of Rome (Italy) designed by the American architect Richard Meier and built-in steel, glass, and plaster, the museum belongs to the big construction boom and great architectural and urban interventions in the city of Rome since the Fascist era, voted to change the image of Rome from a classical city to a more modern and contemporary city. The building has attracted conflicting opinions and views. From being judged by the New York Times as a flop, to being praised by Meier’s contemporary design. This building has been at the heart of several conflicts since its Roman birth, across the centuries, and till our days but is seen today as a positive example of urban regeneration and political conflict mediation success.

Therefore, we aim to ascertain how this museum is working as mediator of cultural and urban conflicts in the city of Rome. Through that, some processes might be drawn out to enable museums to become more relevant, effective and useful to society in the future.

BIO

Catarina Carvalho is a PhD fellow in Heritage Studies specialising in Museology at the University of Porto (Portugal), Faculty of Arts and Humanities, with a project to analyse the boom of constructions to house new contemporary visual art in the city of Rome and its use to create new cultural capital. This research will analyze the experience of Rome, which seems to have chosen a development model, based on new cultural and high educational options. She is a research fellow at CITCEM at the University of Porto. She holds a bachelor’s in history of art (1995), a specialisation in Art, Heritage and Restoration Management (1998), a MSc Museum Studies (2002); Research Studies at the Oxford Brookes University (2003-2004), start Ph.D. Researcher Distance Learning, (Subject: Contemporary Art Museums and their use to re-brand the city’s image) at the School of Museum Studies, Univ. of Leicester, UK. At the moment she is the Head Curator for the project of the Monastery of Santa Maria de Seiça, Figueira da Foz.

**ISLAMIC ART AND THE MUSEUM;
CHALLENGES AND SOLUTIONS**

Dina Turkieh, Louvre Abu Dhabi, Department of External Outreach and Cultural Engagement
Abu Dhabi, United Arab Emirates

ABSTRACT

Over the last two decades, the world has suffered major refugee crises, with migrants mainly from unsettled Muslim countries seeking asylum in Europe and North America. In parallel, the world has witnessed the increasing radicalisation of Islam and Muslims, extremism, Islamophobia, and struggles related to integrating migrants into their new communities. Museums and cultural institutions in the West and the Arab Islamic world are looking to their Islamic art collections for answers and solutions, resulting in the creation, renovation and expansion of Islamic art museums, the relocation of many Islamic art collections, and the holding of exhibitions and conferences focusing on Islamic art and culture in both the Muslim and Western world. Recreating Islamic art galleries and rethinking Islamic art collections are no easy tasks for museums and curators for various reasons, primarily because the presentation and representation of Islamic art collections in museums are very political, reflecting the unsettled relationship between East and West. Questions such as ‘Who are represented in the museum?’ and ‘How they are represented?’ give different meanings and values to objects and thus to the people and civilisations that produced them. This paper explores the challenges faced by museums and curators working with Islamic art collections, considering the historical context of the academic field of Islamic art and how it is related to the way Islamic art objects are exhibited in museums. It sheds light on the difficulties faced by curators in museums when curating collections of Islamic art to their different publics. It also looks at the solutions proposed. This many challenges related to the colonial circumstances under which the Islamic art discipline was founded in Europe, include limitations in the definition of Islamic art, characteristics of the Islamic artworks in museums, and the difficulties experienced in mediating such objects to museum visitors.

BIO

Art, heritage, and museum researcher, Dina Turkieh is an experienced historian of art, specializing in Islamic Art, and a museum expert. She currently works at the Louvre Abu Dhabi’s Department of External Outreach and Cultural Engagement, where she oversees the research collection and provides training to both internal and external staff on best museum practices.

With in-depth knowledge of museums, galleries, and the heritage industry, as well as the Eastern and Western history of art and archaeology, Dina is well-versed in planning, managing, and tracking museum projects that focus on inclusivity within the museum space, art and engagement, and art community building. As a refined communicator, she is fluent in Arabic, English, and French.

Dina earned her BA in History of Art and Archaeology with distinction from Paris Sorbonne University in 2014, where she received the best student award for her exceptional academic achievements. She later obtained her MA in Museum Studies with distinction from the University of Leicester, winning the prestigious Professor Suzan Pearce Prize in 2022. Her MA research project, centered around gallery objects and collections, achieved the highest scoring dissertation ever to receive this honor. Currently, Dina is working on her PhD dissertation proposal.

In her free time, Dina loves to travel and explore museums and archaeological sites, nurturing her passion for art and history.

KEY THEME 2 – SYMBOLS OF CONFLICT

14

Key Theme 2
26th October 2023
10:30 – 12:00

Architectural and exhibition design processes, particularly experiences developed around difficult/contested/controversial heritage. How architecture and exhibition design incorporate processes associated with the slow memory of places and its conflicts. How is slow memory defined in these contexts? The role of museum architecture and exhibition design in the processes of revealing, concealing, and transforming conflict.

MORNING SESSION

Moderated by Manuel Furtado, ICOM
Portugal, Universidade Lusófona de
Humanidades e Tecnologias in Lisbon, Portugal

THE TREND TO GO BELOW GROUND LEVEL: WHEN SWISS ART MUSEUMS EXPAND

Peter Stohler, Kunstmuseum Thurgau
Warth, Switzerland

Key Theme 2
Presentation 05
26th October 2023
10:30 – 10:45

ABSTRACT

The museum Rietberg, an ethnographic museum administered by the city of Zurich, is located in a beautiful park dating back to 1855. Its exhibition rooms are housed in two industrialist mansions. An extension by Viennese architects Alfred Grazioli and Alfred Krischanitz opened in 2007. This extension has dug deep into the hillside; all that can be seen is the so-called 'Emerald', the entrance with the shop.

The Graubünden Art Museum in Chur, supported by the Canton of Graubünden, also uses a splendid mansion to exhibit the art. Growing too small, an extension was built in 2016. With one exception, all new exhibition halls by the Spanish architects Barozzi Veiga are constructed on several levels below the ground.

The Museum of Art Thurgau is located in a former 12th century monastery. In 2013, there were plans to expand the narrow above ground museum halls. An appeal to the highest court prevented the project – ostensibly because the financing was not transparent. A new project to be built in 2026–28 specifies new exhibition halls completely below the ground.

Based on these case studies, my talk explores the following questions: Where does the penchant for the subterranean come from? What does it mean? Is it Switzerland's geography, or practical reasons? Fear of being criticised by residents, historic preservation or heritage protection? Maybe a typically Swiss form of conflict avoidance? An expression of Helvetic mentality?

BIO

Peter Stohler (born 1967 in Belp, Switzerland) is a curator of contemporary art, a museum director, and an author and consultant based in Zurich. After graduating in art and film studies from the University of Zurich, Stohler worked in museums and galleries, setting up thematic exhibitions (e.g. 'Body Extensions', 2004, or 'Risk and Allure', 2006) and curating solo shows with contemporary artists (e.g. Karim Noureldin 2014, Rachel Lumsden, 2018, Necla Rüzgar, 2019). He has also edited numerous publications, including collection catalogues ('From Anselm to Zilla. The collection of P. and E. Bosshard', Lars Müller 2018), interview collections ('Tomograph', Arnoldsche, 1999), and monographs, most recently 'My Name Was Written on Every Page. Necla Rüzgar', modo, 2021). Stohler has managed various art and cultural history museums in Switzerland and Germany, most recently Grimmwelt in Kassel. For the past year and a half, he has worked as a freelance author and consultant. Peter Stohler is the designated director of the Museum of Art Thurgau (Kunstmuseum Thurgau), a job he will start in autumn 2023.

POSTMORTEM OBJECTIFICATION: HUMAN REMAINS IN MUSEUMS

Helen E. Martin and Elizabeth A. Ronald,
University of Tennessee
Knoxville, United States of America

Key Theme 2
Presentation 06
26th October 2023
10:45 – 11:00

ABSTRACT

Museums are conflict zones in which the politics of the human gaze must be artfully negotiated. Displaying human remains in museums is a nuanced dance of permission that can easily tip into spectacle. Museums are in a challenging position of balancing the conflict of duty to the dead with the needs of researchers and expectations of visitors, while also operating in an increasingly sensitized and multicultural context. The ethical and intellectual frameworks vary between exhibits, leading to different approaches to displaying human remains. Museums incorporate curation and design choices that communicate to the viewer what is deemed respectful handling of human remains. Cases and barriers in exhibits have both physical and symbolic purposes. They function as a way to maintain physical distance between the viewer and the human remains to preserve and protect the latter; barriers can also purify the display of the body and make the viewing experience culturally acceptable. Other exhibition design choices to be examined include photography permission, no-touching signage, the lack of guidance in exhibit halls, the display descriptors, and the space dividers between exhibits. For this purpose, the permanent Körperwelten exhibits in Germany as well as the touring retrospective of Isamu Noguchi's work in Europe will be utilized. It is not uncommon for collections originating from one country to be displayed in another, and this practice requires additional scrutiny for material of unclear provenience, as is the case for the Noguchi example. For this, the Native American Graves Protection and Repatriation Act of the United States should be considered. Slow memory manifests as scientific entitlement in regard to access to human remains, thus necessitating the question: what is enough justification for human remains to be exhibited in museums?

BIO

Helen E. Martin completed her Master of Arts in Anthropology and Master of Arts in German at the University of Tennessee, Knoxville in 2023. The focus of her Anthropology thesis was secular change in metacarpals, and the focus of her German thesis was human remains in museums in Germany. In the future, she would like to pursue a Ph.D. in Biocultural Anthropology with a focus on Critical Museum Studies. As a graduate student, she was actively involved with the Forensic Anthropology Center, worked in the UTK Donated Skeletal Collection, and was a teaching assistant for the Anthropological Field Recovery course. She earned her Bachelor of Arts in Anthropology and Spanish with a minor in German from the University of Tennessee, Knoxville in 2019.

Elizabeth A. Ronald is a current doctoral student in Biological Anthropology advised by Dr. Ellen Lofaro, the Director of Repatriation at the University of Tennessee, Knoxville. She matriculated from the Master of Arts program at UTK advised by Dr. Dawnie Steadman. She graduated from Hamline University in St. Paul, Minnesota with a Bachelor of Arts in Anthropology and Biology with a minor in Forensic Science advised by Dr. Sue Myster. She is the current Native American Graves Protection and Repatriation Act (NAGPRA) graduate research assistant under Dr. Lofaro, where she assists in claims and inventories for repatriation efforts in the Office of Repatriation. She has conducted repatriation related work for over eight years during her academic career involving the legal aspects of the act to the physical transfer and escort of ancestors and their belongings home. Her dissertation work focuses on biological anthropologists' involvement in the implementation of NAGPRA through a community based participatory research methodology involving Native Nations bringing their ancestors home.

EXHIBITION DESIGN AS A MEDIUM TO FORM A NARRATIVE SPACE FOR REPRESENTING CONTROVERSIAL

Cheng-Yi Shih, National Taipei University of Education and National Taipei University of the Arts
Taipei, Taiwan

Key Theme 2
Presentation 07
26th October 2023
11:00 – 11:15

ABSTRACT

This essay focuses on the development process of exhibition design, how to combine curatorial intentions with content research, and to become a medium for communicating controversial issues by taking the exhibition First Wave-Contemporary Australian-Taiwanese Indigenous Fashion as a case study.

The origin of this exhibition is that Bendigo Art Gallery in Australia gathered a number of contemporary Australian Indigenous fashion designers and craftsmen/women to launch the exhibition, Piinpi- Contemporary Australian Indigenous Fashion. This exhibition was held in Australia. In July 2022, it was invited by the Ministry of Culture of Taiwan and the National Museum of Prehistory (NMP) to exhibit in Taiwan. At the early stage of planning, the curatorial team of NMP was touched by these wearable art/design objects that tell stories about Indigenous cultural tradition, acknowledge to Country (homeland), and represent the reflection on the colonial past and transformational justice. Afterwards NMP decided to conduct a research project on contemporary Taiwanese Indigenous fashion design in order to make conversations with the Australian version. The juxtaposition of contemporary fashion design in both places intends to convey that being oppressed in the political, economic and social aspects in modern times, First Nation people strive to find their own cultural subjectivity in process and reveal contemporary status/identities through delicate design pieces.

