



## City and Museum: Representation of Cities in European Museums

June 29th – July 1st







Lietuvos  
nacionalinis  
muziejus

National Museum of Lithuania



#### Thursday, June 29<sup>th</sup>

14.00–15.00

15.30–16.00

16.00–17.00

17.00–18.00

#### Friday, June 30<sup>th</sup>.

9.00–9.30

9.30–10.00

10.00–10.20

10.20–10.40

10.40–11.00

11.00–11.40

11.40–12.30

12.30–13.00

13.00–13.40

13.40–14.30

15.00–16.00

16.00–18.30

18.30

#### Saturday, July 1<sup>st</sup>.

9.00–11.00

11.00–12.00

12.00–13.00

13.00–14.30

14.30–15.30

15.30–16.30

## City and Museum: Representation of Cities in European Museums

June 29<sup>th</sup> – July 1<sup>st</sup>

Conference „City and Museum: Representation of Cities in European Museums” invites museum specialists to rethink the relationship between a city and a museum. During the conference we hope to develop a discussion between museum specialists, historians, and city researchers. How a city can be represented in a museum in a modern way? What are the new methods to talk about history, culture, and future of a particular city? Can history of a city be interesting not only to its residents? How the changes in a city are affecting a museum?

**Guided tour. Gediminas Castle Tower**

**Presentation of the project “Pavilion: Vilnius 200 years ago”**

**Guided tour. Vilnius Old Town**

**Guided tour. MO Museum. The exhibition “Vilnius Poker”**

#### Conference Day

Venue: The Old Arsenal (The National Museum of Lithuania), Arsenalo str. 3, Vilnius

**Welcome. Registration and coffee**

**Opening speeches:** Sigita Bagužaitė-Talačkienė, Ph.D, ICOM Lithuania  
Sladjana Bojkovic, President of the IAMH  
Rūta Kačkutė, Ph.D, CEO of the National Museum of Lithuania

**“Micro Stories and Grand Narratives. How are they (in)valid in a New City Museum?”** Rasa Antanavičiūtė, Ph.D., CEO of the Vilnius City Museum

**“Polyphonic Storytelling and Multi-perspective Exhibitions in a City Museum”.** Annemarie De Wildt, the Amsterdam Museum

**“Project Pavilion: Vilnius 200 years ago”.** Asta Ivanauskienė, Deputy CEO of the National Museum of Lithuania

**“From Invisibility to Light, how to Invite the Neighbors to Come in the Museum?”**, Fabrice Denise and Myriame Morel-Deledalle, Marseille History Museum

**Lunch break**

**“Ways of Seeing the City: MO exhibitions”.** Miglė Survilaitė, MO Museum, Vilnius.

Olha Salo, Deputy Director for development and cultural and educational work, National Museum of the Revolution of Dignity, Kijiv, Ukraine (translation into EN)

**Discussion.** Moderating by Giedrė Milerytė-Japertienė, National Museum of Lithuania

**Visiting tour in English. Vilniaus city museum**

**Free time**

**Dinner** (La Boheme, Šv. Ignoto str. 4, Vilnius)

Venue: House of Histories, T. Kosciuškos str.3, Vilnius

**IAMH board meeting and general assembly**

**Guided tour. Exhibition “I am Vilniusite”**

**Day trip to Trakai**

**Boat tour around Trakai Island Castle. Lunch on a boat**

**Guided tour in Trakai**

**Return to Vilnius**



Dear Mrs. President of ICOM-Lithuania, Mrs. CEO of the National Museum of Lithuania, dear colleagues and friends,

First, I would like to express my greatest pleasure for standing before you today to greet you in my capacity of President of the International Association of Museums of History. Here are we gathered on the occasion of the 16th annual museum workshop which we have been organizing since 2005. It was in 2020 that we had to skip one because of the Covid-19 pandemic.

For those who are not familiar with the IAMH, I would like to give some hint on who we are and what we do.

The Association was founded in Paris in 1991, and since 2003 has been working as an affiliated organization to the ICOM. It targets museums of contemporary, social and cultural history, and aims to stimulate the professional debate about topics, which are relevant to history museums on a theoretical as well as on a practical level. Until 2011, the Association was active in organizing, in cooperation with different partner museums, international symposia and publications.

Since 2005, the Association has been conceiving and realizing annually a workshop History Museums in Focus: Museum Professionals in Dialogue, which objective is the reflection and discussion of new museum and exhibition projects. As I said, this one is the 16th in the row, following the ones held in Budapest, Barcelona, Geneva, Gent, Lyon, Luzern, Basel, Antwerp, Athens, Milan, Belgrade, Lausanne, Marseilles, Luxembourg and Athens again. If I forgot to mention, we are not that large association that will make world change, but in each museum, we were introduced with something new and interesting from which our professional practice can only take advantage of.

What I have to stress out is that this is our first time in this part of Europe, at least I am. The National Museum of Lithuania has been member for only a couple of years, from 2019 if my recollection is good, but in these few years we have learned how valuable asset a new member is – exciting and inspiring as well as engaged. A museum from the city celebrating its 700th anniversary, which has a lot to offer to its citizens, its guests and all the others interested in it.



I will add that although the subject which was chosen for this year's workshop is not new, but universal, it reflects on all museums, whether they are city or national museums. Representing history of a city both to its inhabitants and the visitors, especially in a contemporary way, using new means, was and has always been challenging. I believe that some answers and solutions will be offered today.

Finally, I would like to thank you all once again for being part of this year's workshop. Our gratitude goes to our colleagues from the National Museum of Lithuania, Vilnius Museum and the Museum of Modern Art, as co-organizers, for having us, for their efforts to bring this workshop to life, to make it so public and for wonderful program they have prepared for us. I hope that you will enjoy it, and that you will find it worth of coming.

Thank you for your attention.

Sladjana Bojković

Museum Adviser

Head of the Museum Documentation Department

President of IAMH








# V

Micro-stories and Grand Narratives.  
How are they (in)valid in a New City Museum *in*  
*Vilnius?*

# M

Dr. Rasa Antanavičiūtė  
Povilas Andrius Stepavičius  
Vilnius Museum  
2023



- Multicultural city  different narratives
- Calamities of 20th century  different narratives
- Different narratives  similar problems
- Problems:
  - contested heritage
  - dominant grand narrative of one nation
  - an inability to see the city as one  
(many small isolated narratives)

# I VILNIAUS I I MUZIEJUS I

Historical research of Vilnius in the last decade consist of:

- Vilnius Jewish history in different periods
- History of Christianity in Vilnius (Catholic, Orthodox, Greek Catholic)
- Social history of the capital of the Grand Duchy of Lithuania
- History of art and architecture in Vilnius
- Publication of historical visual material
- Publication of memoires, diaries, etc.



*Photo of Vilnius Museum library*

# I VILNIAUS I I MUZIEJUS I



# I VILNIAUS I MUZIEJUS I

The story of Vilnius Museum – story of difficulties and memory of the city.

- The Origins of the idea for a museum devoted to Vilnius date back to Imperial Russia (clash of the narratives)
- The very beginning of the Vilnius Museum can be narrowed down to 15 March 1933 (memory problem)
- After WW2, the idea of a city museum was not accepted by a Soviet regime (clash of the narratives)
- Vilnius Museum opens its door in the spring of 2021



*Dziennik Wileński, 17 March 1933*

# I VILNIAUS I MUZIEJUS I

I VILNIAUS I  
I MUZIEJUS I



The **mission** of the Museum: to nurture perceptive and knowledgeable residents of the city.

The **purpose** of the Museum: to research and present various aspects of life in Vilnius in an up-to-date way, and to collect artefacts relating to the city's history.

I VILNIAUS I  
I MUZIEJUS I



## From a Butcher's Shop to a Museum: The History of a House

Focus: the  
history of a  
house where  
the Vilnius  
Museum is  
located



Changes over time in the house where the museum is  
located. Author Medilė Šiaulytė. Vilnius Museum

## From a Butcher's Shop to a Museum: The History of a House



The letter from Władysław IV Vasa, the King of Poland and Grand Duke of Lithuania, by which he transcribed, approved and supplemented the 1596 charter of Sigismund III Vasa granting the right to incorporate the Butchers Guild of Vilnius and approving its statute 1635, parchment, ink, dye

Martynas Mažvydas National Library of Lithuania

Additional topic:

- Case study of a Vilnius butchers' guild (16<sup>th</sup>-20<sup>th</sup> century)



I VILNIAUS I  
I MUZIEJUS I

## From a Butcher's Shop to a Museum: The History of a House



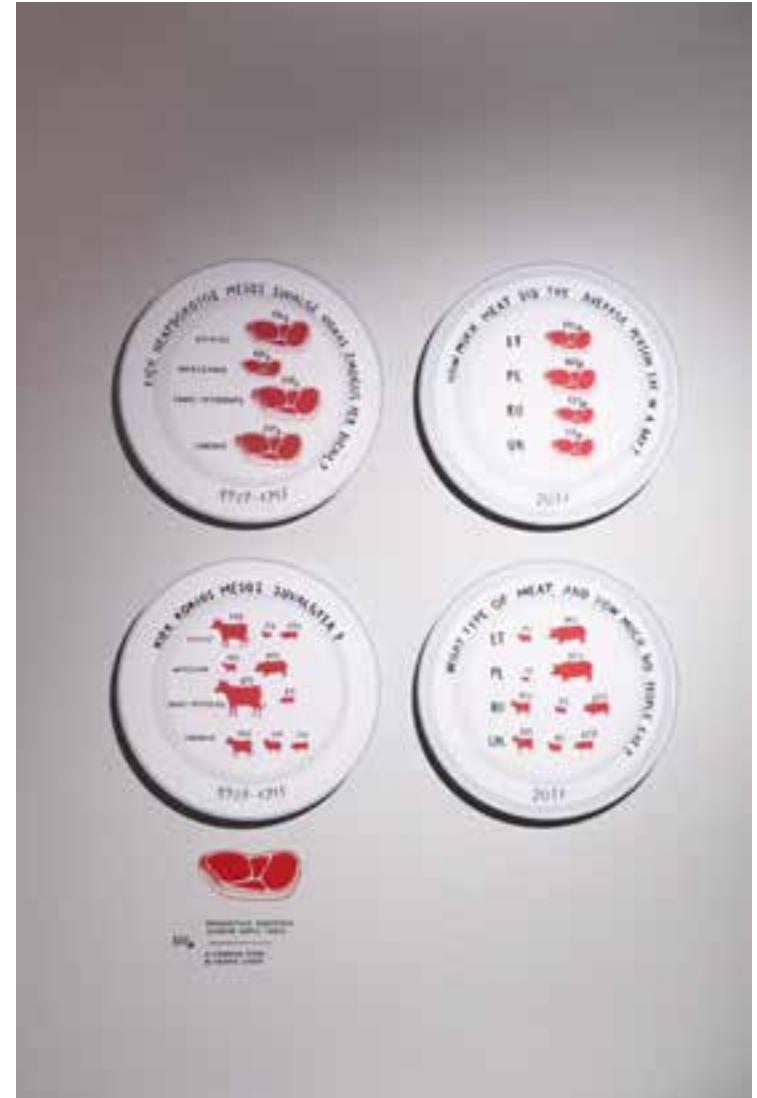
I VILNIAUS I  
I MUZIEJUS I

The flag of the apprentice section of the Butchers Guild that was re-established in the interwar period 1933, silk, gold and coloured thread embroidery  
National Museum of Lithuania

## From a Butcher's Shop to a Museum: The History of a House

Additional topic:

- History of meat consumption in the city (20-21st century)





I VILNIAUS I  
I MUZIEJUS I

## From a Butcher's Shop to a Museum: The History of a House



I VILNIAUS I  
I MUZIEJUS I



Additional topic:

- Where does the meat come from?

I VILNIAUS I  
I MUZIEJUS I

## From a Butcher's Shop to a Museum: The History of a House

Additional topic:

- History of refrigeration



I VILNIAUS I  
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# I VILNIAUS I I MUZIEJUS I

Vokiečių street.



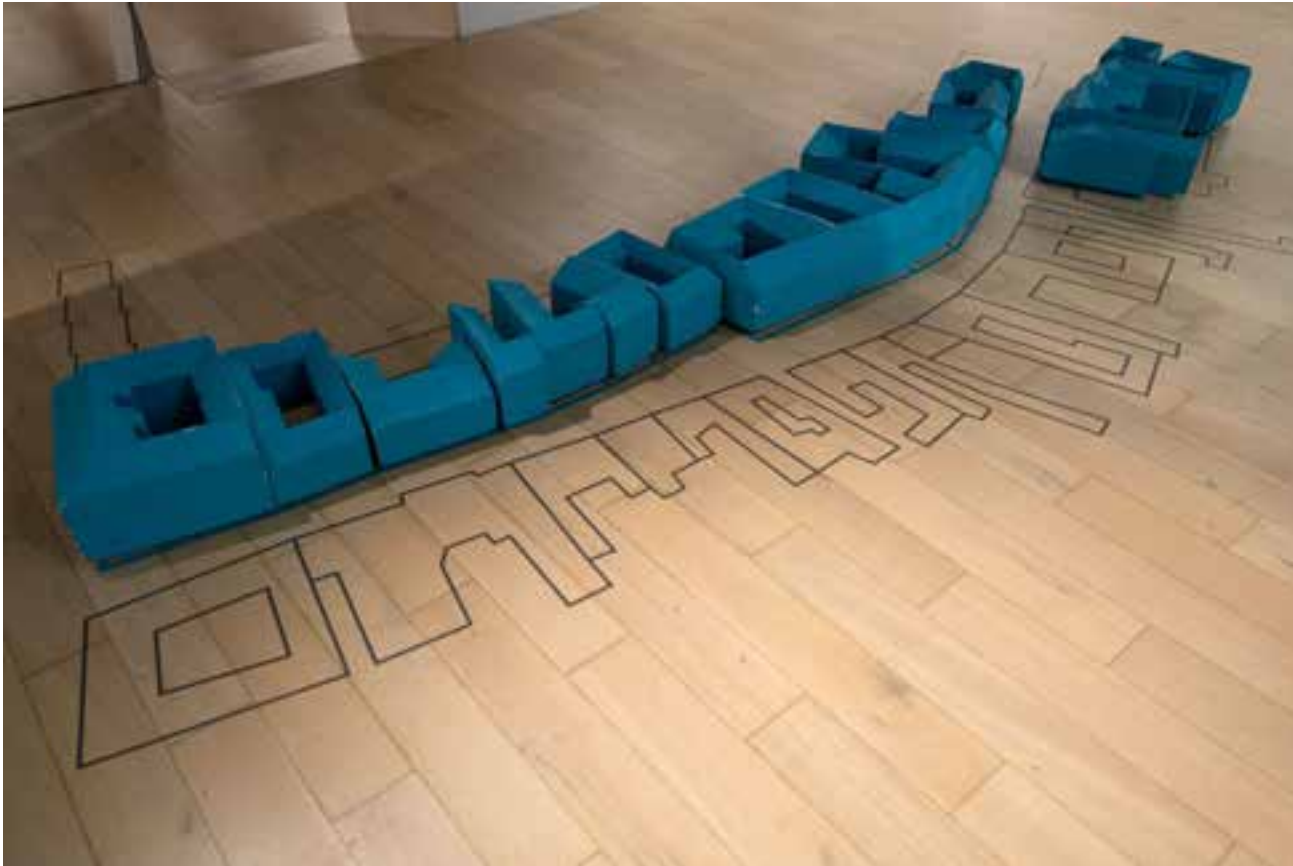
**Breaking the chronological narrative:**

# I VILNIAUS I I MUZIEJUS I

- Nonlinear narrative
- One street – many stories, which are connected to the history of whole city.



**Vokiečių street**



**Understanding the space of the street:**

- I VILNIAUS I  
I MUZIEJUS I
- Why it is different today?
  - Why it is what it is?

I VILNIAUS I  
I MUZIEJUS I

**Vokiečių street**

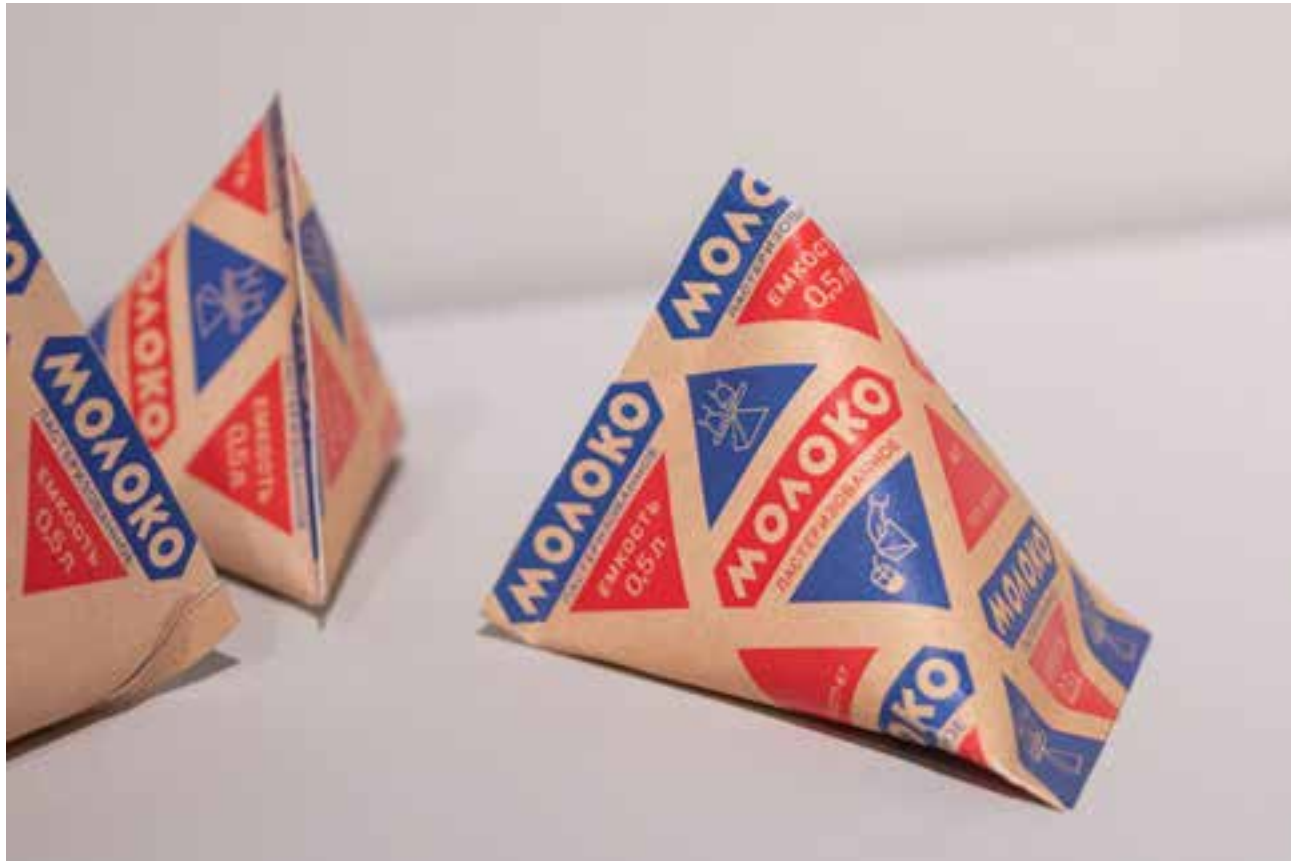


**Understanding famous people through their routine.**

I VILNIAUS I  
I MUZIEJUS I

I VILNIAUS I  
I MUZIEJUS I

Vokiečių street



Different generations – different views to the past.

