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**THE NEW MUSEOLOGY FROM THE
PERSPECTIVE OF VISUAL CULTURE STUDIES:
LISBON AS AN EXAMPLE**

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Tese orientada pela Prof.^a Doutora Luísa Afonso Soares,
especialmente elaborada para a obtenção do grau de Mestre em Cultura e
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Abstract

In the late eighteenth century, public museums appeared under the newly arising concept of the nation state. From that moment on, their essential task was directly related to the creation of a national identity. Especially in the nineteenth century, the museum's role was defined by the representation of power. The aim to establish nation states determined the whole museum's structure, as most museums were built exclusively for this purpose.

At present, the world is facing many challenges; theories but also lifestyles are changing increasingly towards a global point of view, which is characterised by phenomena such as hybridity or transculturality. The current global transitions affect all aspects of life, including above all identities and their memories. Consequently, also public institutions, such as the museum are directly affected. Recent notions, based on global connection, facilitated mobility and new digital networks create new demands for museums to adapt to the current world. This development leads to a "New Museology", reaching, inter alia, from architecture to new communication channels and adjusted identity work. These emerging requests will be observed and illustrated from the perspective of Visual Culture Studies, with a special focus on art museums and their memory. Their social and cultural constructions will be analysed with the help of two local, Portuguese examples: the Museu Nacional da Arte Antiga and the Museu da Arte, Arquitetura e Tecnologia.

Keywords: New Museology, Visual Culture, Identity, Transculturality, Collective Memory

Resumo

Apesar de se encontrarem antecessores já na antiguidade ou a partir do século XVI com desenvolvimentos como os gabinetes de curiosidade, o museu como o conhecemos hoje, tem a sua verdadeira origem no final do século XVIII. Os primeiros museus públicos começaram a aparecer simultaneamente com o novo conceito de Estado-Nação. Nomeadamente o Museu do Louvre em Paris, que se desenvolveu a partir da Revolução Francesa, assumiu um papel pioneiro: foi um dos primeiros museus a possibilitar um acesso aberto ao público em geral, podendo assim atingir uma grande parte da população com o seu impacto. Desde o seu início, a função principal do museu público estava relacionada diretamente à criação de uma identidade nacional. O Louvre, bem como vários outros museus que lhe seguiram, serviu como instrumento do Estado-Nação. Sobretudo no século XIX, o papel do museu estava definido pela representação do poder do império. O objetivo de estabelecer Estados-Nações determinou a estrutura inteira dos museus, a maior parte dos quais surgiram meramente para esse fim. Essas identidades foram artificialmente naturalizadas através do estabelecimento intencional de ideias e valores. O complexo dos museus do Kunsthistorisches Museum (Museu de História da Arte) e do Naturhistorisches Museum (Museu de História Natural) em Viena, por exemplo, reflete, em particular através da sua cultura visual, a dimensão e o poder do império e representa assim a sua identidade nacional. Este tipo de museus, chamados museus modernistas, consolida uma memória nacional determinada pelo poder estatal e serve para o estabelecimento definitivo do Estado como uma nação.

Depois do auge das nações, seguiu-se, provocado pelas guerras e descolonizações, uma certa ruptura no mundo, afetando fortemente o setor cultural. Formaram-se alianças e colaborações supranacionais que resultaram numa nova interligação global. Neste momento, o

mundo está a enfrentar vários desafios. Teorias, mas também estilos de vida e hábitos estão a pender progressivamente em direção a um ponto de vista global. O desenvolvimento da comunicação bem como da mobilidade são responsáveis pelo facto de a sensação do espaço e do tempo perderem as suas dimensões. Fatores como estes caracterizam progressivamente o mundo com fenómenos como o hibridismo ou a transculturalidade. As transições atuais afetam todos os aspetos de vida e também envolvem, conseqüentemente, instituições culturais, tal como o museu. Noções recentes, como a transculturalidade ou o turismo cultural, criam novas exigências ao museu, que tem de se adaptar ao mundo atual, o que resulta numa mudança de paradigmas. Assim sendo, tornou-se necessário para o museu, em primeiro lugar, repensar e depois reinventar as suas funções e estruturas. O nascimento de uma “Nova Museologia” incluindo redefinições em áreas como a arquitetura, bem como nos canais de comunicação e na identidade, tornou-se indispensável. O museu já não se entende meramente como educador, mas aceita também outras responsabilidades como, por exemplo, a sua influência na cidade e o seu papel como símbolo. Apesar disso, a mediação ficou um instrumento extremamente importante, em cujo contexto sobretudo a nova tecnologia ganhou muita relevância. A identidade já não pode existir como puro representante de uma nação, ou seja, a memória coletiva também precisa ser reconfigurada. A partir deste momento, a identidade museológica contribui para o desenvolvimento de uma memória transcultural que já não se limita por fronteiras, mas que supera demarcações nacionais. Este processo de reorganização da identidade não se encontra concluído, mas deve estar constantemente aberto a novas influências e perspectivas. A identidade, bem como a memória, têm que ser vistas como conceitos híbridos e mutáveis. Só deste modo é possível adaptarem-se às contínuas evoluções globais e manterem-se pertinentes. Para poderem garantir uma modificação sucessiva, é preciso permitirem pontos de vistas externas e entrarem numa relação mais próxima

com vários atores e particularmente com os seus públicos. Este processo tem como primeiro passo o reconhecimento de que o público não é um grupo homogéneo, mas diversificado e, em seguida, o de estudar a diversidade e adaptar os modos de operação ao novo entendimento dos visitantes. Numa “Nova Museologia”, o museu acrescenta à sua função principal dos seus inícios a educação, com um novo foco de atenção, e o entretenimento. Consequentemente, transforma-se numa instituição multifuncional, oferecendo muito mais além de uma simples exposição de património. Com a reorganização das suas estruturas de funcionamento, o museu implementa novos modos de entrar em contacto com os seus visitantes, incluindo um contacto mais direto através de diferentes mediadores, bem como a organização de eventos ou realização de visitas guiadas. Para além disso, todas as comunicações são feitas de um modo mais adaptado a um público diversificado. Assim, o museu transforma-se de um espaço plenamente unidirecional e dominado pelas estruturas de poder para um lugar polivalente e vivo. Hoje em dia, aproxima-se gradualmente a um museu que já não tem muito em comum com o seu antecessor, o museu modernista, mas que é caracterizado pela sua natureza aberta.

Estes requerimentos emergentes que levam a uma “Nova Museologia” e têm o objetivo de criar um modo de poder enfrentar os desafios atuais e deixar que o museu, como instituição cultural, permaneça relevante, serão observados e ilustrados da perspectiva dos estudos da Cultura Visual, focando-se principalmente nos museus de arte. As suas construções sociais e culturais são analisadas com a ajuda de dois exemplos portugueses.

No contexto de Portugal, um país que desde sempre ficou caracterizado pelo seu contacto com culturas diferentes, particularmente por causa do seu passado colonial, a evolução de conceitos transculturais emergentes manifesta-se de um modo mais natural do que noutros países. Lisboa apresenta-se atualmente aberto a discursos transculturais, sendo frequentemente palco de

vários eventos internacionais ou como destino turístico popular. Do ponto de vista museológico, nomeadamente o Museu Gulbenkian mostra a competitividade de Portugal no mundo dos museus. Esse exemplo representa um papel de vanguarda que desde os seus inícios se orientou de um modo pioneiro na execução da sua tarefa. Além disso, foi o primeiro museu em Portugal a alinhar-se numa “Nova Museologia” com uma visão orientada para o futuro, bem como para uma identidade transcultural. Hoje em dia, Lisboa está envolvida numa musealização global que resulta num número elevado de novos museus e de temáticas bastantes diversas a abrir portas.

O Museu Nacional de Arte Antiga (MNAA), fundado no século XIX, serve como exemplo português de um museu nacional. A sua função original era a implantação da ideia do Estado-Nação. Nas últimas décadas, porém, tentou adaptar a sua organização para novas tendências. Através da sua comunicação e de várias colaborações, o museu resolveu desenvolver-se a vários níveis. Ao realizar eventos não convencionais para um museu nacional, o MNAA consegue chamar a atenção e entrar em contato com novos públicos. O MNAA tenta permanecer fiel ao seu património nacional e, ao mesmo tempo, não se tornar obsoleto, mas interessante para um público mais amplo.

Do outro lado encontra-se o Museu de Arte, Arquitetura e Tecnologia (MAAT), que abriu em 2016. Em comparação ao MNAA, não é um museu estatal, mas regulado através de uma entidade privada. Trata-se de um museu que, desde o seu começo, foi confrontado com as exigências e pensamentos contemporâneos. Estava planeado com o objetivo de abordá-los em todos os aspetos. A finalidade desse museu é a criação de um espaço dinâmico que permite a inclusão de um público amplo. A sua arquitetura, bem como os seus métodos museográficos e as suas formas de comunicação, tentam estabelecer uma forte ligação com o seu público através de interdisciplinaridade e interatividade, permitindo assim novas abordagens e perspectivas sobre

instituição. O MAAT representa em vários aspetos um museu da atualidade como uma identidade transcultural, caracterizada pela sua abertura a novas perspectivas. Baseado na sua interatividade, o museu permite uma adaptação constante e corresponde, deste modo, às exigências contemporâneas.

Palavras-chave: Nova Museologia, Cultura Visual, Identidade, Transculturalidade,
Memória Coletiva

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Introduction

Museums and their concepts have changed significantly over the course of time. This dissertation aims to find out how museums, principally art museums, position themselves by a “New Museology” in a globalised world. All considerations are taken from the perspective of Visual Culture Studies as this present dissertation results within the scope of the Master programme “Cultura e Comunicação” (Culture and Communication) at the Faculdade de Letras da Universidade de Lisboa. Therefore, it does not represent analysis from an art historian’s, museologist’s or aesthetical point of view.

The first chapter will develop shortly the museum’s history. It will lead from first precursors in ancient times, to the cabinet of curiosities, up to newer formats such as the Louvre, which will prelude a special focus on the nineteenth century. In the late eighteenth and the beginning of the nineteenth century, the concept of the nation state began to evolve throughout Europe. As the concept of a modern museum, which is accessible to the public as we know it nowadays, started to emerge and the notion of the national patrimony started to arise, the nation states began to represent their relevance and influence amongst others through public museums. The museum turned into a symbol for a national identity. The imposing complex of the Kunsthistorisches Museum (Museum of Art History) and the Naturhistorisches Museum (Natural History Museum) in Vienna, for example, reflects in particular through its visuality the size and power of the imperium. This overview will create a basis to comprehend the museum’s development from its early days until today.

After the high point of the nation states, a certain paradigm shift followed, which affected also the museum world. Nationality lost its importance and other concepts, such as the beginning of globalisation came up. It is a period that is characterised by fundamental changes such as the

compression of time and space. Mobility and transportation are significantly intensified and facilitated and communication is now global and cross-cultural than ever before. Institutions like the museum had to overthink its values and concepts and adapt to newer perspectives. Today's museum's requirements and concepts differ immensely from the ones in the nineteenth century. The ongoing shift towards a more and more transcultural world is also becoming visible through the concept of the initial national memory, which is now increasingly turning into a transnational memory. This trend evokes a paradigm change in museology, in which it increasingly leaves its task as defining a national memory via the museological identity behind. A fundamental change is necessary to face the current global challenge: a "New Museology", reaching, inter alia, from architecture, to new communication channels and identity work. Eilean Hooper-Greenhill (2000, 8, 22) introduces the term "post-museum". A museum, which challenges those claims and tries to represent a museum adjusted to the demands of the current era. It succeeds in changing into a museum with universal and global character, determined by the presence of different cultures and a diverse public.

To exemplify these considerations, the city of Lisbon and two of its museums will be taken under further observation. Lisbon is a city, which especially by its tourism receives an increasingly international context. Particularly cultural tourism has a strong impact on the city's museums. In connection with the various forms of heritage and identity, the surrounding aspects of the museums such as the constantly changing city's structure will be considered.

The Museu Nacional da Arte Antiga (National Museum of Ancient Art), MNAA, founded in the 19th century, serves as Portuguese exemplar for a national museum whose initial function was the assemble of the idea of the nation state. Nowadays it must face current challenges and tries to adapt its organisation to newer tendencies in the last decades.

On the contrary stands the newly opened Museu de Arte, Arquitetura e Tecnologia (Museum of Art, Architecture and Technology), MAAT, on the riverside of one of Lisbon's touristy neighbourhoods, Belém. It is a museum, which from the outset was confronted with contemporary requirements and perspectives. It was planned with the objective of approaching them in all aspects and function as a modern museum in a globalised world. The MAAT, in comparison to the MNAA, is not a state-run museum, but owned by a private company. Directly related to this is the present notion of the reconfiguration of the collective memory. Therefore, the museum's identity will be observed according to their original national and comparatively recent transnational heritage. In the end, all observations will be confronted with each other to create an overview and compare the different possibilities within a "New Museology" for museums to deal with present worldwide challenges.

State of research

The museum specialist Eilean Hooper-Greenhill (2000) is the first researcher to bring the two disciplines Museum Studies and Visual Culture Studies together. She explains how important visual representations for the creation of identities are and what role museums play in this field. Furthermore, she is the first to come up with the concept of a "post-museum". It is a museum, which tries to transform from a national museum to an institution which adapted its communication and working structure according to current transnational tendencies and demands. This concept of this kind of museum shines through in many aspects nowadays, but does not fully exist yet. Sharon J. Macdonald (2003; 2011; 2013) is an especially relevant researcher to mention when talking about museums and identities. She edited the volume *A Companion to Museum Studies*, which offers an overview on various fundamental topics about museums. Her

book *Memorylands* (2013) and her essay about museums and their different identities over the course of time explain questions about the development from the formation of national identities to their adaption to post-national eras and their importance in the museum-context. Macdonald explains the significance of the museum in identity work, as it was an essential instrument for the implementation of homogenous identities in the era of the nation states, as well as they are now indispensable for our current increasingly hybrid and transcultural identities. It is essential for the museum to observe identity alterations and modify its structures according to the ongoing tendencies in order to shape and express the identity in question.

When thinking about identities, the work of Stuart Hall (2003) should not be neglected. He has made major contributions in research about identity, its relation to culture and connected power structures and defined identity as a constantly developing process. Furthermore, he also reflects upon representations, which becomes relevant for this dissertation when thinking about the importance of visual representations in the creation of an identity. He claims that representations always create certain meanings and attribute therefore a lot of power. (Hall 1997)

Nationalism, which had a strong impact on the museum's development, is according to Eric Hobsbawm and Terence Ranger (1983) strongly connected to an "invention of traditions". Many traditions, which at a certain moment seem to be ancient, have actually frequently been invented over the course of time. The assumption of the recent invention of traditions applies especially for traditions, rituals and cultures of nation states. They were essential to form a national identity and consequently to construct a true nation. In many cases, they did not arise self-sufficiently and spontaneously, but were implemented and naturalized strategically by the state to promote the nation's identity. Often the authority of the state chose the museum as a tool to implement new traditions, because they were in direct contact with the nation's citizens and an

important component for representing the nation's culture. This concept determines the museum's essential function when creating a national identity in the emergence of the nation states in Europe.

The considerations on traditions lead, inter alia, to a close link between the museum and the memory. This memory is ranging from a cultural to a national, as well as a transnational memory, back in the period of nationalism as well as today. The subject has been notably investigated by Aleida Assmann (1999), who focuses a great part of her work on memory. She expresses her knowledge about it in connection with space(s) in her book *Erinnerungsräume. Formen und Wandlungen des kulturellen Gedächtnisses (Memorable spaces. Shapes and conversions of the cultural memory; my trans.)*. The memory and especially the cultural memory are important for the creation of an identity, which makes the topic highly interesting when thinking about the museum in relation to national and transnational identities. Since identities are in constant change, the media, which transfer memory, are changing and adjusting continuously, especially in the present times. In her research, she emphasises the strong inherent power spaces possess based on their strong influence on the cultural memory. In particular the archive, a space, which has a noteworthy function for the cultural memory is considered the connective link to the museum. Whereas transfer media have been replaced constantly, the archive has always been and still is an important memorable space, even though it must adapt its basic structure regularly to cultural changes. Assmann points out the power that archives have and how politics use this power to have control over the cultural memory.

In the context of analysing cultural topics in the present period, it is necessary to include the concept of transculturality for being able to fully comprehend ongoing developments. For the purpose of this dissertation transculturality will be understood according to the ideas of

Wolfgang Welsch. In several essays, such as *Transculturality – the Puzzling Form or Cultures Today*, he defends his perception that “(...) the description of today’s cultures as islands or spheres is factually incorrect and normatively deceptive” (Welsch 1999, 196). The comprehension of cultures being homogenous is irrelevant, as different cultures do not simply co-exist without influencing one another. Cultures are for Welsch (1999, 196) “(...) extremely interconnected and entangled with each other.” They intersect on many levels and exchange lifestyles, as well as ideas and traditions. This alliance makes a constant emerge of new cultural compositions possible and leads to new diversity. In today’s world, this concept becomes more clear than ever before, as a strict separation of cultures is no longer possible, because of their connectedness and hybridity. Further he claims, that the concept of transculturality is not entirely new, as there always has existed interaction between different cultures. This becomes visible when looking, for example, at museums: their architecture is many times inspired by styles of museums in other countries and they exhibit artwork from artists with distinct nationalities, origins and cultural influences.