The essay attempts to analyze the development process of the exhibition design that were not only a process of form making and instead it aimed to demonstrate the value of equality and mutual respect and to convey the hardships on fighting for Indigenous cultural subjectivity. Exhibition design in this exhibition served as a medium to assist audiences to understand the long-term difficult status of

Indigenous people by exhibiting stunning design objects. It eventually made a narrative space for representing controversial issues and to make dialogues with the public.

BIO

Born in Taipei, Taiwan, Cheng-Yi Shih is currently an assistant professor at the Department of Cultural and Creative Industries Management, National Taipei University of Education (NTUE) as well as an adjunct assistant professor at Graduate Institute of Museum Studies, National Taipei University of the Arts. He has a PhD in Museum, Studies, University of Leicester, UK. His research focus on museum planning, museum architecture and space, museum curation, narrative environment design, and museum-related design thinking.

He loves to combine practice and theory. Inspired by his cross-disciplinary background – sustainable design, building and environmental planning, he has hosted or participated in museum curatorial projects for different types of museums such as national museums, local cultural centers, or quasi-museums, especially with the focus on integrating diverse methods of curation in different phases of curatorial process, such as research and fieldwork, exhibition content development, audiences evaluation, finding big ideas and writing museum narratives, creative exhibition strategies and exhibition design planning, to make an engaging and inspiring museum exhibition with contemporary views. Through the process, he enjoys exploring the combination and interconnection among curatorial approaches, content and interpretation, people, objects, design media, and space.

WHEN ARCHITECTURE IS DOMINANT

Radomíra Sedláková, Czech technical University in Prague, Association of Museums and Galleries in Czech Republic
Prague, Czech Republic

Key Theme 2
Presentation 08
26th October 2023
11:15 – 11:30

ABSTRACT

In 1928 there was Trade Fair palace open in Prague. Excellent functionalist building, in today's language almost minimalist architecture: reinforced concrete: columns, beams, ceiling's slabs, staircases and windows, almost no walls. In original function it was used till 1951, than it was changed in the administrative building. In 1974 it was damaged by fire. And then it stood for almost 6 years empty, open to wind and rain. And looking for answer: what to do with it. To demolish it. No, it is listed monument. To change it into the hospital, student dormitory, museum of workers revolution movement, to town hall of Prague district ... For everything it was too big. And then the excellent idea came: to get it to the National Gallery in Prague as a seat of Collection of modern and contemporary art. It was in 1980.

But from the beginning after opening partly in 1996 (definitely in 2000) there were huge amount of problems. Trade fair has different requirements than art exhibition.

Architecture of the palace is very simple, it is held by construction of reinforced concrete: columns, beams, ceiling's slabs, staircases and windows, almost no walls. Strict, but in fact very uregular grid of columns: 5 – 8 – 5 by 5 (20 times). Height of the floor – only 3,20 metres, doors only 1,97 metres high, as maximum 3 metres wide. Windows to east and west, fully glazed fasade.

One space is cca 15 x 20 x 80 metres, one space is 12 x 30, by for six floors height completely open by galleries.

To make exhibitions in such space is is hard struggle among architecture of the building, ideas of architect and curator and art.

BIO

Born in 1950, historian and theoretician of architecture, architect by education (Prague technical university). From 1985 worked in National Gallery in Prague, found the Collection of Architecture. Prepared Czech participation in Biennale di Venezia in 1991, 1996, 2000, 2004, many exhibitions about contemporary Czech architecture, published books about architecture of Prague, Czech architecture of the 20th century and plenty of articles about the same theme. Lecturer of history of architecture at Prague technical university

**DE-ACTIVATING CONTESTED LAYERS
OF MEMORY IN HISTORIC MUSEUM
BUILDINGS: ONGOING EXPERIENCES
AT MUSEO DELLE CIVILTÀ IN ROME**

Elena Montanari, Department of Architecture
and Urban Studies, Politecnico di Milano
Milan, Italy

ABSTRACT

Within the complex field revolving around the relationship between museums and heritage buildings, a specific section pertains to those institutions that are located inside architectural structures embodying or stemming from contested histories, which often convey a layer of meaning that may be dissonant with the effort that these cultural agents are doing to become “democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures”. Sometimes the actual or potential friction between the “content” (the museum and its collections and programs) and the “container” (the venue) merely ensues from “difficult memories” somehow associated to the building, while in some cases it is possible to detect a specific conflict between the two – as, for example, is the case of many ethnographic museums, that are often located in palaces whose architecture bears witness of the colonial past that had set the basis for their foundation. Along the major revision path that these institutions have undertaken in the last decade, this issue started to be problematized and tackled.

The paper aims at reflecting on the ongoing work that is being carried out around this theme in Italian cultural institutions, where the “conflict” between the museum’s mission and its building’s identity emerges in various contexts. In particular, the experimentations designed and realized in the last decade in Rome, at Museo delle Civiltà (housed in Palazzo delle Scienze and Palazzo delle Tradizioni Popolari, a monumental complex built during the 1942 World Fair, a renown architectural symbol of the Fascist Regime and its colonial stances) exemplify different strategies enabling the re-appropriation, re-use and subversion of dissonant architecture, variously tackling the contested memory narrated by spaces and structures through multi-disciplinary actions merging museographic, architectural and artistic interventions.

BIO

Elena Montanari is Assistant Professor in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies of Politecnico di Milano. Her research work is mainly focused on the development of museographic culture at its intersections with other disciplines.

**UNDOING CONFLICT THROUGH
'VENTILATION' AND 'RUMINUM':
CASE OF THE NATIONAL FOLK MUSEUM
OF KOREA'S SPECIAL EXHIBITION,
'FOLKLORE IS OUR LIVES'**

Miok Cindy Choi,
National Folk Museum of Korea
Seoul, South Korea

ABSTRACT

“A history exhibition is an imaginary walk that fills the gaps in history...By emphasizing what can be discovered and what must be discovered, it is to reveal the intention to give reality and emotion to history and to face the exhibition with the discourse of the present tense (Park Jaeyeon, 2021).”

Exhibition is a drama in which exhibits and visitors communicate and exchange emotions, and exhibition design is to create an optimal environment for this. If so, in the exhibition, ‘curating’ is a term that includes the activities of curators in ‘curation (collecting, selecting, and disseminating various information by giving it new value). In addition, combining the word ‘space’ which is the subject of the exhibition, the site facing visitors, and also a symbol system that conveys meaning, becomes ‘space curating’. The term ‘space curating’ refers to an activity in which space itself implies a theme and has the value of experience. The National Folk Museum of Korea’s special exhibition, “Folklore is our lives” was an exhibition that dealt with a rather heavy and difficult subject for the public and researchers alike. Therefore, it was implicating a number of collision factors. In the space curating of the exhibition, the design concepts of ‘Ventilation’ and ‘Ruminum’ were applied to solve this problem. I will introduce how I solved the fundamental problems of this exhibition through ‘Ventilation’ and ‘Ruminum’.

BIO

Miok Cindy Choi.

Born in 1974, in Korea/Doctor of architecture. Currently, Curator and Exhibition designer in National Folk Museum of Korea. Design(Space Curating) : ‘Sunbi-Classical Scholar’, ‘Babsangjigyo: Cultural exchange on the table between Korea and Japan’, ‘Sejong City 2005:2015, Remarkable transformation and distant memories’, ‘Junk x User’s Guide’, ‘Wintering’, ‘Our Lives beyond Epidemics’ etc

Award-winning career: Winner of 2016 Japan Good Design Award, 2017 iF Design Award, 2018 German Design Award Best Researcher Award (2020, 2022) - Korean Society of Exhibition Design Awarded the Achievement Award at the Korea Design Awards (2023)

Book : ‘100 Designers(2010)’, ‘Museum X Journey(2019), Children’s Museum (2023)

Paper : ‘Case study of Brand Positioning through Design in Museum(2014)’, ‘The Study on Preschoolers and their Guardians’ Interaction at Children’s Museum; Focused on character of visitors behavior in experimental exhibition type(2015)’, ‘A Study on Exhibition design of by the Play; Focused on Visitors’ behavior and Affordance (2016)’, ‘A Study on the Exhibition Space Formation through the Concept of Plot(2016)’, ‘A case study of exhibition design, applying the contextual spatial concept(2016)’, ‘The Spatialization of Exhibition Contents with Phenomenology of Perception of Merleau Ponty(2017)’, ‘A Study on the Exhibition Space Curating with the Concept ‘Mise en scene’- Focused on Special exhibition, ‘Wintering’ of The National Folk Museum of Korea(2020)’, ‘Metaverse and Exhibition: A study on the search for the Future of Exhibition with a focus on the Children’s Museum(2021)’, ‘A Case Study on Exhibition of Museum Representation Method Approach with Simulacion(2022)’ etc.

**EXHIBITION DESIGN AS CONFLICT
MEDIATION AT IPIRANGA MUSEUM**

Ana Paula Pontes and Anna Helena Villela,
Metrópole_arq
São Paulo, Brasil

| Key Theme 2
| Video 01

ABSTRACT

Opened in 1895, the Ipiranga Museum was the first public museum built in São Paulo. For several years, it has been managed by the University of São Paulo – USP. After being closed since 2013, the museum underwent extensive restoration and renovation processes. It finally reopened in September 2022, coinciding with the celebration of Brazil’s 200th anniversary of Independence. The museum’s collection focuses on the history of material culture and, upon reopening, offered a unique experience to the public. The exhibition featured 11 permanent displays showcasing items from the museum’s collection, along with a temporary exhibition. In total, over 4,000 items were exhibited across an impressive 5,456 square meters.

This paper will delve into the proposal for the museum’s exhibition design, which was carried out by Metrópole_Arq. The design takes a contemporary approach, aiming to establish a dialogue with the Eclectic architecture of the building itself, which is considered a monumental piece within the collection. The project encompasses the creation of a flexible exhibition display system that can be adapted to different rooms and exhibitions. Alongside graphic panels and object displays, each room includes mobile stands in the center. These stands provide a wealth of information through various sources, including texts, images, audiovisual monitors, and tactile objects. Notably, the historical paintings are presented detached from the walls. This serves as a reminder that they represent the artists’ interpretations of their time, rather than definitive opinions on historical facts. The design solutions developed through meticulous curatorial research aim to present the objects to the public with complementary information, emphasizing their significance as witnesses to specific periods in history rather than mere precious treasures. Ultimately, these innovative design choices offer visitors a fresh perspective on the museum’s collection.

BIO

Ana Paula Pontes is an architect and urbanist graduated from FAU-USP, with a master’s degree from PUC-Rio, and a Ph.D. also from FAU-USP. She has been involved in projects and constructions of large-scale cultural buildings, such as the Pinacoteca do Estado and the Museu da Língua Portuguesa in São Paulo, as well as the Cidade das Artes and the New MIS in Rio de Janeiro. She began her work in exhibition design in 1999 when she joined the design team at MAM Rio de Janeiro. Since then, she has developed numerous projects for institutions throughout the country. She is a professor at FAU Mackenzie, where she is involved in the research and extension project *Museus em Conexão* (Museums in Connection), aiming to integrate discussions on art and architecture into the field of museums and exhibitions. Since 2017, she has been with Metrópole_arq, and alongside Anna Helena Villela, she has worked on the design of the long-term exhibitions for the New Museu Ipiranga-USP (2020-2022).