I VILNIAUS I  
I MUZIEJUS I



# I VILNIAUS I I MUZIEJUS I

**Museum is going to the suburbs (I)**



**City Museum is not a City Center Museum**

- Inviting people from the suburban area to share their own stories

# I VILNIAUS I I MUZIEJUS I

# I VILNIAUS I I MUZIEJUS I

## Museum is going to the suburbs (II)



# I VILNIAUS I I MUZIEJUS I

- Museum can tell stories in unlikely places
- Inviting people to see that they are part of city and its history

# I VILNIAUS I I MUZIEJUS I

## Museum is going to the suburbs (III)



- Helping to discover what is beneath 'boring' areas



# I VILNIAUS I MUZIEJUS I

## Museum is going to the suburbs (IV)



- Museum invites people to be tourists in their own city

# I VILNIAUS I MUZIEJUS I

# I VILNIAUS I MUZIEJUS I

## Museum is going to the suburbs (V)



- Museum helps people to understand that places are created by people

# I VILNIAUS I MUZIEJUS I

# I VILNIAUS I MUZIEJUS I

## Museum is going to the suburbs (VI)



- Museum wants to involve people in exploring the city

# I VILNIAUS I MUZIEJUS I





## The Collection. Where to find artefacts for Vilnius Museum?!

- Conventional sources:
  - a) auction houses
  - b) collectors
  - c) flea markets
  - d) people who just want to give things away for safekeeping

I VILNIAUS I  
I MUZIEJUS I



I VILNIAUS I  
I MUZIEJUS I



## The Collection. Where to find artefacts for Vilnius Museum?!

- Other sources:
  - a) gifts from the visitors of Vilnius Museum.
  - b) public invitations to share personal items with Museum

I VILNIAUS I  
I MUZIEJUS I

## The Collection.

- a) Helps to tell an engaging story (usually, micro story)
- b) Micro stories helps to understand the lives of people from different times
- c) An instrument to find connection between pre-war Vilnius and post-war Vilnius.
- d) Preservation of the forgotten times



A bathtub from a residential building at 12 Pylimo Street, early 20th c. (?), restored in 2022. Vilnius Museum



## Vilnius Histories

- Oral History is also an important artefact for a Museum
- Engaging people to share their own view of the city
- Various people with different backgrounds – a more comprehensive narrative of the city





[vilniausmuziejus.lt](http://vilniausmuziejus.lt)  
[povilas@vilniausmuziejus.lt](mailto:povilas@vilniausmuziejus.lt)

MĖSINIŲ G.

# Polyphonic storytelling and multi-perspective exhibitions in a city museum

Annemarie de Wildt

Senior curator Amsterdam Museum

Vice-chair CAMOC

City and Museum: Representation of Cities in European Museums June 29<sup>th</sup> – July 1<sup>st</sup> Vilnius

# AMSTERDAM X MUSEUM







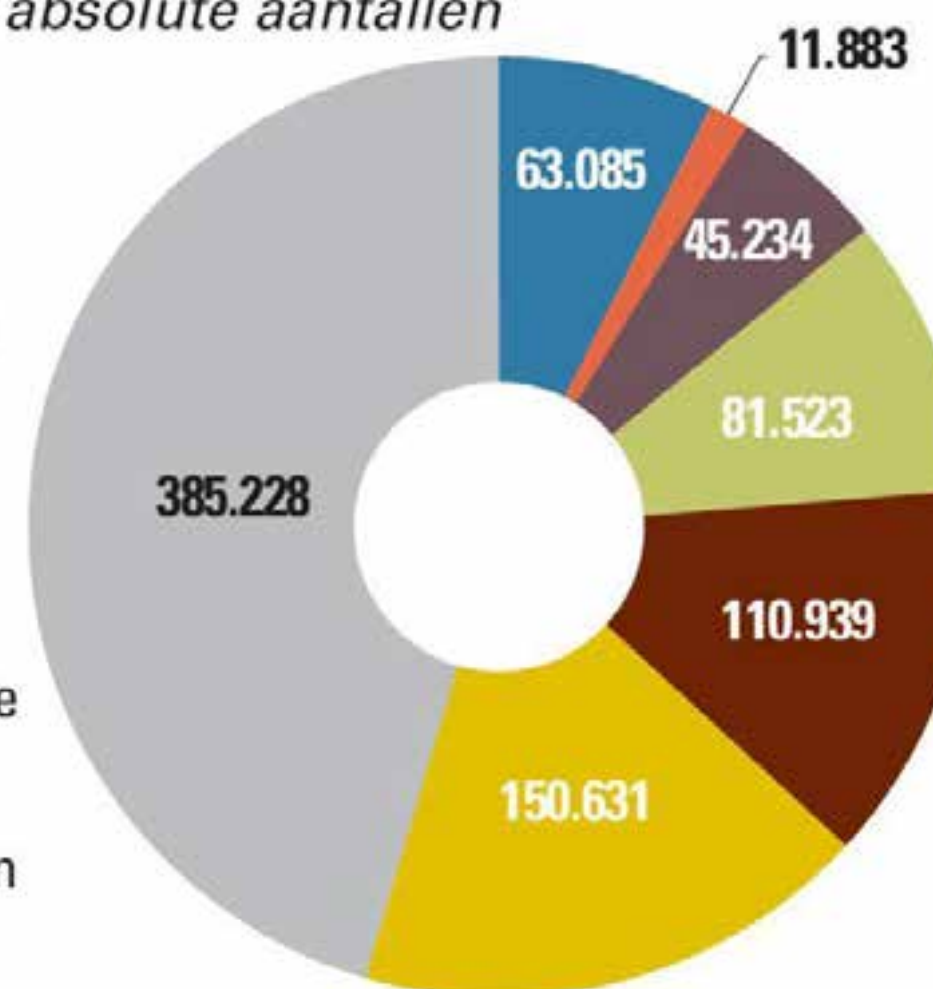
# Multicultural Amsterdam



Bevolking in 2025, in absolute aantallen

## Amsterdam

- Surinamers
- Nederlandse Antillen en Aruba
- Turken
- Marokkanen
- Overige niet-westerse allochtonen
- Westerse allochtonen
- Autochtonen





Amsterdam Museum, founded in 1926,  
location Kalverstraat (former orphanage)  
since 1975







British Museum



Critique of new  
museology:

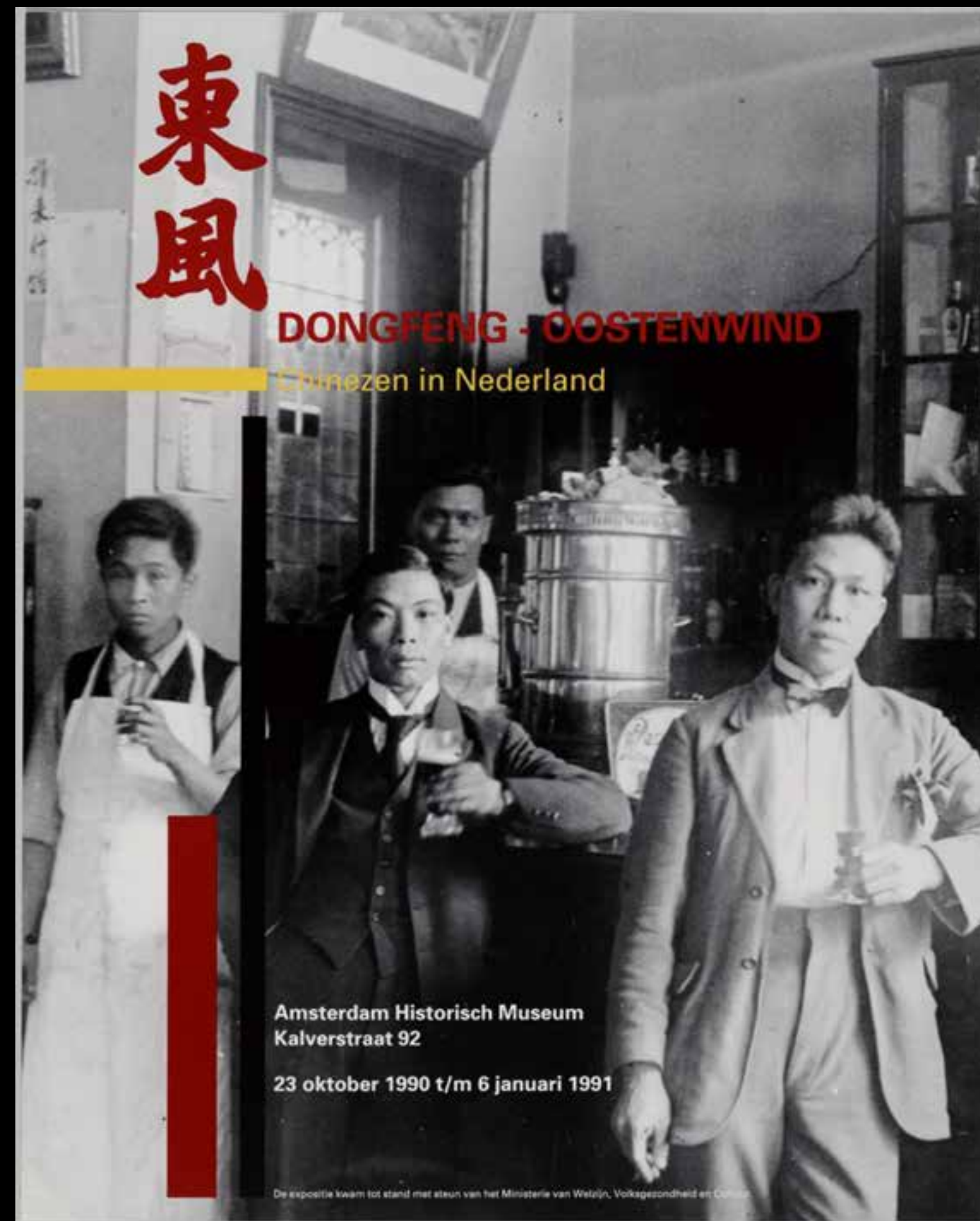
Museums are collections-  
focused, cultural  
authorities with a mission  
to 'civilize' and  
'discipline' people.





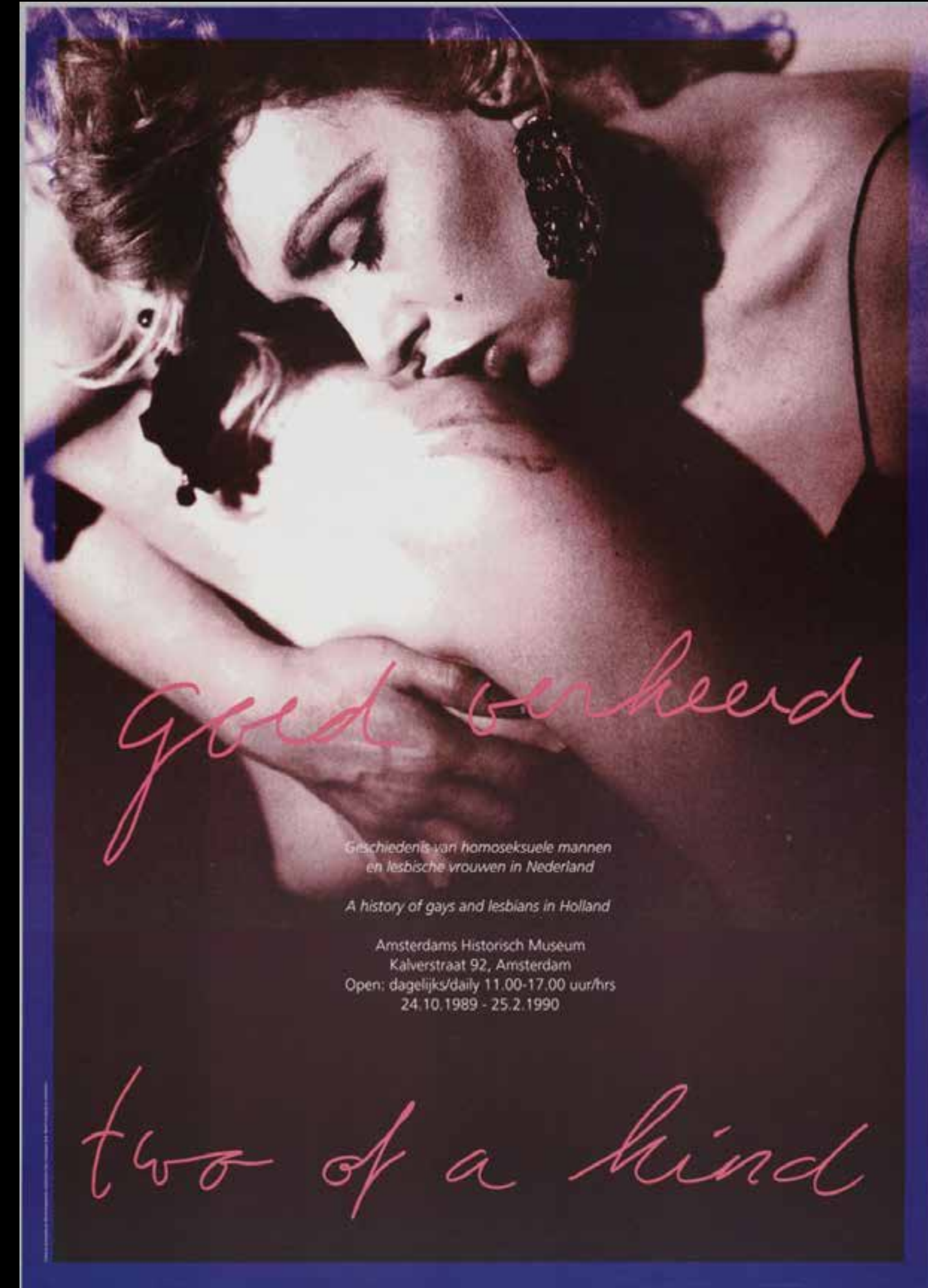
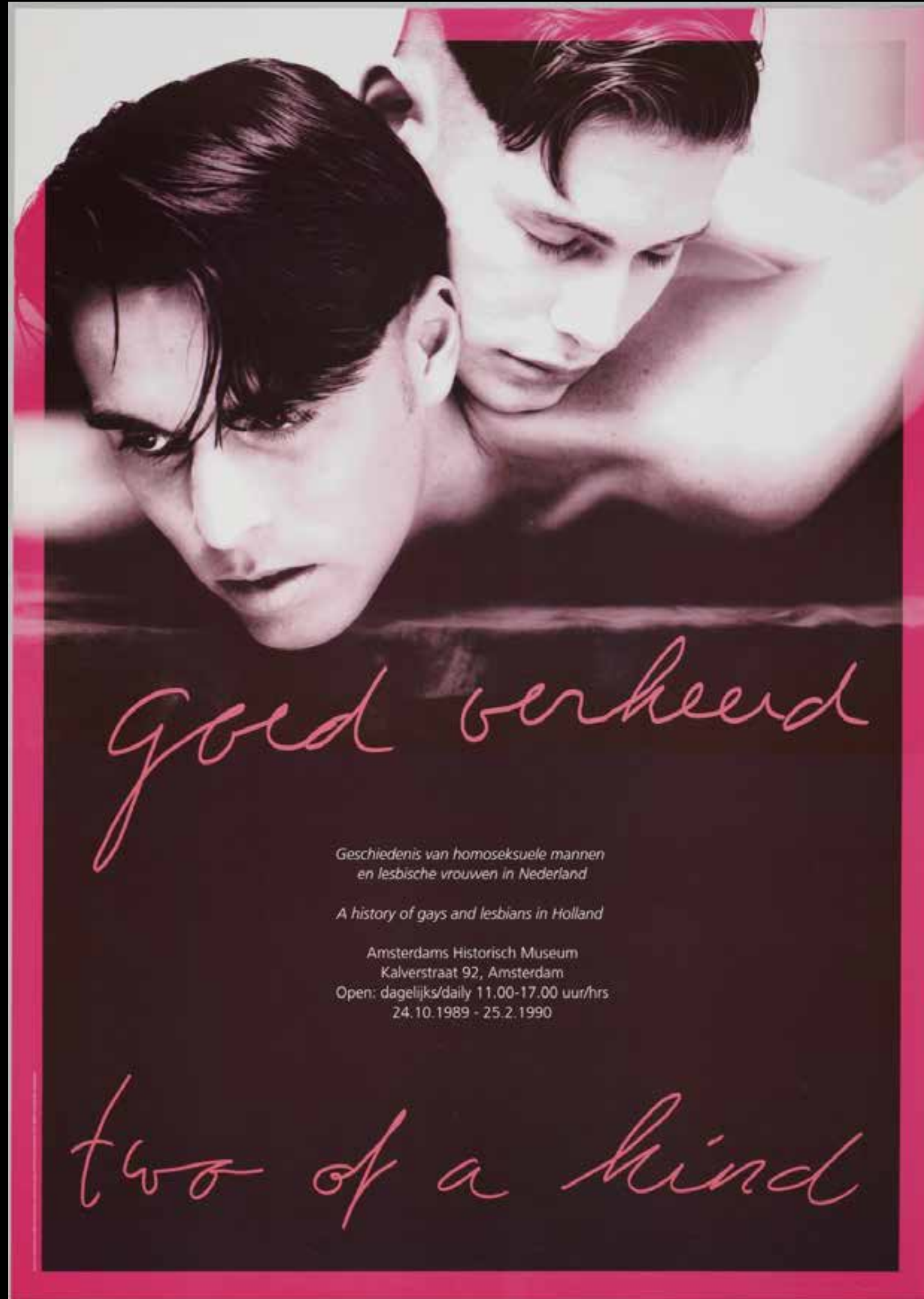