When talking about current developments in culture, which globalisation and its compression of space and time brought, the concept of the “culture-monde” (“culture-world”; my trans.) by Gilles Lipovetsky and Jean Serroy (2008) should be taken into account. In the last decades, the perception of culture has changed drastically. Culture turned into a hybrid hyper-culture, which affects all areas of life. In their book, Lipovetsky and Serroy try to explain the position of culture in the current world that has become increasingly complex to understand. The twenty-first century is determined by fundamental changes towards an even more globalised and liquid world. Brands such as McDonald’s or Coca-Cola are known and available all around the world. The tendency of merging borders offers new opportunities such as facilitated mobility and

global communication. When looking at the values of our society especially individualism has become an important concept: new media such as social networks are all about the individual. This is a concept, which stands in clear contrast to our past which was characterised by its national communities and collective thinking. Andrew Dewdney, David Dibosa and Victoria Walsh (2013) apply these reflections on the art museum and look at the challenges museums have to face in the current world. On the example of the Tate galleries in England, they take a detailed look on its application of new media, view the museum's approach from post-colonial perspectives and reflect upon the spectatorship. The authors analyse how the museum adapts its communication to the ongoing transcultural movements and what role art museums play in the latest global developments.

Different articles in Nicholas Mirzoeff's (2004) *The Visual Culture Reader* and Mieke Bal's article (2003) offer a gateway to comprehend the basic ideas of Visual Culture Studies and give a definition of this interdisciplinary field. They provide an insight on contemporary relevant topics in relation to the museum world today such as spectacles, which have become indispensable in many aspects of life, or today's concept of transculturality and a hybrid world. In addition to the theoretical framework from Visual Culture Studies' point of view, Tony Bennett (1995) and Jeffrey Abt (2011) provide a structured outline on the development of the museum throughout history, which is important to understand the museum's nature today. It starts with the museum's ancestors in the antique times and gives a more detailed insight into the happenings of the nineteenth century that symbolise the formation of the museum with its characteristics as we know it today.

Apart from those main bibliographical components, the research for this dissertation will be supported by various articles and further literature, concentrating mainly on museums and further information on the specific examples that will be considered. This investigation will be characterised by its interdisciplinary nature, which is fundamental for Visual Culture Studies and will therefore contain elements from the Museum Studies, Cultural Studies as well as from different other Humanities. Besides the literary examination, the direct contact with the local museums will assist the analysis of the present changings in the Portuguese museum world. This opportunity will, moreover, create a link between the already existing global observations and the Portuguese reality, which has yet little been considered from a Visual Culture Studies' view, in particular.

Museums in the nineteenth century – forming a nation's identity

The word “museum” originates from the ancient Greek word “mouseion”, which originally described cult sites such as temples especially dedicated to the muses. In 340 BC, Aristotle was the first to truly relate the word “mouseion” and collecting to one another. He collected botanical objects and consequently founded the Lyceum, a place dedicated to investigations. This venue also had a separate room called “mouseion”. About one hundred years later, influenced by Aristotle's approach, the Mouseion of Alexandria was founded in Egypt. It was considered the most important antique institution for research in philosophy and possessed a library with a collection of texts. (Abt 2011, 115–16)

Although humankind has always been interested in collecting, whether it was simple everyday objects or extraordinary artefacts, it was only during Roman and Byzantine eras that collections were first exhibited. Artwork was presented outdoors and was mostly accessible to

the public. Later, during the Renaissance, the displays were moved indoors, to private properties and resulted in restricted access for the population. Mainly in Germany and Austria, “Wunderkammern” or “Raritätenkabinette” (cabinets of curiosity) (see Figure 1), predecessors of our museums, started to appear. As explorers brought different, diverse and exotic objects, including, for example, artwork and handicraft as well as objects of flora and fauna, the interest in their exceptionality grew. These objects, which had no common feature apart from their curiosity, were collected and seemingly stored at random in cabinets, especially made for this purpose. The size of the collections ranged from very small single cabinets to entire rooms or sometimes even palaces. Mostly they were privately exhibited and served to spread the extraordinary knowledge and represent the collector’s power and influence, as not many could afford a comparable collection. (Abt 2011, 119–20)

From mostly German designations such as “Wunderkammer”, “Kunstkammer” or “Kuriositätenkabinett” and adapted names in other countries such as cabinet of curiosity, the word “musaeum” slowly started to appear regularly in relation to collections. In the Italian Renaissance, a “museo” was considered the term for models of collections, which was still far from our interpretation of the word, but nonetheless an important step towards our present understanding of a museum. In Italy, restricted indoor studios became more and more open to the public. In particular with the Medici family, at the end of the sixteenth century, the “museum” started to take shape, as they started to exhibit their private collection in their palace in Florence to a selected public. The presentation of precious objects bestowed the Medici family a wealthy and powerful status. (Abt 2011, 120–22)

The Ashmolean Museum in Oxford is a further milestone in the museum's history. It opened in 1683 in order to provide free access to the population, hence it is considered the first British public museum. Furthermore, it is connected to Oxford University and was therefore the first university museum worldwide. An even more important fact is that it was the first collection that received a representative, isolated building, constructed only for the purpose of exhibiting Elias Ashmole's collection. This was a completely new approach at the time. The new building determined a whole zone of the city. This new idea would soon be adopted for many other collections around the globe. (Abt 2011, 115, 124–25; "Ashmolean" 2017) In Portugal, the first building constructed particularly for exhibition purposes, was the Museu de História Natural da Universidade de Coimbra (Natural History Museum of the University of Coimbra), also as part of the university complex. It opened in 1772, a period in which scientific tourism was also on the rise, which made the museum especially relevant at that time. (Oliveira Ramos 1993, 21, 24–25)

Even though diverse galleries and collections had existed since ancient times, it took a long time for the modern public museum to be known as it is today. In fact, it started to develop only in the late eighteenth century. More precisely, it arose simultaneously with the concept of a nation-state. For this reason, there is, still today, a strong, visible connection between museums and nation states and their fundamental values. Before a new concept started to arise, all of the already existing collections were, in a certain way, privately owned and accessible to a restricted public only, such as artists, historians or critics. Therefore, the access policy defines the main distinction between past museum ancestors and the real emergence of the modern museum, directly related to its current dimensions. (Bennett 1995, 73)

The biggest milestone for the museum as we know it today, not considering its accommodation as we saw it with the Ashmolean Museum, but its general concept, was certainly the French Revolution in 1789. This particular event in history should change the museum's purpose and approach fundamentally. This incident created the basis for the emergence of an entirely new concept of a public museum, which throughout history tried to break through, but did not have the right conditions to fully develop yet. During the French Revolution, the royal collection of artwork was seized by the revolutionaries. Such as many other things that were private before and were confiscated by the government with the intent of providing it to the public. The newly gained national heritage was transferred into the already existing Louvre Palace (see Figure 2), which before served as royal residence and home of the Académie Française (French Academy). To break old traditions, it was made accessible to the general populace.

In the beginning of the eighteenth century, first indicators of the rise of the middle classes, the so-called bourgeoisie, emerged. During the French Revolution, later in the century, the aristocracy started to lose its exclusivity and the population gained more and more esteem. The rights of the people became more equal than ever before and injustice and hierarchies started to decrease. The first concept of a public started to arise under the motto "égalité, fraternité, liberté" (liberty, equality, fraternity). Individual citizens should be integrated in a national community – the public. These changes in social conditions in the eighteenth century provided a basis for the emerge of a true "Öffentlichkeit" (public sphere), in the sense of Jürgen Habermas (1962), in the following century. Habermas considered this idea of a public sphere as a neutral space, which is open for critical discussion and thus constitutes an integral element of democracy. It should be freely accessible and of equal rights for everyone, regardless of their social position.

The opened access to the Louvre was a big step to reinforce this evolution as the new goal was to bring culture to the public and make it accessible to the masses. The population should have the opportunity to discover the national patrimony from its own point of view and, in this way, unconsciously create a national collective. Under the name “Muséum Français” (French Museum) a space was provided where national patrimony and culture was for the first time open for not only a restricted group of visitors, but also for members of lower classes. Nevertheless, the middle class formed a first major “Culture-Consuming” group, which made its rise in particular significant for public institutions, such as the example of the museum. (Habermas 1962, 159) The bourgeoisie therefore became the main audience of public museums, as recipients of art.

The foundation of the Louvre’s Grand Gallery in 1793 is considered as an important advance in the history of the public museum, which led to a major progress and revolution in the whole museum world. The size of the collection and the space were something not to be compared with anything that existed before. The museum reached a whole new level. Also for the development of the nation states, the opening of the Louvre is notable, as it was a first precursor for the significant contribution of museums in setting up a national identity. (Abt 2011, 115; 127-128; Bennett 1995, 37–38; Macdonald 2003)

Especially in Europe, the emergence of the truly public “Muséum Français” resulted in the opening of numerous other public museums in various other countries where former royal collections have been passed into state ownership. The approach of the states for using institutions and especially museums as organs of constructing a nation, by bringing culture to the masses, spread throughout Europe and to many countries worldwide. It is vital to mention, however, that different museums expressed their tasks in different ways and not always strictly

followed the French model. However, the presence of an own national museum helped the state to express its historicity and significance. It was a tangible proof of possessing a national identity. Still today, those new museums represent the national patrimony, such as the Spanish Prado Museum, the Dutch Rijksmuseum (National Museum) (see Figure 3) or the Austrian Kunsthistorische and Naturhistorische Museum, an example, which will be discussed in more detail later in this chapter. All over Europe, the Revolution enabled the transformation of museums with very limited access for a certain audience only, into an essential instrument of the nation as it was now accessible to the entire population. (Abt 2011, 129; Bennett 1995, 89; Hooper-Greenhill 2000, 26–27)

Also in other parts of the world, such as the United States, the development of museums is many times based on the European model and similar approaches can be found all over the globe. However, because of Northern America's differing history determined by democracy, for example, the relationship between the state, collections and the public was different. In the nineteenth century, the first public museums were opened and governed by private citizens. Still today, many of the big museums are, in comparison to most European ones, privately owned. (Abt 2011, 130–31)

The implementation of the first national and public museums in Europe was, as briefly mentioned, considered an attempt to create a national identity. Thus, it was an essential step for the political powers to truly establish the concept of the nation states. Macdonald (2003, 2) speaks about the museums of the nineteenth century as “an expressive site and agency of some of the new ways of thinking and of public culturing.” As most museums in the nineteenth century were newly in the ownership of the nation, the government had full control over their application. The museum was regarded an institution to make up “authoritative knowledge” which should be

spread to the visitors who were seen as a homogenous and unaware group, a general public. (Hooper-Greenhill 2000, 125–26) Consequently, the authority of the state enables the museum as an instrument for the intention of constructing a proper national identity.

A nation's identity is put together by diverse components, such as a certain way of living or a certain language. All of them contribute, in their way, to the system as a whole. For an actual creation of an identity, none of the parts should be neglected. One of the important elements that cannot be ignored are traditions, to whose development museums contribute significantly. Hobsbawm and Ranger speak of *The Invention of Tradition* (1983), a concept, which is highly relevant for the period of the nationalism in general as well as the museum's relevance at that time. Traditions have stood for deeply established ideas ever since. They transmit a historical basis to the newly established nation state and affirm its identity. To implement newly created concepts of national traditions and perspectives, which should consolidate the nation state, the museum was chosen as one of the executing institutions for fulfilling this intention. As the museum was public from that moment on, it now addressed everyone. Therefore it reached a broad part of the population with its contents. This, and the fact that its purpose was to educate the citizens, made it an easy medium to spread information, a characteristic that is still used today. To illustrate this thought and to explain why exactly the museum was used as a performing instrument, Hooper-Greenhill (2000, 17–18) compares museums to maps. Whatever is on a map, whatever a map describes, is considered as true and real. We trust it and consider it an objective source to see the world. When thinking about its emergence, though, it becomes clear that places have often been given a new name on the map, disregarding their designations that already existed before. As a result, the seemingly true reality occasionally emerges as invented truth, which might differ from its original version. The trust

that we put in a map gives it a certain supremacy and an essential power, which can be used to influence us. The same concept applies to museums: We consider the museum a neutral, trustworthy place that accommodates significant objects. But the museum's structures are invented as well and its concept ordinarily follows political interests, such as creating a national identity and a national narrative in the case of the nineteenth century museums. The nation's identity is performed by a national narrative, which makes it an essential part in the process of the creation of an own identity. These narratives create a distinctive feature to other nations and strengthen the historical background. An example of such a national narrative are Portugal's discoveries.

Museums hence defined artificially, and not necessarily objectively, values and hierarchies and thus, by creating a national identity, created a national power. Representations are significant elements of this national power. They do not simply imitate and or objectively reflect, but actively contribute to the formation of a mighty nation state. By reproducing narratives, meanings are being developed. Different forms of significance, power and ideologies are being added and, in doing so, they help the nation to rise. (Hall 1997)

Besides basic internal structures, architecture too plays an important role in the creation of an identity. The construction of monumental buildings, and especially museum buildings, was a strong statement, implemented on purpose, for a nation's identity at that time. Their mostly classical style implied "age and continuity through time" (Macdonald 2003, 3). As Flora Kaplan (2011, 153) says: "Material representations of traditionality and age help to legitimate an ethnic group's claims to a unique identity and political power and to their attempts to create a sense of unity among themselves." Compared to different other remarkable buildings that were built in that period, museum buildings stand out. Their lasting impression is evident, as becomes visible,

on the already mentioned European examples of national museums, which still today characterise their city's shape. Their central locations within the city and their monumental architectural style define the nation's power and embody a national symbol, an identity. "Sometimes museum buildings are old, valued to the locality because of their links back to the past" (Hooper-Greenhill 1988, 222). But even when looking inside the building, by choosing certain pieces of art and other artefacts to be exhibited, the museum contributes to creating a national culture and memory and helps the nation rise. Artefacts in a museum pose multiple intrinsic values. Images are never neutral and are able to create, inter alia, collective, individual and national memories. They work as indicators of a society's cultural dimension as well as indicators of a society's memory. Being able to exhibit artefacts from other countries represented the amount of influence that the country possessed, as they also "played on a global stage" (Macdonald 2003, 3). Apart from national objects, many of the collected and exhibited objects consequently had other cultural origins. Often they came from overseas countries dominated by the relative nation, but were still presented from a European perspective. (Hooper-Greenhill 2000, 151; Rogoff 2004)

Furthermore, the decision on where and how to place which objects, attributes additional significances to the objects, the exhibitions and the museums themselves. "In deciding what objects to select and preserve museums are not only acting as a cultural memory store for humankind, but also defining what is or is not history. In the way they display and interpret that material evidence, they construct and transmit meanings" (Black 2012, 145). Relationships are formed by choosing which items are exhibited and the manner in which they are displayed. It sets them into relation with each other and, moreover, forms networks of power and importance. These decisions shape a link between the museum, the nation and the public and can be used for

political purposes. Hooper-Greenhill (2000, 50) points out that the meaning of an object in the museum is defined by the “framework of ideas and objects within which it is placed”. For this reason, the meaning of a painting, an artwork and any other object is not immutable, but can be changed easily and can, moreover, be manipulated. This is a fact, which can be turned into an effective tool for implementing ideas and traditions. Museums, under the control of the state, were therefore deliberately used as an instrument to introduce and artificially invent a national culture. Making the cultural institution accessible to a general public creates the possibility for addressing an even larger part of the population, whereas in former times, when the access was restricted and the population could only recognise the building’s prominence from the outside. In this way, the newly introduced cultures and traditions could spread and be established even more easily.

If the museum in the nineteenth century served as a place to create the nation’s culture by implementing traditions, simultaneously an inherent connection to the nation’s cultural memory was created. The cultural memory of a state is defined by the traditions, which shaped it over the course of time. “...the very concept of *cultural* memory is itself premised on the idea that memory can only become collective as part of a continuous process whereby memories are shared with the help of symbolic artefacts that mediate between individuals and, in the process, create communality across both space and time” (Erlil and Rigney 2012, 1). A cultural memory is fundamental for every kind of identity and, in particular, a national identity. It is shared between the individuals belonging to the nation and, in consequence, serves as a connective element for the whole collective.