Anna Helena Villela graduated in Architecture and Urbanism from FAU-USP, where she also completed her master’s degree in 2019. In 2003, she founded Metrópole_arq, focusing on architecture projects with an emphasis on cultural buildings and exhibition design. She has been involved in exhibition design projects for institutions such as MAM-SP, MASP, SESC, SESI, and the São Paulo Biennial. In addition to museums dedicated to art, she is the author of the long-term exhibitions at the Museu de Zoologia-USP (2015) and the New Museu Ipiranga-USP (2020-2022), alongside her partner Ana Paula Pontes.

KEY THEME 3 – PROCESSES AND CONFLICT

22

Key Theme 3
27th October 2023
10:30 – 11:15

Dialogues between the global North-South and South-South in museum architecture and exhibition design projects dealing with conflict.

Conflicts that take place in the process of developing museum architecture and exhibition design projects that look precisely at conflict-related issues and ways to deal with them (e.g., architects vs museum professionals)

Museum architecture and exhibition design as a tool to develop critical awareness around conflict processes.

MORNING SESSION

Moderated by Danusa Castro,
Co-chair of ICAMT, Italy

**EXHIBITING THE OCCUPATION:
HOW THE ITALIAN PRESENCE IN ALBANIA
HAS BEEN REPRESENTED THROUGH
EXHIBITIONS OVER THE LAST CENTURY**

Giuseppe Resta, Faculty of Architecture of the University of Porto
Porto, Portugal

Key Theme 3
Presentation 09
27th October 2023
10:30 – 10:45

ABSTRACT

On the 17th of May 2020, the Albanian National Theatre in Tirana was demolished overnight, in the days of the first major lockdown due to the COVID-19 pandemic. The theatre was built in 1939, when the Italian military occupation of the Albanian territory was officially established, after decades of increasing influence on the local economy by the fascist regime. It has been the climax of a two-year-long protest against its demolition by local associations, and international organisations. This event demonstrates the importance of debating on the contested material and immaterial traces that the Italian presence in Albania left behind, culminating with a military occupation during WWII.

The proposed paper surveys the exhibitions, curated or organised by Italian institutions, with the aim of tracing the evolution of the colonial narrative from fascist propaganda to contemporary initiatives. Starting in the 1920s, the Italian Ministero delle Colonie opened trade exhibitions, ethnographic displays, political and recreational events. During the occupation, Albania was featured in the Mostra Triennale delle Terre Italiane d'Oltremare (1940) and many other venues up to recent shows in Tirana.

The first exhibitions were essential devices to support Italian territorial claims, built on the argument of an alleged Mediterranean character of the area, reunited once again under the “Roman” identity flag. The political-ideological nature of the artistic productions, the biased historical discourses around the myth of Roman origins, and the aesthetics employed in such events formed a strong narration that lasted much longer than the military presence on the territory. Taking this case as an example, we will see how exhibitions were instrumental to authoritarian regimes of the early twentieth century in the identity-building process; how contested narratives can be twisted in the

contemporary political debate; and to what degree this heritage can be considered as shared by both parties, the former coloniser country and an independent country renovating its landmarks.

BIO

Giuseppe Resta is a Researcher at the Faculdade de Arquitectura da Universidade do Porto (PORTofCALL project). He previously held teaching positions at Yeditepe University, Istanbul (2021-23) and Bilkent University, Ankara, TR (2019-21) as an assistant professor, at Politecnico di Bari, Bari, IT (2019) as an adjunct professor, and at Polis University, Tirana, AL (2017) as a lecturer. Resta received his Ph.D. in architecture from Università degli Studi RomaTRE, Roma, IT (2017) and his M.Arch from Politecnico di Bari, Bari, IT (2013). He is the owner and curator of Antilia Gallery (IT) and co-founder of the architecture think tank PROFFERLO Architecture (IT-UK). Resta has been architecture editor at Artwort Magazine and Artwort.com. His work has been published in architectural journals such as The Plan Journal, STUDIO, Lunch journal, FAM, Architecture and Urban Planning, Inflection. His latest books are “Journey to Albania: Architectures, expeditions and landscapes of tourism” (Accademia University Press, 2022) and “The City and the Myth” (Libria, 2023). Resta is a co-leader of the COST Action CA18126 “Writing Urban Places” and a member of the COST Action CA18137 “European Middle Class Mass Housing”.

MOVING BEYOND DEPOLITICIZED REPRESENTATIONS: UNDERSTANDING THE EMERGENCE OF CONFLICTS AND DISAGREEMENTS IN THE EXHIBITION-MAKING PROCESS

Jiayi Chang, University of Leicester
Leicester, United Kingdom

Key Theme 3
Presentation 10
27th October 2023
10:45 – 11:00

ABSTRACT

Museums are places where visible and invisible conflicts of interest between various parties can be observed, both conceptually and physically. How different people perceive museums is intimately related to the preconceptions shaped by political environments. This article presents two specific examples of conflict processes in exhibition design to contend that sometimes the intention to weaken the political implications of exhibitions brings more disputes. One of the examples is the exhibition entitled “China: Through the Looking Glass” held by the MET in 2015, showcasing Western fashion design inspired by fantasies towards China. Although the curator emphasized his intention was to focus on superficial aesthetics to weaken the politics, this exhibition has been widely criticized as “new cultural colonialism” in China and around the world. Another example comes from a real curatorial practice as part of the curricula: a disagreement among the curatorial team members with different cultural backgrounds over whether a postcard of the 2019-2020 Hong Kong protests is appropriate for display in an exhibition cabinet with the theme of “home”. Although the two examples vary in scope, the elements that cause conflicts are similar. With rhetorical museology, this paper argues that the selection of objects, interpretation texts, spaces, and the position of curators and audiences all potentially shape the political expression of exhibitions. These elements are projected into the meaning-making process of exhibitions and become something innate to museums. In addition, this article believes that curatorial practices that take the initiative to avoid the political dimensions of social life themselves represent a political tendency, while in doing so, the exhibition still cannot exist in a non-politicized vacuum. Therefore, this article proposes an analytical framework for recognizing the causes of conflicts in the

exhibition-making process, calling for more understanding of the situatedness of museums in contemporary society.

BIO

Jiayi Chang is currently a PhD candidate at the School of Museum Studies at the University of Leicester. Her research interest is museums and ideology, while her main research interest is the Communist Party of China and its extensive deployment of museums in fulfilling political objectives. The way she approaches her research is by observing and deconstructing the performances and narratives in museums. Recently she just finished several field trips across China to experience red tourism. She respects the situatedness of the Chinese contemporary museum and heritage system and hopes to expand and diversify the understanding of the museum and counter homogenizing views that deny this diversity.

**MUSEUMS AS MEETING PLACES:
UNDOING CONFLICT WITH DIALOGUE**

Fabiana Dicuonzo,
CITCEM – Centro de Investigação
Transdisciplinar “Cultura, Espaço e Memória”
Universidade do Porto
Porto, Portugal

ABSTRACT

The poster aims to highlight the potential of the museum’s architecture by looking at the liminal spaces as meeting places undoing conflict. The proposal emerges as a theoretical dialogue between museology and architecture in the framework of the author’s PhD research, “Museums as meeting places: learning from educational spaces”. The liminal spaces are an understudied topic that can play a relevant role in building inclusivity in the museum. Considering the museum as a political entity, the liminal spaces can facilitate accessibility and democracy through an attentive and proper design. As public spaces of transition between the outside and the inside of the museum, the liminal spaces are the first visitor’s approach to the cultural institution, and for this reason, they are crucial in undoing physical and non-physical barriers. Embracing the theoretical concept of Doreen Massey of space as an ongoing outcome of our relationality, museums should look at liminal spaces as the main stage of relationships between people, objects and space where the encounter can build dialogue. The poster drawing reflects this concept, highlighting the relations in the museum’s liminal spaces through a graphic elaboration of an ongoing observation on the museum’s hall of the Serralves Foundation in Porto, Portugal. The study allowed the author to collect multiple affordances and relationships between the different actants, evoking the potential dialogue the museum’s space can build to be a place for all of us.

BIO

Fabiana Dicuonzo is an Italian architect and curator based in Porto (PT). She is currently a PhD student in Heritage Studies - Museology specialisation at Faculdade de Letras, Universidade do Porto (FCT scholarship 2022.11710.BD). She is a licensed architect specialising in conservation and exhibit design, working for public and private institutions.

She is a consultant architect in European Cooperation Projects for Apulia Region - Department of Tourism, Economy of Culture and Valorization of the Territory. Since 2016, she has written for Artwort online magazine, and since 2021 she has been the co-founder of Artwort Gallery. She is the co-founder and co-curator of Antilia Gallery and the co-founder of PROFFERLO Architecture (PT-UK). She holds a Master in Architecture at the Polytechnic of Bari (2015) and attended the Postgraduate School in Architectural and Landscape Heritage, “La Sapienza” University of Rome (2018). She deepened museums and curatorial studies while participating in three online courses at the NODE Center for Curatorial Studies based in Berlin and the advanced Course EXHIBIT at the MAXXI Museum of the 21st Century Art in Rome.

FUR FARMING – FROM FASHION TO PROHIBITION

Frode Pilskog and Cecilie Rørstad, Stiftinga Viti, Museums of the Norwegian Coastal Administration
Ålesund, Norway

ABSTRACT

Viti, the museum of Sunnmøre, will investigate how changing multinational trends directly effects on micro level. In the village Norangsdalen, high-end tourism and fur farming have existed side by side since the early 20th Century.

A ban on the breeding of fur animals will come into force in Norway in 2025. The fox and mink farms will soon be torn down. How can we as a museum communicate this shift? How can we disseminate what we don't see from our recent past, our intangible heritage?

The methods of slow memory will broaden the knowledge and understanding of the complexity of fur farming in our region.

BIO

Frode Pilskog wrote his Master in Archaeology in 2000, focusing on heritage, oral history and identity. Pilskog has been working on archaeological projects all around Norway as a project leader, researcher, and advisor.

Since 2009 Pilskog has been responsible for Vitis part of The Museums of the Norwegian Coastal Administration. Pilskog was project manager for the main exhibition at Dalsfjord museum of Lighthouses that opened in 2012. Until 2019 Pilskog also worked as section leader at Dalsfjord museum of Lighthouses. Now he works as a conservator researching and teaching the history of lighthouses, pilots, ports and preparedness against acute pollution.

His works also includes digital documentation, photogrammetry and 3D modelling of ports and lighthouses.

Cecilie Rørstad wrote her master in Public Administration in 2012, focusing on different factors influencing regional development in the region of Sunnmøre. Rørstad has been working as a researcher and advisor and with volunteers in folkdance- and music in the region of Sunnmøre.

Since 2014 Rørstad has been a conservator in Viti, and worked with both Viti's educational programs and research, in both industrial and

agricultural history in Sunnmøre. Rørstad has been project manager for the main exhibition at Sunnmøre museum "I was here – the voices from Sunnmøre" that opened in 2022.

She has experience in involving volunteers in the museum's dissemination and in the use of reference groups in the development of exhibitions. Dissemination of intangible heritage from the region to different groups of audiences is also a part of Rørstad's work.

KEY THEME 4 – HEALING, RESISTANCE AND THE FUTURE

27

Key Theme 4
27th October 2023
11:30 – 12:30

The power of museum architecture and exhibition design in fulfilling the social mission of the museum when dealing with conflict.

Future perspectives for exhibition design and museum architecture in dealing with conflict.

Museum architecture and exhibition design as promoters of healing and resistance.