Exhibitions about migrants

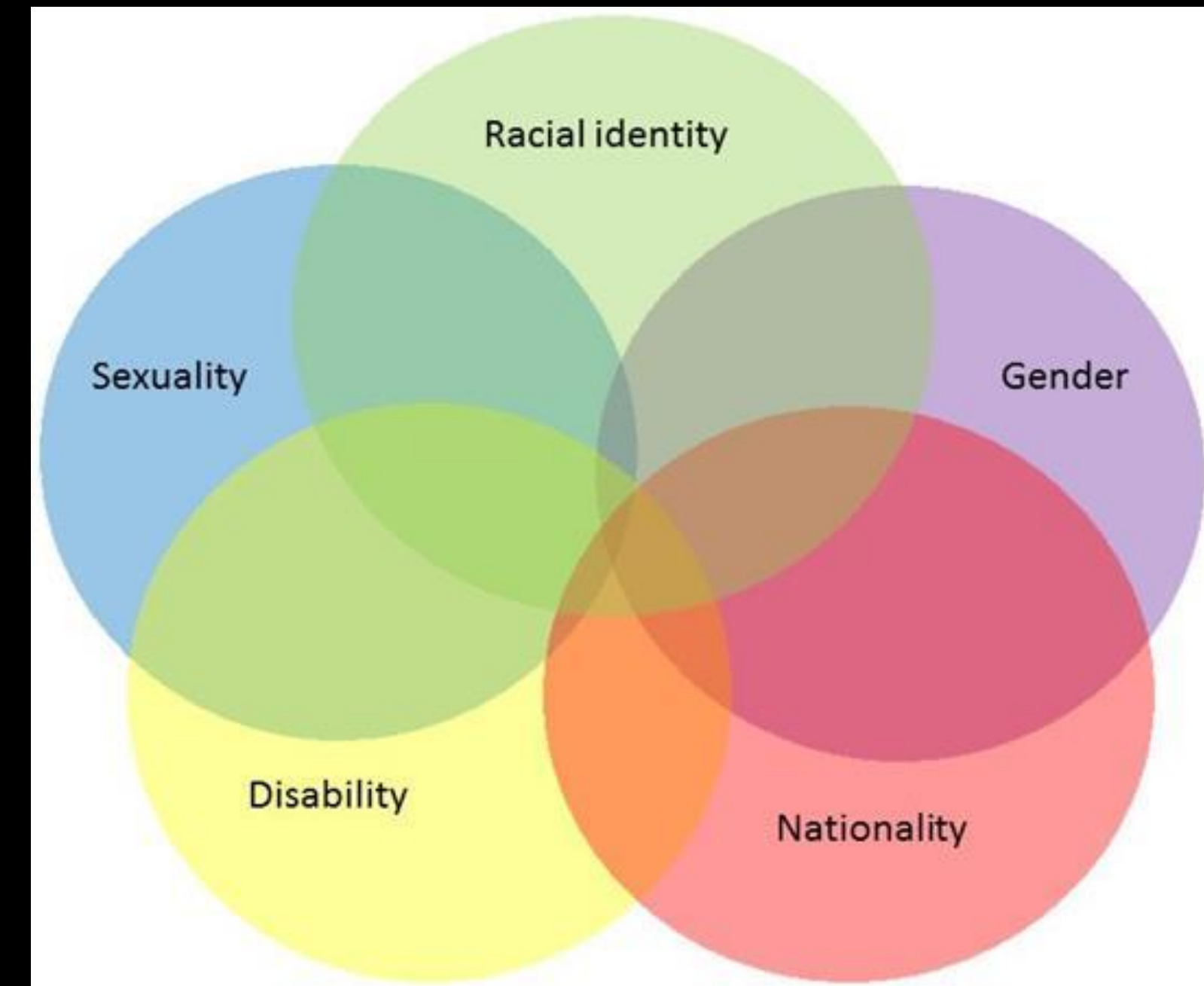




First exhibition on the history of gays and lesbians (1989)

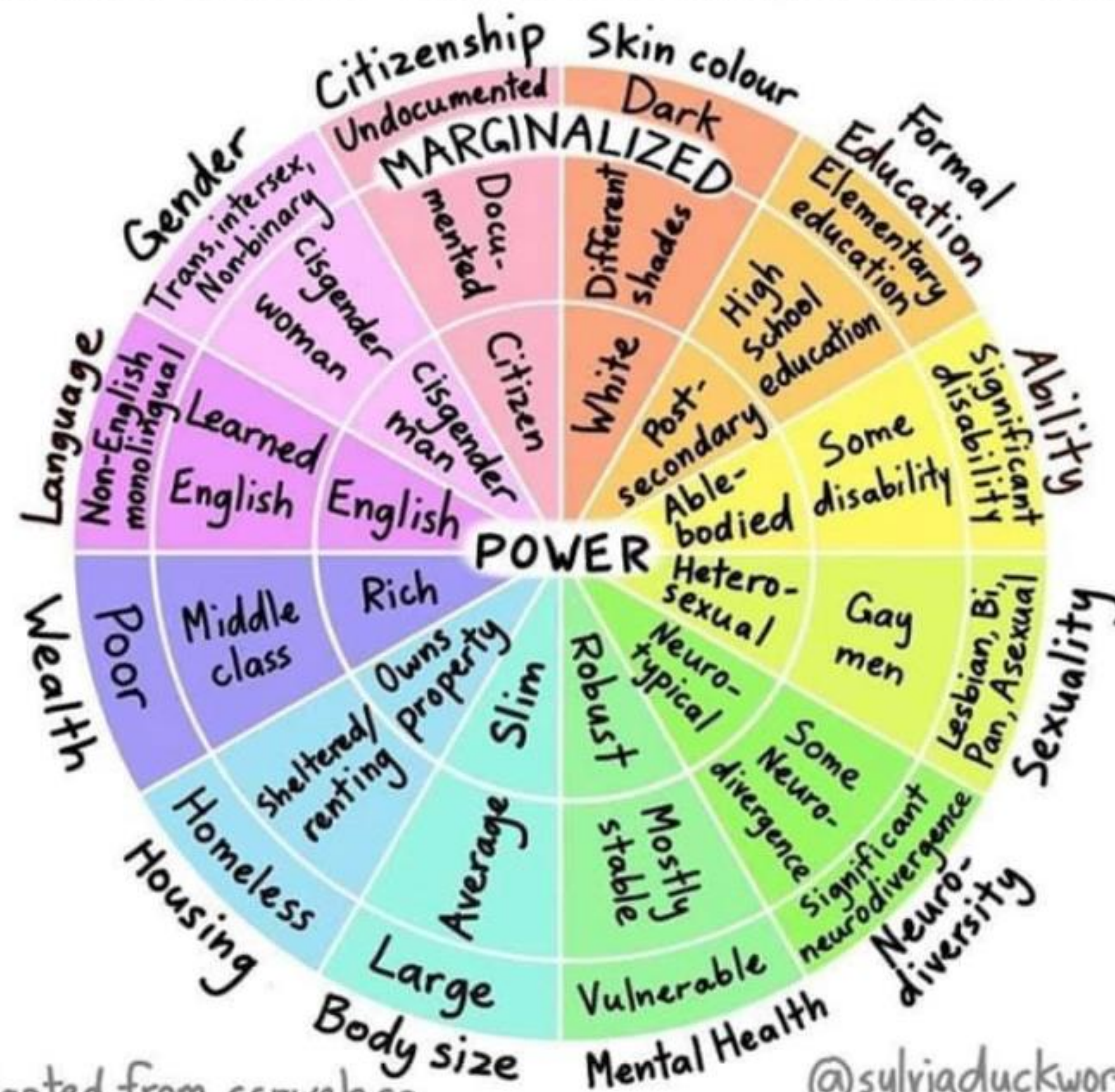


Intersectionality - Kimberlee Crenshaw (1989)  
Superdiversity - Steven Vertovec (2007)





# WHEEL OF POWER/PRIVILEGE



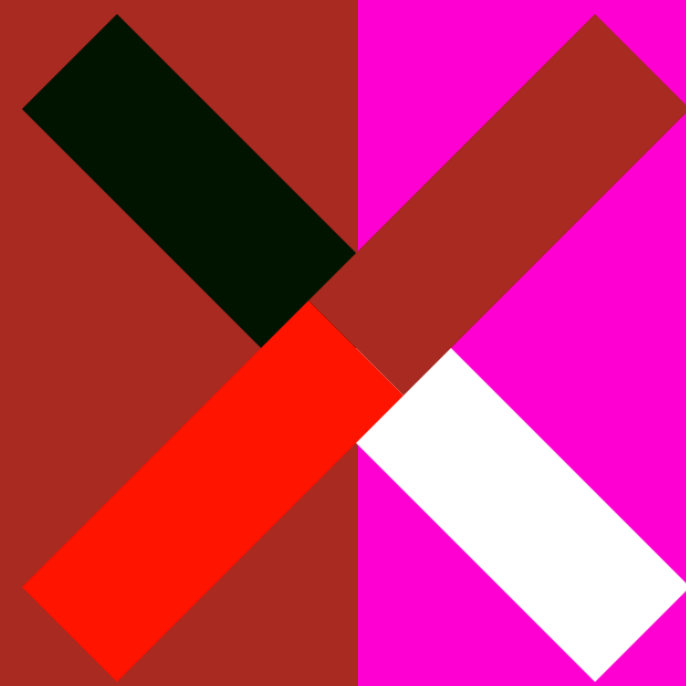
Adapted from ccrweb.ca

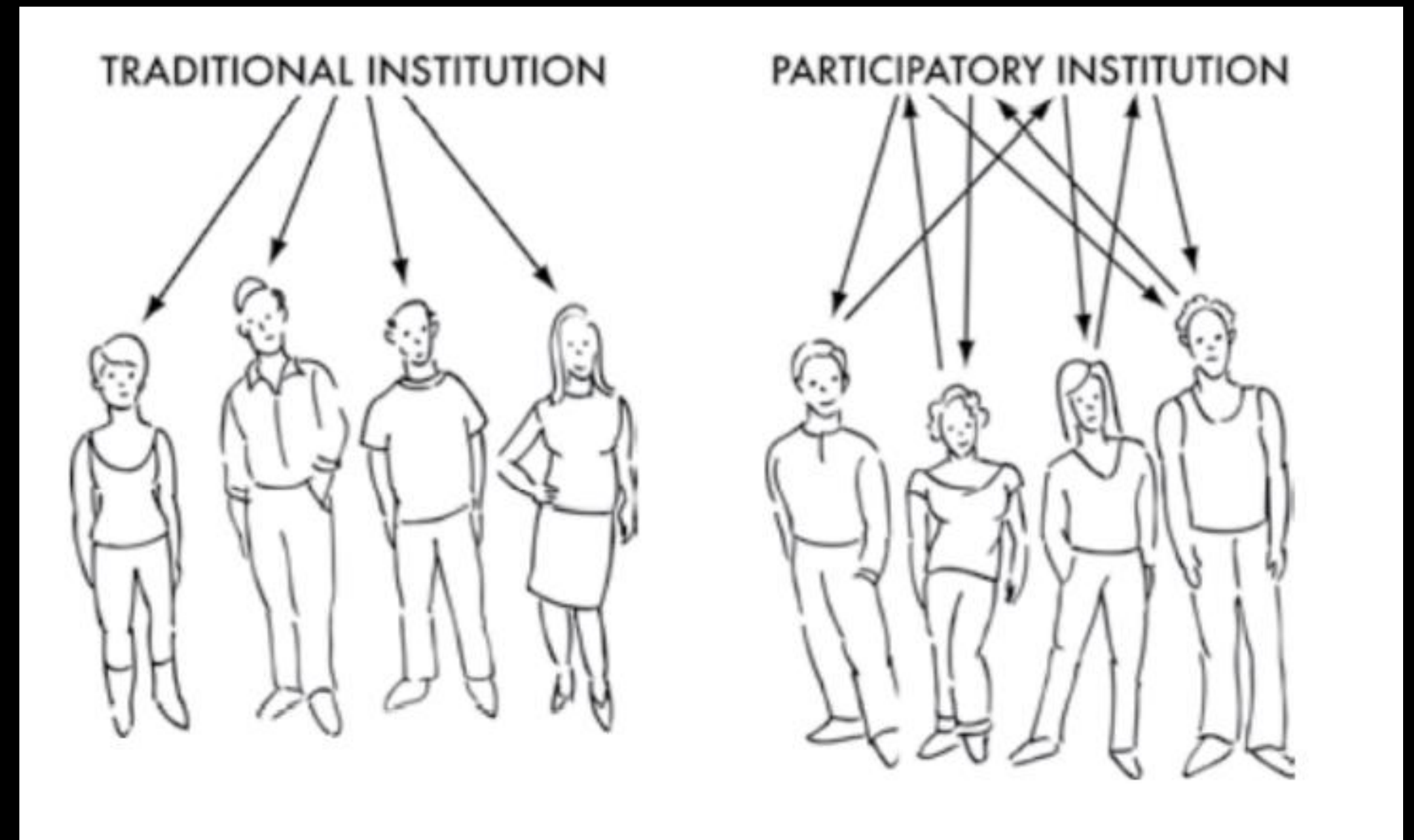
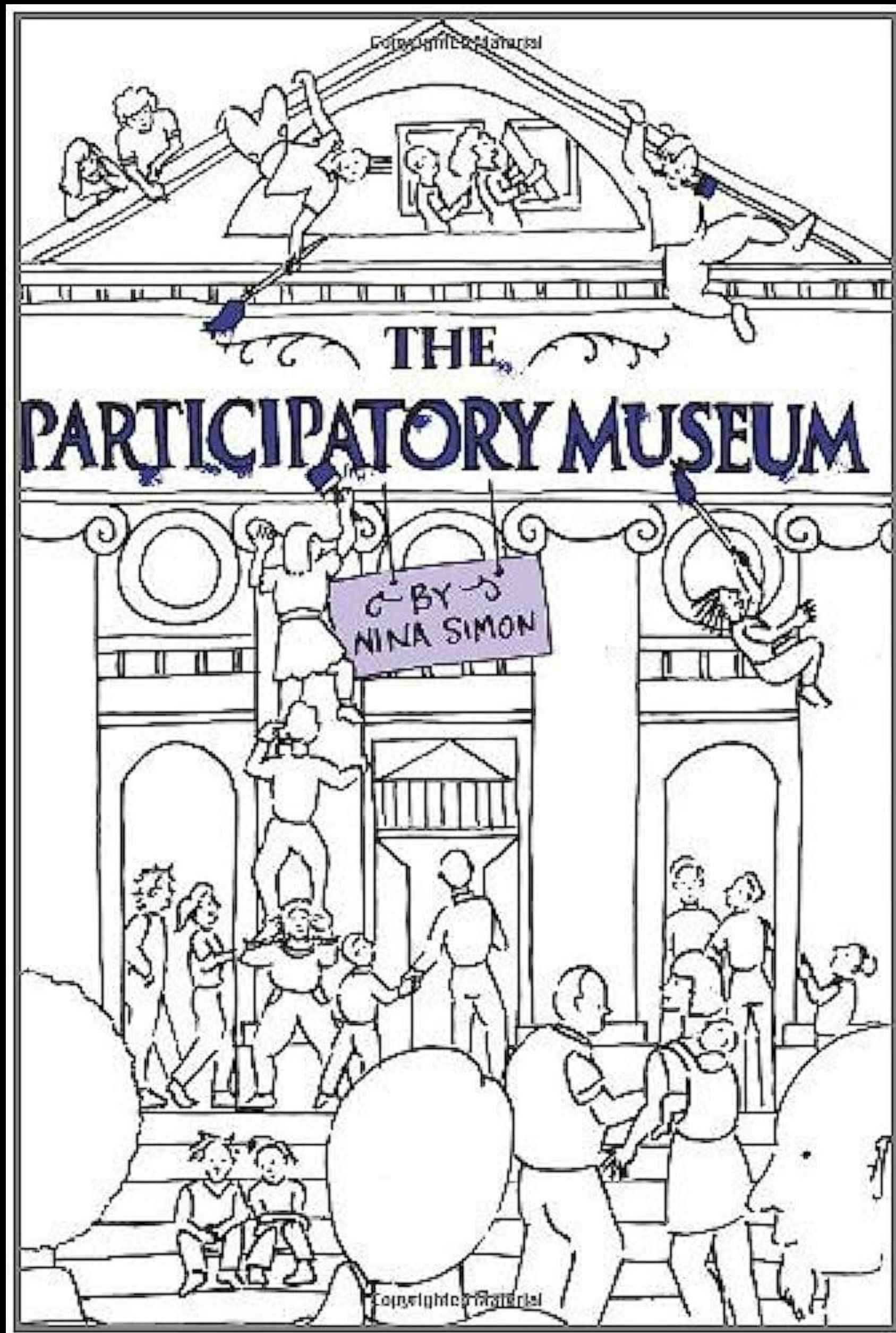
@sylviaaduckworth



# Interactive break

Which perspectives and voices are present  
in your museum or the tours you give  
through the city?  
Whose stories do you tell?







# THE ART OF RELEVANCE



NINA SIMON



Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.

ICOM Kyoto (2019) – withdrawn

A museum is a not-for-profit, permanent institution in the service of society that **researches, collects, conserves, interprets and exhibits tangible and intangible heritage**. Open to the public, accessible and inclusive, museums **foster diversity and sustainability**. They operate and communicate ethically, professionally and **with the participation of communities**, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

ICOM Prague 2022 – new museum definition

Some examples of the way in which the Amsterdam Museum  
makes multi-perspective (intersectional) exhibitions

In collaboration with diverse groups and communities in  
Amsterdam society, recently through the program:  
Collecting the City



# Room about Amsterdam children











Exhibition about the Second World War





Women of Nieuw- West









Exhibition Welcome to the North Side





Exhibition Welcome to the North Side





## Dealing with the Dutch Colonial past

- Replacing Golden Age with 17<sup>th</sup> century
- New narrative tours where people outside the museum comment on the presentations and collections
- Golden Coach exhibition, a polyphonic exhibition about this national icon





Portrait Gallery of the Golden Age (2014)





Protest against Gallery of  
the Golden Age (2019)





Mirjam152 @Mirjam152 · 13 sep. 2019

'Gouden Eeuw' in de ban. Want GOUD is positief en dat kan niet combinatie met dat verschrikkelijke NL (waar men met graagte na migreert, dat wel). De tentoonstelling heette: "Hollanders v.d. Gouden Eeuw". Ik schrok: mag Hollanders nog wel dan? O, gelukkig, ook c

### Amsterdam Museum doet term 'Gouden Eeuw' in de ban

12 september 2019 20:11  
Laatste update: 7 uur geleden

Het Amsterdam Museum gebruikt de term 'Gouden Eeuw' niet meer omdat die de lading niet zou dekken. De komende tijd verandert het museum bijvoorbeeld de titel van de permanente tentoonstelling die het verzorgt in de Hermitage. **Hollanders van de Gouden Eeuw** wordt dan **Groepsportretten van de zeventiende eeuw**.



HolgerD @HolgerD7 · 13 sep. 2019

Hoe je 90 procent van het land voor het hoofd stoot, in een bizarre poging "niemand voor het hoofd te willen stoten".