“Tanta vis admonitionis inest in locis¹” (Cicero 1931, V. 2). Pierre Nora (1984) speaks of “lieux de mémoire” (sites of memory) and thinks of the strong relationship between specific sites, which do not necessarily need to be spacial locations, and a community’s memory. Pim den Boer (2008, 21) confirms the actively created role of such sites in the creation of a national identity: “Most *lieux de mémoire* were created, invented, or reworked to serve the nation state”. When Assmann (1999) emphasises the importance of places and locations in connection with the memory, she also links her thought to the museum. With the political power on the museum’s use, the state also had direct control over the national memory. This is, on the one hand, related to the museum’s function as a contact zone, where people from most differing nationalities, ages or interests meet, and objects with extremely distinct origins or from different decades are exhibited. On the other hand, the building itself can shape the nation’s memory, such as various examples on Vienna’s Ringstraße (Ring Street). Prominent examples are the two museum buildings surrounding the statue of Maria Theresia, or other nineteenth century museums throughout Europe. In these cases, the imposing buildings demonstrate the power of the nation, which only by its exterior, define the national memory. The language of the architecture is full of history and constitutes the memory visually.

Most of all, the museum regarded as an archive, has a noteworthy power of memory. The control that the state has on museums, offers even more power when considering the museums as an archive. The archive is an essential concept for establishing a collective memory, as it gathers and stores elements of diverse kind that are or were important to a certain community at a certain time. Hence, this storage medium determines what descendants know about the values of the past

¹ “such powers of suggestion do places possess”, translation by H. Rackham, M.A. In: (Cicero 1931, 393).

and how they think about it. The museum is treated as one type of archive and has, due to its storing and preserving purpose, full control over the memory of a society. Referring to the already mentioned power of the state, by deciding on what to make public or what to make accessible to the public, the state can define what we know and what we think about past developments. When used in this way, Assmann (1999, 345) refers to it as “institutionalisiertes Gedächtnis” („institutionalised memory“). Jacques Derrida (1995, 11) even goes one step further and declares: “There is no political power without control of the archive, if not of memory.”

At a first glance, many of those originally implemented concepts and ideas seem fully established and naturally arisen nowadays. Sometimes they are hard to distinguish from traditions with truly ancient origins. The traditions and cultures introduced by the nation states through the museum, contribute considerably to the creation of a national cultural memory and consequently also a national identity. The public museum was a major instrument to complement the concept of the nation states.

As already mentioned, when outlining the link between museums and the nation's memory, a clear example of a nineteenth century national museum can be found in Vienna: the Kunsthistorische Museum and the Naturhistorische Museum. At the end of the nineteenth century, Emperor Franz Joseph I of Austria decided to let the old city wall be pulled down, opening the possibility of expanding the city. The empty space, which the demolition of the former city wall left, was converted into Vienna's Ringstraße: a monumental boulevard that encircles the historical city centre, still today. Along the boulevard, Franz Joseph I had various monumental and impressive buildings erected such as the university, the parliament, the opera house or the two museums. The Ringstraße and its buildings were constructed to demonstrate the power of Austria's national identity and still determine Vienna's image as an imperial city. The

central location of the boulevard, surrounding the city centre, underlines its significance. Thanks to its centrality and extent, neither locals, nor tourists can overlook or ignore its presence and embodiment of power. Furthermore, Felix Czeike (2004, 329) claims that Franz Joseph I's decision to redefine the city serves as the foundation for the introduction of a new form of art, which in the end ranges through the whole imperial boulevard and represents it: Historicism. In fact, Historicism defined Austria's national architectural identity in this period. (Czeike 2004, 678)

The whole architectural style was strictly following a French model. Paris, in the late nineteenth century, was not only considered influential in domains like fashion or literature, but also in architecture and urban planning. The overarching renovation of the city by Baron Georges-Eugène Haussmann provided important concepts, which were adopted by Vienna when expanding its inner city and making major alterations to its urban structures. Especially the generously built boulevards and avenues, as well as the big buildings, were important impulses for the construction of Vienna's Ringstraße. The redesigned city of Paris, however, was not only important for the developments in Austria, but also in different other European countries. The train station São Bento in Porto by José Marques da Silva, who studied at École des Beaux-Arts (School of Fine Arts) in Paris, is a good Portuguese example, which demonstrates how the French influence reached to the most western parts of Europe (see Figure 4). (Stühlinger 2015, 260–63)

Austria's version of a French boulevard, the Ringstraße should include two court museums, inspired by the Parisian model, the Louvre. When the order was placed to construct the museums, four different architects competed in an architectural contest. Each of them being known and involved in other projects for the Ringstraße. They had varied suggestions about in

which exact location along the boulevard the two museums should be placed. In the end, the Viennese architect Carl von Hasenauer and the German architect Gottfried Semper, who also worked a lot in Dresden, won the competition with their suggestion of two buildings in Historicism style, remembering the Italian Renaissance, right in front of the Hofburg, Vienna's central imperial palace. Originally, Semper planned a whole imperial forum, which should integrate the Hofburg and the museums in one complex. Due to World War I and the end of the monarchy the idea has never been realised and only one part of the connection was constructed (see Figure 5). (Czeike 2004, 329-331, 677–78)

After starting the construction work in 1872, The Kunsthistorische Museum opened in 1891 and is based on the Habsburg art collection. Back then, as well as nowadays, it was considered one of the biggest picture galleries worldwide, which, in addition, underlines its importance for the nation state in its opening period. The Naturhistorische Museum opened two years earlier, in 1889, and accommodates mainly Francis I's collection of natural resources. The two buildings are designed in Historicism style, a style that is nowadays seen as a trademark for Vienna and primarily its Ringstraße. Nonetheless, Hasenauer had to face criticism for his choice in architectural style. Karl Weiß (1867) soon heavily criticised Hasenauer's inspiration from the French Renaissance, as this style did not represent the growing Austrian nationalism. Austria, as well as various other European countries, tried to distance themselves from French influences and concentrate on an own, unique, and purely national style. (Czeike 2004, 330–31)

The visuality of this singular museum complex in many ways represents the nation's power and simultaneously works as a co-creator of a national cultural memory. The two almost equally constructed buildings reflect this exact idea through their imposing architecture, which is characterised by its excessive size and its ornamented architectural style. Vis-à-vis to one another,

they create an area, which can hardly be overviewed on the one hand, and form a single entity that clearly belongs together, on the other hand. Moreover, its connection to the imperial palace empowers the complex significantly. In more detail, the figural language serves as another example: The museums' façades are full of notable figures. On the attics of the two buildings, for instance, one can find statues of famous artists and scientists known around the world. On top of the cupolas are statues of the Greek gods Pallas Athena and Helios, who through the course of time have frequently been used for representing power. By choosing characters from different historical periods, known all around the globe, the architect decided to symbolically emphasise the weight of the state. The prominent figures and the power that is inherent to them, is an ideal medium to transmit this intended message. (Czeike 2004, 329)

In the middle of the square, right between the two surrounding museum buildings, the most important monument of the Habsburg monarchy arises: the powerful statue of Maria Theresia (see Figure 6) in a square called Maria-Theresien-Platz. Her statue operates as an embodiment of the identity of the empire. From high above she looks down to her realm and greets her people with the right hand. Her artistic realisation was considered carefully: Instead of wearing the Hungarian crown she only wears a diadem and her dress is adjusted to the increasingly growing notion of a nation state. In her left hand, she holds a sceptre and a scroll of the Pragmatic Sanction. She is surrounded by four female figurations of the virtues strength, clemency, wisdom and justice. Beneath it are her four consultants. Although she is principally portrayed as an empress, she simultaneously embodies her existence as a woman and maternal figure, visible by her seated position and rather mature age. This monument was of exceptionally high costs and was financed, due to the changing civil development, not by the dynasty, but by

the revenues from the sales of property to the rising bourgeoisie. (Kapner 1969, 38–46; Telesko 2006, 84–93)

The centrality of those two museums and its enclosed square in the heart of Vienna, next to the imperial palace and right along the iconic Ringstraße, embody the power of the state. The square creates a big facility, which makes the museums clearly visible for everyone passing by back in the time of its implementation as well as today. Since the people passing by are directly addressed by the building, this location seeks “rhetorically to incorporate the people within the processes of the state”, actively and passively the population gets involved in the creation of a collective cultural memory. (Bennett 1995, 87)

The presence of the prominent figures, the location of the complex, Maria Theresia’s monument and the architecture itself serve as instruments to show the wealth and authority of the nation state through the museum’s existence. By different means, the museum helps the nation to establish a cultural memory, as well as a national identity. The Naturhistorische Museum and the Kunsthistorische Museum are unquestionably Austria’s most prominent representations of museums that, in addition, incorporate an important function of the nation state and its collective memory, a model, which can be found in distinct ways in many cities in Europe.

In Vienna, in Europe and in many other parts of the world, museums like these ones were undeniably relevant in the creation of the nation states. By contributing a vital part of the constitution of a national identity and by having a big influence on the cultural memory, museums were considered as one of the most important governmental instruments for the objective of establishing an own nation. Museums in the nineteenth century have consequently played a big role in setting down strict borders and defining segregated nations. Individuals were grouped in culturally differing collectives and attributed by national affiliation. The globe was

marked by clear boundaries and divided into distinct culturally defined identities – in nation states.

Paradigm shift in the museum world – from a national to a transnational perspective

With the beginning of the twentieth century, basic concepts and values, steadily constructed throughout the entire previous century, slowly started to change. The idea of the nation state, which had dominated during the last decades, started to dissolve. Erstwhile, fundamental structures became void and a large part of the past ideas irrelevant. After the emergence of supranational organisations, the concept of the nation states that strongly determined identity formations, began to weaken all around the globe. Worldwide cooperation occurred more frequently and provided an increasingly globalised economy. In direct connection with the formation of global alliances stand the strongly increasing migration movements, which entail diversity. The idea of the homogeneity of a national population, as well as of a conformed national culture was gradually being questioned and resulted in a new understanding of identity compositions. The formerly implemented national identity started to develop. What was before based on “invented traditions” (Hobsbawm and Ranger 1983), shifted now to new perspectives. Identities, which were previously characterised by clear definitions and boundaries, became open for change. Past identities have lost their relevancy, making space for new ones. “Identities are constituted now not only in relation to unique territories, but in the cultural intersection of objects, messages and people coming from diverse locations” (Canclini 2004, 184).

As the nation state was gradually losing power, and institutions, such as the modern museum, were, with all their basic approaches built on the understanding of a representative of a national identity, the institutions also needed to be open for new challenges to survive in a world

where this kind of identity was fading. After the formation of a museum, as we consider the term nowadays, in the nineteenth century and after adopting its character to the different perspectives and principles of this period, a change of fundamental values was indispensable. When Hall (2003, 236) reflects on cultural identities he claims that they "...come from somewhere, have histories. But like everything, which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power." This trend of increased migrational fluxes and the entailed shift of identities, invite basic structures to rethink their way of acting and to include new identities into their policies. This involves all conceivable areas of life such as cities, culture, education or politics. The museum needed to recognise this transition and start transforming from an ambassador of a national identity to an embodiment with a more hybrid, more transcultural character which is open for change. Its role as a contributor to establish a nation state and its identity has become a thing of the past. (Macdonald 2003, 6)

Especially from the second half of the twentieth century, after nations and regions all over the world had been affected by wars and decolonisation had taken place, a definitive shift to a globalised world became unstoppable. The loss of colonies caused the fall of whole empires and had a strong impact on the political, as well as on the cultural situation worldwide. This resolution led to the beginning of the post-colonial period, which initially was confronted by an identity crisis and had the major task of redefining identities. The former colonies, as well as the former colonial powers, were put into entirely new circumstances defined by changed power relations. The constructed identity, memory and culture in the times of colonialism, turned invalid as the division of roles modified. As thinking patterns altered, identities, consequently, needed to be reorganised. Additionally, the end of the Cold War heralded an ultimate change, as

it stood for the end of the world's separation into East and West. Accompanying political events like the Fall of the Berlin Wall or of the Iron Curtain are clear symbols for the dissolution of boundaries. After all these incidents, global power structures were altered and the world demanded an overall redefinition. Europe, which was affected by both, the end of the wars as well as the beginning of post-colonialism, had changed clearly and needed to rethink its place in the world. Worldwide the most important cornerstones were undoubtedly the global political networks, which started to form. Intergovernmental organisations such as the United Nations or the World Trade Organization, for instance, facilitated worldwide exchange on the most different levels. Especially in Europe, the concept of the nation states diluted almost completely with the founding of the European Union. The idea of a nation state, surrounded by strict borders had to give way to a more hybrid understanding of nations, characterised by fluid boundaries.

However, it should not be neglected that the concept of the nation states obviously has not entirely disappeared, as it is particularly evident in a political sense. While countries increasingly operate within supranational organisations, their own national policies, at the same time, continue to have an important status. That is also why the use of the term “transnational” is frequently considered appropriate. “Although it is a fairly vague term, it allows historians and memory theorists to go beyond the national without abandoning the idea of the importance of the national” (Jaeger 2017, 25). The undeniable border-fading development, however, had a powerful impact on political action and migration. The effects of these organisational evolutions were, for example, an increased de-location of workers worldwide or the establishment of educational mobility programmes, like the student exchange programme Erasmus, enacted by the EU in 1987. Transcultural mobility had not only been strongly facilitated by political means, but also by improved transportation facilities. Many different means of transport developed, whereby

in connection with transnational and global mobility, a special emphasis should be placed on air traffic, which promoted worldwide travelling and physical exchange significantly. A logical consequence of these innovations is hybridity in culture. This form of hybridity leads to newly composed populations, identities, memories and perspectives – a new transcultural world. “The general challenge of the ‘trans’ is to go beyond national identification, investments and interests and explore new forms of belonging and cultural identification in a world characterised by streams of migration and dispersed and displaced populations with different historical trajectories” (Assmann 2014, 547).

The progress of old and the invention of new communication methods, especially the expansion of mass media, had changed different aspects of life, of which culture should be considered the most. “Indeed, the very concept of *cultural* memory is itself premised on the idea that memory can only become collective as part of a continuous process whereby memories are shared with the help of symbolic artefacts that mediate between individuals and, in the process, create communality across both space and time” (Erll and Rigney 2012, 1). Various factors, including the emergence of new media, has led to the increased importance of mediation in memory studies. Mediation is essential to form and establish cultural, as well as collective memory. Remembering depends on media to be transmitted and, in this way, become relevant to the collective. Furthermore, “(...) media are more than merely passive and transparent conveyors of information. They play an active role in shaping our understanding of the past, in ‘mediating’(...)” (Erll and Rigney 2012, 3). Memory is consequently always characterised by the medium, which disseminates it, as media as a transporter is never neutral. With the rise of new technologies, the influence of media on the memory has changed and become more relevant than ever before. Thanks to TV and, later on, computers, tablets, smartphones and most importantly

the internet, people worldwide have access to the same information. Contemporary media are hence in a significant part responsible for the growing trend towards a transnational memory. The constant development of communication methods is based on remediation, which stands for the assumption that all implementations of new media forms is based on earlier media. It also means that memory is never mediated one time only, but being repeated by remediation using different media channels and different frameworks. This continuous evolution implies different ongoing adaptations and a constant development, which confirm clearly the dynamic nature of memory formation. As a result, the global population is in many ways on the same level when it comes to news, knowledge, entertainment and in a broad sense also culture. Now, the world turned, according to Lipovetsky and Serroy (2008) into a “culture-world”. This development lead to a new transcultural base of awareness and contributed to the dissolution of a pure, national identity. (Lipovetsky and Serroy 2008, 91–94; Erll and Rigney 2012, 1–11)

These new achievements in mobility and communication offered unprecedented possibilities and resulted in the perception that time and space had continuously faded. Distances, which earlier were considered challenging or insuperable even, had lost their dimensions, considering that there were flight itineraries to more and more corners of the globe and space travel developed as well. Since the invention of mass media and especially the internet, information, images and communication have become available instantly all over the globe. Connection in real time, no matter in which part of the world the recipient is located, has been made possible. This development has a particularly strong influence on culture as traditional elements that make up culture, such as movies, music or books are being digitalised and have been made accessible on display. “O mundo dos ecrãs deslocalizou, dessincronizou e desregulou

o espaço-tempo da cultura”² (Lipovetsky and Serroy 2008, 99). It is important to mention that all these kinds of development made big steps forward in the last decades. Nevertheless, it is an ongoing process and new possibilities arise constantly. (Lipovetsky and Serroy 2008, 21)

Moreover, the individual has gained more importance than ever in history. The relevancy of the group has diminished, whereas in former times all our actions and lives were focused on community and fellowship. People around the world, to various extents on the different continents, are increasingly concentrating on themselves and appreciate their existence as individuals. This turn has become visible in all aspects of life. Families, for example, have frequently changed their structures. The old classic model, composed of a mother, a father and children, is no longer the solidly established status quo. Tendencies like higher divorce rates and an increased number of single parents, define the current situation. (Lipovetsky and Serroy 2008)

With the occurrence of transcultural and transnational fluxes and new global connections, the traditional structures of a national identity were inevitably questioned. The type of identity established in the nineteenth century was no naturally occurring one. It was an, as Macdonald (2003, 5) names it, “identity-fiction”- artificially constructed and implemented by political powers. Since, as mentioned before, many basic framework conditions have been in transition, the old understanding of a purely national identity became irrelevant. It started a radical process of self-discovery and change, which now was no longer controlled by governmental agencies and national interests, but autonomously oriented towards migration flows. The concept of identity started to lose its rigid delimitation and was from now on considered as continuously adapting

² “The world of displays relocated, put out of sync and deregulated the space-time of culture.”; my trans.

and transforming to the new transcultural circumstances. It was no longer strongly bound to national restrictions, but open to creating new conjunctions and unforeseeable possibilities.