MORNING SESSION

Moderated by Cláudia Garradas,
CITCEM – FLUP, Portugal

KUNAL – MUSEUM FOR A PRE-HARAPPAN SITE

Yatin Singhal, Department of Archaeology
& Museums, Haryana
Chandigarh, India

Key Theme 4
Presentation 11
27th October 2023
11:30 – 11:45

ABSTRACT

The Pre-Harappan Site Museum in village Kunal, district Fatehabad, Haryana, India, embraces an innovative architectural design that not only preserves and interprets the site but also fosters a profound connection between visitors and the remnants of the past. Drawing inspiration from the very site it stands upon, the museum embodies the essence of healing, resistance, and a vision for the future. The museum's architecture mirrors the organic shape of the archaeological mound, symbolizing the enduring spirit of resilience and regeneration. Its parametric roof, crafted using bamboo and thatch, gracefully replicates the form of the mound, while the galleries are thoughtfully designed as trenches, reminiscent of the excavation findings. By seamlessly integrating the physical elements of the site into the museum's structure, a powerful narrative of healing and preservation unfolds.

One of the notable features of this design is an outdoor seating area that faces the majestic mound. This carefully planned space encourages a lively interaction between the museum and its surroundings, inviting visitors to immerse themselves in the serene ambience and connect with the history that lies beneath their feet. The seamless blend of site and architecture provides a harmonious setting for reflection, contemplation, and dialogue, fostering a sense of unity between the present and the past. In its unique and immersive approach, this museum bridges the gap between archaeology and architecture, captivating a diverse range of audiences.

It serves as a testament to the enduring spirit of the past, empowering individuals to explore and cherish the legacy that has shaped their identity. Through its design, this museum inspires a collective journey of healing and resilience, paving the way for a future where cultural heritage is cherished, protected, and celebrated.

BIO

Being an architect and heritage professional, I have been working in the field of cultural heritage for almost six years. I have worked on various projects, such as the development of heritage streets, the development of structures that highlight their heritage value, and the museum-based promotion of heritage sites and similar. These projects were aimed at creating awareness and bringing heritage to larger public platforms.

I have been associated with the Department of Archaeology & Museums Haryana in the capacity of Architect and now as consultant, gave me the opportunity to give my inputs that can enhance structural strength, and further effective intervention to protect it for the future. Monuments like Victoria Memorial in Karnal to be converted into an Ethno-archaeological museum, Brick Baoli (step-well) in Kaithal, and State Archaeology Museum in Panchkula, infra-structures for archaeological sites, such as Site Museum and Interpretation Centre Rakhigarhi in Hisar, were very interesting endeavours.

Participation in conference will be fruitful as when a person who has actively worked with Heritage sites and monuments for years, gets the opportunity to brainstorm the scope of work and project planning, the things that are planned become more achievable and acceptable to the public at large.

MUSEUM COLLECTION IN HISTORICAL BUILDING : PERSPECTIVES FROM SUDAN

Shadia Abdrabo Abdelwahab,
National Corporation for Antiquities
and Museums of Sudan
Sudan

Key Theme 4
Presentation 12
27th October 2023
11:45 – 12:00

ABSTRACT

Historical buildings are an important part of the material heritage of humanity's shared past. Often and across the world, historical buildings are converted into museums whereby the buildings themselves become part of the exhibition and museum display.

Sudan has a long tradition in museums, going back to the late 19th and early 20 centuries.

The majority of these museums are in Khartoum or distributed across the different regions of Sudan—depending on the presence of historical buildings that could be converted into museums. Curators and other professionals working with museums in historical buildings (such as architects, artists and designers) are faced with a variety of challenges. They have to find a balance between fulfilling the structural requirements in looking after a collection in the often confined spaces of historical buildings – for example, building extensions for additional storage, installing appropriate modern lighting and security measurements – with the historical preservation of the building itself.

This paper highlights conflicting approaches to preservation of historical buildings converted into museums using the field of Sudanese museums as case study. It will cover questions of authenticity, different approaches to museum management and, in particular, different approaches to presenting cultural heritage, prioritising either museum collections, historical buildings—or both.

BIO

Dr Shadia Abdrabo Abdelwahab is Senior Curator at the Sudan National Corporation for Antiquities & Museums and Managing Director of Sudan's regional museums. She was awarded her PhD in Archaeology at the University of Khartoum for her research on faience production in ancient Sudan. Dr Abdrabo has worked on a variety of international fieldwork projects throughout Sudan. She is interested in how archaeological fieldwork and museums can work together to communicate an understanding of the past to people in the present.

**CONFLICT, NEGOTIATION,
AND INDIGENOUS SUBJECTIVITY:
A CASE STUDY ON CURATING
AN EXHIBITION FOR THE AUSTRONESIAN
HALL AT THE NATIONAL MUSEUM
OF PREHISTORY**

Chun-wei Fang, National Museum of Prehistory
Taitung, Taiwan

Key Theme 4
Presentation 13
27th October 2023
12:00-12:15

ABSTRACT

This paper is based on the experience of curating the exhibition *Kita Us* at the National Museum of Prehistory, Taiwan. In the beginning, the structure and content proposed by the museum's team of curators was questioned and criticized by the source communities. The team made use of space and exhibition design to resolve these conflicts and ensure Indigenous subjectivity. Because of its close relationship to colonial history, the ethnographic museum has experienced various controversies in recent times, such as on who has the rights to interpret events of the past and have their voices heard, and for whom exhibitions are designed. In response to these potential conflicts, upon beginning to coordinate the exhibition, the museum invited members of the Indigenous community to participate in the curation and give their perspectives, which led to conflict as a result of differing viewpoints on the narrative. This study describes how the museum responded by negotiating with the source communities in the aspects of the space, exhibition design, and media, in turn shouldering the tasks of both social advocacy and public education.

BIO

Dr Chun-wei Fang is an associate curatorial researcher and the head of Department of Exhibition and Education at the National Museum of Prehistory in Taiwan and an adjunct associate professor at National Taitung University. For two decades, he has conducted research on Austronesian communities in Taiwan, Indonesia, and Fiji. He has also been involved in Indigenous museum development and training projects in Taiwan since 2017. His work has focused on the cross-cultural and comparative studies of museological and cultural diversity. He has published on ritual, religious conversion, and emerging cultural revitalization among Taiwan's Indigenous Bunun people, and has edited two books on Atayal weaving.

**OUT OF DISPLAY, OUT OF MIND?
A DISCUSSION ABOUT THE ERASURE
OF CONSTRUCTION WORKERS
IN ARCHITECTURE EXHIBITIONS**

Beatriz da Silva Takahashi,
CITCEM – Transdisciplinary Research Centre
“Culture, Space and Memory”,
Faculty of Arts and Humanities,
University of Porto; and McGill University,
SAH – Society of Architectural Historians,
Group: Minority Scholars
Porto, Portugal and Montreal, Canada

ABSTRACT

Architecture exhibitions are powerful in mediating the encounter between the public and architecture. Usually, photographs, videos, models, drawings, and interviews with architects among other objects that are part of the exhibition embody the only experience that the audience will have with architectural projects and the making of their respective built environment. Therefore, it is safe to affirm that these exhibitions have the ability in shaping the public’s eye about architecture. However, what happens when exhibitions center the architects as the sole and autonomous genius and dismiss the contribution of other agents such as the construction workers? This paper argues that the erasure of construction workers in architecture exhibitions puts a distance between the audience and architecture by offering a partial frame of the topic. Such a frame is often characterized by the promotion of dominant narratives that privilege idealized imagery of architecture and the role of architects blurs the conflicts in the making of the built environment. From the enslaved subject to the migrant, often racialized, construction worker, from the past to the present, their labor allows us to understand how architectural projects have been conceived and made, as well as the conflicts carried in them. Accordingly, the alienation of construction workers in architecture exhibitions also contributes to delaying the advancement of discussions about their working conditions – e.g., low wages, exploitation, the racialization of labor, and modern-day slavery –, and collective awareness of their placement in the limelight in the making of architecture. As mediators between the public and architecture, these exhibitions have the potential to address

alternative and inclusive narratives that foment critical discussions that leads from the exploitation and racialization of labor to the demystification of the architecture professional. Finally, architecture exhibitions have the potential to contribute to the placement of construction workers in the limelight of architecture.

BIO

Beatriz da Silva Takahashi is a Ph.D. student in Architecture at Peter Guo-hua Fu School of Architecture – McGill University, researching labor within architecture through photography. She has a Master’s Degree in History of Art, Heritage and Visual Culture from the University of Porto (Portugal), and a Bachelor’s Degree in Architecture and Urbanism from São Paulo State University (Brazil). Currently, she is a research assistant in the project MCHG: Design for the Global Majority Exhibition. Her interests are labor, modernist Brazilian architecture, and visual culture. She has actively collaborated in cultural and educational institutions in Brazil, Portugal, and Canada by working with museum collections and exhibitions, developing strategies for cultural mediation, and undertaking transdisciplinary research.

**EXHIBITION DESIGN
AND (DE)COLONIALITY:
CONTESTING MUSEUMS' LANGUAGE**

Cláudia Garradas and Sofia Carvalho,
CITCEM – Transdisciplinary Research Centre
“Culture, Space and Memory”, Faculty of Arts
and Humanities, University of Porto
Porto, Portugal

ABSTRACT

This poster explores the intricate relationship between museums, language, colonialism, and racism. Museums, often perceived as apolitical spaces dedicated to aesthetics and the past, are increasingly recognised by society as active participants in the social and political realm. The ongoing discourse surrounding the decolonisation of museums underscores their relevance to rethink the connections between the past and present, and to imagine and create possible futures detached from the colonising worldviews.

In this regard, language plays a decisive role in decolonising museum practices. The power of language in shaping narratives, perceptions, and emotions is especially relevant, with words being a vital tool in exhibition design, capable of fostering inclusivity or perpetuating conflict and displacement. This poster delves into the use of language by museums when dealing with colonialism and coloniality, acknowledging the inherent challenges and conflicts arising from the historical titles of cultural objects, some containing discriminatory and racist terms.

Drawing from Grada Kilomba's conceptual framework (Kilomba, 2019) of five crucial stages to attain a critical awareness of the intricate connection between colonialism and racism, this poster proposes that museums are positioned in the “shame” phase, confronting the discrepancies between self-perception and external perception.

Central to the analysis proposed by this poster is how museums and their professionals can deconstruct racism through language in exhibition design. Ultimately, the poster represents the collective questioning, doubt, and discomfort process in the global endeavour to decolonise museums.

BIO

Cláudia Garradas is a PhD fellow in Heritage Studies specialising in Museology at the University of Porto (Portugal), Faculty of Arts and Humanities with a scholarship from the Foundation for Science and Technology, Portugal, with a project entitled “Maritime Museums: Exhibition Representations and Narratives of Mediterranean Cultures” ID - 2022.13713.BD. This doctoral research aims to describe how maritime museums interpret and display Mediterranean cultures, including conflict and (de)colonial processes. Ultimately, it investigates how Maritime Museums can act as bridges between cultures and as instruments of intercultural dialogue. She is a research fellow at CITCEM at the University of Porto. She holds a bachelor's in history of art (1998), a two-year specialisation in Museology (2000), and a Master's degree in Museum and Curatorial Studies (2007), all from the University of Porto. Between 2021 and 2022, she worked at the Malta Maritime Museum as an Archival and Museum Collections Manager. Between 2016 and 2021, she was the Site Director for the Malta Study Center at Hill Museum and Manuscript Library. Previously, she was Head Curator of the Fine Arts Museum of the University of Porto (1997-2013). During this period, she was responsible for research, inventory, cataloguing, and documentation of museum collections and archival material.

Sofia Carvalho is currently a PhD fellow in Heritage Studies specialising in Museology at the University of Porto (Portugal), with the project “(De)colonial narratives in museums: mechanisms for the (de)construction of racism in Portugal” (2021.05924.BD) supported by the Portuguese Foundation for Science and Technology (FCT). She holds a bachelor's degree in Art History from the NOVA University of Lisbon (2014), a master's

in Information and Documentation Sciences from the University of Lisbon (2018), and a Specialization Course in Museology from the University of Porto (2021). She is a researcher at CITCEM - Transdisciplinary Research Centre “Culture, Space and Memory”, and Editorial Assistant at MIDAS - Museus e Estudos Interdisciplinares (Museum Interdisciplinary Studies). Her research interests focus on the relationship between museological narratives, colonialism, coloniality and racism.