Amsterdams museum doet 'Gouden Eeuw' in de ban  
[telegraaf.nl/t/642098599/](https://telegraaf.nl/t/642098599/) via @telegraaf



Amsterdams museum doet 'Gouden Eeuw' in de ban  
Het Amsterdam Museum gebruikt de term Gouden Eeuw niet meer omdat die de lading niet zou dekken. De komende tijd verandert het ...  
[telegraaf.nl](https://telegraaf.nl)

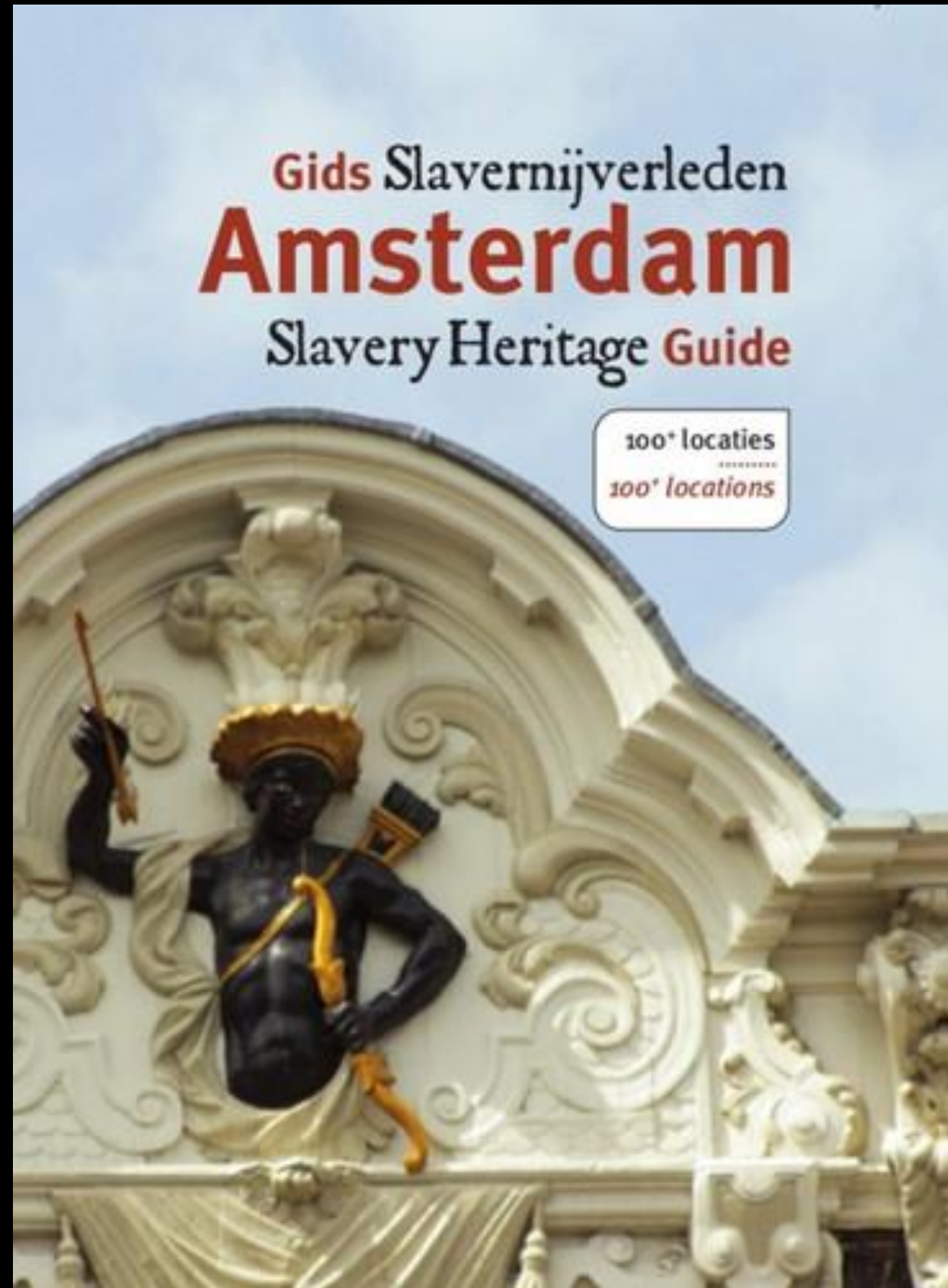
## Replacing Golden Age with 17<sup>th</sup> century

‘After the statues and the streetnames now also words have to disappear: the Amsterdam Museum bans the term Golden Age.’this will anger people’.



Prime-minister Rutte: ‘Golden Age is a great term. Do not rewrite the history’





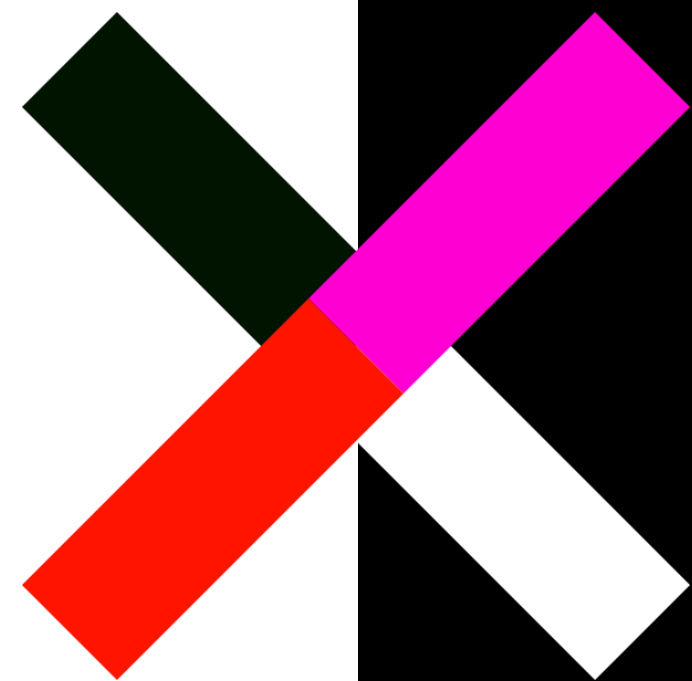




New narrative tours where people outside the museum comment on the presentations and collections



Plaats een foto met een  
beschrijving erbij





# Golden Coach exhibition, a polyphonic exhibition about this national icon

## De Gouden Koets: cultureel erfgoed dat pijn doet

**Erfgoed** De koning opent donderdag een tentoonstelling in het Amsterdam Museum die tot een maatschappelijk debat over de koets moet leiden. Daarna neemt hij een beslissing.

Titia Ketelaar 17 juni 2021 Leestijd 4 minuten



NRC newspaper: “The Golden Coach:  
cultural heritage that hurts”





Many different perspectives on the coach: the idea, colonial relations, construction and symbolism, rituals and protest



Ontwerpen voor de Gouden Koets  
- Iconografie en allegorie;  
het verhaal van de beelden en symbolen

2  
AMSTERDAMS GESCHENK  
Amsterdam aan het einde van de 19de eeuw  
het idee voor de Gouden Koets,  
ontwerping en controverses  
internationale perspectieven



Zaal 1  
INTRODUCTIE  
- Audiovisuele introductie  
- Tijdlijn

Zaal 4  
EEN AMBACHTELIJK KUNSTWERK  
- Het maakproces van de Gouden Koets  
- En restauratie (videobeelden)

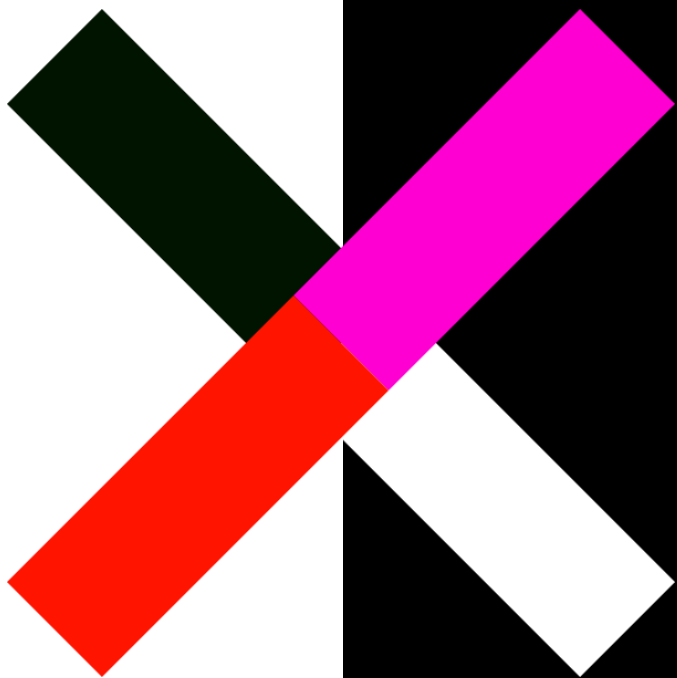
Zaal 6  
DE GOUDEN KOETS NU  
- Ceremoniële/verbindende functie en  
fascinatie/liefde voor het koningshuis  
- Protesten tegen het paneel Hulde der Koloniën



RUIK  
in de Gouden Koets  
(in) en volk

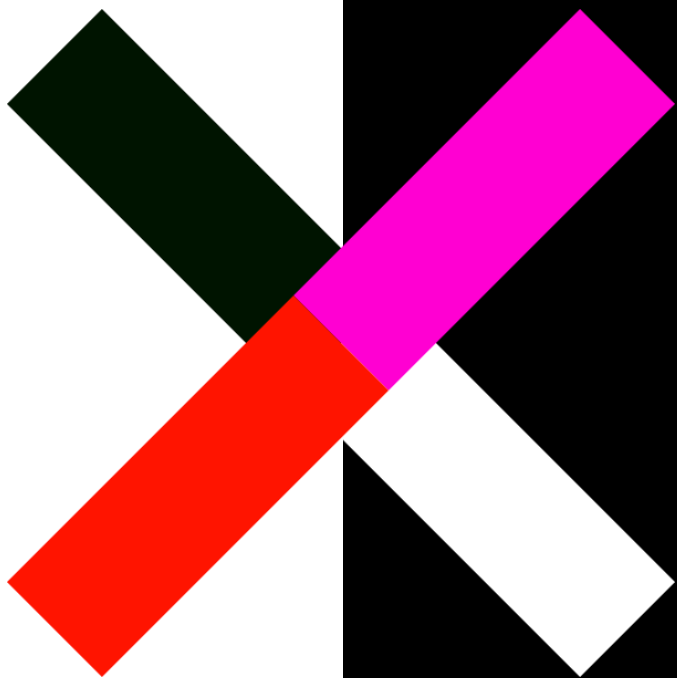


Artistic comments  
on the Golden  
Coach





Questioning the audience inside and outside the museum about the future of the Golden Coach







Koning rijdt voorlopig niet meer in Gouden Koets

## Koning rijdt voorlopig niet meer in Gouden Koets

donderdag 13 januari 2022, 14:48



Addressing  
differences and  
polarization through  
popular subjects like  
football







Floor Wesseling, Blood in Blood out





"Let them die in that O20 museum"

"It's a shame to soil our holy shirt like this"

"Is there nothing sacred in this country anymore, how do you make it up, you scoundrels!!"

"Clear case of a failed experiment...grant back fake artist!"

"Dirty bitch whore"

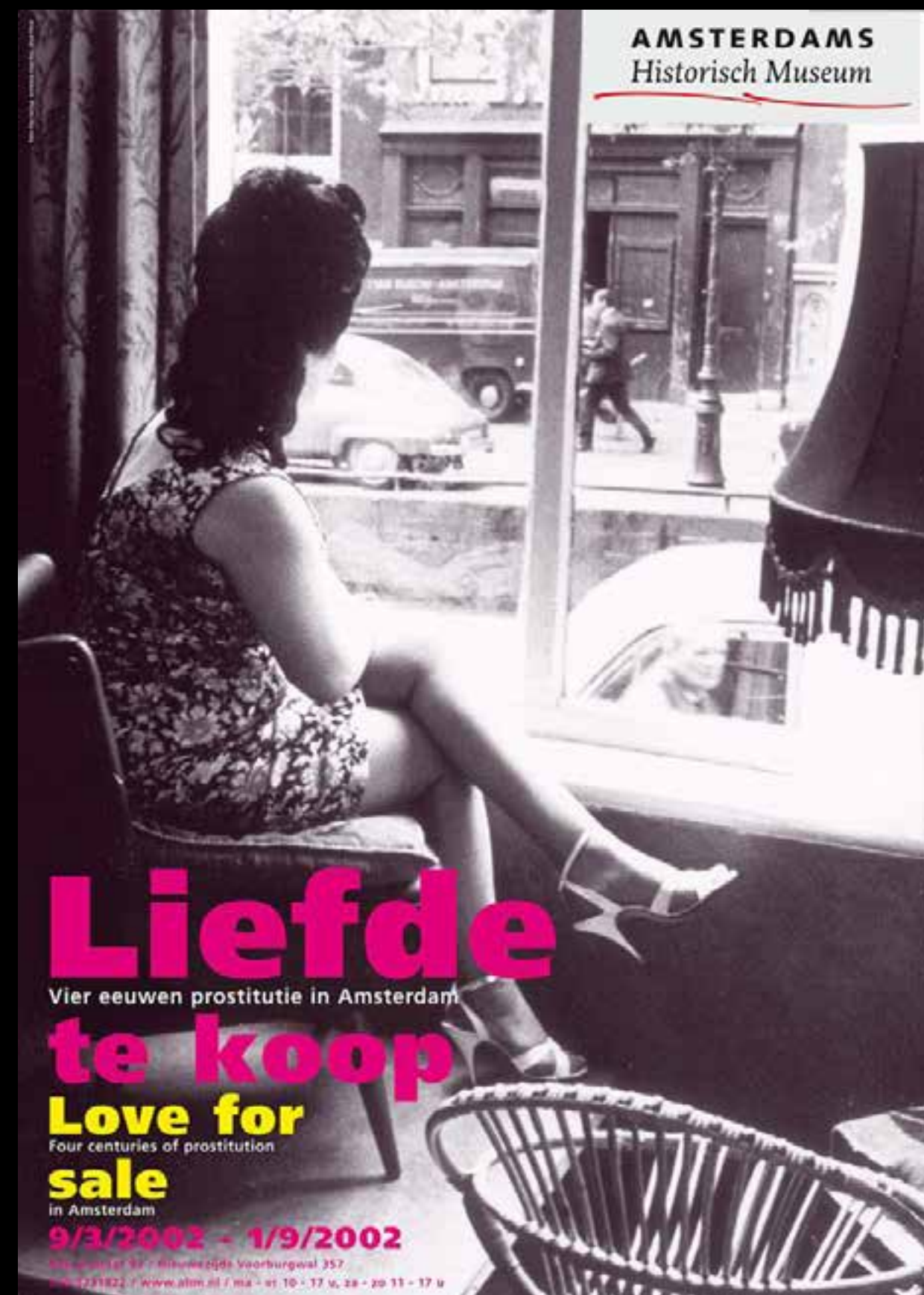
Floor Wesseling, Blood in Blood out  
Ajax Feyenoord shirt



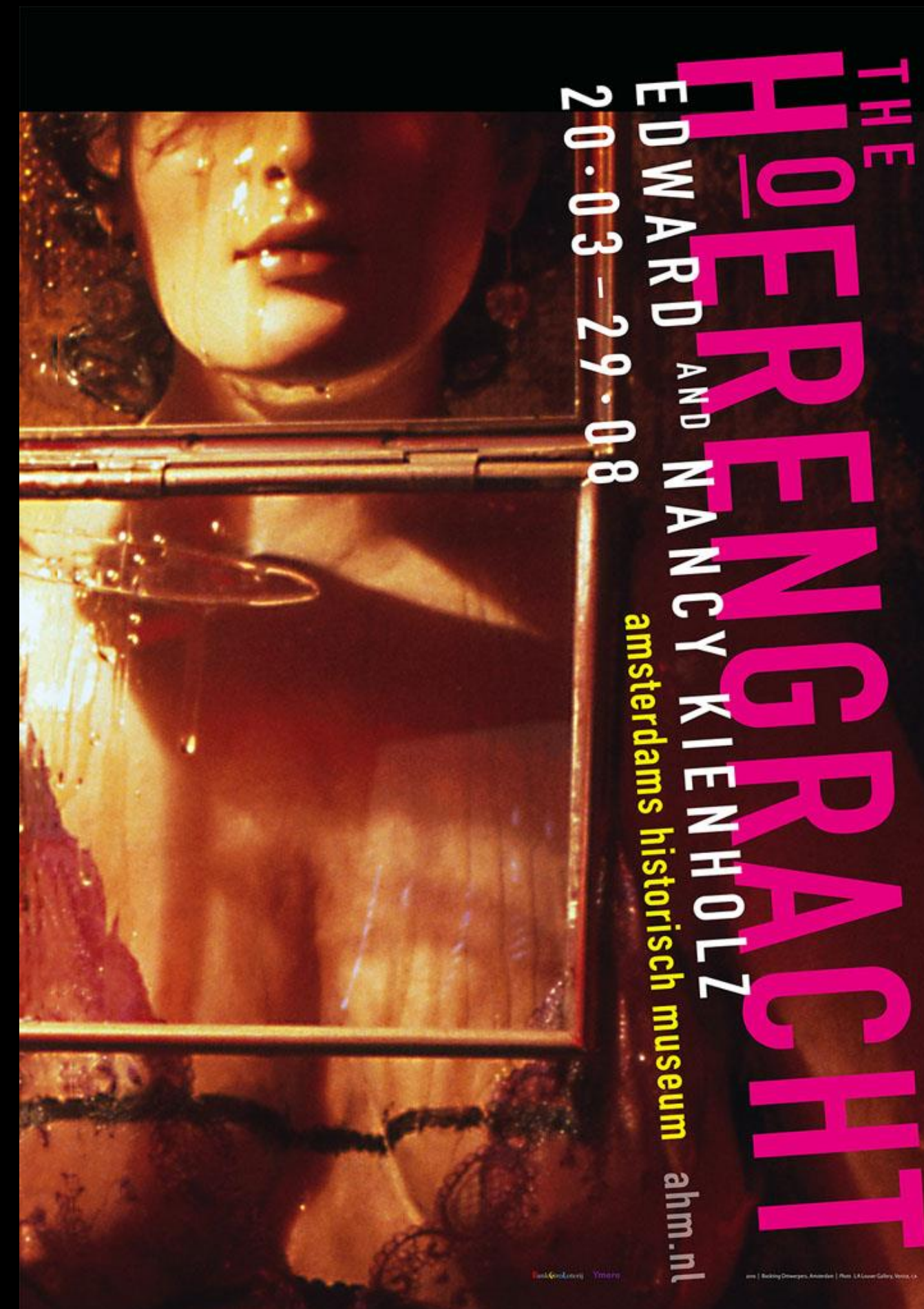
Adressing the multiple narratives and  
differing perspectives of (the history of) sex  
work in Amsterdam in various exhibitions



2002



2010



2019







Jimini Hignett made the installation  
Number 1 Tourist Attraction







## RUIMTE VOOR DEBAT

In deze ruimte zijn diverse documenten opgehangen die (een deel) van de meerstemmige discussie weergeven die onstond rondom de installatie Nr. 1 Tourist Attraction van de activistische beeldend kunstenaar Jimini Hignett. Voor geïnteresseerden is er ook verdiepende literatuur te lezen over de kwesties en heersende overtuigingen in dit debat. We nemen u graag mee in de verschillende perspectieven rondom deze installatie en ten aanzien van prostitutie in het algemeen.

## SPACE FOR DEBATE

The documents on the walls of this room show (segments of) the many layered discussion that has arisen around the installation Nr. 1 Tourist Attraction by activist artist Jimini Hignett. For those interested in delving deeper we also provide some literature on the issues and the prevailing convictions surrounding this debate. We hope this will give you some insight into the different perspectives concerning this installation and prostitution in general.

Hoort activistische kunst in een museum?

Does activist art belong in a museum?