As a consequence of the strong interconnection of the identity and the memory, the same assumption applies also to the memory. The collective memory had to be reconfigured and turned into a hybrid concept in constant change. In the nineteenth century, thinking was clearly characterised by a national cultural memory, performed through a singular, invented narrative. As the concept of the nation state started to lose relevancy, the memory slowly started to dissociate from a purely national to a transnational memory with a more liquid narrative – a fluid, ongoing process. It has become a narrative with many distinct influences, which made its development process and composition entirely different from traditional narratives. (Assmann 2014)

With the dissolution of a strict concept of the nation state, the museum has lost its main task: representing and constituting a national identity. The irrelevancy of the modern museum's function as a symbol of the nation, led to the fact that the museum needed to redefine its basis of existence. Existing as a neutral place has never been an option, as all of the items and images it accommodates are never neutral objects, but always represent something and producing narratives. (Rogoff 2004) With the help of a new museological concept, a "New Museology", museums searched for a new identity. Already existing museums, most of them with their origins in the era of the nation state, consequently, needed to accept the trend shift of identities and approach new concepts to keep up with the zeitgeist. Their visitors expect the museums to communicate with them in different ways, as through new technology, for example. If they cannot keep up with this new generation, they become irrelevant. (Hooper-Greenhill 2000; Vergo 1989)

In parallel, especially in the second half of the twentieth century, an elevated number of new museums opened worldwide. The museums which were part of the “museum boom” had to face these new approaches from their very beginning. They had to represent a transcultural identity. “‘Trans’ stands of course for ‘transit’, emphasising movement in space across national borders, but it also stands for ‘translations’, the cultural work of reconfiguring established national themes, references, representations, images and concepts” (Assmann 2014, 547). (Prösler 1996, 25)

The Gulbenkian Museum is a Portuguese pioneering example of a then newly opened museum, which recognised the transition and worked instantaneously with a transcultural perspective. Since its opening in 1969 it has been questioning traditional national structures and elaborating completely new approaches. Calouste Sarkis Gulbenkian was a British citizen with Armenian roots born in Turkey. Through his deep involvement in the oil business, he made a fortune, which he invested in art. His good instinct and his self-taught knowledge about art helped him to a considerable collection of artwork. In 1942, he moved to Lisbon to protect himself from the war and stayed there until his death in 1955. In his last will he bequeathed the rich collection and his assets to the Calouste Gulbenkian Foundation, which later, according to his last will, established the Calouste Gulbenkian Museum, located in Lisbon. As this was the first museum in Portugal that was not owned and governed by the state, but by a private foundation, the Gulbenkian Museum was an important milestone in a turning point in Portuguese museum history. The private ownership was something entirely new in Lisbon and through this change, the museum lost its function as a representative of the nation. This decreasing value of the national identity of a museum is clearly visible when looking at Gulbenkian’s collection; it was never intended to represent a national heritage, but emphasise his multicultural origins. The

fact that Calouste Gulbenkian was not a Portuguese citizen, and not even a “purely” British one, but rather was influenced by various cultures throughout his lifetime, meant that it was of no significance for him to transmit any national message. This fundamental value is still visible today as, for instance, witnessed on the foundation’s current website. Whereas in its very beginnings, the foundation was meant to serve the Portuguese society in gratitude for Gulbenkian’s warm reception when in search for refuge, it now claims, “In keeping with the progressive development of the country, the Foundation’s role has been redefined: the priorities are no longer only Portuguese or those of Portuguese language countries and now fall within an international framework and interrelated with global questions such as intercultural dialogue, migrations and mobility and the environment” (“Calouste Gulbenkian Foundation” 2018). Gulbenkian’s collection, which forms the museum’s permanent exhibition, is based on classical and oriental art, as well as European art starting in the fifteenth century. Besides its permanent exhibition, it offered temporary exhibitions, an innovation in Portuguese museology at the time of its opening.

When planning the new museum, it was important for everyone involved to create a modern and innovative museology. The architecture, in comparison to nineteenth century museums, could not be more different (see Figure 7). Whereas in former times collections were most commonly housed in either past palaces or newly constructed buildings with imposing historical character, the Gulbenkian Museum is shaped in simple lines. There is no external ornamentation, which would provide an insight to its interior content or that would express powerful symbols. The museum, marked by its generous use of concrete and granite, both inside and outside, is designed to highlight the exhibited work and not cause distraction. The building was created to offer every piece its space and to emphasise it, without confusing the visitor with

any disruptive elements. Furthermore, the museum is located in a park complex, in this way the visitor should always be connected to the outside and nature as well as to the collection. It allows the visitor to enjoy the exhibited artwork in relation to nature (see Figure 8). The building serves not only as a museum, but as a whole cultural centre. It includes a library, rooms for concerts and conferences where events take place regularly, and the headquarters of the foundation. The idea of the museum as a cultural centre can be regarded as another novelty in the Portuguese museum world. (Oliveira Ramos 1993, 59–60; França 1991, 505–6)

In the twentieth century, the Gulbenkian Foundation was the first institution in Portugal to consider creating a space for exhibiting modern art. In 1983, as its last major alteration, the Centro de Arte Moderna (Modern Art Center) was added to the existing museum and park complex, and provided the most complete collection of Portuguese modern art to date. Again, no distracting decoration can be found and the main exhibition room offers a direct alliance with the park.

Since its opening period, the Gulbenkian Museum has always been an innovative and successful institution. The fact that the whole collection was compiled by one person only and then been made accessible through a privately governed cultural centre, opened the Portuguese museum world up for a number of new opportunities. The many organisational and visual novelties it brought, combined with the multi-cultural background of the collector and his objects, made it the first museum in Portugal to open and succeed with a new transcultural identity. It was the first Portuguese example of the “rebirth” museums worldwide needed to face in the second half of the twentieth century. (Hooper-Greenhill 2000)

The shift from a national identity to a “trans“-identity, implemented by a “New Museology”, was visible in museums around the globe. This redefinition, which was directly related to the rethinking of elementary museum structures, was a fundamental demand for every museum, as well as for many other traditional institutions. It was an essential step for those who wanted to remain alive or, as in the case of the newly opened institutions, start off successfully. However, the definition of an identity, whether it being individual, collective, or institutional, has always been a very complex process. “Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a ‘production’, which is never complete, always in process, and always constituted within, not outside, representation” (Hall 2003, 234). Accordingly, the museum did change its identity, deliberately or not. However, it is not possible to consider this identity-finding-process concluded. It did not simply arrive at its final, definite transcultural identity and is now settled and can concentrate on other areas. This radical shift from defining itself by a national identity to characterising itself in a globalised world by a transcultural, open minded identity was important and essential. But one of the most vital steps for the museum was to not lean back and be content with its executed transformation, but keep adapting and changing its identity constantly to avoid becoming irrelevant and outdated. And that is exactly what the majority of museums have been doing in the last decades.

To fulfil these new requirements, the museums started to renew their function from the bottom up. Whereas the focus in the nineteenth century was on the permanent exhibition of artwork and the education of the citizens, the museum has now gained other perspectives, responsibilities, and services as well. The contemporary museum opened up to combine its former principal function, education, with other tasks such as entertainment. It turned from a

seemingly neutral space to an institution that is aware of its role as a discourse, which actively “shapes knowledge” (Hooper-Greenhill 1992). The museum accepted that vision is based on social structures, which stems from the understanding that “audiences are part of society” rather than uninvolved and inactive elements (Dewdney, Dibosa, and Walsh 2013, 2). It now recognised, accepted and used its ability of producing meanings and narratives, which lead to a different type of museology. It shifted its perspective towards the visitor. Henceforth, it tried to integrate cultural diversity and attempted to approach new publics. The view of the visitor itself had changed radically and influenced the museum’s function significantly. The visitor turned from a passive viewer into an actively interpreting participant. The recognition of the visitor bringing in his own experiences and therefore interpreting the exhibits from his personal point of view, required many new strategies within the museum. Questions such as “What happens when someone enters a museum and looks at the displays and exhibitions?” or “What are the conditions for the construction of meaning in museums, the conditions for the interpretation of visual culture?” (Hooper-Greenhill 2000, 3) came up for the first time. The museum no longer tried to suppress the active role of the audience, but embrace its belonging to society and encouraged the visitor’s personal interpretation as social practise. This perspective on the audiences created a “(...) reconceptualisation of the museum/audience relationship” (Hooper-Greenhill 2000, 1). An understanding of “(...) the public as diverse, plural and active, rather than as a relatively homogenous and rather passive mass (...)” and the desire of attracting new audiences as well as closer examination of the public became essential (Macdonald 2011, 8). Consequently, the museum needed to adapt its function on all levels. As the Gulbenkian Museum has been doing from its very beginnings, it started to include new facilities and turned slowly into a multi-purpose institution with a completely renewed character. More and more museums

began to expand their amenities and, to mention one of the most common adaptations, opened cafés and museum shops inside their own buildings. With this opening to new purposes, the museum provided its audiences different experiences apart from the display of art. Cafés allow the visitor to take a rest during or after walking through the exhibition halls and shops provide the opportunity to take a souvenir, and thus a small part of the museum, back home. Furthermore, “(...) the methods used to communicate with visitors have become more informal, more lively, and offer more possibility for mental and physical interaction” (Hooper-Greenhill 2000, 6). In the past, the museum’s role was very limited and that is why these new approaches, which provide a whole new range of opportunities and perspectives, are of great significance to the development of a new form of the museum. (Dewdney, Dibosa, and Walsh 2013; Hooper-Greenhill 2000; Macdonald 2003; Rectanus 2011, 385)

Whereas the museum up to this point was a helping hand for constituting a national memory, it needed to shift its focus towards a transcultural, global memory. “As the field has advanced, however one can note a shift towards understanding cultural memory in more dynamic terms: as an ongoing process of remembrance and forgetting in which individuals and groups continue to reconfigure their relationship to the past and hence reposition themselves in relation to established and emergent memory sites” (Erl and Rigney 2012, 2). This means that it is a reciprocal procedure - memory needs to acclimate to new institutional structures, and the museum must step towards the contemporary memory. The Gulbenkian is a good example of this new tendency, as it never aimed to establish a national memory for supporting national governmental principles. The museum, seen as an archive, has in this case no relations to a national archive. Fundamental requirements for an archive of the nation state are missing, starting with the fact that the founder Calouste Gulbenkian does not embody a Portuguese

identity, nor does his collection embody a pure Portuguese heritage. The Gulbenkian Museum and its collection, characterised by objects with the most different origins and collected by a man with transcultural influences since his birth, effectively stand for Portugal's first museum contributing to the creation of a transnational memory. (Assmann 2014)

The museum turned into an institution truly accessible for everyone, making it a destination for the masses. Whereas the public in the nineteenth century museum world was regarded as an illiterate, non-diverse group, it now started to be seen as differentiated. As previously mentioned, the individual has gained more importance than ever before and the concept of seeing the public as a homogenous, unified group has become irrelevant. Supported by facilitated mobility, the museum had, on the one hand, increased its audiences considerably through growing tourism and, on the other hand, become a destination for visitors with various cultural origins. With its growing popularity and the consequential increased amount of public, the museum had started to analyse its visitors and get familiarised with them. The next step was to differentiate social groups and assign individuals to certain audience segments. The visitors were split up into various categories, and the museology was reorganised to be more sensitive to each different group's demands. As a result, the museum is no longer defined by the simple display, oriented by the government's interest, as its main communication channel, but is now open for new narratives, different perspectives, and interactivity.

As a direct result of this approximation to the public, communication forms were modified. The "New Museology" required a different approach with the public. Direct contact and a close relationship, as well as being visible on different platforms, had become necessary means. As the Gulbenkian Museum, demonstrated early by incorporating into a cultural centre including a library and event rooms, the transforming museum attempts to find new ways to get

in touch with its visitors. The museum had started to enter a closer relationship with its visitors and had tried to get involved with them. Interactivity has been implemented as a new and important concept of communication. Different events, which might be directly related to the ongoing exhibitions like conferences or guided tours, but also independent activities such as concerts, had started to become a main component of the museum. The aforementioned events are a major novelty in comparison to the former museum and opened new ways to get in closer contact with the public. Talks, workshops or performances had become a significant connector between the visitor and the institution. “The production of events and exhibitions as conjoint dynamic processes enables the incorporation into the museum of many new voices and many perspectives. Knowledge is no longer unified and monolithic; it becomes fragmented and multi-vocal” (Hooper-Greenhill 2000, 152). Furthermore, museums started to provide different experiences which require an active participation of the visitor, such as, for example, guided tours and tours for diverse target groups such as children, families, or specialists. Now, it not only provides unlimited access for everyone, including people with reduced ability, but also adapts its approach to different social groups and visitor’s requirements. In addition, it literally opens its doors to the public and involves them into backstage-processes. Former hidden areas like the archive or restauration and investigation laboratories are now often accessible for the visitors as part of particular guided tours or workshops.

Moreover, the museum started to disseminate information via mass media and, from a very recent digital point of view, museums started to create websites. Online presence, in addition, creates a reciprocating relationship and allows the public to directly contact the museum and participate in the conversation on the museum’s processes or exhibitions. The presence of the museum, as a place defined by memory, in the media is increasingly important as

Erll (2012, 131) states: “Medial representations surround, constitute and modify sites of memory.” (Hooper-Greenhill 2011, 2000, 141–42)

Throughout the last decades, museums tried to create a bridge between the traditional structures and modern challenges, shifting its concepts constantly towards transcultural requirements. Globalisation brought an increased transcultural traffic of images, which is responsible for the fact that museums worldwide, and especially art museums, received an elevated number of objects from culturally different origins than before. Although exhibits coming from all over the world already existed, they have been mainly displayed from a European point of view. The movement away from previous predominant Western perspectives to approaching local and often neglected communities, resulted in the emergence of new types of museums such as ecomuseums or indigenous museums. A new and contemporary ethno-museology was formed to also promote often less present cultures in an exhibition environment and create an inclusive perception of the museum. Alternative exhibition formats present tangible as well as intangible cultural heritage. The involvement of new communities in the museum context was not only intended to represent in the sense of creating exhibitions with Indigenous artwork, but also to integrate members in museological processes. Consequently, the transculturalisation of the museum resulted in the spread of museums all over the globe. The originally European concept which early took root in the United States, started to sprawl in every corner of the earth and has become a worldwide established institution. (Simpson 2006)

The globalised world and its fluxes of migration led to the creation of newly constituted spaces, defined by transcultural encounter and interaction. According to James Clifford (1999), the museum, as one example of this kind, turned into a “contact zone”. It has become a place where people from different cultural origins meet and get in contact with each other, whether it

being actively or passively. Beyond that, the multifaceted group of visitors gets directly or indirectly in touch with the exhibited objects. The different origins of public as well as exhibit create a unique reciprocal relation between all involved parties – a contact zone. “When museums are seen as contact zones, their organizing structure as a *collection* becomes an ongoing historical, political, moral *relationship* – a power-charged set of exchanges, of push and pull” (Clifford 1999, 192). “As such, they are expected to offer more immediate contact with people than the traditional art museum normally provides” (Belting 2013, 254). This enhanced exchange and relationship turn the museum into an institution open for discussion and different perspectives.

Apart from major organisational and structural changes within the institution, the appearance of the museum also started to change. From an architectural point of view, the museum certainly started to distance itself visually from outdated nineteenth century designs characterised by splendour, tradition and history and functioning as a national monument. The museum started to experiment and think about new possible concepts. Le Corbusier, for example, conceived a spiral shaped museum, an idea, which has never been realised (see Figure 9). Effectively implemented building designs, however, started to keep their execution simple to provide optimal circumstances for display and avoid distractions. Inside, different innovative museological approaches, such as flexibility, started being used to enable new visitor experiences. The implementation of the Gulbenkian Museum in the park serves as an example for the attempt of making the museum experience pleasant by setting the visitor in direct contact with nature to offer inspiration or create the possibility to rest. In the second half of the twentieth century, the concept of the White Cube appeared for the first time in New York’s MoMA (Museum of Modern Art) with the objective of being “ (...) both flexible and ‘neutral’” (Giebelhausen 2011,

233) (see Figure 10). Display rooms are in regular cubic shape and provide no direct sunlight. The exhibition surrounding is defined by white, clear walls, to avoid the visitor's distraction. This trend stands in a clear contrast to older buildings, full of figurative language, detailed ornamentation and historical allusions. The lightning is bright and steady and no diversion is allowed. (Giebelhausen 2011, 232–33)

Because of all these changes the museum world went through in different dimensions in the last decades, it is important to communicate its current values clearly. The museum's identity has changed so drastically, that it has become more difficult to represent current identity forms and make visions understandable. As the identities changed from rigid and clear structures to a hybrid and open concept, the transmission of the identity which the museum wants to symbolise has become one of the biggest missions of this institution.