**EXPLORING THE TRANSFORMATIVE
ROLE OF MUSEUMS: ENHANCING
CONFLICT RESOLUTION THROUGH ART
INTERPRETATION AND MINDFULNESS
PRACTICES**

Giovana Enham, Faculty of Arts and Humanities, University of Porto; and Louise Palma, Transdisciplinary Research Centre “Culture, Space and Memory” (CITCEM), Faculty of Arts and Humanities, University of Porto. Porto, Portugal

ABSTRACT

This poster aims to share impressions about the exploratory activity based on Ana Jotta’s artwork *Dormir* installed in Parque São Roque’s garden. The main objective was to use mindfulness techniques in interpreting art, considering the contemporary museum as a space for well-being and reflection on global issues – and consequently, a place for healing in the face of current conflicts.

The activity aimed to (re)activate the arbor’s architectural space, exploring the connection between the artwork, its installation area, and Casa São Roque in line with visitor agenda. This approach sparked discussions about the artwork’s title and context, addressing questions about the museum’s political stance, the role of mindfulness in interpretation, and the use of architecture for engagement.

The participants were invited to practice breathing techniques and share their ideas and feelings about the object. Finally, they were guided through a moment of relaxation, with the aim of enhancing the experience of contemplating the artwork.

The qualitative evaluation showed that the exercise effectively led the participants’ focus to the present moment, underscoring the significance of innovative approaches to mediation that incorporate well-being practices like mindfulness into contemporary museums. This fosters a refuge from daily stress, facilitates discussions on current issues, and transforms these spaces into platforms for reflection and active listening.

BIO

Giovana Enham is a student in the Master’s program in Communication Sciences at the University of Porto, where she has focused her research on the field of communication and

mediation in museum institutions. Since 2019, she has worked at Casa São Roque – Centro de Arte, where she is involved in communication, events, and audience mediation, and is responsible for the graphic identity of exhibitions. In Brazil, she graduated in 2010 with a degree in Social Communication and worked as an audiovisual and cultural producer.

Louise Palma is currently a Ph.D. fellow in Heritage Studies specializing in Museology at the University of Porto (Portugal), with the project “Ambience sound in museums” (2023.03275. BD) supported by the Portuguese Foundation for Science and Technology (FCT). She holds a Master’s degree in Museology from the University of Porto (2020) and a Bachelor’s in Journalism from the Federal University of Rio de Janeiro (2007). Since 2022, she has been a collaborator at CITCEM at the University of Porto and also acted as an executive producer and co-editor for the International Conference “Heritage Education In Action: Weaving Relationships Between Museums, Schools And Territories”. Throughout her academic career, she explored themes related to audience and education in museums, having developed practices in the educational services of Casa São Roque - Centro de Arte Contemporânea (2020-2021), Casa da Arquitectura – Portuguese Center of Architecture (2021/2023) and Paper-Money Museum - António Cupertino de Miranda Foundation, in Porto. Between 2021 and 2022, she worked at the Museum Network of Vila Nova de Famalicão, in charge of Communications and Media. In 2018, she completed the master’s course in History of Art, Heritage, and Visual Culture, also at FLUP. Between 2011 and 2017, she worked as a journalist in Rio de Janeiro.

**ANIMA MUNDI: THE DESIGN
OF A TEMPORARY MISSIONARY
ETHNOLOGICAL EXHIBITION**

Giulia Sodano, Department of Industrial Engineering University of Naples “Federico II”, Naples, Italy; and Vittoria Vaccaro, Scuola Normale Superiore of Pisa. Pisa, Italy

ABSTRACT

The power of museum architecture and exhibition design in fulfilling the social mission of the museum when dealing with conflict is significant. Museums indeed serve as important cultural institutions that can play a crucial role in promoting understanding, dialogue, and healing in times of conflict. In the last 30 years we have witnessed a renewed focus on ethnological museums, and the ways in which these specific institutions display and conceptualize the contradictions lying at the core of their collections. Among this kind of problematic spaces of cultures exhibition emerge the missionary ethnological museums which still are stimulating laboratories to reflect on how architecture, design, and museum curatorship can virtuously interact to deal with the colonial legacies, power relations and violence historically perpetrated for the collecting of the manufacts. Hence some questions that we would like to address: how do museum staff have to work with collections that were created in colonial-missionary context? How can architecture contribute to the construction of a space for social reflection of the past and global connection for the future? As part of our investigation, we would like to propose a temporary exhibition with one of the most important missionary collections in the world, the one of the Vatican Ethnological Museum. This temporary missionary ethnological exhibition will be hosted within the halls of the same museum and can become catalysts for reconciliation processes. A museum exhibition designed by those who possess the historical and emotional load of the exhibited works, often linked to dramatic historical events. They can facilitate the expression of collective trauma, promote understanding and empathy, and contribute to the building of resilient communities. “Anima mundi” can amplify marginalized voices, uncover hidden histories, and challenge societal norms, can inspire critical thinking, social activism, and the pursuit of justice. Finally, the lighting design

will also be determined to ensure that everyone can enjoy the exhibition.

BIO

Giulia Sodano is an architect. She is a PhD student in Industrial Engineering at the University of Naples “Federico II”. Her research topics are connected with the innovative solution of lighting design, the integration of daylight and electric light and the circadian implications of light on human life. In the coming months she will begin her internship with the Hera Luce company. She received her master’s degree Architecture 5UE at University of Naples Federico II in July 2020 with a thesis in lighting technology. The thesis project had the aim of analyzing the existing lighting of the Pausilypon archaeological park and designing a new one that would satisfy the safety requirements by highlighting the wonders of the place. She won the “IL MUSEO CHE VERRÀ – comunità | ricerca | innovazione” prize organized by ICOM Italy. Moreover, she is very attentive to climate problems and for this reason she is part of an environmental association that deals with environmental education and the circular economy.

Vittoria Vaccaro is a PhD student in History at Scuola Normale Superiore in Pisa. As an historian with a background in Art History, she is strongly interested in cultural history, in the global circulation of objects and to aspects related to their musealization. Her research topic focuses on the cultural interactions between China and Europe in the 17th century, analyzing in particular the case of a Jesuit missionary named Nicolas Trigault, his role as a traveling agent for the Company of Jesus and its pioneering influence on the spread of interest in foreign fashions and cultures. Besides, she has previously worked in national and international art galleries, such as the Berlin-based Galerie Rolando Anselmi, developing theoretical and practical skills related to projecting exhibitions and museum’s spaces curatorship.

**CARING FOR SOCIAL JUSTICE
IN A FORMER DOMESTIC-INDUSTRIAL
SETTING TURNED HOUSE-MUSEUM**

Inês Azevedo and Joana Mateus, Casa da Imagem – Fundação Manuel Leão
Vila Nova de Gaia, Portugal

| Key Theme 4
| Poster 11

ABSTRACT

This paper reflects on the power that small-scale museums have acting in the social context as places of care, working on issues of justice through proximity and collaboration. The Museu Casa da Imagem (MCI) is presented as a case study. The recent rehabilitation of its architectural space maintained the coexistence of the industrial space - the workplace of “Rocha Artes Gráficas”, a recognized printing industry - with the old residential house - a less visible setting of domestic, female and anonymous work. The future exhibition design of the museological transformation of this site aims to evidence the gender conflict inherent to this place’s work. Thus, it highlights the need for the MCI to take care of the representation and recognition of the different works of the former occupants of this house-industry.

BIO

Inês Azevedo. Graduated in Sculpture at the Faculdade de Belas Artes da Universidade do Porto (FBAUP). Has master’s degrees in Contemporary Art Practices, FBAUP, and in Visual Arts Teaching, Faculdade de Psicologia e Ciências da Educação da UP. Currently is a PhD student at Estudos do Património - Museologia (Faculdade de Letras da UP). Is a researcher at CEAA-ESAP and CITCEM-FLUP. Works at Fundação Manuel Leão, co-coordinating Casa da Imagem (with Joana Mateus), where she proposes practices and reflections that articulate mediation, education and art, seeking the construction of a democratic, participatory and fair society, capable of imagining and recreating itself. Through Casa da Imagem has been carrying out numerous projects, highlighting the Casa das Imagens Museum, under permanent development, and the “PressHere - a living archive on industry in Europe”.

Joana Mateus. Graduated in Painting at the Faculdade de Belas Artes da Universidade do Porto (FBAUP). Has master’s degrees in Multimedia Art, FBAUP, and in Visual Arts Teaching, Faculdade de Psicologia e Ciências da Educação da UP. Is a researcher at CEAA-ESAP. Works at Fundação Manuel Leão, co-coordinating Casa da Imagem (with Inês Azevedo), where she proposes practices and reflections that articulate mediation, education and art, seeking the construction of a democratic, participatory and fair society, capable of imagining and recreating itself. Through Casa da Imagem has been carrying out numerous projects, highlighting the Casa das Imagens Museum, under permanent development, and the “PressHere - a living archive on industry in Europe”.

**CONTEMPORARY EXHIBITION DESIGN
AS A BOUNDARY BREAKER**

Marco Borsotti, DABC – Dept. of Architecture,
Built Environment and Construction
Engineering, Politecnico di Milano;
and Raffaella Trocchianesi, Department of
Design, Politecnico di Milano
Milan, Italy

ABSTRACT

The proposal argues that the contemporary exhibition design, which pursues an intensely ‘narrative’ vocation, constitutes the privileged communicative tool that intercepts visitors by engaging with them in an ongoing dialogue that reveals the conflict in them (and in all of us) that is latent, the terms of stereotyped ideas and commonplaces.

Referring to Jacques Hainard and Marc-Olivier Gonseth’s ‘Principes d’exposition’, in fact, “to expose is to disturb the harmony/to expose is to annoy the visitor in his intellectual comfort [...] to expose is to fight against discounted ideas, stereotypes and stupidity” and to achieve this, the exhibition must be equipped with its own design grammar capable of generating new relationships, intercepting every type of memory to transpose it into space and action. The design of the exhibition makes the perception and understanding of different points of view concrete, thus positioning itself as a generator of opposing ideas: not simplistically an “interface”, but a true integrated environmental system, analogical and digital, which works in symbiosis with the curatorial contents, amplifying them and making them available and involving, according to the principle by which “form follows content [a concept that] translates ideas, content, and messages into form, giving them not only form but also attitude and significance in the process”. (Brückner, n.d.)

These principles will be analysed through a number of case studies organised according to three thematic categories, which reveal the implementation of a social mission of the exhibition that, in overcoming the conventions of visualisation, addresses the topic of the ‘boundary’, in the Kantian meaning of the term, that is, a dynamic space of ‘otherness’, which can be crossed and overcome by positioning oneself as the promoter of an alternative cognitive system. These categories are

“the fences of the commonplace” (exhibitions Fetish Modernity/Helvetia Park), the “chains of the past” (exhibitions Our Colonial Inheritance/Our Land) and the “fences of reason” (exhibitions Documentation Centre Displacement, Expulsion, Reconciliation/Museo Laboratorio della Mente/In Prison).

BIO

Marco Borsotti. Architect, PhD in Interior Architecture and Exhibition Design. Associate Professor at Politecnico di Milano/DABC Dept. He works on Exhibition Design and Adaptive Reuse with a special focus on Cultural Tangible and Intangible Heritage and interior spatial and narrative interactions.

Raffaella Trocchianesi. Architect, Associate Professor at Politecnico di Milano/Dept. Design. Director of the specialization Master IDEA_ Exhibition Design, she mainly deals with Design for Cultural Heritage in terms of museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, the relationship among design, humanities and arts.