TOURIST ATTRACTION  
NR. 1 TOURIST ATTRACTION  
REACTIE | MY RESPONSE  
BTW  
Boutique?  
CONSIDER FOR A MOMENT THAT SEX WORK IS ...  
... WORK! WOW! IT'S TRUE  
APPLYING LABOUR RIGHTS TO HELP SEX WORKERS DO THEIR WORK ...  
... THAT'S HOW I'D DO IT.  
TO BE CON'T... X MM

NR. 1 TOURIST ATTRACTION  
MIJN REACTIE | MY RESPONSE  
ps: De hampy!  
PORTUGAL  
YOUR LIFE.  
YOUR CHOICE!  
Ik vind het belangrijk dat kunst niet alleen in een museum hangt, maar ook in de straat. Het is belangrijk dat kunst de mensen bereikt die het nodig hebben. Het is belangrijk dat kunst de mensen bereikt die het nodig hebben. Het is belangrijk dat kunst de mensen bereikt die het nodig hebben.

Kan prostitutie veilig gemaakt worden? Zo ja, hoe?

Can prostitution be made safe? If so, how?

NR. 1 TOURIST ATTRACTION  
MIJN REACTIE | MY RESPONSE

Nordic Model  
education on prostitution!  
Riksen

NR. 1 TOURIST ATTRACTION

As long as they have other options, and know they have other options!



# NR.1 TOURIST ATTRACTION

MIJN REACTIE | MY RESPONSE

Nordic Model

education on  
prostitution!

Respect.

# NR.1 TOURIST ATTRACTION

MIJN REACTIE | MY RESPONSE

Activistische kunst hoort  
absoluut thuis in een  
museum!

Het kan mensen een ander  
perspectief bieden op  
(maatschappelijke) en  
sociale kwesties, die op  
dit moment relevant  
zijn

# NR.1 TOURIST ATTRACTION

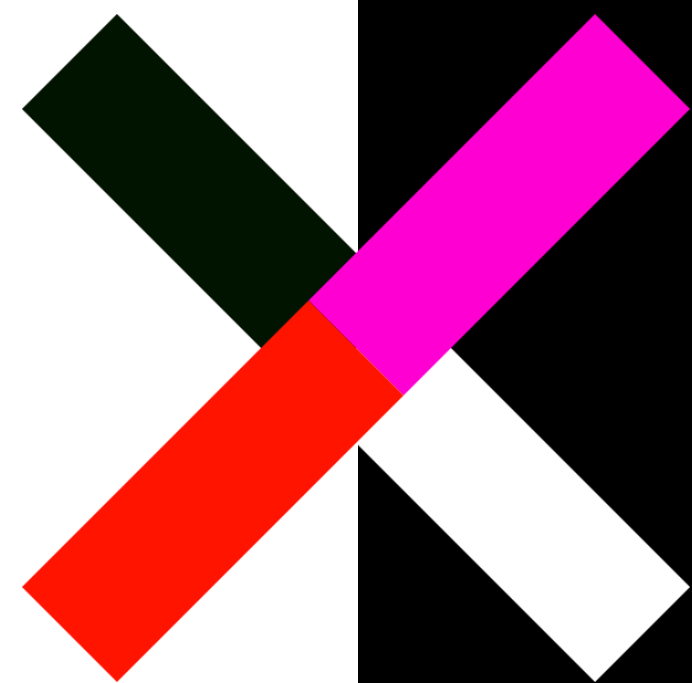
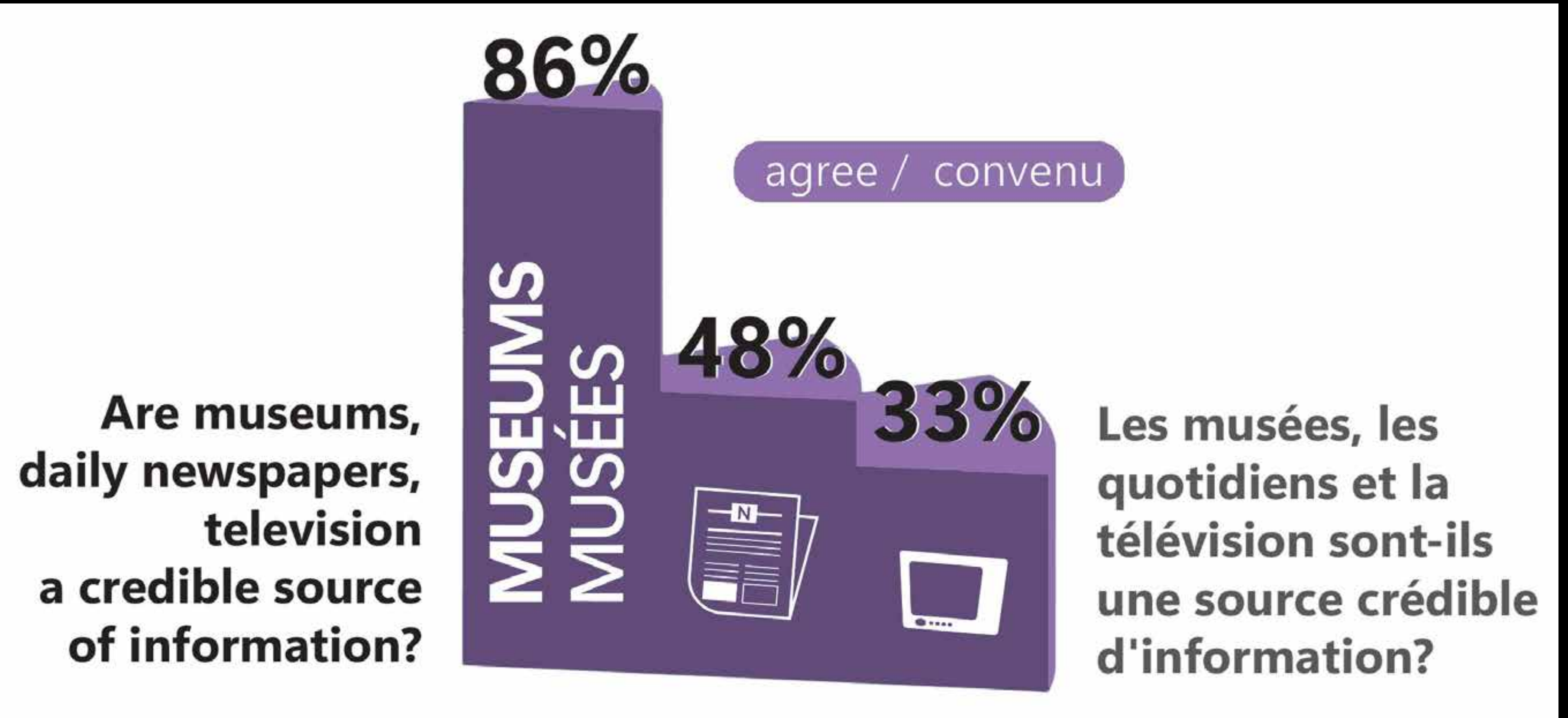
MIJN REACTIE | MY RESPONSE

Very beautiful exposition!

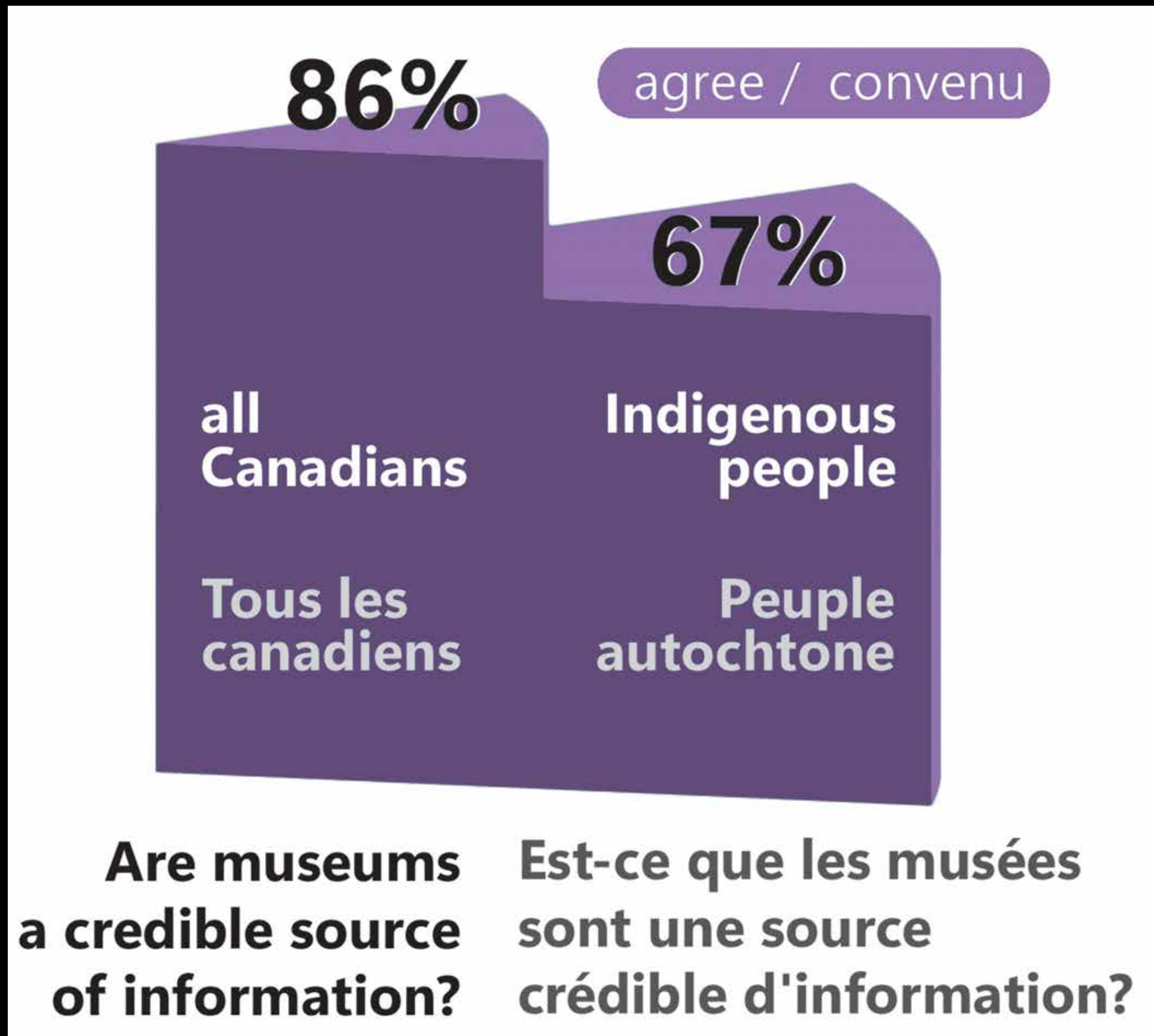
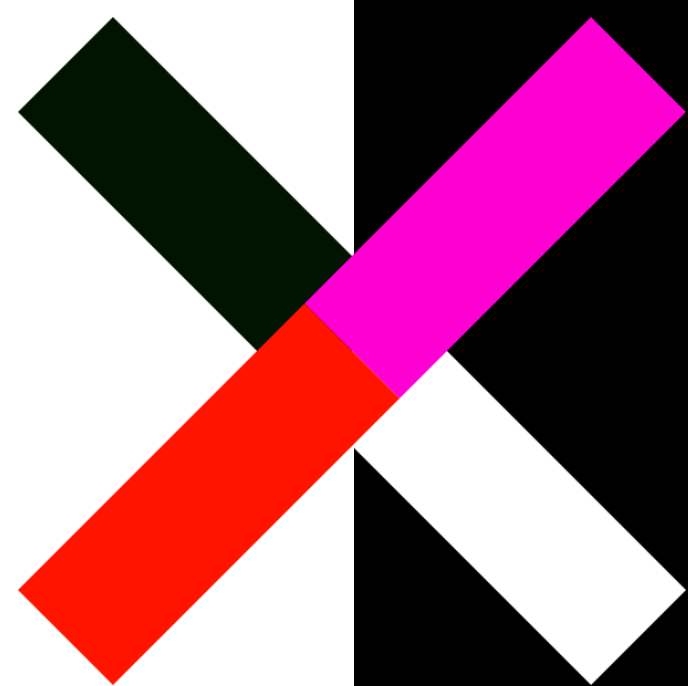
I think it has its place on the  
museum.

I'm very sad to read that  
many people didn't understand  
the sense of the art exposition:  
it is to show that we can't  
speak of a 'choice', this is under  
constraints... so it is not about 'having  
mind' but about being aware of the  
suffering that such a capitalistic  
merchandising drive. Body and desire shall  
not be products... The condition may be better than  
for those who work under prohibition but we can't assume  
that body as a product is a fatality: fight capitalism with  
art and education!!!





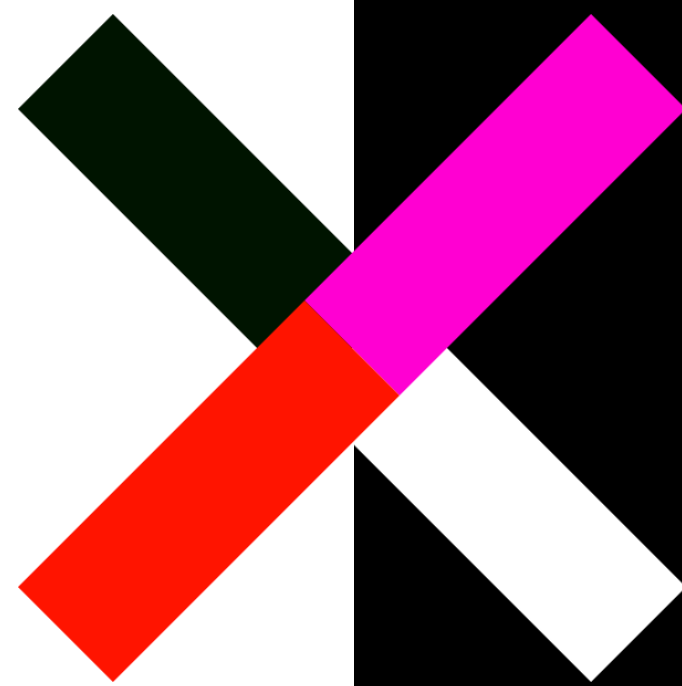






Can museums create space for uncertainty,  
ambiguity, multiple narratives and differing  
perspectives?

Which perspectives are missing in your  
institution?

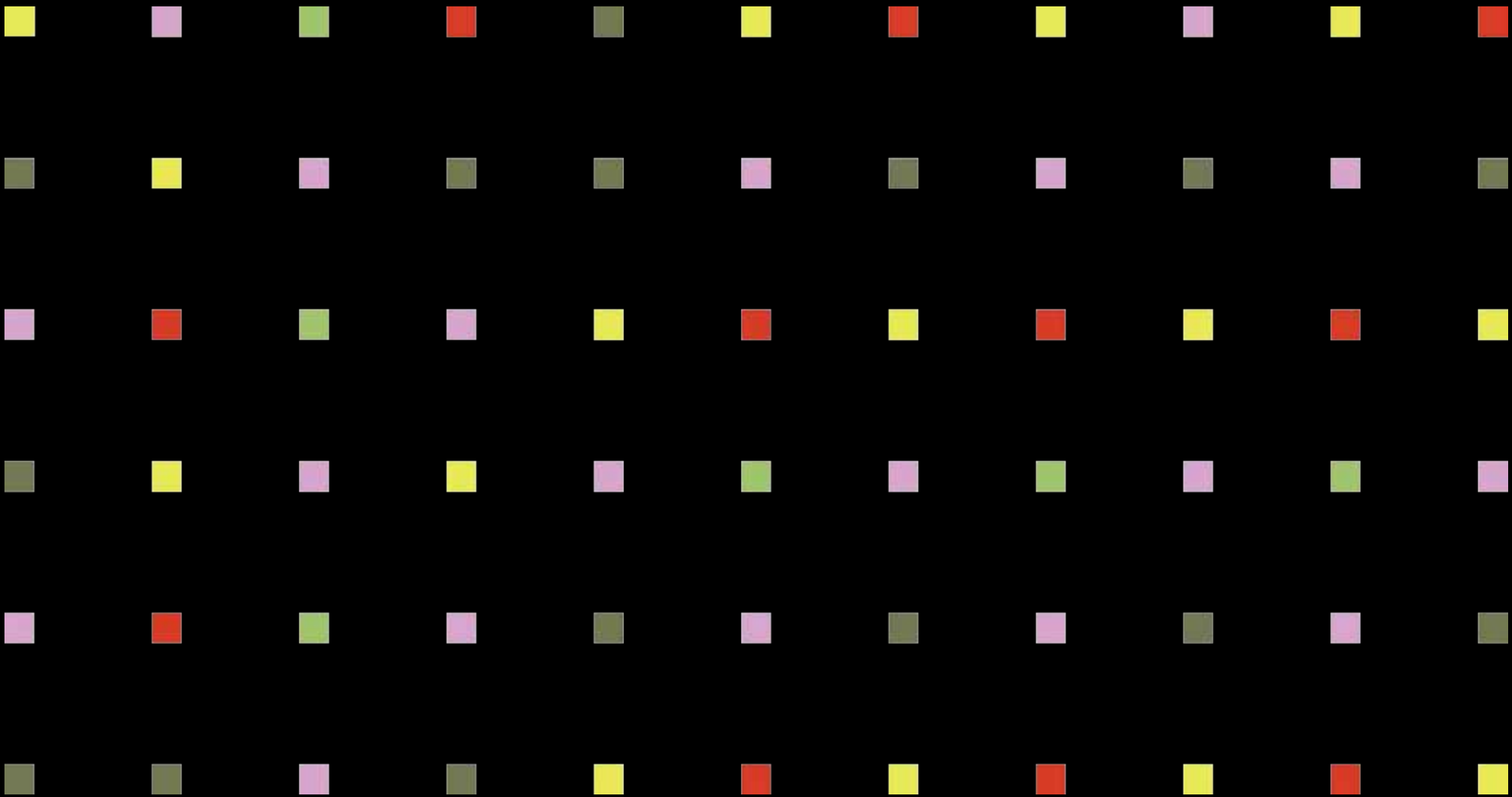




a.dewildt@amsterdammuseum.nl

**AMSTERDAM  MUSEUM**







# BEYOND THE MUSEUM: HISTORICAL CITY MODEL EXHIBITION

Asta Ivanauskiene  
Deputy CEO of the National Museum of Lithuania



# Idea

On the occasion of the 700th anniversary of the founding of Vilnius, a new exhibition space appeared in Lithuania's capital – a pavilion entitled “Vilnius 200 years ago”.

At the heart of the exhibition is a model of Vilnius created on the basis of unique archival material, showing the city as a living organism.

The same model was created in 1834 by the Tsarist Russian Government for military purposes and now has reborn for city exploring.

This project is based on extensive research on the city of Vilnius and its architecture and inhabitants of two centuries ago, carried out at the National Museum of Lithuania.



The Pavilion

*Vilnius 200  
Years Ago*



# Science

2018 – 2023 the scientific research was carried out by Lithuanian National Museum under the leadership of Associate Professor Dr. Birutė Vitkauskienė ir Karolina Glinska.