Since the movement of the nation states started to lose importance, the museum world has gone through a radical change. As values, perspectives and identities changed, also the museum had to rethink its basic structures and reorganise some of its fundamental principles. It is crucial for the museum to not become irrelevant and keep up with the spirit of time and, furthermore, represent this spirit actively. The museum has developed shapes, which make it barely recognisable when compared to its original, nineteenth century version. It shifted from a representative instrument of the nation state, to a more hybrid museum with a different transcultural identity, trying to represent cultural diversity. Its museology shifted from a mere display of objects to an overall experience including many different concepts of activity. The public became increasingly integrated, with the museum opening up its sphere to interactivity. The museum had become a cultural centre, allowing entirely new narratives. "Traditionally, the significance of museums was based on their role to relate a master narrative that was shared by

the audience. This narrative no longer allows for the universal claims of modern times” (Belting 2013, 254).

This major transformation the museum world has been going through in the last decades, affecting all fields of action, is still in progress. As part of this initiative, the museum keeps looking for new tendencies, new possibilities and new challenges. Or, as Hooper-Greenhill (1988, 227) claims, “Museums must demonstrate their relevance... It is no longer (if it ever was) merely enough to exist.”

Museums today

The changes in the museum world that followed the initial, modernist, founding years have been important and fundamental. Trying to dissociate from a purely national identity was a relevant act for museums to enter a new and contemporary cycle. Now, in the 21st century, a period in which time and space seem to have almost completely lost their dimensions, concepts are changing even faster than ever before. Even though the museum, throughout the last century, has been trying to change and get away from its nationality, its ability to adapt to new circumstances is, at the moment, again subject to changes. The contemporary museum is still missing the final step to transform from a modern museum to a museum, adjusted to the transcultural and constantly changing setting, a “post-museum”. “The post-museum is a new idea that is not yet born, but whose shape is beginning to be seen” (Hooper-Greenhill 2000, 8).

Dewdney, Dibosa and Walsh (2013, 220) summarise one important aspect of the museum’s function today as follows: “One of the roles of the museum, which is in a sense continuous with many points in its history, is to understand the cultural import of a world that is creating humans who are both more individualistic in terms of the multiplicity of time,

subjectivity and activities, while at the same time equally aware of being more connected than ever.” The importance of individualism, already mentioned earlier, has increased even more in the recent years. Technical devices such as smartphones and computers support this growing importance of individualism, as everybody concentrates on their own devices. In particular on online platforms and social media everything is about expressing yourself as an individual, while they connect people globally at the same time. Taking and posting selfies or sharing details of personal life have become common rituals and are clear demonstrations of the individual’s importance in a globalised world. (Lipovetsky and Serroy 2008)

We are entering an age, in which all the ideas that started to form in the last century, are slowly reaching their peak and concepts become progressively clear. To date, the idea of nation states, especially in Europe, has lost its relevance. National affiliation is no longer the most important identity marker. Now, in the twenty-first century, there is no doubt anymore, that identities have become hybrid and do not possess clear boundaries any more. As cultural exchange has increased, it is no longer possible to separate national cultures into homogenous national or cultural categories. Identities are increasingly based on an individual understanding, rather than having the purpose of defining delimited groups. The uniform external influence, as principally governmental powers were exerting it before, has faded. Impacts have become heterogeneous and of the most different origin. Above all, global media have become significant participants in wielding influence. The perception and formation of identities has changed. They are now transcultural and constantly in transition – they have transformed to “travelling” identities. (Clifford 1999)

Such as the identity, also the memory has become, according to Astrid Erll (2011b), a “travelling memory”. While the concept itself has turned into a concept, which is in ongoing progress, the metaphorical expression “travelling memory” also includes the constantly changing circumstances of the memory’s creation process that include all of the previously mentioned tendencies of the post-nationalist movement. “(...) in the production of cultural memory, people, media, mnemonic forms, contents, and practices are in constant, unceasing motion” (Erll 2011b, 12). The assumption of memory as not being a concluded concept, is being affirmed by Michael Rothberg, who speaks of a “multidirectional memory”, which he considers “(...) as subject to ongoing negotiation, cross-referencing, and borrowing; as productive and not privative” (Rothberg 2009, 28). Besides bringing the memory in relation to travelling, Erll even goes one step further and asserts the necessity of travelling for the memory to survive: “I claim that *all* cultural memory *must* ‘travel’, be kept in motion, in order to ‘stay alive’, to have an impact both on individual minds and social formations” (Erll 2011b, 12).

The appendix “travelling” is, as noted above, a designation commonly used for different theories to date. Bal (2002) describes them as “travelling concepts in humanities”. The name implies the mobility and fluidity that current concepts possess and their ability of moving between different levels, such as disciplines and times, for example. However, it must not be confused with the assumption that such concepts have become out of control or autonomous. Mieke Bal and Miguel Á. Hernández-Navarro (2011, 10) emphasise, “The idea of travel, however, implies a directional notion of movement and a hidden ideology of control.” For this reason, Bal reconsiders the suitability of the appendix and, together with Hernández-Navarro, recommends using a different designation for future investigation. Finally, they come to the conclusion that a modification of the term is particularly essential. However, it should be

mentioned that this shift has not yet become common use. “The paradigm that is looming but not yet established, and which we consider crucial to an understanding of the contemporary world, is, in contrast ‘migratory’. It is characterised by a more contradictory and non-linear, perpetual movement that multiplies temporal and spatial coordinates beyond the possibility of fixation” (Bal and Hernández-Navarro 2011, 11).

Connected to the idea that a memory is never static, is another only recently occurred criticism on a previous hypothesis: The assumption that the memory has actually never been purely national, but always “fundamentally a transcultural phenomenon” (Erll 2011a, 66). “It is actually since ancient times that contents, forms and technologies of memory have crossed the boundaries of time, space, and social groups, and been filled in different local contexts with new life and new meaning” (Erll 2011a, 65). This leads to the hypothesis that our current transcultural memory is nothing entirely new, but just a more extreme shape of what we have seen before.

In addition to the most different manifestations of memory worldwide today, from this Western point of view, in particular the European memory plays an important role. After the national memory has continuously lost its relevancy and memory formation has developed towards a transcultural perspective, there have been transformations of global alignment. Nonetheless, for Europe, a “transnational European memory” has become the contemporary prevailing orientation. Based on the previous note, it is necessary “to approach European memory as intrinsically transnational on an intra- and extra-European level” and therefore, we should not consider it as a concept only limited to European influences and spheres (Kraenzle and Mayr 2017, 8).

Consequently, the museum needs to recognise that it is part of a society defined by a travelling, transcultural and, in the case of European museums, a transnational memory. As identities and their memories continually transform themselves, the main task of the museum in the twenty-first century has become to constantly adapt itself to these new challenges. Moreover, it not only needs to see and accept its passive role, but simultaneously has to be aware of its active participation in the memory creating process. Even though former key players of identity and memory formation have lost their influence, many firmly established cultural and public institutions, including the museum, remain important contributors. The museum does not lose its role as an identity-co-creator and must, moreover, adapt its capabilities of actively co-designing newly emerging identities.

“In einem Prozess beschleunigten Erneuerns und Veraltens forciert die Moderne einen permanenten Wandel der Lebenswelt, der dazu führt, daß Museen und Erinnerungsorte immer zahlreicher werden (...)“³ (Assmann 1999, 339). In the twenty-first century, a period characterised by constant development, museums, without any doubt, are experiencing a golden period. Their boom of the last century does not stop. They set new visitor records and are often associated with queues at their entrances. New museums pop up every day around the globe and this trend continues. Whereas art, as well as museums in general, were, in former times rather reserved for a “higher class” of the population, it is nowadays omnipresent and accessible for everyone. Museums still try to reach out to non-typical museum audiences by adapting their communication, methods of display and exhibition’s contents. This progress in access to art has

³ “In a process of accelerated renewal and obsolescence, modernity forces a permanent change in life, leading to a constant increase in the number of museums and memorable places (...)”; my trans.

positively influenced the image and popularity of art museums over the last few years. Even beyond the art-sector, worldwide developments seem to have led according to Andreas Huyssen (1995, 14) to a “self-musealization”. Nowadays there exists a big variety of museum types, other than only art or national history museums. Everything is being registered, archived and exhibited. “Indeed, a museal sensibility seems to be occupying ever larger chunks of everyday culture and experience” (Huyssen 1995, 14). This leads to the fact that the concept of the museum has broadened its dimensions steadily.

At present, the museum is officially defined as follows by the International Council of Museums (ICOM): “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (“International Council of Museums” 2007). The understanding of what constitutes a museum has, as already mentioned in the previous chapter, changed drastically. The scope of duties has augmented in many respects and opened up the museum to a lot of new opportunities. From its main function as an educator in the modern museum, in particular the relatively recent shift to the additional purpose of “enjoyment” should be emphasised. The “post-museum” is considered as a “multi-purpose leisure destination” (McClellan 2003, 32), offering the most different kinds of experiences. Operating as educator only, is no longer a possibility for a museum, which wants to keep up with the zeitgeist. It must integrate new elements and provide different approaches for different audiences. “The museum’s role as site of an elitist conservation, a bastion of tradition and high culture gave way to the museum as mass medium, as a site of spectacular mise-en-scène and operatic exuberance” (Huyssen 1995, 14). One extraordinary example of combining the function of pleasure with the

public institution, is the possibility that some museums provide of staying inside the exhibition halls overnight, sleeping there and having a fully opposed experience to an ordinary daytime visit. Other initiatives such as annual events like the “International Museum Day” or the “European Museum Night”, for example, provide museums worldwide, or on an European scale, with the opportunity to use these special dates for offering free entrances, adapted guided tours, parties and other interactive activities. Included in this multi-purpose context are also general facilities like the already mentioned cafés and gift shops, which almost every museum provides today. In doing so, the museum not only offers functions such as education, but also opens up the cultural institution to the world of consumption, an omnipresent aspect in the twenty-first century. The museum’s role as “educator” is still important, however, its outlook has changed. It “(...) demands now that museums develop new forms of relationships with visitor and user communities, which are based on more interpersonal methods of communication, and on much broader approaches to pedagogy” (Hooper-Greenhill 2000, 3). Another recent aspect of ICOM’s definition to mention is the inclusion of intangible heritage that widens the museum’s field of action considerably. Among other aspects, in particular, because it now includes digital contents and collections as well, which will be of great importance in the future. (Lipovetsky and Serroy 2008)

Another major issue of museums today, that is not to be neglected, is their task as the “star” of the city. At the moment, society is concentrating notably on idols and high society issues. The news are not only talking about current political incidents in the world anymore, but also about famous people and society. This same perception of the world also applies to buildings or institutions, such as museums. “A época da cultura-mundo é a dos museus-

espectáculo (...)”⁴ (Lipovetsky and Serroy 2008, 111). Some of the museums we see nowadays are no longer considered as mere educational institutions, for example, but, in addition to their function as leisure destinations, they are considered as a symbol of the city. Because of their extraordinary architecture or their unusual exhibitions, they turn into eye-catchers, spectacles and must-see places. In some cases, like the popular example of the Guggenheim Museum in Bilbao (see Figure 11), they enter into a close relationship with the city and are considered as urban figureheads. Because of their memorable architectural style, they can no longer be deleted from the cityscape and are also very important for the city’s image. Museums like the one in Bilbao attract high numbers of visitors, which not only come to see the museum, but extend their stay to visit the city itself. Consequently, these star-museums become highly relevant to the city’s tourism and the economy. They become elements of “urban marketing”. One might even get the impression that a contemporary city is not a city if it does not possess its own museum. (Lipovetsky and Serroy 2008, 112)

The Guggenheim Museums serve as a good example when thinking about the museum’s influence on cities. Moreover, they stand for a new concept of a global cultural company. The Guggenheim Bilbao has its starting point at the Guggenheim Museum in New York (see Figure 12). They both have a very strong influence on the city’s marketing and became “celebrities” of their cities. Because of the Guggenheim’s success in New York, as not only a cultural institution, but also as a symbol of the city, the Guggenheim has “reproduced” itself and has spread to other countries with the objective of enriching urban centres. In addition to its branch in Spain, there is also a museum in Venice, one branch in the planning stage in Abu Dhabi and two by now closed establishments in Berlin and Las Vegas. Many museums like the Guggenheim Museums can

⁴ “The period of the culture-world is the one of the spectacular museums (...)”; my trans.

nowadays be considered a brand, belonging not only to the cultural but also to the commercial sector. “O museu funciona afinal como um sistema franchisado e, no caso do de Bilbao, tem por marca-mãe o Guggenheim de Nova Iorque”⁵ (Lipovetsky and Serroy 2008, 112). (Lipovetsky and Serroy 2008, 110–15)

Just two centuries ago, museums served to represent the national identity of a particular country. At present, art has such an important value in society and especially in the economy, that art museums have gained another, completely different, role. Art museums attract people and make the city or the country relevant for visitors, which, as a result, benefits the economy and turns the museum into a commercialised product. (Lipovetsky and Serroy 2008, 107–10)

One of the most recent examples for this is an ongoing urban project in Abu Dhabi. With the creation of a museum island, the Saadiyat Island (see Figure 13), composed of eight museums, including its newly opened Louvre Abu Dhabi (see Figure 14) and the Guggenheim branch in the planning, it is one of the biggest realisations of upgrading a city’s image by the implementation of museums and culture. Abu Dhabi, that was established artificially only a few decades ago, is a city, which provides all kinds of facilities a contemporary city requires, reaching from an impressive mosque, residential areas and skyscrapers to a Formula-1 circuit and related theme park. To complete the full image of a big and esteemed city, the cultural component plays a major role and that is why the museum island is of great significance for the city. Contemporary urban planning frequently includes the creation of museums spaces to incorporate the important component of culture into the city. The idea of concentrating different cultural centres and/or museums, however, is nothing new. The formation of Berlin’s

⁵ “After all, the museum operates as a franchise and, in the case of Bilbao, has as mother brand the Guggenheim New York.”; my trans.

Museumsinsel (Museum Island), for example, began in the nineteenth century already. This accumulation of cultural institutions at one certain part of the city allows a very close contact between the visitors and the museums and that is why this concept was very well received and spread over the globe. (Giebelhausen 2011, 229)

The project of the cultural island of Abu Dhabi can be considered as culturally encompassing, as it includes the two international branches as well as other museums addressing rather national narratives from a new perspective, like the Zayed National Museum. One of the most traditional museums worldwide, the Louvre Paris, has transformed its original functions, such as the establishment of a purely national identity. Detached from its initial values, the Louvre expanded its scope and turned into a global institution. France agreed to help the United Arab Emirates with the planning of the museum and establishing an own art collection in return for financial support of French museums, which demonstrates the international connectedness that most museums nowadays provide on the most different levels. (Lipovetsky and Serroy 2008, 112)

When in the nineteenth century the concept of the public museum, originating from the Louvre, came up, it immediately started to spread all over the globe. The new public museums in the most different countries “(...) were recast within more local histories, politics and aesthetics” (Macdonald 2003, 2). The basic idea was adapted to local circumstances resulting in museums with specific national characteristics. “This global localization (or ‘glocalisation’) produced heterogeneity of the museum form and public culture across space“ (Macdonald 2003, 2). It led to the fact that the back then new public museums around the world maintained “notions of

cultural differentiation” and a unique character despite having developed from the same origin (Rectanus 2011, 382). (Prösler 1996)

Today, in times of globalisation, however, the reality of museums has changed. “In numerous aspects of their operation, museums find themselves caught between two different pulls: on the one hand, toward global homogenization –borrowing models, ideas, technologies, and even exhibits from museums elsewhere – and, on the other, toward the kind of differentiation on which establishing their niche in an increasingly competitive, and increasingly internationalized, market may depend.” (Macdonald 2011, 378)

As a consequence of the transition to a transcultural museum, a museum where transnational encounters appear on an intensified level, the museum as an institution might lose its unique character, as becomes visible on the example of the Guggenheim Museums. Besides the museum’s function as a star of the city, which is highly relevant for the perception of its current position in the cultural world, its international dissemination defines the Guggenheim Museums as very contemporarily conceptualised. It makes it to a transnational institution, detached from border demarcations and turns it into a “global museum”. Its detachedness from national discourses represents well the new era of the museum world, characterised by transculturality and adaptability. The museum does no longer depend on its national embedding and can be re-produced globally. (Lipovetsky and Serroy 2008, 102-105; 111-112; Rectanus 2011, 381)

When thinking about the aspect of the vanishing uniqueness of big museums today, the importance of the mobility of artwork nowadays should not be neglected. The loan of museum objects throughout the world is currently part of the museums’ daily lives. A museum today can no longer be imagined without this method of operation which leads to a constant global

exchange. Borrowing artwork gives the museum the possibility to provide wide-ranging possibilities and to create variety within the exhibition context. Furthermore, the collaboration and interaction with other institutions becomes encouraged. This interaction makes the museum an even more transculturalised institution, as now, art and ideas frequently circulate around the globe. “The internationalization of exhibition programming, exchanges of collections, and the movement of curators and directors (...)” (Rectanus 2011, 381) are significant aspects of the globalisation’s impact on museums and vice versa. But not only individual objects travel, also entire exhibitions can move from one museum to the other. An important milestone in museology was *The Treasures of Tutankhamun* exhibition in 1972, for example. It is considered the first “blockbuster” exhibition, which toured around the world, reaching large numbers of visitors. “Although it is conducted globally, it unfolds and is recontextualized locally” (Rectanus 2011, 382). International initiatives like this one are common policies today. They “(...) challenge and re-map the relations between culture, identity and nation” (Rectanus 2011, 382). Exhibitions travel from museum to museum on different continents, causing varying reactions. In addition, the mobility of art and exhibitions enhances international connectedness and facilitates the exchange of concepts. This method helps the museum to become an institution with a transcultural identity. (Rectanus 2011, 381–82)

The second assumption defined by Macdonald (2011, 378) is confirmed by the opening of new museums with most different characters and thematic areas, as will become obvious when reading about the new museums in Lisbon later in this dissertation. Recent forms of museums try to stand out from the “global” or commercialised museums by representing distinctiveness. In addition, the unification of many museums also awakens the longing of some already existing museums to re-invent themselves. For this purpose, above all, the significance of

the curator becomes visible. He is responsible for creating a dialog which allows the exhibition pieces to communicate. By choosing the right objects to include into the collection, the curator can determine the museum's redefinition. It depends on him if the museum can ensure its relevance and show its novelty. In this way, the new as well as the old and redefined museums succeed in differing from the unified ones.