FROM CASA ANDRESEN TO HALL OF BIODIVERSITY – CIÊNCIA VIVA CENTER Galeria da Biodiversidade - Centro Ciência Viva

Case Study 1
25th October 2023
Visit 14:30 – 16:30

The Hall of Biodiversity – Ciência Viva Center occupies an emblematic building in the city of Porto, the former home of the Andresen family, and opened to the public in June 2017. This science communication space brought new perspectives to a place already full of meanings for the city. This building, which was originally a family home, was also a teaching and attendance space for the academic community, having been the place for biology classes in the second half of the 20th century. Today this museum space accumulates all these memories returning, however, to the original design of the building. Academic, literary and botanical connections in one place, associated with a new scientific exhibition environment, creating distinct engagements with a variety of audiences. How to incorporate the multiples memory layers of a space, maintaining the relationships that different communities have with it? How to preserve the architectural memory of the space, adjusting it to a new meaning, preparing it to receive a distinct museology, capable of communicating science. How to recover the original architectural character of this historic building, emblematic of the city, for public enjoyment. During the visit we will address the architectural responses developed in the refurbishing of the building and preparation of the exhibition space.

MEDIATION AND DISCUSSION

Nuno Valentim

Born in Porto (1971), degree in Architecture at FAUP (1995), MSc in Rehabilitation of Architectural Heritage at FEUP (2007) and PhD in Architecture FAUP (2016) with dissertation and thesis in Architectural Practice, Heritage and Regulation. Started independent professional practice in 1994. Assistant Professor at FAUP since 2005. With a vast experience in the rehabilitation of historical buildings, he has overseen the requalification of Casa Andresen in the Botanical Garden of Porto and its conversion into the Biodiversity Hall, the Extension of the Lycée Français International de Porto – Classrooms, Canteen and Sports Pavilion and Bolhão Market Restoration and Modernization project (Porto's central market). Selection of awarded works: IHRU/Nuno Teotónio Pereira National Prize and National Urban Rehabilitation Prize 2017/18 to the Rehabilitation of the Albergues Nocturnos do Porto; and the João de Almada Prize 2014 to the Rehabilitation of Marques da Silva's building from 1928 (in co-authorship with Francisco Barata and José Luis Gomes CEFA-UP)g the inaugural exhibition at the Serralves Museum, Circa 1968, in 1999. She was responsible for several curatorial projects throughout her career among them with the artists: Maria Nordman, Grupo Homeostética, Antoni Muntadas, Pedro Cabrita Reis, Cildo Meireles, Helena Almeida, Paula Rego, Tacita Dean, João Maria Gusmão e Pedro Paiva e Carla Filipe. Carla Filipe's exhibition, "in my own language I am independente", is currently on display at the Serralves Museum until 17 of September of 2023.

FERREIRA DA SILVA CHEMISTRY LABORATORY RESTORATION – THE NEGOTIATING PROCESS

Museu de História Natural e da Ciência da
Universidade do Porto

The Ferreira da Silva chemistry laboratory: from the intended transformation into a multi-purpose venue till the decision to musealize it; making options regarding the period to recreate; between a make-believe and a close to faithful restoration. It will be also presented the exhibition on display: Ferreira da Silva chemistry laboratory – a century of chemistry on display.

Case Study 2
25th October 2023
Visit 14:30 – 16:30

MEDIATION AND DISCUSSION

Marisa Monteiro graduated in Physics and has been a curator since 2000, with the former Science Museum and the present Natural History and Science Museum of the University of Porto, researching and cataloguing its 19th c. – early 20th c. exact science collection, having contributed to several interactive and historical science exhibitions. She assisted the restoration of the Ferreira da Silva chemistry laboratory with information gathered through research.

Mariano Piçarra (Lisbon, 1960) is a designer and author of numerous exhibitions at the Calouste Gulbenkian Foundation, with which he has won the APOM award for “Best Exhibition” on several occasions, as well as the Pádua Ramos Award for Best Interior Design in 2015.

Luis Afonso Carvalho (Lisbon, 1961) is an architect and has been working with Mariano Piçarra in museography since 1991. The works carried out by this duo include regular collaborations with National Museums, Municipal Museums and also exhibitions for institutions such as the Centro Cultural de Belém, Serralves and the Rectory of the University of Porto.

VISIT 1 [FOCUSED ON CURATORSHIP]

Case Study 3
25th October 2023
Visits 14:30 – 16:30

CURATING THE NEW LONG-TERM EXHIBITION AT THE SOARES DOS REIS NATIONAL MUSEUM: CHALLENGES AND NEGOTIATIONS.

The aim of this visit is to show the whole process of building the long-term exhibition at the Soares dos Reis National Museum, which recently opened in April 2023. The contexts, concepts and working methods behind the museum project and its communication will be presented. A field of work full of challenges and constant negotiation.

MEDIATION AND DISCUSSION

Ana Bárbara Barros

Museologist, Ana Bárbara Barros has a master's degree in Museology from the Postgraduate Studies Course of the Faculty of Arts and Humanities of University of Porto, with a dissertation/research developed in the area of Education Professionals in Museums in the city of Porto, under the supervision of Alice Semedo (2008). She has a postgraduate degree from the same course (2004) and a degree in Historical Sciences/scientific area from the Universidade Portucalense Infante D. Henrique (1996). She entered the professional world of museums at Porto City Council in 2000 and was in charge of the Educational Service at the Guerra Junqueiro House Museum until 2007. From 2008 to 2019 she was the Coordinator of the Romantic Museum of Quinta da Macieirinha, where she worked in the museum's collections management area between 2019 and June 2021. Since July 2021, she has been at the Soares dos Reis National Museum in a context of public administration professional mobility, supporting the museum's management and coordinating the design and assembly of the long-term exhibition, which opened in April 2023, as well as other strategic museum projects.

Ana Magalhães

With a degree in Communication Science from the University of Minho (2003), Ana Magalhães began her professional career as a journalist at the newspapers Público (2003) and O Primeiro de Janeiro (2003-2007). From 2007 to 2020 she

was part of the Marketing and Communication Office of the Norte Portugal Regional Coordination and Development Commission, where she worked on communication plans for regional development programmes, the environment, spatial planning and European funds. She carried out brand activation, press relations and online communication actions. From 2014 to 2020 she represented the institution in national and European fund communication networks. Since 2020 she works in the Soares dos Reis National Museum, where she has been working on the Museum's Communication Plan and developing actions related to long-term exhibition, temporary exhibitions and participation in collaborative projects. She has represented the Soares dos Reis National Museum in national museum communication network of the Directorate General for Cultural Heritage.

VISIT 2 [FOCUSED ON MUSEUM ARCHITECTURE]

Case Study 3
25th October 2023
Visits 14:30 – 16:30

DIFFERENT APPROACHES TO ARCHITECT FERNANDO TÁVORA'S REMODELLING PROJECT FOR THE SOARES DOS REIS NATIONAL MUSEUM

MEDIATION AND DISCUSSION

Carlos Moura Martins is an architect and Assistant Professor of Design Studio in the Department of Architecture, Faculty of Science and Technology at the University of Coimbra (UC), where he has taught since 1999. Graduated in Architecture in the Faculty of Architecture of the University Porto (1986), he holds a PhD in Architecture from the University of Coimbra with a thesis on public works in Portugal in late eighteenth century, awarded with the Pina Manique International Research Prize (Academia Portuguesa da História). He is author of the book *Os projectos para o porto de São Martinho e campos de Alfeizerão, 1774-1800* (Coimbra: Edarq, 2018) and of the book chapter "A aplicação da ciência à política do território na transição do século XVIII para o século XIX" (Coimbra: Coimbra University Press, 2017). He has been developing studies on the technical and scientific activity and teaching and research institutions of the Enlightenment, having as field of analysis the institutionalization and development of the Portuguese scientific culture and its diffusion in the European context. His main research interests are the processes of transformation of the urban space in the eighteenth and nineteenth centuries, having as analytical field the relations between the practice of the military engineering and the development policies for the territory.

PUBLIC SPACE AND ITS CONTRADICTIONS. PORTO THROUGH TIME

Porto urban tour

Case Study 4
25th October 2023
Walking Tour 14:30 – 16:30

The development of Porto's urban space, like any other dynamic city that did not crystallize over time, was made up of contradictions and disagreements. These conflicts, silent or verbalized, took place for different reasons, from the mixing of times in architecture to symbolism in statuary, including controversial urban planning options. This itinerary aims to present the temporal path of some of these debates and the way in which the phenomena healed in space. The visit starts from Praça Carlos Alberto and heads to the top of Morro da Penaventosa, where we will find the Cathedral, next to a space greatly transformed by the action of the General Directorate of National Monuments, in the 30s and 40s of the 20th century, in a period of nationalist exacerbation. Along the way, we will bypass the Historic Center – UNESCO World Heritage Site, analyzing different public spaces of conflict, artistic and functional, over time, in the place where the city's Gothic wall had been built in the 14th century.

MEDIATION AND DISCUSSION

Jorge Ricardo Pinto (Porto, 1975) is a PhD graduate in Geography, at the Faculty of Arts and Humanities of the University of Porto. He is a lecturer at ISCET, where he is currently Coordinating Professor in the BA degree in Tourism. He has developed his research at CEGOT and at CIIC. His scientific path includes the publication of five books as author, many chapters in several books, mainly related to the subject of Tourism and Urban Historical Geography, various scientific articles, texts of scientific proceedings and numerous publications of cultural nature.

LIGHT AND ATMOSPHERES IN THE ARCHITECTURE OF ATELIÊ ANTÓNIO CARNEIRO

Case Study 5
26th October 2023
Visit 14:30 – 16:30

Museu do Porto – Ateliê António Carneiro

The Ateliê António Carneiro was built in the 1920s as a studio for the artists António Carneiro (1872-1930) and his son Carlos Carneiro (1900-1971), outstanding figures of Portuguese art, in particular in the Symbolist and Modernist contexts, respectively. António Carneiro's other son, the composer Cláudio Carneiro (1895-1963) also lived here.

The collection of the Ateliê António Carneiro consists of about 300 works by the artist, including the following: the final study for "A Vida" (The Life), a work made at the turn of the 20th century; the large painting, "Camões reading the Lusiads to the friars of São Domingos", the self-portraits and a set of family portraits, as well as marine paintings, church interiors and panoramic views of the city of Porto.

Closed to the public several years ago, it is currently undergoing an architectural rehabilitation project, overseen by the architect Camilo Rebelo, that aims to recover the original design and use of this project, which was built in the 1920s. This project includes on the one hand two painting studios, as central spaces, and, on the other, the endowment of programmatic and technical characteristics that enable the space to be opened to the public again.

The intervention highlights and emphasises three themes: recovering and enhancing the traditional typology of the painting studio lit by northern light (that today is practically non-existent in Portugal); and the original articulation with the contiguous gallery, endowing the city with a unique type of space; the replacement of the relationship between the interior spaces and the adjacent exterior spaces, in particular the private ones – the north patio, the south balcony/terrace, and the property's garden – and the public ones – the street and the pavement as a space for access and planting of occasional trees.

Source: <https://museudoporto.pt/estacao/atelie-antonio-carneiro-a-abrir/>

THE ORGANIC MUSEUM

Museu de Serralves

Case Study 6

26th October 2023

Visit 14:30 – 16:30

The museum as a space for reflection and debate on current cultural, social, and political issues, and the museum as a narrator of collective memories from the past and present are just a few of the problematics that can be addressed during the visit to the Serralves Museum. This visit will provide an opportunity to critically analyze the role of contemporary museums, with the aim of exploring how architecture and exhibition design can contribute to a more inclusive experience for all audiences. The Serralves Museum of Contemporary Art, designed by the award-winning architect Álvaro Siza, is one of the main cultural and architectural icons of Portugal. Celebrating its 25th anniversary of artistic activity in 2024, the physical expansion of this building has become pressing, dedicating an exclusive space to a collection that emphasizes a constant reinterpretation of the transformations in art over the last 60 years. The new West Wing of the Serralves Museum will be a unique structure that will solidify Serralves' position as a successful partnership between the public and the private, as well as with citizens. It will further reinforce Serralves' emphasis on transdisciplinarity, highlighting how connections between art, architecture, environment, dance, performance, and music have redefined contemporary art. Sustainable, equitable, free and happy futures.