A scientific monograph based on this research is being finalised and is expected to be published later this year.

The study revealed not only a detailed architectural and urban picture of Vilnius, but also socio-cultural aspects.

The Pavilion

*Vilnius 200  
Years Ago*



# Iconography

The majority of the material consists of digital copies of the 51st large-format sheet with construction drawings of all the streets and suburbs of the city of Vilnius, as well as buildings facades and 19th century city plan.

■ ■ ■  
The Pavilion

■ ■ ■  
*Vilnius 200*  
*Years Ago*

■ ■ ■



# Exhibit

A model of Vilnius city, accompanied by 8 audio stories (in Lithuanian and English) and video projections.

In the background, you can hear music specially composed for Pavilion: Vilnius 200 years ago.



The Pavilion

*Vilnius 200  
Years Ago*



# Architecture

This temporary exhibition space has been designed by a duo of architects – Dalia Puodžiūtė and Julius Seniūnas.

Their architectural idea “Atlas” won an open competition organized by the Lithuanian National Museum and the Architecture Foundation.



The Pavilion

*Vilnius 200  
Years Ago*



# Communication





# Events

Inspired by history, created for future

The programme consists of multidisciplinary creators. Every week concerts, poetry readings, degustations, open air cinema and other events are organised.



The Pavilion

Vilnius 200  
Years Ago



# Excursions

„How Vilnius Old Town changed in the first half of the 19th century„

„Ikh bin a vilner. The splendour and poverty of Jewish Vilnius“

„Shopping and other entertainment in Vilnius in the 19th century“

„Masons in Vilnius at the beginning of the 19th century“

„Science and scientists at Vilnius University in the first half of the 19th century“



The Pavilion

Vilnius 200  
Years Ago



# Education

Orienteering game „Let's meet in Vilnius 200 years ago“

„Vilniopoly: build your own Vilnius from the bricks of the past“

„The little resident of Vilnius“



The Pavilion

Vilnius 200  
Years Ago



Organizer



Lietuvos  
nacionalinis  
muziejus

Info partners

**LRT**

Financed by



LIETUVOS  
KULTŪROS  
TARYBA



LIETUVOS  
RESPUBLIKOS  
VYRIAUSYBĖS  
KANCELIARIJA

Partners

**Architektūros  
fondas**



Dedicated to



Vilnius 700



**unesco**

Vilniaus miesto  
700-osios metinės (1323)  
UNESCO minima sukaktis



# Beyond: city becomes museum

Outside the traditional walls of the museum

New audiences

Pop-up

Collaboration

Technologies

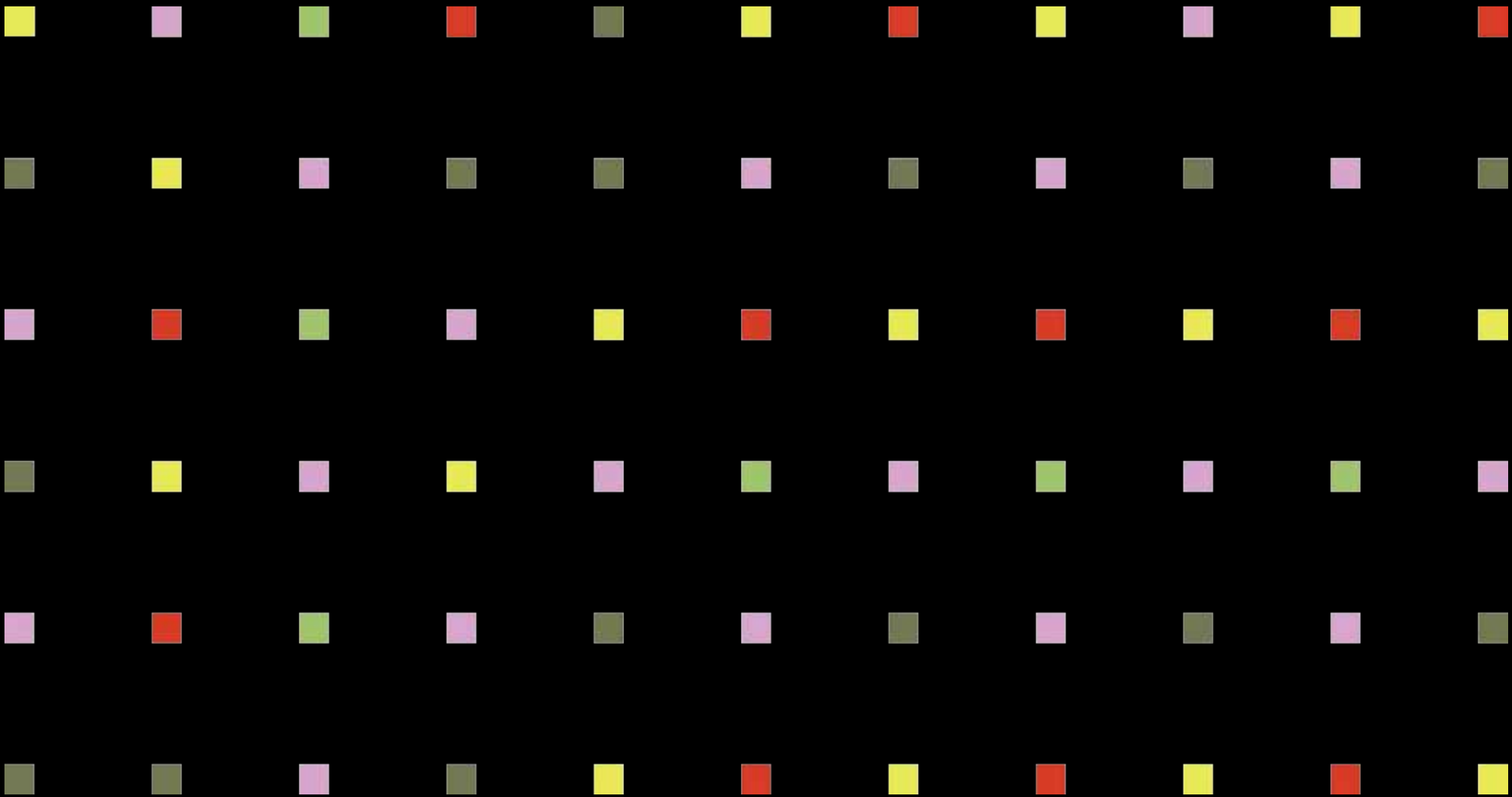
Experiences

 The Pavilion

  
*Vilnius 200*  
*Years Ago*











Lietuvos  
nacionalinis  
muziejus

National Museum of Lithuania

## City and Museum: Representation of Cities in European Museums

June 29<sup>th</sup> – July 1<sup>st</sup>



### From Invisibility to Light, how to Invite the Neighbors to Come in the Museum ?

>Myriame Morel-Deledalle, former director

>**Fabrice Denise**, actual director

[fdenise@marseille.fr](mailto:fdenise@marseille.fr)



We understand that this configuration is unicum in Europe

Before sharing some of the experimental projects we're carrying out in the shopping centre, I'd like to give a little more context to our intervention policy in the city.



# Le musée d'Histoire de Marseille

01

A synthesis and diffuse Museum  
in the city





## ***2 museums***

01



### **City Museum (1983 + 2013)**

Museum of synthesis, 26 centuries of port history

02



### **Roman Docks Museum (1963 + 1990)**

Marseille, capital of underwater archaeology

03



## ***2 interpretation centres***

### **Déportations Mémorial (1995 + 2019)**

Repression and persecution in Marseille 1942/1944

04



### **The Marseillaise Mémorial(2011)**

Understanding the national anthem of France



**05**  
**ancient port**  
5th century BC  
Late antiquity



**07**  
**Oppidum du verduron**  
3rd century BC



*+ 4 archaeological sites protected as Historic Monuments*

**06**  
**Roman warehouse**  
2nd century  
Romains



**08**  
**Baou de Saint-Marcel**  
6th century BC  
Roman period











M0918\_1991-11-6-8\_V.jpg



M0918\_1991-11-16-13\_V.jpg



M0918\_1997-2-3\_V.jpg



M0918\_1997-7-007-a.jpg



M0918\_1997-7-013-a.jpg



M0918\_1999-2-4-c\_V.jpg



M0918\_1999-2-6\_V.jpg



M0918\_1999-2-27\_V.jpg



M0918\_1999-2-60\_V.jpg



M0918\_1999-3-18\_V.jpg



M0918\_1999-8-31\_V.jpg



M0918\_2005-5-1\_V.jpg



M0918\_2006-0-184\_V.jpg



M0918\_2009-2-7-et-aliu\_V.jpg



M0918\_2017-3-5\_V.jpg



M0918\_BO-1540-a\_V.jpg



M0918\_BO-10525\_V.jpg



M0918\_D1983-2-99-b.jpg



## **The scientific and cultural project**

*Marseilles as a world city, realities and representations*

### **2 key ideas for the museum itinerary**

- > 2600 years of history
- > A maritime and port theme

### **concepts**

- > A gateway to the city and its heritage
- > the city and its history in figurative form : representations and reality
- > the experts speak





# 02

## Dialogue with residents

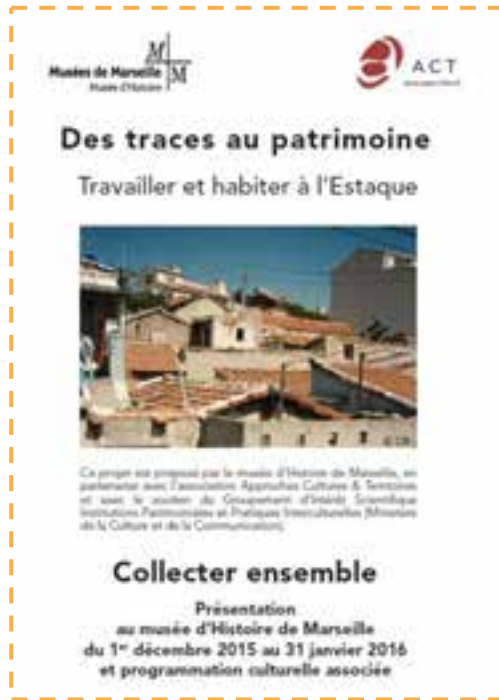




**A space dedicated to contemporary history  
managed WITH by local residents**



# From traces to heritage: working and living in l'Estaque" exhibition (2016)





# Exhibition "Memories of the Cayolle district: 1944-2019" (2019>2020)



A participatory photographic exhibition focusing on migration and shanty towns in Marseille since 1945





# Museum Street-Street Museum (2021 > now)



**A collection of tangible and intangible artefacts**

Following the tragedy of 5 November 2018 (8 deaths in the collapse of a precarious building), a need for neighbours to « take their place » in the museum







# current projects and support points

## >Pricing policy

Since 2021, the City of Marseille has made access to the permanent collections of the municipal museums free for all.

The challenge now is to ensure that everyone benefits from this advantage





## >Facilities on the border between the museum and the shopping centre : **the Museum boarding room**

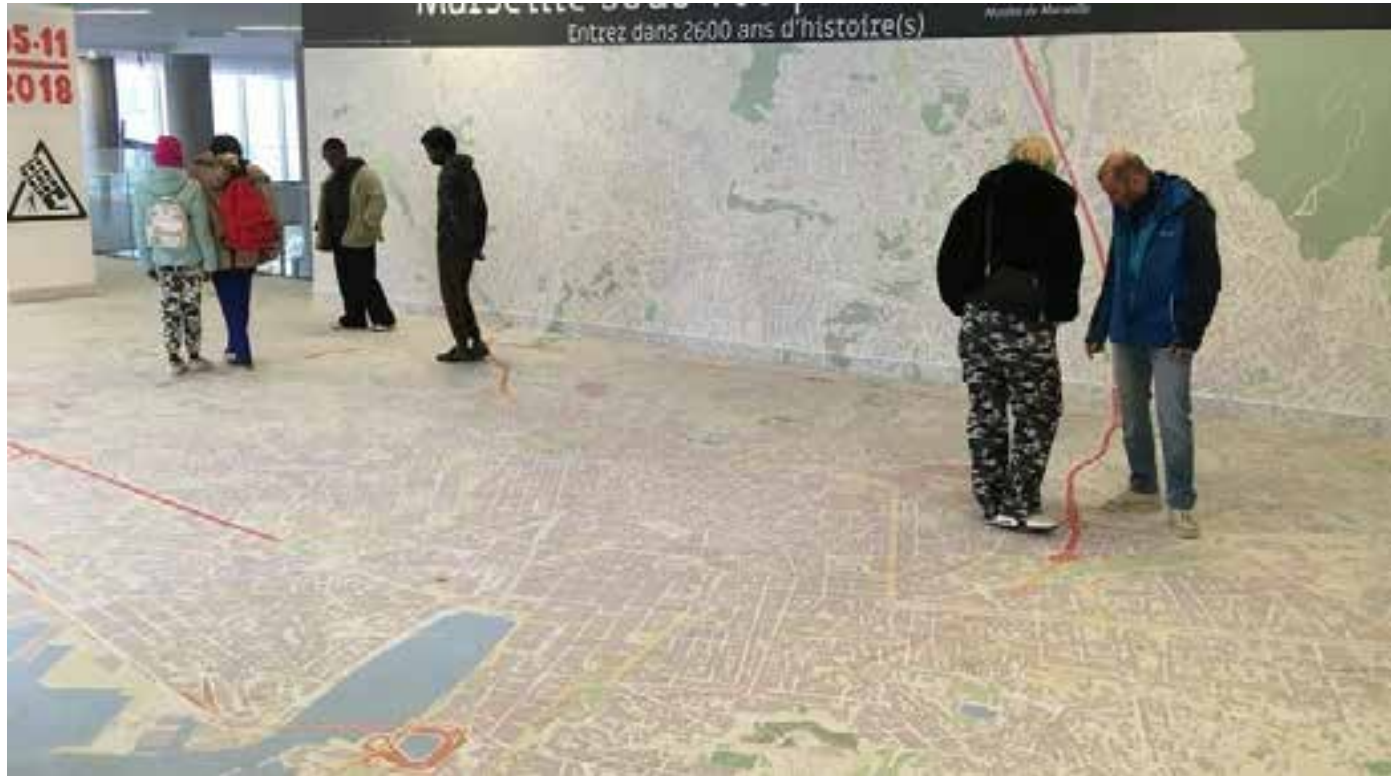
A sort of « third place », this space acts as an interface between the museum and the shopping centre, offering users a first glimpse of what's on offer. It is a versatile, agile space that can be quickly and easily transformed at minimal cost





## > The Power of the MAP !

A huge 450m<sup>2</sup> map of Marseille that intentionally spills over into the shopping arcade  
An evocative title: ***"Marseille under your feets. Enter ine a 2600 years of history".***









## >The museum as a professional and creative ecosystem

To develop the project, the museum has reached out to a number of partners: students from the Ecole des Beaux Arts (Design section) and cultural mediation are now helping the museum to develop new mediation offerings.







Examples of exhibitions presented in 2023 in the departure lounge

*Assembly and dismantling time: 1 hour ...*



## >>An impact assessment is underway

The sociology laboratory at the University of Aix Marseille is working on a project to monitor cultural practices in Marseille. As part of this project, a survey of the perception of the museum is being carried out among shopkeepers, customers and local residents.

Next year I'll be able to announce the results, and I hope to be able to measure and share the impact of our actions on the democratisation of the museum.





## >>Museum and shopping centre in a phase of renewal

We are fortunate to be able in Marseille to work with the shopping centre team, which is also working to renew its practices.

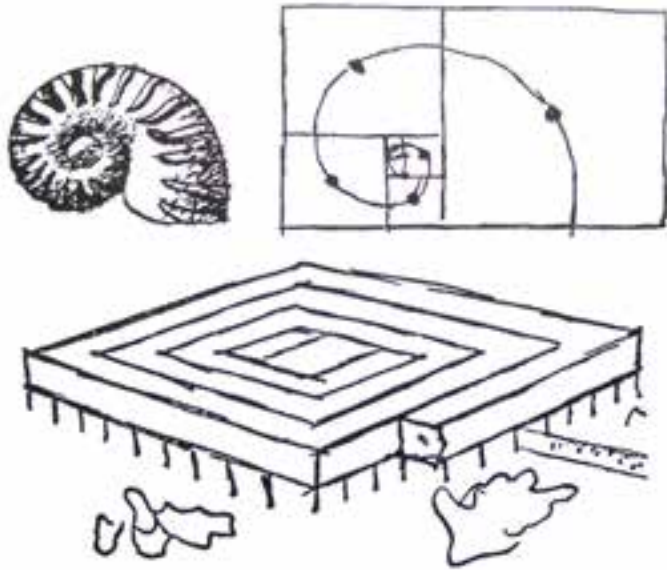
*« Photographs, drawings, paintings, sculptures... Our shopping centres welcome art through a variety of exhibitions and, at the same time, showcase the areas in which they are located. »*

*Klepierre Group (leader in France)*





# City museums which perfectly illustrate ICOM's recent debates



Museums "with **unlimited growth**" as envisaged by the architect *Le Corbusier*



A development that extends the traditional missions of **conservation to conversation (concept ok polyphonic museums)**

> *From a museum of the history of Marseille to a museum of the stories of Marseille*



# History and city museums are able to encourage creativity and innovation inspired by their collections

Museums The covid 21 health crisis has revealed the creative force of museums that have come up with new ways of using and relating to the public

The situation of the Musée d'Histoire de Marseille is an invitation to experimentation and daring, with the main objective of strengthening our place in the City.







We thank you for your attention and will be happy to answer any questions you may have.

Myriame and Fabrice



# City and Museum:Representation of cities in European Museums

How to invite he neighbours to enter the museum?

Myriame Morel-Deledalle &t Fabrice Denise



# History museum of Marseille to-day





# La Bourse

- Marseilles History museum opened in 1983 in a shopping center, La Bourse, and redevelopped in 2013: it is the result of the long process and development of an urban district located on the Greek city and harbour founded in the 6 th century BC.
- It is also an urban object which has become a political and social object for the City council.



# From 17<sup>th</sup> to 20<sup>th</sup> c., the first urban planning projects

- The aim was to modernize the city to facilitate the commerce: mainly in opening new wide roads from the harbour: occurring the destruction of the medieval district of La Blanquerie by Louis XIV , then under Napoléon III, 1860-1880, through the haussmannization of the same district, creating rues Impériale & rue de l'Impératrice, destroying nearly totally the greek and roman city.