The essential role of the curator is furthermore confirmed by the fact that in a period where the mobility of art is at its peak, the selection of the collection as well as the choices of presentation and exhibition have become of great importance. The curator needs to make the right decisions in choosing between a vast range of possible exhibits, distributed around the world, to compose the perfect exhibition or collection. While doing this, he always needs to keep the requirements of the audience in mind. As curator Christa Clarke (2003, 170) claims, "(...) I am exceedingly conscious of my role as a mediator between objects and the public." Moreover, she highlights questions that are of great importance for curators at present times, such as, "How do strategies of display shape a viewer's experience of art?" (Clarke 2003, 170). During and following the selection procedure, the curator also needs to decide on how to embed the new achievements in the destination museum. "How curators and museums 'translate' culture into the local context is a pivotal dimension and *process* in mediating exhibitions" (Rectanus 2011, 382). It depends on the curator's choices whether an exhibition is a success or if it remains incomprehensible in its new cultural environment. Despite the profession of the curator having always been a profession of significant value, it has now gained more prestige than ever before. (Rectanus 2011, 382)

As it is clearly visible on the example of the Louvre Abu Dhabi, or any other institution just mentioned, the museums' concepts as well as their architecture has changed drastically over the course of time. When Lipovetsky and Serroy (2008, 111) refer to the museum as a "spectacle", they, above all, refer to the spectacular architecture and design of the new museums. Some museums' architecture is of such contemporary exceptional nature, that it even turns into "craziness", as Lipovetsky and Serroy (Lipovetsky and Serroy 2008, 11) claim. A pioneer project for this perspective is the Guggenheim Museum in New York by Frank Lloyd Wright, which symbolises the beginning of this idea. In this case, the architecture also helped the museum to enter the commercial world and create "(...) a sua imagem de marca (...)"⁶ (Lipovetsky and Serroy 2008, 112). The trend of a spectacular architecture in the museum world is the search for a new identity on the one hand, and a clear dissociation from its old patterns on the other hand. It not only stands in strong contrast to the powerful figurative design of nineteenth century modern museums, but also partly defies the only recently implemented concept of the White Cube. Its standard of straight lines has continually become neglected, as many museums today are characterised by curved lines, while their interior colour scheme, however, remains white. This approach has become a popular example for many newly constructed museums since then. Their unusual shapes, new structures and the use of exotic materials, which museums incorporate today, reflect the idea of a "society of the spectacle" (Debord 2004). It views a world full of curiosities, exaggerations and hyper-stimulations brought together to amalgamate at one place, such as in the city of Las Vegas (see Figure 15) or Disneyland, for example. Everything that is "normal" does not seem relevant for the society. The more extravagant, the better. Museums

⁶ "(...) its own brand image (...)"; my trans.

consequently need to fulfil this demand of the twenty-first century by standing out. (Giebelhausen 2011, 234)

A contemporary example of the claim of a spectacular architecture in the context of museums nowadays is the Jüdisches Museum (Jewish Museum) in Berlin. The building consists of two parts, one old part, a Baroque palace that represents the German history in relation to Judaism and a completely new part, which symbolises the Jewish identity. The new building became a figurehead for the architect Daniel Libeskind, son of Holocaust survivors, whose aim was to demonstrate the disruptions in Jewish history by the means of architectural language. The carefully considered architecture of this part might make the visitor feel claustrophobic and uncomfortable. Libeskind's intention was to create a place that allows putting yourself into the position of the Jewish history in Germany, which, as a matter of course, might cause indisposition. Nonetheless, he does not exclude the fact that the museum can and should also be a place of pleasure – every visitor will make his own individual experience. His architectural design is contradictory to many traditional approaches. The access to the exhibition consists of descending stairs, for example, whereas in most traditional museums, a leading up staircase guides the way to the exhibition. Consequently, the whole, well-thought out architecture acts like a language and serves as a strong symbol of power and identity (see Figure 16). In the beginning, the building was open for visitors without any objects being exhibited inside, which was a great success. There were considerations about leaving the museum empty and let the architecture speak for itself without putting any other exhibition pieces in it. The different elements that the architect included, entered, without any further indications, directly in dialogue with the visitor. Without any exhibits, the museum represented a transcultural memory, defined by Jewish history in Germany. In the end, however, the original idea was re-adopted and the museum was filled

with exhibits in 2001. The Jüdische Museum Berlin therefore serves as a good example for the contemporary tendency of spectacular museum architecture, as well as, when thinking about the relation between identities and architecture, which play an important role for current museums.

The museum's architecture has gained a lot of recognition and has often become a main feature of the institution. Nevertheless, the museum is today no longer exclusively restricted to its building and its interior. The adaption of the "post-museum" to newer shapes can be taken literally. As Hooper-Greenhill (2000, 152–53) suggests, the new museums sometimes lose, in comparison to the nineteenth century museum, their strong depending connection to their building. "It is, however, not limited to its own walls (...)" It increasingly expands its field of activity and, for instance, collaborates with other organisations or performs exhibitions outside its own walls. The "post-museum" engages directly and more than ever before with the city and the citizens. To exemplify this thought, one can think of a successful exhibiting concept like the one embodied by the Documenta in Kassel. The Documenta is an important exhibition of contemporary art, taking place every five years since 1955. It spreads its exhibition area throughout the whole city and leaves the familiar spatial restrictions behind. Museums of the city as well as public spaces such as the train station are involved and transform Kassel into a whole museum-city.

Another example of the "New Museology" and of a museum that leaves its original building behind is the cooperation between the Dutch Rijksmuseum and Amsterdam Airport Schiphol. Since 2002, the museum displays changing temporary exhibitions with ten to eight original paintings, mostly related to Dutch art history, from its own collection. Airport passengers can here, while waiting for their flight, visit the exhibition space for free, during 24 hours a day, and afterwards even visit the attached souvenir shop to buy merchandise products

from the Rijksmuseum. This concept of leaving the museum's walls behind, is a good example to show how museums today broaden their sphere of action. In addition, it emphasises the museum's attempt to address audiences in unexpected situations to attract new visitors.

A notable aspect of the current times that is directly associated with these kinds of exhibitions, as well as the increasingly strong connection between the museum and the city, is cultural tourism. The compression of space and time, its related facilitation of mobility and the emergence of different low-cost travel providers, made the tourism industry grow immensely. Between this increased trend of travelling, the facet of cultural tourism is eminently relevant for the development of museums. Tourists increasingly travel to learn about a certain culture, its memory and its heritage. While traditional tourism by itself has a big influence on museums, as, for instance, a city-trip to Paris is not considered complete without visiting the Louvre, humankind now even starts travelling merely to visit a certain museum, exhibition or other cultural performances. Prime examples of this motif are World Expos, European Capitals of Culture, the Venice Biennial, the Art Basel or also the Documenta Kassel, which regularly attract masses of tourists just for the "consumption" of culture. But also particular museums can be the reason for visiting a certain city, such as the famous example of the Guggenheim Museum in Bilbao that created attractiveness and made a cultural must-see place and popular tourist destination out of a rarely visited city. In relation to cultural tourism, the Guggenheim Museums in general are a special case, which have transformed the museum world noticeably by developing new identity forms. The "(...) 'McGuggenheimization' develops globally branded museums" (Richards 2007, 3). By establishing an internationally known franchise concept of museums, it turned into a global tourism destination, detached from a distinct national identity. This creation of new identity concepts is what makes cultural tourism and tourism in general so

relevant. “In tourism both the ‘host’ (provider) and the ‘guest’ (client) carry their awareness of identity with them and from the encounter of the two something new always emerges”(Schouten 2007, 35). (Lipovetsky and Serroy 2008, 22, 111–12)

Furthermore, the growing importance of communication and mediation as well as its resulting change of methods in the twentieth century has continued into the current century. “Global communication channels such as mass media and the internet” have become the major means of communication (Kraenzle and Mayr 2017, 6). Communication at all levels has become more creative than ever before and found entirely new ways to get in contact with its addressees. The same applies to museums and art. Thus, they constantly need to find new languages to communicate.

The biggest novelty for communication in the current age is the significant occurrence of digital technologies. They redefine all our aspects of life and have a great impact on culture too. One of the most important new challenges for the “post-museums” consequently is the use of the internet, which developed its unimaginable significance just in the last years. It influences the museum and its communication on many levels. The World Wide Web connects people all around the globe and offers information immediately to everybody, no matter from where it is required from – time and space have lost their relevancy. Nowadays, information, as well as images, circulates globally and are accessible from every country of the world. Consequently, the museum is expected to provide information and communicate with its visitors online. The worldwide connectedness of the internet makes it possible for the museum to share its information not only with a local public, as before, via newspapers, billboards or television, but, in addition, address audiences online all around the globe. That is why, nowadays, nearly every museum worldwide has its own website or at least any other online presence on, for example,

social media. The internet provides the possibility to communicate with the public not only during their visit, but also in advance and afterwards. Before planning to go to the museum, many people inform themselves beforehand on the website on, for example, opening hours or entrance fees. Furthermore, the visitor might get informed about upcoming or ongoing exhibitions and events and consequently become motivated to effectively visit the museum themselves. During the stay, the visit might be accompanied by additional material such as an application for smartphones, which guides through the museum or interactive floor plans to download from the website. After the visit, the internet might give extra information on further curiosities and answer open questions. Important paintings have been provided in highest quality online, for instance, and can be examined from home, often under even better circumstances as this would be possible during the actual museum visit, as it is the case with the Mona Lisa painting in the Louvre Museum in Paris, for example (see Figure 17). Due to its immense interest, there is a big security distance between the painting and the visitor, that makes it impossible to have a closer look, whereas the website of the Louvre offers a digital version, which makes all details visible and provides a wide range of extra information.

Social media has become one of the most important communication channels for museums nowadays. The museum's presence on YouTube, Facebook, Instagram etc. has become fundamental to show its offers and activities to a global online community and reach a broader variety of people. With the help of social media, the contact between the museum and its visitors has become more interactive than ever before. Visitors can rate, comment, like or even post impressions of their visit. Another way of directly connecting with the visitors is the use of hashtags.

Today, the different online communication channels are frequently made available in not only the country's national language, but also in other languages. Generally, there is an English version of the website, as a lingua franca, and sometimes even translations in further languages are offered. In this way museums are addressing communities with different linguistic origins already before their visit, and strive for international visibility and identity, working towards the "post-museum"-concept. The linguistic approximation to a transnational audience online, can be executed on various levels. One interesting example is the website of the earlier illustrated Kunsthistorische Museum in Vienna ("Kunsthistorisches Museum Wien" 2018). Similar to other big museums such as the Louvre or the Guggenheim Museum, this museum provides a full version of its web presence in German and in English and, in addition, a reduced information sheet with basic questions concerning a future visit, like opening times and a map, in eight other languages including French, Russian and Chinese. Museums also further developed their communication as a brand by including its logotype in promotional campaigns, thereby increasingly approaching the world of consumption. "Aliás, não se trata aqui apenas dum museu, mas, na verdade, duma marca cujo logótipo se encontra em toda um gama de produtos derivados (...)"⁷ (Lipovetsky and Serroy 2008, 112). For a big part of the museums, the logotype has become an important trademark, as the example of the "V&A", the Victoria and Albert Museum in London shows (see Figure 18). The brand name can be found printed on different souvenirs in museum shops. These souvenirs are later taken home, providing a constant reminder and recognition of the museum's brand and experience. Marketing strategies like this and, above all, the possibility of taking home a souvenir as a tangible memory, have the aim of "nurturing a

⁷ "Moreover, it is not only a museum, but, in fact, a brand whose logotype is found in a range of connected products (...)" ; my trans.

sustainable relationship” between the institution and the visitor (Dewdney, Dibosa, and Walsh 2013, 41). This example reveals in how many different ways, the museum strives towards a “New Museology” and a closer relationship with its audiences. (Lipovetsky and Serroy 2008, 112–13)

The encompassing communication methods as well as facilitated mobility, have led to the fact that museums are currently confronting a more multifarious audience than ever before. This and ongoing global changes of the most different kind are the most challenging tasks for the museum today. Current museums must constantly adapt their working processes, oriented to the visitor, on all levels to stay relevant and interesting. At the same time, they must not forget their still present major role as identity creators and representatives.

The Portuguese reality

When reflecting on Portuguese museums, and in particular in connection with contemporary fluxes such as transculturality, it is important to briefly examine the country’s position in this context. In comparison to other countries, Portugal has always had, due to its location on the outer edge of Europe, a very strong relation to other cultures. “The period of Western European imperialism, from Portuguese and Spanish expansionism in the fifteenth century to British and French imperial dominion in the nineteenth/early twentieth century, can be seen as key phases in the consolidation of the internationalized system of exchange” (Dewdney, Dibosa, and Walsh 2013, 151). The transfer of cultures began very early here, in fact, the Portuguese were genuine pioneers when it comes to transcultural interaction.

The Portuguese narrative is clearly defined by the explorations in the fifteenth and sixteenth centuries. The “*narrativa das descobertas*”, the narrative of the discoveries, has been shaping the Portuguese identity and its memory significantly. Due to the conquest’s transnational impact, the narrative as well as the memory and the identity, have never been purely national in the sense of many other European countries, but have always been shaped by other cultures. As a matter of fact, Portugal was, more recently, strongly influenced by the process of the decolonisation in the second half of the twentieth century. With the Revolution in 1974, the Portuguese post-colonial period started and resulted, as well as in other former colonial powers, in a challenging identity reformation characterised by transculturality. Until today, the Portuguese identity is strongly influenced by its past as the remains of the colonial history are always present. For this reason, the narrative still plays an important role in Portuguese everyday life, which consequently affects the national museum world as well. The Lisbon World Exhibition in 1998, the Expo ’98, defined a key-moment of the validity of the Portuguese narrative. In 1998 Portugal celebrated the 500th anniversary of Vasco da Gama’s arrival in India. Thus, the topic of the Expo was “The Oceans, a Heritage and the Future”, reviving Portugal’s narrative of the discoveries. The exhibition took place in a neglected neighbourhood, which has been redeveloped just for the means of the exhibition. The former Expo area is nowadays a popular tourist destination, including architectonic works, museums and an aquarium. Still today, the traces of the world exhibition are omnipresent and remember constantly of the traditional narrative. The name of the regenerated area, for instance, is “Parque das Nações” (“Park of the Nations”), the street names are inspired by the discoveries, named “Alameda dos Oceanos” (“Avenue of the oceans”) or “Avenida Boa Esperança” (“Good Hope Avenue”) and the included shopping centre is called “Centro Vasco da Gama”. One example of the presence of the narrative

in museums is the “World of Discoveries”, which opened in 2014 in Porto. It is an interactive museum and theme park, inspired by the Portuguese discoveries. Another example is Lisbon’s idea of establishing a museum called “Museum of the Discovery” (“Museu da Descoberta”), which should broach topics of the historical narrative.