MEDIATION AND DISCUSSION

Marta Moreira de Almeida is deputy director of the Serralves Museum since 2018. Degree in Art History from the University of Porto. She has worked in the Fine Arts Department at the Serralves Foundation since 1991 as a curator, having taken over the coordination of this department between 1995 and 2017. Played a key role in organizing the inaugural exhibition at the Serralves Museum, Circa 1968, in 1999. She was responsible for several curatorial projects throughout her career among them with the artists: Maria Nordman, Grupo Homeostética, Antoni Muntadas, Pedro Cabrita Reis, Cildo Meireles, Helena Almeida, Paula Rego, Pedro Costa, Tacita Dean, João Maria Gusmão e Pedro Paiva, Fernando Lanhas e Carla Filipe.

António Choupina is an architect graduated from the Faculty of Architecture at the University of Porto. He founded the CH.A (CHoupina.Arquitectos) studio in 2010, and in the same year collaborated with the School of Arts and Design. He has been responsible for interventions in the Palace of Carlos V in Granada and the Sverre Fehn Pavilion during the Official Visit of the Presidency of the Republic to Norway. Recently, he was involved in the construction of the Álvaro Siza Pavilion at the China International Furniture Fair, with whom he has developed several cultural projects in partnership with Aedes Berlin, the Vitra Design Museum, and the Aga Khan Network. As a curator, António Choupina has curated exhibitions at institutions such as the Serralves Museum, Nadir Afonso Museum, Alfaro Foundation, Tchoban Foundation, and Marques da Silva Foundation. He has produced multiple publications at the intersection of architecture, art, and philosophy. He is the editor of A As Architecture Network, serves as a jury member for international awards, and is a guest speaker at various institutions and events, including the Bauhaus100 and the International Architecture Design Forum.

RESERVATÓRIO – MUSEU DO PORTO

Case Study 7
26th October 2023
Visit 14:30 – 16:30

The Reservoir is the first station of the Porto City Museum. The unique space of this former Water Reservoir, whose renovation was designed by the architects, Alexandre Alves Costa and Sérgio Fernandez and with a museographic project by João Mendes Ribeiro, has been transformed into an archaeological site that combines three primary functions — it is, simultaneously, a museum, a work and mediation space and a living archive that safeguards archaeological records. Conceived as a time labyrinth, since it is not organised in a linear or teleological manner, the Reservoir's space is structured around two axes: a horizontal topographic axis; and a vertical stratigraphic axis.

The topographic axis is distributed over the different wings of the exhibition space and symbolically corresponds to areas of the territory where important archaeological excavation campaigns have been conducted throughout the 20th and 21st centuries, revealed different forms of settlement from various periods and all kinds of material vestiges, which permit a spatial and temporal interpretation of the evolution of the city we know today. The different sections are the River Estuary Mouth and Littoral Platform; the Riverfront and Areias Altas; the Morro da Penaventosa; the Roads and Paths.

The spectator moves through the space, and also through time; as we explore the space in depth, we reach back further in time, coming across different periods from history to prehistory, which successively correspond, as material evidence, to different artefacts or fragments dating from these periods: the Modern and Contemporary Periods, Medieval Period; Roman Period; Iron Age; Bronze Age; Paleolithic.

Visitors are invited to enter a machine that will enable them to read the city — wherein reading should be understood in the broadest sense of the word, since it implies several of our perceptive faculties: beyond, or below, sight, touch, smell, hearing, imagination, contemplation, meditation.

From the programming perspective, the Reservoir is a permanently organic space, in which objects are not inert things but provide

links to the ways of thinking and doing of our ancestors. A Museum as a space of constant questioning, as a space for work and exchange, as a place for producing knowledge and stimulating creation. A place to welcome and to make the community.

Source: <https://museudoporto.pt/estacao/reservatorio/>

“WORST TOUR” – FROM PALÁCIO DE CRISTAL TO PRAÇA DA REPÚBLICA Porto Worst Tour, Porto architecture tour

Case Study 8
26th October 2023
Walking Tour 14:30 – 16:30

The city is the stage for social struggles and conflicts. The city, more than Architecture, is a “political issue” par excellence. The city of Porto – simultaneously “bourgeois” and working-class – like so many other cities, is the physical representation in the public space of the social classes that make it up.

The city evolves, and with it, the Class Conflict evolves. In the struggle for the best located and most central square metre, the best locations and views, the city evolves to different stages of a “wider war”, “Gentrification”, “property speculation”, “expulsion”, “return to the centre”, etc.

Between the Palace and the Praça da República, various architectures express Culture and Politics, from the “Brazilians’ Mansions”, the “Bourgeois Houses”, the “Working Class Islands” in Lapa, the “SAAL” neighbourhoods of the post-25 April – Bouça and Lapa – the new 5-star Hotel in Lapa, the Igreja da Lapa and the Quartel da Praça da República. With an open future – as always – What is the future for the poor in the city centre?

What new social programmes could fit into half-empty buildings like the Palacete and the Quartel da Praça da República? What impact will the New Hotel in Lapa have? What solutions have not yet been attempted for the homeless in Praça da República?

MEDIATION AND DISCUSSION

Pedro Figueiredo (Portugal, 1975) Architect developing various activities related to the city of Porto: Drawing, Critical Tours, Local Politics and Research on Architecture and Urban Geography. Participated (2020-21) in the Book – “A Baixa do Porto – Architecture and Urban Geography – 2010-2020, coordinated by Prof. Geographer José Rio Fernandes. Since the beginning of the health crisis (2020), he has been drawing illustrations of Porto Architecture. Between 2016 and 2018 he participated in the organization of “Quiosque do Piorio”, a public intervention project of Ideas, Images, Propaganda and Drawings of Political Criticism. Since 2013, he has been a member of the project “The Worst Tours”/“Passeios do Piorio”, a group of walking tours and traveling discussions around the city of Porto on Urban Policies, Participation, Architecture and Urbanism. Architect graduated from FAUP – Faculty of Architecture of the University of Porto, working as a Designer for several Architecture Offices between 1999 and 2012.

VISIT 1: CASA DA ARQUITECTURA [FOCUSED ON EXHIBITION DESIGN]

Case Study 9
27th October 2023
Visits 14:30 – 16:30

Casa da Arquitectura – Centro Português de Arquitectura (CA) assumes a strategic position of cutting curatorship in the selection of the collections it seeks to incorporate, and distinguishes itself worldwide, through the creation of territorial collections, and of a certain temporal arc, with its own curatorship, as is the case of the Brazilian Architecture Collection, which has managed to bring together more than 100 projects and more than 200 donors, allowing an unprecedented reading of a temporal period of 90 years, through the exhibition “Infinito Vão” (Infinite Span), on view in 2018, in the Institution. It is CA’s policy to claim the importance of making the material in the collection accessible, fostering practices of openness and availability. With the advent of globalisation and the ease in the movement of collections and materials, it is urgent to stimulate methods of consultation and cession of these materials, in order to mediate conflicts inherent to their movement across borders. In addition to face-to-face consultation systems, CA has invested in the digital aspect to bring the contents closer to an increasingly dispersed and relocated public. The exhibitions constitute another fundamental axis of CA’s action in the dissemination of its collection, through an intrinsic connection between what is archived and what is exhibited. With curatorship mainly external, but always with the general supervision of the Commissioner and Executive Director of the Institution, each exhibition reflects a new reading of the collection, promoting the dissemination of knowledge of architecture to the general public, and involving various interdisciplinary areas.

MEDIATION AND DISCUSSION

Nuno Sampaio (1974), architect in Porto and master in “Large Scale Architecture” at the Barcelona School of Architecture, develops professional activity as an architect since 2000 in the studio “Nuno Sampaio – Arquitectos”. Currently and since 2014 is the Executive Director of the Casa da Arquitectura, where he assumes the direction and curatorship of the institution that is now the Portuguese Center

for Architecture. He was a member of the National Board of Ordem dos Arquitectos (Order of Architects) from 2008 to 2010. He was president of “Estratégia Urbana – Laboratório de Inovação de Arquitectura e Cidade”, and Vice-President of the Association “Trienal de Arquitectura de Lisboa” from 2010 to 2020. At the same time he has been a jury in several architectural competitions where the FAD 2013 Awards stand out.

**VISIT 2: CASA DA ARQUITECTURA
| REAL VINÍCOLA
[FOCUSED ON MUSEUM ARCHITECTURE]**

Case Study 9
27th October 2023
Visits 14:30 – 16:30

Casa da Arquitectura – Centro Português de Arquitectura is located in the former compound of the Real Companhia Vinícola, in Matosinhos Sul. Built at the turn of the twentieth century, it appears in continuity with the construction of the Port of Leixões and the urbanization plan designed for that area. After thirty years of prolific activity, the complex is abandoned, with two circumstantial occupations: in the mid-1950s, with the expansion of the port, displaced residents use the complex as a temporary shelter. A similar situation occurred in 1974, with the arrival of the “returnees”. The rehabilitation by the architect Guilherme Machado Vaz, executed in a municipal effort and inaugurated in 2017, informs both a cultural commitment to the future of architecture and a mediation with the past of the place where it is located. The reconversion project is based on a careful reading of the pre-existence as an accumulation of significant layers of memory, where historical, collective, and architectural meanings converge. On the one hand, the industrial legacy condenses a disused narrative, to which architecture bears witness. On the other, the various permanences that have succeeded each other in space nourish a collective consciousness that highlights the building in the context of Matosinhos.

MEDIATION AND DISCUSSION

Miguel Royo (1993) is an architect from the Faculty of Architecture of the University of Porto. He collaborated at the Arnaldo Pimentel Barbosa Arquitectos office and was an intern at JackBackPack, a cultural association dedicated to promoting intersections between architecture and cinema. His master’s thesis investigates the symbolic spaces of the film *Stalker*, by Andrei Tarkovsky. He has collaborated with the magazines *Dédalo*, *Caliban*, *Enfermaria 6*, *The Jim Morrison Journal* and *The Apollonian* with poems, chronicles, essays, and scientific articles. He works in the Commercial and Partnership Department at Casa da Arquitectura, being responsible for tourism and architecture visits.

MUSEU DA MEMÓRIA DE MATOSINHOS

Case Study 10
27th October 2023
Visit 14:30 – 17:00

MuMMa – Museu da Memória de Matosinhos mission is to enhance the historical and heritage memory of the territory of Matosinhos, crossing it with the individual memories of its inhabitants, aiming to reinforce identity and promote citizenship. The design of this museum is based on the idea of creating a meeting space between the county's past and present, from origins to the present, but also for the future. Housed in a historic building, the museum develops around three axes between which it is – and will be – always necessary to find a balance point. The science – History, the human factor – city people and the political dimension – public service. The definition of content and form were issues worked on during the creation (debate) of the exhibition discourse, whether permanent or temporary, always seeking to create temporal bridges considering the physical characteristics of the space (where conflicts naturally arise, and through debate generate balance points), presenting content that is not closed, providing opportunities for new dialogues, new readings, museography and programmatic revisions. The functioning of this space is designed, ideally, as a work in progress, a continuous cycle, subject to permanent updating, putting into practice a vocation of openness to community participation, a fundamental partner in the preservation of memory and in the future development of the museum.