# 1860 Rue Imperiale works





# Rue de l'Impératrice, destructions





# 1860, Rue Imperiale













# Different projects were drawn







**PROJET D'AMENAGEMENT  
DES TERRAINS  
DE LA BOURSE**

PROJET DE M. H. H. (1930)

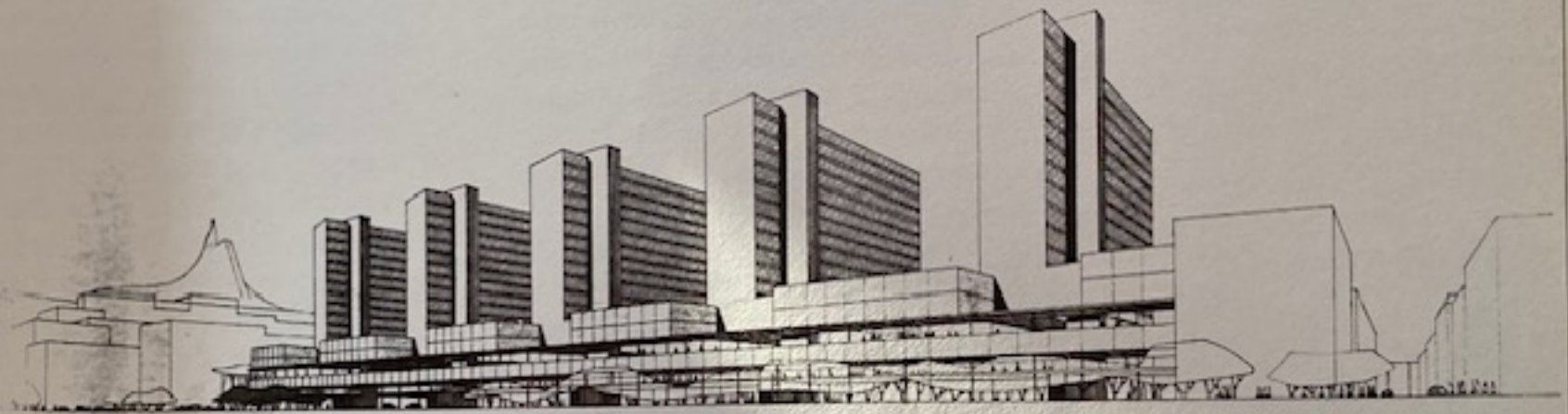
PROJET DE M. H. H. (1930)



Quartier de la Bourse, Hôtel des services financiers  
de l'État, 1924.

Projet, quartier de la Bourse.

PROJET DE RENOVATION DES QUARTIERS "LA BOURSE"  
MARSEILLE



VUE PERSPECTIVE SUR COURS BELSUNCE



# 1913 Bourse destructions





# Thanks to some Historians and Archaeologists

- Several parts of the greek remparts were discovered and one of them, Crinas Wall, was classified in 1913 as Historical Monument.
- It was the first step leading to the futur History Museum
- Because it made compulserly the excavations of the land of the futur Centre Bourse project.











# Crinas Wall today





# From Urban Planning projects to Urban Planning problems

- With the new regulatory considerations of archaeological diagnostics: the project had to move and modify,
- And before any works, long-term excavations occurred: were discovered amongst others, the oriental mural of the ancient city, its harbour, the main road entering the city from Italy, many stores, a private monumental sepulture...



# La Bourse excavations





# A social and political project

- The mayor of the city was forced to develop a new tool that goes beyond the simple construction of a Mediterranean center for international trade, business offices, shops, car park : the equipment had to integrate a cultural and a social dimension, including a museum, a public garden showing the remains, in the heart of the city and accessible by the brand new metro.



# Centre Bourse project



Photo Jean Blugeaud

MAQUETTE DU REMARQUABLE ENSEMBLE D'IMMEUBLES QUI VONT ÊTRE EDIFIÉS SUR LES TERRAINS DE LA BOURSE  
Au Centre : LA TERRASSE DE L'IMMENSE PARKING COUVERT

*In Marseille Ruban bleu (1959)*

*Marseille de Marseille* – Alessi Dell'Umbria – Agone (2006)

*La Bourse – 1948* – Félix Reynaud – Arts et livres de Provence n° 37 (1948)

*Le et mémoire : Marseille* – Michel Peraldi – Cerfise (1988)

*Les Anciens combattants du Ministère de la Construction* (1959)



# The Museum as a political issue

- The specific role of the museum was clearly expressed: « Marseille is a mixed city, I want a mixed museum that speaks to my constituents (voters) , where the population of Marseille finds itself ».
- In the museum, the first image given to the voters-visitors was the poster celebrating the Foundation of Marseille around 600 BC and its story telling: Protis coming by boat from oriental Greece and marrying the local princess Gyptis.





# VILLE DE MARSEILLE

FÊTES DU 25<sup>ÈME</sup> CENTENAIRE  
DE LA FONDATION DE MARSEILLE  
DU 14 AU 22 OCTOBRE 1899

**G**RANDE CAVALCADE HISTORIQUE AVEC CHARS  
ALLEGORIQUES REPRESENTANT MARSEILLE  
A TRAVERS LES AGES

**F**ESTIVAL AVEC LE CONCOURS DE LA MUSIQUE DES ÉQUIPAGES DE LA FLOTTE

**J**EUX OLYMPIQUES AVEC LE CONCOURS DES MONITEURS  
DE L'ÉCOLE DE JOINVILLE-LE-PONT

**F**ÊTE COMMÉMORATIVE DE LA FONDATION DE MARSEILLE  
ARRIVÉE DES PHOÉCIENS DANS LE PORT DE MARSEILLE

**F**ÊTES NAUTIQUES, JEUX, GRANDE FÊTE VÉNITIENNE

**R**ÉPRÉSENTATIONS DE GALA ET GRATUITES DANS TOUTS LES THÉÂTRES

**G**RAND CONCOURS DE TIR SOUS LA DIRECTION DE  
LA SOCIÉTÉ LA "PATRIOTE" DE MARSEILLE

**D**ÉCORATIONS, ILLUMINATIONS DES PRINCIPAUX  
QUARTIERS DE LA VILLE

COMITÉ GÉNÉRAL D'ORGANISATION

Président d'honneur : M. le Général WETZINGER, Commandant du 31<sup>er</sup> Corps d'Armée



# Marseille for ever

- The City being a port above all, has received populations from the Mediterranean shores, then from the world, passing and settling,
- When Gaston Defferre, the Mayor of Marseille leads the City, he takes into account the populations recently established according to successive waves of immigration, escaping from misery and wars: Italians, Armenians, North African workers, Harkis, Pieds-Noirs...At the end of the 60, the city was caught up with the massive arrival of Pieds Noirs coming from Algeria which raised the question of housing and immigration the museum programme was a cultural and political answer to the situation.



# A museum in a directional Center

- The exercise was unusual and none of our prefiguration team had never had that experience. There was one recent realization in Barbican Center, London: the utopian project conceived late 1960 on 25 ha destroyed during WW2, was a city in the City combining social housing (2000 units), social life (2 schools and a church), leisure (museum, artistic center, terraces, interior and archaeologic gardens, with the Roman walls), all being functional (stores) and aesthetic in the form of Brutalism architecture inspired by Le Corbusier.  
The Barbican Center was loved or hated.

















## The City Wall



The Romans built a rectangular fort in this area of the city in AD 60-65. Lengths of the foundations of the fort wall and traces of even internal banking can be seen in the ruins of the fort. The wall was built around the Roman city on the landward side. It was more than 10m long, 2.5m thick at the base and at least 4m high. Encircling the city from the site of the Tower of London to the east to the City Hall at the west, it incorporated the north and south walls of the earlier fort. An outer ditch and a surrounding bank of earth against the inner face of the wall completed the defence.

The Romans have strengthened these defences, probably in the mid-late 4th century AD, by constructing a riverside wall and by adding bastions to the outside of the landward wall on the east of the city. Most of these have re-used Roman masonry in their cores. Bastions on the western side are Tudor (including Nos. 12, 13, 14 seen here) and are likely to be medieval in date, since the site includes the ruins of the tower (No. 14) by the 15th century.









# ROMAN GALLERY

## ROMAN GALLERY





# The project versus reality: theory & practice

- The team spent one week in Museum of London, Barbican Center and came back totally convinced of the success,
- The City of Marseille, operator of the smaller (12 ha) Centre Directionnel was also convinced. She had launched a consultation with the inhabitants of La Bourse district and more; generally speaking, the answers were enthusiastic, mainly from the young people in favor of such a modernity and diversity to come.



# More services

- Like in Barbican Center, Centre Bourse offered shops, car park, hotel, cafés, terraces, gardens, archaeological garden, highlighting the remains, conserved in a park with free and open access, and a museum with permanent and temporary exhibitions, auditorium, a quality educationnal workshop, a specialized library and media library with free access...





# And after?

- At the opening (1983), the museum enjoyed exceptional attendance, a record of 100 000 visitors for the 1 st year!
- The attraction of novelty, the modernity of museum tools came into play, then attendance slowed down due to various accidental reasons: complicated access to the museum in the shopping center after the closure of the archaeological garden, due to drug trafficking, then the closure of the museum itself, in 2000, due to heavy flooding...









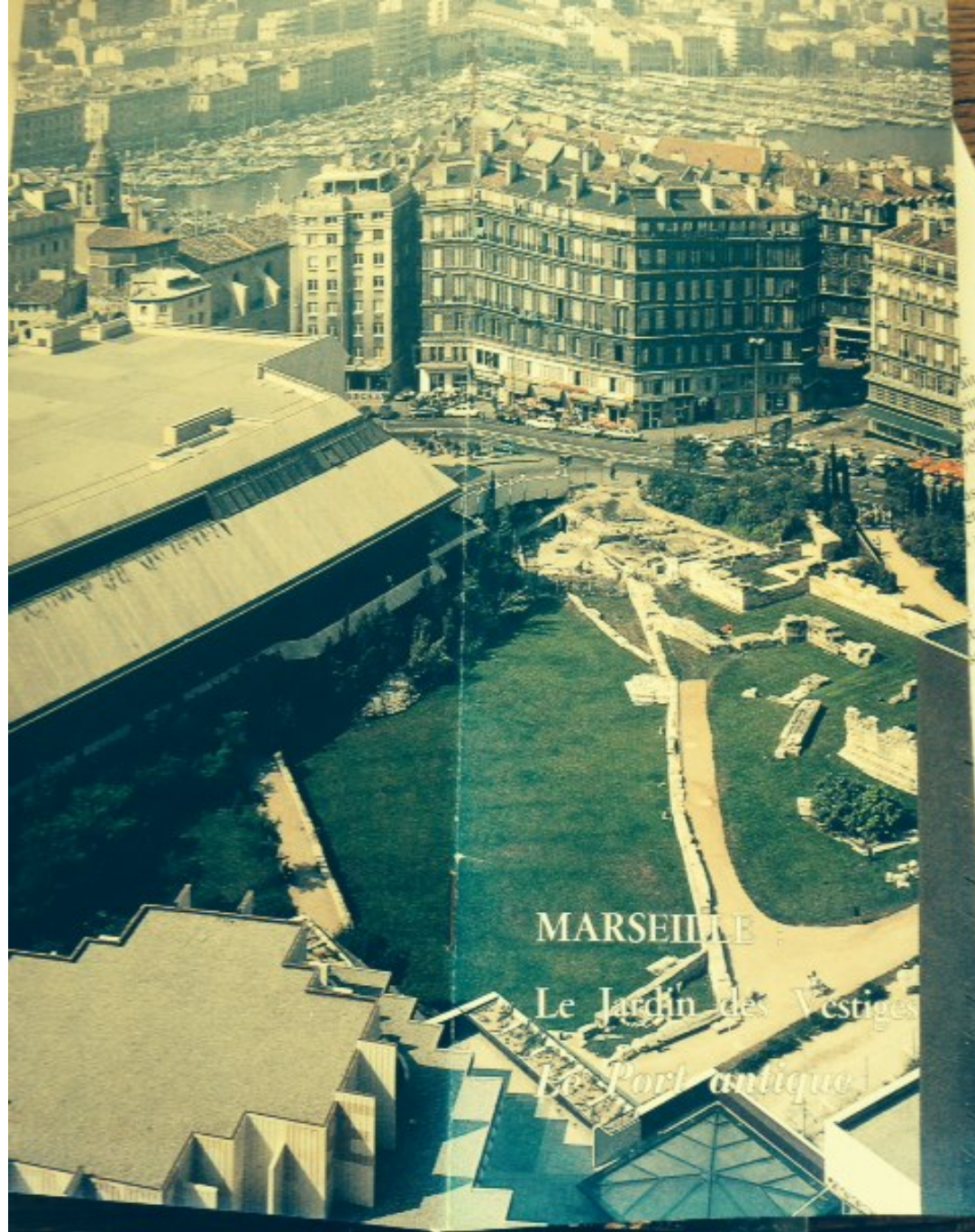




# Structural Reality

- Observations were made, thru another survey of the public, that the « clients » of Centre Bourse were not the same as the « visitors » of History Museum: it is not because the customer who comes to shop at the Center, passes in front of the open door of the Museum, that he will enter and become a visitor.
- The mind mobilized by a goal does not get confused... unless you think about it before hand!
- In 1983, we were inexperienced with global economy and neither the managers of the shopping Center nor the Cultural direction of the museum were used to talk together: in fact we both thought that we were « enemies ».  
To-day, mentalities and people have changed and new perspectives are set in motion: Fabrice will tell you.





MARSEILLE

Le Jardin des Vestiges

Le Port antique

# Ways of Seeing the City: MO Exhibitions



Miglè Survilaité, art historian, curator of the MO Museum



















- The biggest private art collection in Lithuania;
- The collection consists of more than 6 000 artworks representing the highlights of Lithuanian art from the 1960's until today;
- In 2011, the collection was granted the status of national significance.





- The City History Through Art
- How Do Two Cities Co-exist?
- The City Through Literature



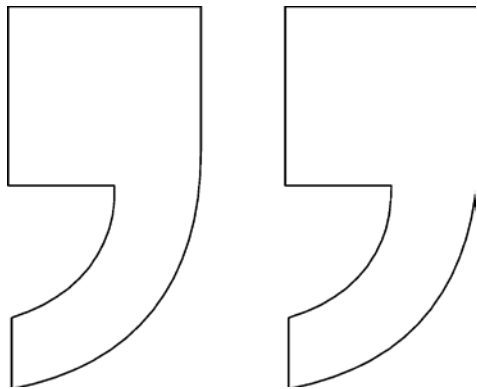
# The City History Through Art

# A Difficult Age: VILNIUS, 1939–1949



Curator – Giedrė Jankevičiūtė  
Coordinators: Gabrielė Radzevičiūtė,  
Ieva Stasevičiūtė  
Architect – Mindaugas Reklaitis  
Graphic design – Klimaite Klimaite  
Technician – Dominykas Šavelis





This exhibition is dedicated to Vilnius and its people, whose painful history went untold for so many years, because other things were considered more important.



- The exhibition was focused on an extremely tragic time in the city's history;
- This exhibition also served to remind us that Vilnius does not just belong to us, those who live here today. It also belongs to those who came before us and who loved this city no less than we do these days.



# Marga miesto jaunystė

Jaunų lenkų, žydų, lietuvių, gudų  
dailininkų Vilnius – dnamilė  
didmiesčio virėja, tikra ir trokštama  
kasdienybė: modernūs pastatai,  
batal, kavinės, kino teatrai.  
Bažnyčių bokštus šiame mieste  
stebia fabrikių kaminai – Stepono  
Batoro universiteto Dailės fakulteto  
studentams jie įkūnijo naują  
epochą, trokštamus pokyčius ir  
energią. Jaunųjų Vilniaus dailininkų  
kūrybos visuma perteikia marga  
įvairiapalvės minios paveiktą.  
Jame dariniai sugyvena laiko  
kavinišje po skėčiais susėdusios  
elegantiškos moterys, atidūs  
maudūčiai ir maudūklės upės  
pakrantėje, neropstingi dykavietoj  
miesto sode, dartininkai, dalyvėliai  
turgaus prekiautojai ir jų priekai.  
Optimizmu ir viltimi trykšta net 1941 m.  
pavasari Placydos Bukoskos  
nutapyta turgaus scena. Prekystais  
(Stragari, nors dailininkės patraukė  
atvaizduotas miales ir įėjus  
kasdienybės pasaulis jai buvo  
subnyjęs) lipulius.





Small label below the artwork.



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19th  
Century

19th  
Century





דוד מיכאלס (1894-1941) איז געווען אַ פּראָמאַנענטער ייִדישער שרײַבער און פּאָליטישער אַקטיוויסט. ער האָט געשריבן אַסאך בוך און אַרבעטן וואָס זײַנען געווען פֿאַר אַ פֿאַרשטאַנדענעם ייִדישן פֿאָלק. זײַנע פּאָליטישע אַרבעטן זײַנען געווען פֿאַר אַ פֿאַרשטאַנדענעם ייִדישן פֿאָלק. זײַנע פּאָליטישע אַרבעטן זײַנען געווען פֿאַר אַ פֿאַרשטאַנדענעם ייִדישן פֿאָלק.

דוד מיכאלס (1894-1941) איז געווען אַ פּראָמאַנענטער ייִדישער שרײַבער און פּאָליטישער אַקטיוויסט. ער האָט געשריבן אַסאך בוך און אַרבעטן וואָס זײַנען געווען פֿאַר אַ פֿאַרשטאַנדענעם ייִדישן פֿאָלק. זײַנע פּאָליטישע אַרבעטן זײַנען געווען פֿאַר אַ פֿאַרשטאַנדענעם ייִדישן פֿאָלק.







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Small text label below the fourth illustration in the top row.



How Do Two  
Cities Co-exist?



# Kaunas-Vilnius: Moving Mountains



Author of the exhibition concept – Tomas Vaiseta

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Coordinators: Iveta Jaugaitė, Justina Juodišiūtė, Giedrė Malūkaitė, Sigita Žemaitytė-Strazdė

Architects: Vladas Suncovas, Julijonas Urbonas

Designer – Inga Navickaitė-Drąsutė



- Two parts were run at the same time in Vilnius and Kaunas;
- Not only works of art, but also historical artifacts and stereotypes, anecdotes or other materials;
- Mountains - the key metaphor of both cities' centrality, obstacle, challenge, autonomy, and protection.















PAŽINTI  
KAUNAS  
SAPNĖ

IR  
AUTO MOBILYBE

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IR KAUNE GALIMA  
GYVENTI!

The image shows a street corner in a city. A yellow building with a red-tiled roof is the main background. A white banner is stretched across the front of the building. The banner has the text 'IR KAUNE GALIMA GYVENTI!' in blue and green capital letters. In the foreground, there is a metal railing and a traffic light showing a red light. A person is walking on the sidewalk to the left. The scene is captured in a slightly blurred, cinematic style.