The transcultural spirit that started with the times of the conquests, has not stopped until today, which is visible through the still existing traces of the colonial past and Portugal’s population comprising a range of diverse cultural origins. Another progressively important example is the booming tourism. As movement has become extremely facilitated in the last decades, new transportation systems and especially low-cost travel operators helped tourism and migration to rise in high numbers. These and other factors, such as the worldwide insecurity, had a strong impact on Portugal’s tourism, which is constantly growing. “The oceanic scale of the distances originally breached by the international system of exchange in the fifteenth century has been exacerbated by the global speed at which those distances have been breached in the twenty-first century” (Dewdney, Dibosa, and Walsh 2013, 153).

The tendency of new tourism forms such as cultural tourism, has a great impact on the Portuguese tourism situation. Originating from the rich cultural heritage Portugal offers due to its history, the tourism dedicated to cultural destinations has become highly relevant in the country today. Today, historical places are being preserved and kept accessible for the public and new cultural sites open continuously. The already mentioned new museums, but also international cultural events make Portugal an attractive destination for this kind of tourism.

This amalgamation of people from different nationalities has created an unprecedented transculturality, most importantly in bigger cities such as Lisbon. Though Portugal is considered Europe’s first nation state, it is nowadays internationally well connected and open for

transnational issues. To name just a few examples: Portugal is part of the EU and the UN, it was a founding member of the NATO and the OECD and it makes part of the Community of Portuguese Language Countries. When looking at more contemporary developments, in the last years, Lisbon has turned, inter alia by hosting the Web Summit event, into an international Startup metropolis, which encouraged the transnational flux. To be more specific about the transcultural exhibition context, especially the already mentioned Expo '98, involving 143 different countries, should not be neglected. Furthermore, Lisbon held the title of “European Capital of Culture” in 1994, Porto in 2001 and Guimarães in 2012. And still today, Lisbon marks its important position as a globalised city in the context of cultural tourism from a European and global perspective. Namely, it receives big international cultural events such as the Ibero-American Capital of Culture in 2017 or the Eurovision Song Contest in 2018.

According to the Instituto Nacional da Estatística, Statistics Portugal (2017, 138), Portugal currently (2016) has 405 museums, 80 of which are located in Lisbon. Especially in the museum-boom in the late twentieth century, which in Portugal started mainly after the Revolution in 1974, and in accordance with global developments, a remarkable variety of new museum types has appeared. “Bringing together a collection and building a museum, being proud of one’s own history and achievements is the expression of trying to find a solid base for one’s identity in a world becoming so complex, abstract, and obscure that it no longer provides the foundation that is needed” (Schouten 2007, 36).

Besides traditional art and natural history museums, there exist museums of the most different disciplines since the perception of what a museum serves for has broadened. Most importantly, Lisbon offers a big variety of new museums, following new tendencies and leading to a “musealisation” of the most diverse topics. A few examples of the many new museums in

Lisbon include the Fado Museum, the Money Museum, the Pharmacy Museum, the National Dress Museum or the National Sports Museum. One of the most recent examples, which, due to its abnormality should be mentioned briefly, is the Sweet Art Museum, designated to happiness, which was inaugurated in the end of May 2018. It follows the current global trend of time compression as it operated as a pop-up concept limited to three months-opening period only. Furthermore, a big part of the museum is digital and visitors are invited to participate interactively. Another noteworthy example of a new kind of art museums is the Museum of Urban and Contemporary Art in Cascais (Museu de Arte Urbana e Contemporânea de Cascais-MARCC) in collaboration between the Municipality of Cascais and the Portuguese street artist Alexandre Farto (Vhils), which is planned to be opened in 2018. The museum will exhibit Vhils' private collection and other temporary exhibitions by current street artists. It brings street art and graffiti, previously considered as vandalism, into the museum environment and is therefore a completely new concept in the Portuguese museum context. Contemporary projects following the zeitgeist like the two examples mentioned above, as well as traditional institutions, which constantly adapt to the contemporary demands, like the Gulbenkian museum, are the reason why Portugal's museum world can keep up with the worldwide cultural reality.

This conformity results in the fact that local museum visitor numbers become higher every year. In 2016 the number of museum's visitors increased to 15.5 million, which is an increase of 1.8 million over the year before. The extend of the growth in visitor numbers becomes even more visible when looking at a statistics published by the Portuguese newspaper Público (Henriques da Silva and Carvalho 2018), which reveals that the 15 museums under the administration of the Direção-Geral do Património Cultural, the Directorate-General for Cultural Heritage (DGPC) had a visitor increase of 60% in the last six years. Among all Portuguese

museums, art museums were the most visited kind of museums, followed by history museums. Especially at temporary exhibitions, queues that could not be overseen, were formed in front of museums. Almost half of the visitors in 2016 were foreigners, which can be related to the strong and still growing tourism in the whole country. This high number of foreign visitors requires other efforts from the museums than in former centuries, in which the institution was characterised by its national memory, culture and visitors. Nowadays, demands differ and museums have to fulfil the needs of an increasingly international public. (Instituto Nacional de Estatística 2017, 139, 137; Instituto Nacional de Estatística 2016, 133)

Local examples of the role of architecture in the museum world to date are the Museu de Arte, Arquitetura e Tecnologia (MAAT) in Lisbon that shall be considered later, or the Casa das Histórias Paula Rego in Cascais (see Figure 19), which provides an unusual architectural design, following neither the opulent styles of traditional palaces nor the spacious wavelike shapes of newer museums. Another Portuguese exemplar is the Museu de Serralves, a contemporary art museum in Porto, which opened in 1999. The building was planned by the national star-architect Álvaro Siza Vieira and is characterised by its stylistic simplicity. It is, just as the Gulbenkian, implemented into a park complex. It is the country's most important contemporary art museum and attracts many visitors, including locals as well as tourists. Examples like these approve Portugal's prominent position in the cultural tourism sector as well as its adequacy to worldwide developments in the museum world.

Moreover, the Portuguese museums follow the international trend and necessity to adapt their communication methods to the newest standards. Most institutions have their own social media profiles, websites and are furthermore visible on different platforms. In addition, many museums create original marketing solutions to promote their exhibitions and events. One

notable example of creative, thought out publicity, is the promotion of an exhibition by José de Almada Negreiros in 2017 at the Gulbenkian Museum. The commercial spot “Almada: Uma Maneira de Ser Moderno” by Blablaba Media (2017), designed like a movie trailer, was shown in the cinemas throughout Lisbon. With this idea, the museum found a new language to communicate a museum exhibition and a good solution for attracting new audiences.

Today’s museums, on a global scale as well as in Portugal, are confronted with constantly changing concepts, values and identities. They need to permanently analyse new tendencies to keep up with current developments and furthermore, even try to predict possible future tendencies to get prepared and keep pace with our world, which seems to have lost time and space and does not stop or wait for latecomers. The Portuguese reality, however, seems to grow continually and develop its current dimensions continuously. Different examples show that museums here, on the one side try to keep the right balance between Portugal’s historical narrative and the new impulses that the transcultural community brings and, on the other side, contribute to the formation of contemporarily relevant cultural concepts.

Museu Nacional de Arte Antiga

On June 12 1884, a milestone was set in the history of Portuguese museums: Portugal’s first national museum, the Museu Nacional de Belas Artes (National Museum of Fine Arts), emerged. The public collection consists of artwork from the twelfth to the nineteenth century and was based on the Galeria Nacional de Pintura (National Gallery of Painting). Located in the Academia Nacional de Belas Artes (National Academy of Fine Arts) in Lisbon, it has been accessible to the public since 1868. The collection was transferred to the palace Palácio dos Condes de Alvor in Lisbon’s Rua das Janelas Verdes street (see Figure 20), where the museum

officially opened under the name “Museu Nacional de Belas Artes”. Before the inauguration, the former residential palace has already served as cultural venue as, in 1882, the prominent exhibition *Retrospectiva de Arte Ornamental* (Retrospective of Ornamental Art) has taken place there. (Oliveira Ramos 1993, 40–41)

Besides the Museu Nacional de Belas Artes, another Portuguese national museum was implemented at the end of the nineteenth century. In 1893, the Museu Etnográfico Português (Portuguese Ethnographic Museum) opened in Lisbon. When looking at the introductory script written by the then Minister for Public Works, Bernardino Machado, the great importance of the emergence of those two national museums for the country’s image becomes visible: “É por isso que em todos os paízes cultos ha museus d’esta natureza”⁸ (*Diário do Governo* n.º 289, de 21 de dezembro de 1893, qtd. in Oliveira Ramos 1993, 40). In this period, the possession of a museum was fundamental for a nation to be valuable. The opening of the two museums turned Portugal into a culturally rich country and conferred it consequently with international relevance.

In 1911 the Museu Nacional de Belas Artes was divided into two museums: the Museu Nacional de Arte Antiga (MNAA), which remained in the same building and was later extended, and the Museu Nacional de Arte Contemporânea (National Museum of Contemporary Art), which moved back into the former headquarter of the collection, the building of the Academia de Belas Artes. (Oliveira Ramos 1993, 47)

Today the museum building consists of the former Palácio dos Condes de Alvor, the annexe and the chapel Igreja do Convento das Albertas. The old palace of the MNAA is located on a hill, providing a privileged location for the museum and offering a view over the river. Its

⁸ “That is why there are museums of this kind in all culturally enriched countries”; my trans.

superior situation in a central neighbourhood of Lisbon represents the importance of this museum, intended to represent a national identity. In addition, the fact that the collection is accommodated in a former palace, as well as in a chapel, a sacred place, stands for the power of this location. “Sometimes museum buildings are old, valued to the locality because of their links back to the past” (Hooper-Greenhill 1988, 222). It is the same concept as applied to the Parisian Louvre: “Installed in a former palace, the Musée Français [situated in the Louvre palace] did not significantly contribute to the history of museum architecture, but it signalled the museum’s enormous political potential as governmental instrument” (Giebelhausen 2011, 224). On the other hand, the placement of the museum in a former palace, was not linked to benefits only, as this was also the case with the Louvre. The accommodation of a museum in a former residential building means that the room structure was not originally planned for exhibiting, resulting in various museographic challenges. Even though constructions took place in the palace over the course of time, exhibitions needed to adapt to the existing spatial conditions, back in the time of its opening as well as today.

From the very beginning of the MNAA until 1937, José de Figueiredo led the museum dynamically and got highly praised for his action. Figueiredo made different modifications within the museum, including organisational as well as museographic changes, during his time in office. In addition, he travelled a lot to study other museums and to continually improve the MNAA. For this reason, the press at that time claimed that “(...) demonstrara igual cosmopolitismo e vontade de integrar o museu nos circuitos internacionais, inspirando-se nos melhores exemplos estrangeiros (...)”⁹ (Baião 2015, 276). His successor João Couto says that

⁹ „(...) he had equally shown both cosmopolitanism and will to integrate the museum into international contexts, using inspiration from the best foreign examples (...)”; my trans.

Figueiredo has “(...) tendo brindado o País com o primeiro museu de categoria internacional e, em muitos pormenores, superior até ao das outras nações”¹⁰ (*Boletim M.N.A.A.*, vol. III, nº 3, 1957, qtd. in Oliveira Ramos 1993, 47). A constant adaptation to the newest standards and an ideal exhibition environment has consequently always taken place within the museum. Apart from this, internationalism and transnational networking have always been of great relevance for the MNAA, although it is primarily a national museum.

The MNAA was conceived as a representative of the national heritage, of the nation state ever since. To date it is one of Portugal’s fifteen national museums and functions under governmental administration operated by the DGPC. In the last few decades, it has been challenged with the assignment of transforming into a “post-museum” with national character. While on the one hand it needs to adapt to cultural changes and new global perspectives, it on the other hand must not entirely neglect its national foundation. One of the main concerns in this process is to become detached from its conservative principles and be open for new mentalities. According to the statistics published by the DGPC (2016, 3) the MNAA seems to succeed with its policy, as it had an increase in visitors of 36.1% between 2011 and 2016, being the second most visited state museum in 2016. (“Direção-Geral Do Património Cultural” 2018)

Today many things have changed for the traditional museum. This results in the implementation of different modifications on various levels of the museum. Of particular interest in this context are the communication methods. “In the modernist museum display is the major form of communication. (...) In the post-museum, the exhibition will become one among many other forms of communication” (Hooper-Greenhill 2000, 152). Whereas the exhibition itself

¹⁰ „(...) rewarded the country with the first „museum of international category and, in many details, even superior to those of other nations”; my trans.

clearly dominated the MNAA's communication channels, the museum today operates with new channels and possibilities. The digital world, for example, plays an important role for every kind of museum today. It allows the museum to enter a closer relationship with its public, which is important as "one of the greatest challenges for museums at the beginning of the twenty-first century is the turn to the visitor" (Hooper-Greenhill 2011, 362). The emergence of new technologies as well as new tendencies in the museology, demand a different approach in communication. Hence, the MNAA is, thanks to its own website, now visible on the World Wide Web and actively participates in different social networks such as Instagram, Facebook or YouTube. Those channels allow for a more direct contact with the visitors. To be accessible for an international public, as it is required by the concept of a contemporary museology, the web presence, as well as on-site information in the museum itself are manifested in different languages. There is a Portuguese and English version of its website, just as this is the case with the content of its Instagram channel.

As already mentioned before, for Hooper-Greenhill (Hooper-Greenhill 2000, 152–53) another tendency in the "New Museology" for the museum is to get out of its own walls, increasingly connect with the city and abolish its original spatial restrictions. The MNAA has been trying, in various ways and mostly in partnership with other entities, to use this concept for getting in closer contact with the population and in doing so also attract new audiences. One big project of this kind to mention was an installed pavilion inside Portugal's biggest shopping centre, Colombo, in 2012. This initiative was part of the project "A Arte chegou ao Colombo" ("The Art arrived at Colombo"), where the shopping centre invites different institutions and artists to exhibit inside its building, a still ongoing project. The exhibition of the MNAA brought to this commercial space was intended to communicate art in an unexpected place and familiarise

an audience outside of the museum with its objects. The campaign was a big success and brought awareness to the museum.

In 2015, the MNAA got inspired by “The Grand Tour” of the National Gallery, which took place in 2007 and adopted the idea of turning the city into an open-air museum. Under the title “Coming Out. e se o museu saísse à rua? bringing the museum onto the streets” Lisbon’s streets became a public exhibition space. 31 replications of paintings exhibited in the MNAA were mounted in Lisbon’s central neighbourhoods Chiado, Bairro Alto and Príncipe Real. They were put up in the same way as they hang in the museum, including a frame and a descriptive label. The aim was to address audiences, locals as well as tourists, directly on the street to share the cultural patrimony and invite them to see the originals in the museum (see Figure 21). The exhibition was considered successful, as it raised awareness and, moreover, caused major interactivity. Activists supported the project and wanted to expand its spatial boundaries. Several paintings, including the description labels, were removed illegally from their designated location in the city centre and transferred to public spaces in Lisbon’s suburbs. The outdoor exhibition, consequently, achieved unexpected dimensions and brought additional attention to the museum.

Another exemplar of de-localisation and the attempt to achieve a closer relationship with its visitors, is the cooperation with Lisbon’s nightclub Lux Frágil in 2016. To acquire a painting of the Portuguese artist Domingos Sequeira, the MNAA entered in direct contact with the nightclub as well as the population. Besides the possibility for an individual to buy pixels of the painting at a price of 6 cents per pixel and the proceeds of the auction of the paintings from the Coming Out project, there was also a charity event organised by Lux Frágil to gather money for the acquisition (see Figure 22). “Events within and outside the museum spaces are now an integral part of engaging audiences in the production of culture and social change” (Rectanus

2011, 384). In the end, the artwork could be purchased with the help of 15 000 individuals and 171 entities. This collective acquisition resulted in an unprecedented relation between the audience and a single painting. The active participation of the Portuguese population in the purchase of one painting to be exhibited in the museum created an affinity on an emotional level. “Where the modernist museum transmitted factual information, the post-museum also tries to involve the emotions and the imaginations of visitors” (Hooper-Greenhill 2000, 143). Consequently, the establishment of an emotional connection strengthened the visitor-institution relationship considerably and, furthermore, shows how the MNAA is adapting its methods to a “New Museology”. Emotional involvement and the sense of a shared experience evoked a desirable approach to the public. This turned the project accomplished, considering not only the acquisition of a new painting, but also the enhancement of approaching audiences. To celebrate the success, Lux Frágil performed a party inside the Museum itself, inviting in particular, but not only, younger audiences to experience the museum in an unconventional context.