MEDIATION AND DISCUSSION

Cláudia Almeida, graduated in History, variant of History of Art by the Faculty of Letters of the University of Coimbra and Post-Graduated in Museology, by the Faculty of Letters of the University of Porto, Coordinator of Municipal Museums and Head of the Intermediate Division of 3rd degree Entertainment of Matosinhos City Council.

Luís Soares, graduated in Heritage Management, from the Escola Superior de Educação Polytechnic Institute of Porto, Postgraduate in Museology, from the Faculty of Letters of the University of Porto, Senior Technician in the Museums and Heritage Unit – Culture and Museums Division of the Chamber Municipality of Matosinhos.

PETRICHOR, THE SMELL OF RAIN (PORTO DESIGN BIENNALE 2023)

Casa do Design

Case Study 11
27th October 2023
Visit 14:30 – 16:30

After a dry, hot period, the first drops of water falling to the earth, give off the smell of rain. This phenomenon is called Petrichor (from the Greek pétros, stone + íchōr, ethereal fluid or blood of the gods, as understood in Greek mythology). The aroma, often associated with the smell of the earth, is generated by the oils released by some plants during arid and hot periods and seems to set off and invade our sensoria, i.e. the part of the brain that is thought to be the common core of all sensations. The description of this phenomenon is a simplification of what actually happens, but it serves to introduce the idea of a natural, aqueous fluid interface, to which we can associate many other interfaces designed by humans. During the visit to this exhibition, participants will be confronted with some of these fluid interfaces (artificial heart valves, rituals, plant rafts, shipping traffic trackers, underwater vehicles for mapping underground aquifers, the use of bio-pigments, and water collectors, among many others) becoming aware of the ubiquity of water, its presence and circulation as a central element connecting all things.

Note: This exhibition is part of the main programme of Porto Design Biennale 2023, with the central theme Being Water: How we flow together and shape each other, proposed by the general curator of the event and of this exhibition. Taking place between 19 October and 3 December, the aim is to shape more sustainable, equitable, free and happy futures.

MEDIATION AND DISCUSSION

Constança Cardoso is a designer and curatorial assistant. She has a degree in design from IADE (2019) and a master's degree in interior design from ESAD (2023) with the dissertation "The Limits of Forms – between the ideal project and the possible project". Currently, she is working at esad-idea, Research in Design and Art, as a curatorial assistant for the Porto Design Biennale 2023, with the central theme Being Water: How we flow and shape ourselves collectively, curated by Fernando Brízio. 2023.

CRITICAL DISPLAYING, EXPLORATÓRIO

esad—idea

Case Study 12

27th October 2023

Workshop 14:30 –16:30

Art is at risk as one of the few places where speculative thought and disinterested contemplation can occur. In this session, we will analyse the idea, which has intensified and become widespread, of establishing limits and, ultimately, censorship in art. Should slavery, racism, sexuality and other fractious themes be banned from museums? Can we condemn a work of art because it disturbs or offends us? Is it possible to impose limits on the artist's work? "Art cannot be tamed", wrote Jeanette Winterson in *Art Objects* (1995), "although our responses to it can be", she added, saying that our responses are conditioned from the moment we start school. Based on concrete examples, we will discuss how curatorship, exhibition design and their devices can act as intermediaries in the conflicts caused by cultures and time. The Critical Displaying workshop will rehearse practical responses to the problem of censorship in art, a process that will naturally raise more questions: a dialogue between theory and practice with the assumption of moderating conflicts in the museum context, a public space that exists to be free and unbound from canons.

MEDIATION AND DISCUSSION

Joana Couceiro has a degree in architecture from the University of Coimbra (2005) and a PhD from the Faculty of Architecture of the University of Porto (2018). Her thesis, "Chiado and Style, the importance of the notion of style in the construction of Siza's Chiado", was a finalist in the Arquia/tesis 2021 Biennial Thesis Competition. She has been dedicated to research, architectural practice, publishing and curating. Between 2013 and 2020, she was an assistant and guest lecturer in the History of Modern Architecture at FAUP. She is co-founder of the publisher Circo de Ideias (2008/2018) and, in 2019, curator of Open House Porto. She regularly writes scientific articles, prefaces and critical essays on antique and contemporary architecture. She co-authors the books of the "Casas com nome" architecture collection. Currently, she is a researcher at esad—idea and a collaborator at CEAU-Faup, where she is co-IR of Siza Barroco project, funded by FCT.

Eleonora Fedi is an interior designer. With a degree from the Politecnico di Milano (2012) and a master's from ESAD Matosinhos (2015), she currently collaborates with esad—idea, Research in Design and Art, as a researcher and designer responsible for the exhibition projects included in the Casa do Design Programme. She has also been a member of the Porto Design Biennale team since the first edition, in 2019. Since 2021, she has been teaching Culture of Living and Project subjects in the Interior Design course at ESAD, Matosinhos. In her research, teaching and design practice, she explores the intersection and balance between moment and process by creating meaningful temporary spatial experiences and an urgent design awareness that seeks to understand materials and resources concerning their production processes.

PROGRAM

ICAMT

49TH INTERNATIONAL CONFERENCE

2023

UNDOING CONFLICT IN MUSEUMS

**Materiality and meaning
of museum architecture and exhibition design**

**25–27 OCT 2023
PORTO, PORTUGAL**

MORNING

8:30 – 9:00	Accreditation
9:00 – 9:30	Welcome and Opening remarks
09:30 – 10:15	Keynote Lecture Curating Conflict: The Troubles and Beyond Karen Logan, Ulster Museum and the Ulster Transport Museum, Ireland
10:15 – 10:30	Questions & Answers Moderated by Denise Pollini, Culture Commons Quest Office – University of Antwerp, Belgium
10:30	Coffee break
11:00 – 12:30	Morning session Key theme #1 Dealing with Conflict Moderated by Luís Tavares Pereira, Architect and Curator, founder and partner at [A] ainda arquitectura studio, Portugal
11:00	“Change is a beautiful thing” said the butterfly. Exhibition design and the circular economy Ilse Lindenbergh, H�el�ene Verreyke and Bob Gelderman, University of Antwerp, Antwerp, Belgium
11:15	Common Views: Sourcing Water Contradict Historical Narratives constitutes a Museal Exhibition (ACAC, Israel) Irit Carmon Popper, The Faculty of Architecture and Town Planning, Technion IIT, Department of Art History, University of Haifa, Haifa, Israel
11:30	Photo Elys�e’s move to a purpose- built building: a new context with challenges and implications for conservation and logistics Marina Martin & Nadine Reding, Photo Elys�e – Museum for Photography, Lausanne, Switzerland
11.45	Luminous Conflicts: Navigating Architecture, Light, and Visitor Experience in Museums Charalampia Dimitropoulou, Athens School of Fine Arts, Athens, Greece

12:00 – 12:30	Questions & Answers
12:30 – 14:00	Free time for lunch

AFTERNOON

14:30 – 16:30	Simultaneous museum visits (case studies) From Casa Andresen to Hall of Biodiversity, Galeria da Biodiversidade – Centro Ci�ncia Viva Ferreira da Silva chemistry laboratory restoration – the negotiating process, Museu de Hist�ria Natural e da Ci�ncia da Universidade do Porto Museu Nacional Soares dos Reis, visit focused on curatorship Museu Nacional Soares dos Reis, visit focused on museum architecture Public space and its contradictions. Porto through time, Porto urban tour
17:30 – 18:30	Welcome drink at Museu Nacional Soares dos Reis

MORNING

8:30 – 9:00 Accreditation

12:00 – 12:15 Group Photo

9:00 – 9:45 **Keynote Lecture**
Two Recent Museum Projects
in Southeast Asia;
the connect and disconnect
of institutional narratives
and architectural spaces

12:15 – 14:00 Free time for lunch

Jean François Milou,
 Architect founder at studioMilou Architecture

AFTERNOON

09:45 – 10:00 **Questions & Answers**
 Moderated by Nana Meparishvili,
 Chair of ICAMT, Georgia

14:30 – 16:30 **Simultaneous museum visits**
(case studies)

10:00 Coffee break

The Organic Museum, Museu de Serralves

10:30 – 12:00 **Morning session**
Key theme #2
Symbols of Conflict

Light and atmospheres in the architecture
 of Atelier António Carneiro, Ateliê António
 Carneiro – Museu do Porto

Moderated by Manuel Furtado,
 ICOM Portugal, Universidade Lusófona
 de Humanidades e Tecnologias in Lisbon,
 Portugal

Reservatório – Museu do Porto

Porto Worst Tour, Porto Architecture Tour

10:30 **The Trend to Go Below**
Ground Level: When Swiss
Art Museums Expand
 Peter Stohler, Kunstmuseum Thurgau,
 Warth, Switzerland

10:45 **Postmortem Objectification:**
Human Remains in Museums
 Helen E. Martin & Elizabeth A. Ronald,
 University of Tennessee, Knoxville, United
 States of America

11:00 **Exhibition Design as a Medium**
to Form a Narrative Space
for Representing Controversial
 Cheng-Yi Shih, National Taipei University
 of Education and National Taipei University
 of the Arts, Taiwan

11:15 **When architecture is dominant**
 Radomíra Sedláková, Czech Technical
 University in Prague, Association of Museums
 and Galleries in Czech Republic,
 Czech Republic

11:30 – 12:00 Questions & Answers

MORNING

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- 8:30 – 9:00 Accreditation
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- 9:00 – 9:45 **Keynote Lecture**
Museums:
Containers versus Contents
- Nuno Grande, Architect, critic, curator and Associate Professor at the University of Coimbra (DARQ/UC), Portugal
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- 09:45 – 10:00 **Questions & Answers**
Moderated by Helena Barranha, IHA-NOVA FCSH / IN2PAST, Portugal
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- 10:00 Coffee break
-
- 10:30 – 11:15 **Morning session**
Key theme #3
Processes and Conflict
- Moderated by Danusa Castro, Co-chair of ICAMT, Brasil
- 10:30 **Exhibiting the occupation:**
How the Italian presence in Albania has been represented through exhibitions over the last century
Giuseppe Resta, Faculty of Architecture of the University of Porto, Portugal
- 10:45 **Moving Beyond**
Depoliticized Representations: Understanding the Emergence of Conflicts and Disagreements in the Exhibition-Making Process
Jiayi Chang, University of Leicester, Leicester, United Kingdom
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- 11:00 – 11:15 **Questions & Answers**
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- 11:30 – 12:30 **Key theme #4**
Healing, Resistance and the Future
- Moderated by Cláudia Garradas, CITCEM – FLUP, Portugal
- 11:30 **Kunal – Museum**
for a Pre-Harappan Site
Yatin Singhal, Architect & Consultant, Department of Archaeology & Museums, Haryana, Chandigarh, India
- 11:45 **Museum collection in historical building : Perspectives from Sudan**
Shadia Abdrabo Abdelwahab, National Corporation for Antiquities and Museums of Sudan, Sudan

- 12:00 **Conflict, Negotiation, and Indigenous Subjectivity: A Case Study on Curating an Exhibition for the Austronesian Hall at the National Museum of Prehistory, Taiwan**
Chun-wei Fang, National Museum of Prehistory, Taiwan

12:15 – 12:30 **Questions & Answers**

12:30 – 14:00 **Free time for lunch**

AFTERNOON

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- 14:30 – 16:30 **Simultaneous museum visits (case studies)**
- Casa da Arquitectura, visit focused on exhibition design
- Casa da Arquitectura, Real Vinícola, visit focused on museum architecture.
- Museu da Memória de Matosinhos
- Petrichor, The Smell of Rain (Porto Design Biennale 2023), Casa do Design
- Critical displaying, Exploratório, esad—idea
-
- 17:30 – 19:30 **Closing remarks and cocktail**
Edifício dos Paços do Concelho, Matosinhos