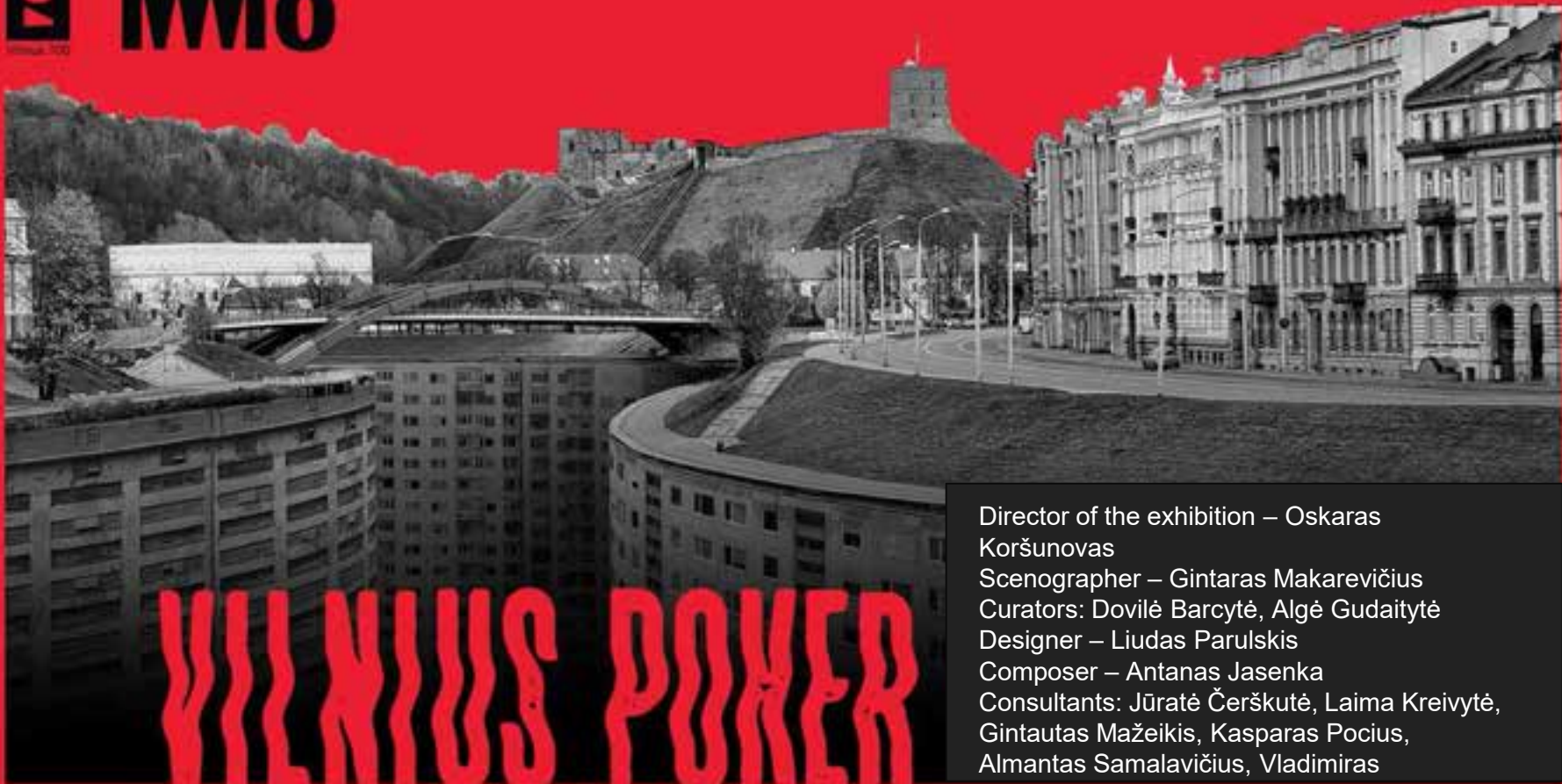
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# The City Through Literature





Director of the exhibition – Oskaras  
Koršunovas

Scenographer – Gintaras Makarevičius

Curators: Dovilė Barcytė, Algė Gudaitytė

Designer – Liudas Parulskis

Composer – Antanas Jasenka

Consultants: Jūratė Čerškutė, Laima Kreivytė,

Gintautas Mažeikis, Kaspars Pocius,

Almantas Samalavičius, Vladimiras

Tarasovas



- The book of the same title by Ričiardas Gavelis;
- Published in 1989;
- One of the first Lithuanian books dealing with the city and its residents;
- There is no single truth, no single storyline or answer.





Pasiekę  
upės. Istori  
O Neris yra  
pralietas kraujas

There are river  
oblivion in the  
history and t  
Neris is the  
blood flows

Šiame filme pateiktos istorinės nuotraukos ir filmukai, kurie rodo, kaip Neris keitėsi per amžius. Tai yra filmas apie Nerį, kaip jį matėme prieš dešimt dešimt metų.





Nā mēsties, nē dēsties,  
Tik randonus vēlārytes!  
There is no meat, there's nothing to eat,  
Just little red flags on the seat!

Šīs ir "Punkšēnu" dziesmas. Tās ir mūsdiā dziesmas.  
Tās ir mūsdiā dziesmas. Tās ir mūsdiā dziesmas.  
Tās ir mūsdiā dziesmas. Tās ir mūsdiā dziesmas.  
Tās ir mūsdiā dziesmas. Tās ir mūsdiā dziesmas.

Gal vien sapņavin nēsveikā sapnā, mačlau jame kažka  
negera ir pavadinān turai „punkšēnu”? O visa, kā  
prisimenu, zinān apie punkšēnu, tēra patoloģiska  
fantaoja, punkšēnu paranoja?  
Perhaps I merely dreamed a sick dream, saw something  
menacing in it, and named it "birds"? And everything  
I remember or know about birds is no more than a  
pathological fantasy, a bird paranoia?



Žmogus su tokia išraiška būtinai terga [...] Ar jo smegenų tepai tarsi  
vabalytas. [...] Tu klaus, ar tik Vilniuj? Ne, žinoma, ne. Visur.

A person with that expression is most certainly ill [...] That bug sits on his brain.  
[...] You ask, is it just in Vilnius? No, of course not, it's everywhere.



„Jei mirkint  
akies, tikrai  
niekur nėra šios figos.“  
„Jei mirkint  
akies, tikrai  
niekur nėra šios figos.“  
„Jei mirkint  
akies, tikrai  
niekur nėra šios figos.“





JUOS - kiekvienas vienas kitą  
- each one different, the other





”

*I can't say I liked it, I just got stuck in there. I hope to return there many times.*

– a taxi driver



# Thank you



mo.it

Miglè Survilaité, art historian, curator of the MO Museum

# NATIONAL MUSEUM OF THE REVOLUTION OF DIGNITY

Museum, born from  
the Maidan\*  
Maidan, preserved by  
the Museum

\* *Maidan – from Turkish "city square."*

\* *Maidan is a shortened name for Independence Square, the central square of Kyiv, where the largest Ukrainian protests took place.*

\* *Maidan – in Ukraine – a name for mass national nonviolent protests against the oppression of democracy.*



NATIONAL MEMORIAL  
TO THE HEAVENLY HUNDRED HEROES  
AND REVOLUTION OF DIGNITY MUSEUM  
(MAIDAN MUSEUM)























# The topography of protest – the topography of Memory

- Maidan infrastructure: a city within a city
- "Tourist tours" to the Maidan during the protest





# The topography of protest – the topography of Memory

- Spontaneous memorialization of key sites of the Revolution of Dignity during and after the protest





# The idea of the Museum

- "*Maidan Museum – Museum of Freedom*" – from a protest initiative to a national institution





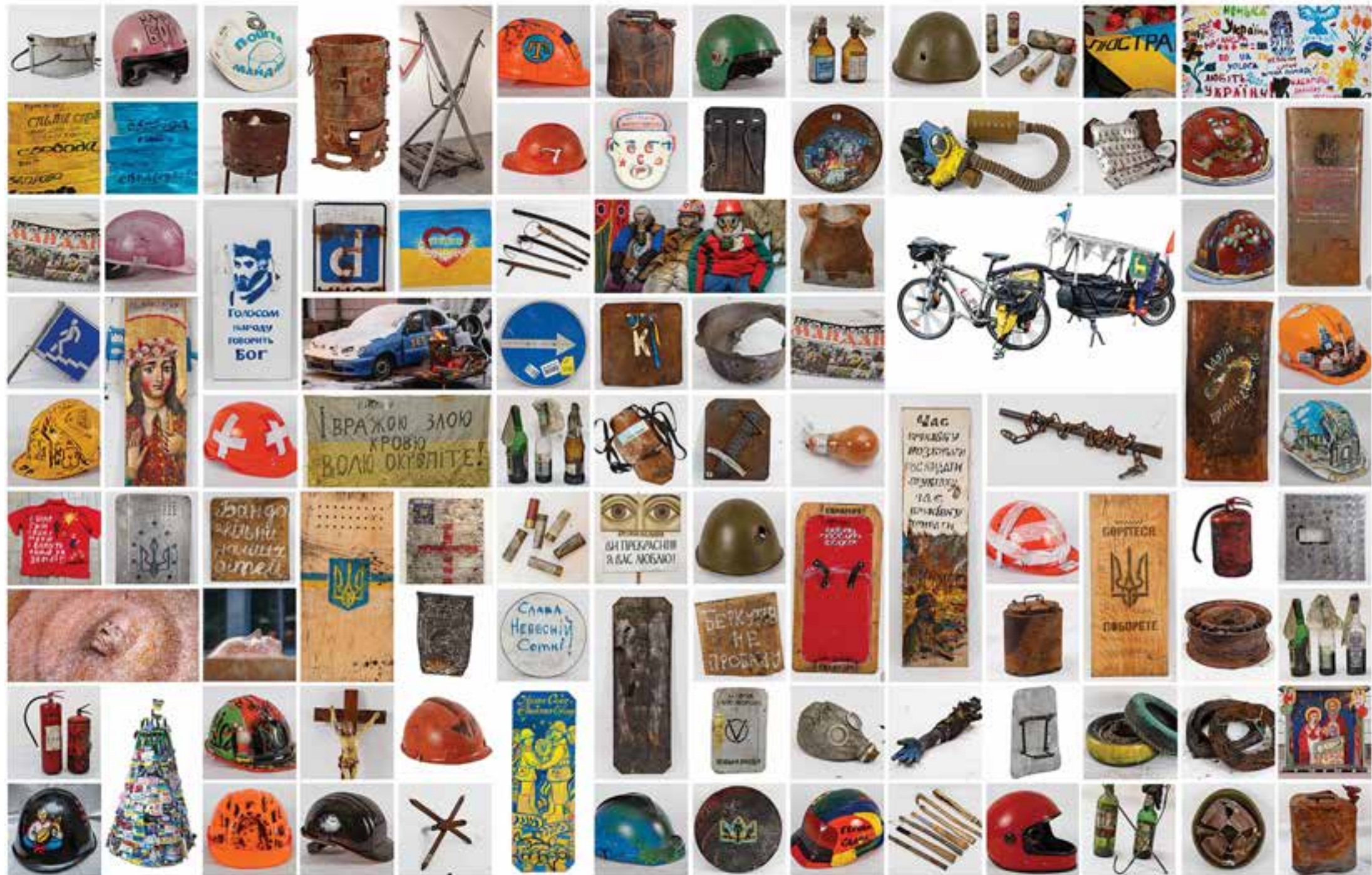
# The idea of the Museum



- The museification and memorialization of the Maidan began during the Maidan
- Strong public demand for a Museum and Memorial emerged immediately after the Maidan's victory









# "Terra Dignitas" competition

*April 23, 2014 - June 16, 2015*



- **35 public discussions;**
- **About 100 volunteers** were involved in organizing the discussions and gathering public opinion;
- **A public opinion** poll on the terms of the competition was conducted among **996 people**

**The Territory of Dignity architectural competition became the first case of decision-making on urban development with broad community involvement in Ukraine.**





# "Terra Dignitas" competition

The competition of ideas, concepts, not "working" projects that can be used to start construction work

- 149 projects from Ukraine, Lithuania, the USA, China, Japan, Ireland, India, Russia, Spain, Taiwan, Italy, Germany, and Canada
- All projects were presented at an open-air exhibition on Independence Square and everyone could vote for their favorite.
- The projects were evaluated by a professional jury, but they also took into account the results of the public vote.
- The results of the competition helped establish the terms of the next tender for the construction of the National Memorial-Museum Complex.





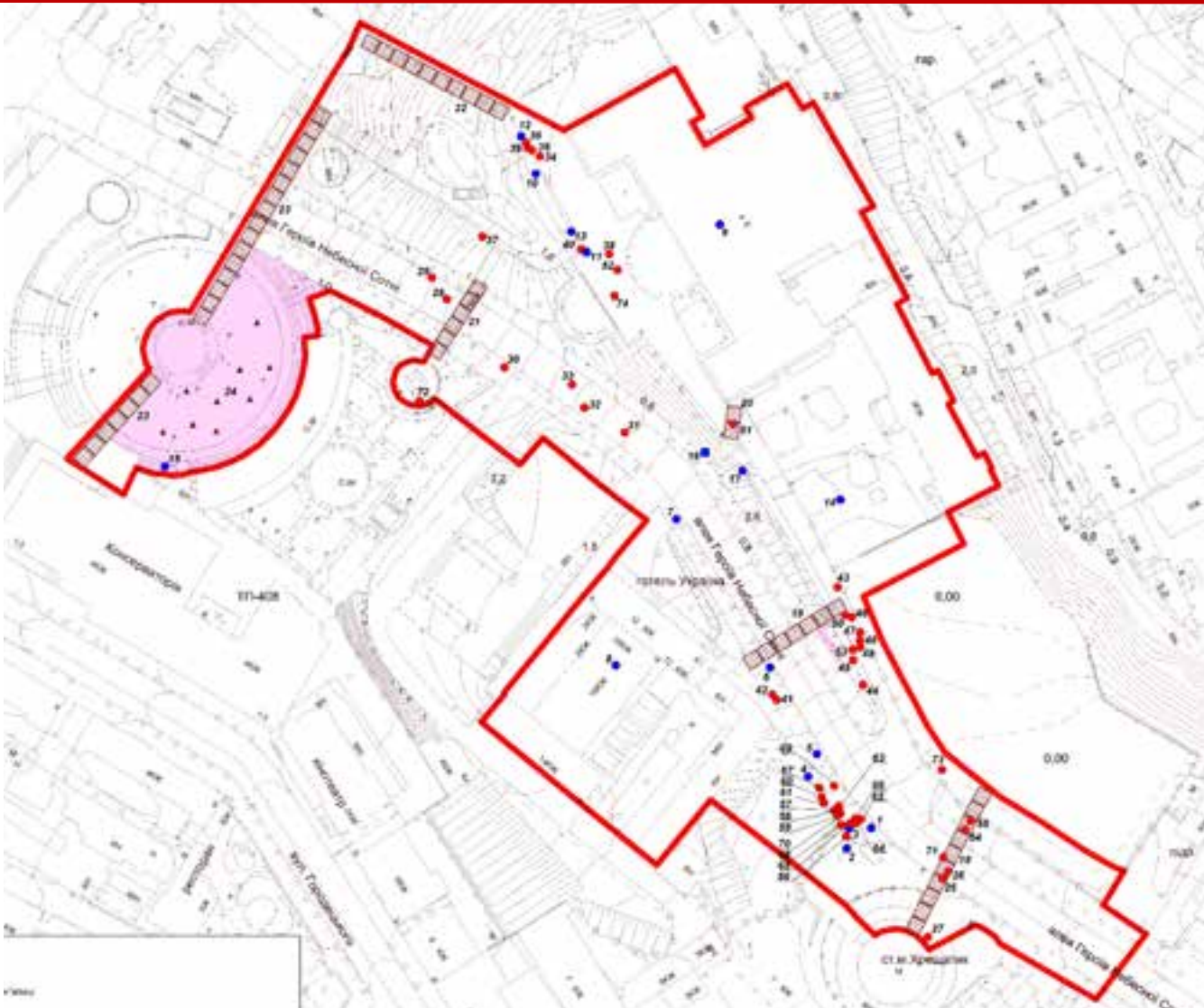


## Competition for the Museum of the Revolution of Dignity



- The need for a museum that will tell not only about the Revolution of Dignity but also about the wider practice of Ukrainian Maidans was identified by the “Terra Dignitas” competition.
- Together with the Memorial, it forms an integral complex

# Museification of the topography of the protest



# Monument protection activities







# Museification of the topography of the protest

Setting memory in the city space





# Museification of the topography of the protest

- Information and exhibition center of the Maidan Museum





## The problem of conflicting expectations

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- Public institution/space for public initiatives
- An institution with specific museum functions / "Agora" for participants of the Revolution of Dignity
- History that is still ongoing, the trauma that still hurts / Distancing and objective research
- Heroization and glorification / Impartiality
- The omnipresent museum / The museum that still does not exist

# Conclusions

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- The museum is a product of the Maidan and was created as its projection
- The Maidan influenced the map of Kyiv, and the museum preserves and shows these changes
- Participants of the Revolution of Dignity perceive the Museum as an institution that preserves memory and tells the story of the Maidan, but also as an institution that is obliged to respond to threats to democracy and support civil protests
- The National Museum of the Revolution of Dignity is the only guarantee that the memory of Maidan will not disappear from the urban space of Kyiv
- The previous 5-year experience of the Maidan Museum helped to respond quickly to the full-scale invasion and adapt its activities to current challenges



# The challenges of war

- Securing the Museum's collections and archives
- Recording evidence of the war with a focus on civil resistance and volunteers, as well as on the protection of cultural heritage
- Continuation of exhibition, educational, and commemorative activities
- Modernizing the topic of Maidan as a turning point that made it possible to resist Russian aggression
- Creation of the Heritage Emergency Response Initiative as a continuation of the Maidan principle of civic activism, mutual assistance, and solidarity





Thank you for your attention!

Olha Salo  
maidanmuseum@gmail.com



NATIONAL MEMORIAL  
TO THE HEAVENLY HUNDRED HEROES  
AND REVOLUTION OF DIGNITY MUSEUM  
(MAIDAN MUSEUM)



In June 29th - July 1st, 2023 The National Museum of Lithuania, together with the International Association of Museums of History (IAMH), the Vilnius Museum and the Museum of Modern Art „MO“ organized the conference ***City and Museum: Representation of the City in European Museum.***

The theme of the conference invited museum specialists, historians, city guides to rethink the relationship between the city and the museum. How can a city be represented in a modern way in a museum? Can the history of the city be interesting not only to its inhabitants? How do changes in the city impact the museum?

Seven speakers presented six topics at the conference: ***Micro Stories and Grand Narratives. How are they (in)valid in a New City Museum?*** (Povilas Andrius Stepavičius, the Vilnius Museum); ***Polyphonic Storytelling and Multi-perspective Exhibitions in a City Museum*** (Annemarie De Wildt, the Amsterdam Museum); ***Beyond the Museum: Historical City Model Exhibition*** (Asta Ivanauskienė, the National Museum of Lithuania); ***From Invisibility to Light, how to Invite the Neighbors to Come in the Museum?*** (Fabrice Denise and Myriame Morel-Deledalle, the Marseille History Museum); ***Ways of Seeing the City: MO exhibitions*** (Miglė Survilaitė, MO Museum, Vilnius); ***Museum, born from the Maidan. Maidan, preserved by the Museum*** (Olha Salo, the National Museum of the Revolution of Dignity, Kyiv). The participants of the conference had also the opportunity to visit the two expositions by the National Museum of Lithuania - the Gediminas Castle Tower and the exhibition at the House of Histories.

The foreign guests of the conference were invited to take part in the cultural programme, which included visits to the Gediminas Castle Tower, the House of Histories, the new exhibition in the Former Detention House (the National Museum of Lithuania), the Museum of Modern Art "MO," and the Vilnius Museum. They also explored the history of Vilnius during the tour in the Old Town, and had the opportunity to admire the natural beauty of Trakai by boat and learn more about the history of Trakai by visiting the Museum of Trakai Island Castle.