In 2017, the MNAA collaborated once more with a shopping centre in Lisbon, the Amoreiras Shopping Centre, for the project “MNAAmoreiras”. As another creative way to work on a strong relationship between the museum and a broad range of audiences, 31 reproductions of artworks of the museum were exhibited in the windows of different shops in the entire building (see Figure 23). In doing so, the museum raised awareness to everybody who walked through, as the pieces of art were not exhibited in a separate area, but were spread over the entire shopping centre. The exhibition brought the museum directly to the population’s everyday life and triggered unusual confrontations between the artworks and the shopping centre’s visitors.

The concept of organising exceptional events for getting in direct contact with the audiences, as well as with other entities, has been used by the museum several times in the last years. This approach was also used to acquire new pieces of art or to fund the restoration of already existing ones. It is a strategy which not only finances the museum work, but, furthermore, creates a very close relationship between private individuals and the artwork and, in a broader sense, also the museum. Through the expansion of its field of action and by leaving behind its habitual spatial restrictions, the MNAA accomplishes to address audiences which do not normally visit museums on a regular basis. Collaborations with other entities allow the museum to attract high attention by becoming visible through unusual communication channels, like the media used by the collaborator. Partnerships are fundamental for the MNAA to be financially secure and provide a broader programme than the minimum requirements the population has towards a national museum. Moreover, it creates a vast network between the museum, individuals, its visitors and entities from different sectors including business as well as cultural enterprises. These networks allow interaction between the museum and other actors, which turns the MNAA into a vivid institution. (Hooper-Greenhill 2000, 153)

The MNAA has consequently, as the “New Museology” requires, been trying to change its approach of entering into a relationship with the public in many distinct ways. By experimenting with different solutions, sometimes inspired by other museums, the traditional museum tries to stay relevant for a broad audience. As a result of using unconventional strategies, the museum creates awareness and retains its timeliness. Notwithstanding, the MNAA still represents the concept of a national museum, as its name alone implies. As it displays national heritage, it, despite of all ongoing transcultural reconfigurations which were visible from its very beginning, did not lose its national representative identity. Based on its truly national founding

history, it is impossible for the museum to leave behind its national memory without further ado. “(...) the modernist values, relations and practices on which most museums are based, and which are not regarded as contentious by everyone, are deeply imbedded” (Hooper-Greenhill 2000, 162). Nevertheless, it has transformed into an institution with an increasingly more hybrid and open spirit and an approximated relationship to its public as well as to other entities and the city itself. It extended its inherent national identity towards a “trans-“identity which is open to contemporary, as well as global trends and developments. The MNAA is now thinking in transcultural dimensions more than ever before and tries to assume new strategies without neglecting its long-established background at the same time. It belongs to a worldwide new generation of national museums, adapted to contemporary requirements.

Museu de Arte, Arquitetura e Tecnologia

In contrast to the well-established national museum MNAA, stands the newly opened, privately governed Museu de Arte, Arquitetura e Tecnologia, MAAT, (Museum of Art, Architecture and Technology). It counts as one of the most important and current examples of Lisbon’s approach towards a “New Museology”. First and foremost, it attracts attention through its spectacular and unconventional architecture, which confers it with a certain status in the Portuguese museum world. With its arched and wavelike shape, fully covered with white tiles, it stands out on the riverside of the Tagus (Tejo) in Lisbon. From a museographic point of view, it does not need to adapt its traditionally anchored principles to the current needs. As it is newly established, it was from its very beginning on designed to embody ongoing tendencies in museology, architecture and identity formation. It could, from the outset, determine a

contemporary identity, or as its director Pedro Gadanho calls it in an interview, “(...) pôr a nova identidade do museu no mapa (...)”¹¹ (Almeida 2016).

Whereas museums in former times were typically located in the city centres, there is a relatively big distance between the MAAT and the heart of Lisbon. It is situated next to the river Tagus in the cultural neighbourhood Belém. Belém neighbourhood is one of Lisbon’s places determined by touristic transfer due to its historical context. The area and its many monuments are dominated by the national narrative. From here, the Portuguese conquerors set sail to explore new lands. Belém’s national and historical identity has been emphasised several times throughout history, like in 1940, when the Portuguese World Exhibition took place in this particular area of the city. For the exhibition, just like for the Expo years later, the whole neighbourhood has been redesigned, including the installation of the discoverer’s monument, which is nowadays a further popular tourist destination. (Bennett 1995, 87)

As national museums worldwide tended to lose the designation “national” and became increasingly privately owned, also the new MAAT museum is no national museum but belongs to a private company. The MAAT is a cultural project by the Fundação EDP, a private-law foundation belonging to the nowadays privately owned EDP-Energias de Portugal, S.A. group, Portugal’s biggest electricity company. The foundation makes up an important part of the Portuguese cultural sphere, as it sponsors many exhibitions and art events. In 2016, 18 of Portugal’s art museums were governed by private-law foundations, such as the Fundação EDP. (Instituto Nacional de Estatística 2017, 147)

¹¹ “(...) put the new museum’s identity on the map (...)”; my trans.

The MAAT is situated on the riverside at the edge of Belém, away from the main touristic attractions, embedded into a campus, including a garden. It is constituted by two buildings: The industrial former Tejo Power station from the twentieth century, which is now called Central Tejo, and has already been operating as an electricity museum with temporary art exhibitions for several years. With the opening of a new edifice in 2016, the museum's complex was extended and consists now of two parts. The old building currently provides access to its machinery and, besides its basic scientific character, hosts temporary art exhibitions. The newly built part serves as the centrepiece of the museum's complex and holds national and international contemporary art and architecture exhibitions. The construction of the new building can be considered an urban renewal of this area. On the one hand, it is part of the recent project of upgrading the riverfront between Belém's ferry terminal and the docks of Alcântara neighbourhood, which used to be an industrial quarter, dominated by fishery and the idea of bringing culture closer to the river. On the other hand, the contemporary architecture equally supports the intention of mixing Belém's historicity with modernity (see Figure 24). Further players of this initiative are the CCB, the Cultural Centre Belém that houses, inter alia, a modern and contemporary art museum and the also recently opened National Coach Museum, which will be directly connected with the MAAT by a newly designed pedestrian bridge. Both buildings contrast sharply with the traditional monuments which, at the time of their construction, caused criticism.

The trademark of the new MAAT is undoubtedly its architecture, which has been awarded with different international design and architecture prizes. This big white, striking and modern edifice was designed by the British architect Amanda Levete. It has a very untypical design in comparison to other Portuguese architecture, including traditional, but also non-

traditional, contemporary construction styles, like Álvaro Siza Vieira's square and stern style. When looking at the museum's function as an archive, for example, the unconventional architecture becomes particularly obvious. Compared with other kinds of archives in Portugal, such as the Torre do Tombo National Archive, which was constructed at the end of the last century, the appearance could not be more different (see Figure 25). While the new MAAT shines in white, next to the river, as a broad and open space that provides many opportunities for the public to get in touch and interact with the building, the National Archive symbolises its shuttered function with its dark, safe-shaped design. The new museum building also stands in strong contrast to the many traditional sights that make up Belém's famous status as touristy neighbourhood. Monuments like the Belém Tower or the Monastery of Jerónimos are characterised by their old and ornamental architectural style. Their straight walls and traditional, cubic building design, create an unlike relationship to the public. Moreover, the implementation of these sights in their location has an entirely different approach than the new public-addressing MAAT. The MAAT's building establishes a strong connection to the river and, thanks to its wavelike shape, has a very futuristic visuality. In addition, the white ceramic tiles, used to cover the building, establish a link to the river by reflecting the water and the light, and the traditional construction style of the city, which is characterised by its tiles on many house facades. "Museum architecture has become a critical factor in creating links to communities in several ways: physically, symbolically, functionally, and experientially" (Rectanus 2011, 389). The concept of the "New Museology" to communicate more closely with its visitors, is put into practise through architecture. Whereas nineteenth century national museums, such as the museums in Vienna, or the traditional monuments in Belém were often constructed to look at and be admired from an external observer, the MAAT invites its visitors and people passing by to

directly relate to it, walk on it and interact with it (see Figure 26). Its architecture creates an open space for the public and is imagined by the architect as a place of encounters. The building should serve as a connection between the city and the river, as the two spaces have been divided by railway tracks and a highway. The roof of the museum is one of the main architectural attractions as it is intended as a viewpoint to the river as well as to the city. In this way, the museum establishes the link to the city in the back. The roof is freely and easily accessible for everyone, as its ramp-like ascent creates a non-restricted path up to the panoramic platform. It is intended to serve as a meeting point and a square for the public, a motive which can be found frequently in Lisbon. Further on, the steps around the entrance area and next to the river invite visitors and tourists to sit down and take a rest without any need to enter the building itself. In this case, not only museum visitors in particular, but everybody walking by can get in touch with the museum. The roof as well as the stairs around the museum open the museum to the public and create an urban space, accessible for everyone. (Ordem dos Arquitectos 2017)

Another difference to many national museums and other sights in Belém is its absence of rhetoric strategies. The new building does not try to represent any power as by using powerful symbols. Neither has it been commissioned to represent a Portuguese nationality or a national power, which should be expressed by external elements. It communicates through its clean façade and does not by its outside reveal the exhibited artists, as the presented Viennese museums, for example, do. The inside (see Figure 27) reminds of the White Cube concept, even though its walls do not provide any cubic setup. Quite the contrary, its spatial conditions are defined, without exception, by curvy lines. However, other main features of the White Cube, the whiteness and the simplicity, remain. The whole interior is kept neutral as all the walls, as well as the floor, are white. It is free from any form of distracting elements. Only one adjustable

window slit can be found, which provides daylight or establishes contact to the outside depending on the exhibition's requirements. The entrance hall is, just as Frank Lloyd Wright's museums or the Jewish Museum in Berlin, opposed to traditional architectural structures in museums. By using dynamic forms "the museum space is reconceptualized as sculpture" (Giebelhausen 2011, 234). A long ramp leads downwards to the first big exhibition room, which not only allows for an unconventional entrance to the gallery spaces, but also enables a barrier-free access for a broad and diverse public. There is no barrier between the entrance and the exhibition spaces, which in a certain way dissolves the border for the visitor to know at what point he/she turns into a visitor or not. The entrance creates a fluent transition here between the outside world and the museum. In addition, the first exhibition room can be overlooked from above when entering the museum, providing an unusual perspective on the gallery. (Giebelhausen 2011)

In the new building of the MAAT, only temporary exhibitions take place. This is a rather new concept, comparing it to other museums or even nineteenth century museums. They mostly served mere permanent exhibition purposes for displaying the museum's own collection. Changing exhibitions allow the museum to cover wide-ranging topics and contents and, in doing so, open their doors to a large range of possibilities and an even broader public. As they are restricted to a certain period, they, in general, cause a larger flow of visitors as well. For this purpose, the museum's walls can be changed and adapted to current necessities, which makes it easier to provide a suitable ambience for ongoing exhibitions of diverse characters. In the former museum palaces, spatial structures are immutable and the expositions must adapt to architectural circumstances and not the other way around. As the MAAT was entirely designed for serving as an exhibition venue, the incorporation of contemporary exhibition concepts was taken into

account from the very beginning onwards. Furthermore, the museums distances itself from traditional museographic concepts by ignoring former rigid exhibition standards. It follows Hooper-Greenhill's (2000, 6–7) proposition that museums today need “lively display stiles” for being able to address their visitors in a better way. In 2018, the artworks of the exhibition “Miguel Palma. A – Z”, for example, were arranged in a highly unconventional way. The exhibits were not hang in a linear pattern with spaces in between, as the visitor would encounter it in any other art history museum, for instance, but close to one another and on different levels (see Figure 28). In addition, many exhibitions include video and/or sound installations. The architecture, as well as the museography of the new museum is, also in this sense, interactive and no longer characterised by outdated inflexible structures, but represents a new era in the museum world. In 2016, the two buildings together hosted 16 and in 2017 19 exhibitions. The museum provides interactive exhibitions as well as exhibitions based on digital technology, which are an integral part of a “New Museology”. “Formerly austere spaces, established as sites for the use of the eye, have been reinvented as spaces with more colour, more noise, and which are more physically complex” (Hooper-Greenhill 2000, 148). Many exhibitions are either entirely interactive or include parts in which the visitor can actively participate. One of the opening exhibitions of the new building, “Pynchon Park”, allowed “(...) the visitor to become a part of the work of art (...)”, by actively intervening with the objects inside the gallery (“Maat - Museum of Art, Architecture and Technology” 2018). The MAAT represents a museum, which enters in direct contact with its audiences by inviting them to participate in certain exhibitions and allows people passing by to connect with the building itself by using it as a public space.

Due to its remarkable appearance, especially in the field of architecture and in the context of Lisbon's traditional building designs, the MAAT has clearly defined its role as a cultural destination for locals as well as for tourists. Since its opening in 2016, it is considered a big success and confirms this with its visitor numbers. In the year when the new building was inaugurated, 364 000 visitors visited the two museums of the complex, which stands for an increase of 47% in comparison to the year before, when only the Central Tejo was open to the public. In 2017, the number further increased to 375 000 visitors. (Fundação EDP 2017, 2018)

A major challenge for the new MAAT, as it is for most other museums too, is to attract new publics. The two main groups addressed include essentially tourists, as in 2017 77% of the visitors were Portuguese and audiences having little contact with contemporary art. This goal should be achieved by adapting communication methods as well as through an improved educational approach. For this reason, in 2016, 300 different educational events, such as courses, guided tours or talks took place. Most of the activities offered are available in Portuguese as well as in English language. Furthermore, additional educational material for families, who want to visit the museum autonomously, is provided at the ticket shop. (Carvalho 2016, 35; Fundação EDP 2017, 23, 2018, 22)

An additional reason for the MAAT's success is the fact that it stands for a museum with transcultural character. The most different aspects of the project validate this assumption. Starting from the people involved in the project, like the British architect of the new building and the Lebanese architect Vladimir Djurovic, who is responsible for the landscape design of the campus, as well as its tiles, made in Spain, or, on the inside, its international exhibitors and networks. The exhibition "Eco-Visionaries: Art and Architecture after the Anthropocene" in 2018, for example, is a collaboration of the MAAT with other European museums and will also

be shown in Spain, Switzerland and Sweden. Furthermore, its conducting foundation does not limit its field of activity to national borders but operates on different levels worldwide. In addition, the MAAT's director Pedro Gadanho provides a transcultural background as he used to study at universities abroad and worked as a curator of contemporary architecture at the MoMA in New York. His directional approach is oriented towards a global vision from different perspectives, which he confirms in an interview with Portugal's newspaper *Diário de Notícias* in 2016, when saying, "(...) dou valor ao facto de as pessoas terem estado fora e aberto o âmbito das suas referências"¹² (Almeida 2016). Confirming post-museological perspectives and tendencies, he furthermore claims that a relationship between a local, global and an international network is "fundamental" for a contemporary art museum (Artload 2017). The MAAT's location in one of the most touristic neighbourhoods of Lisbon, contributes to the fact that it attracts not only local visitors, but also tourists, which complements the transcultural character of the museum. With the intention of increasing the number of foreign visitors, the museum will augment its internationality even more. And ultimately, the building itself contributes to the embodiment of a transcultural identity. "(...) The physical presence of the museum within urban, suburban, or rural spaces not only creates a unique socio-cultural environment through its interaction with other structures and spaces, it also contributes to a distinctive sense of the local by drawing upon artifacts, artists and audiences from diverse global contexts who participate in the life of the museum" (sic) (Rectanus 2011, 389).

¹² "(...) I value the fact that people have been abroad and are open to their scope of references."; my trans.

By bringing Portuguese and international artists, who question the current reality critically, together, the museum tries to create a space of interactive exchange between all actors involved. This includes artists themselves as well as interexchange between the artists, other museums, the objects and the audiences. The MAAT considers itself an “activator-museum” that tries to actively integrate all parties concerned and create interconnections (Carvalho 2016, 35). This intention is performed on diverse levels, as could be seen on the example of the architecture alone but also on the museological approach. It attempts to be: “Um espaço de debate, de pensamento crítico e de diálogo internacional, que oferece uma programação intensa e diversificada pensada para todos os públicos e idades”¹³ (Fundação EDP 2017, 23).

By bringing the three disciplines architecture, art and technology together, the museum forms a contrary pole to traditional art museums. Most traditional museums, and not only art museums, were defined by its focus on one specific discipline. The MAAT defines interdisciplinary as one of its basic principles and creates a connectedness between different sectors on many levels. Interdisciplinarity is a fundamental value of the “post-museum”, which emphasises the importance of networks by a variety of approaches. Furthermore, it confirms the museum’s intention to represent open-mindedness. (Kaplan 1981)

When looking at the museum as a memory-preserver, this museum shapes the function in completely new ways. In comparison to the earlier mentioned National Archive, which stores material national memory in a coffer-like building, hardly accessible by the public, or national museums such as the MNAA, the MAAT functions in a very distinct way. The new building alone, through its shape, invites everyone passing by to enter and explore contemporary culture

¹³ “A space for debate, for critical thinking and international dialogue, which offers an intense and diverse agenda, designed for every kind of public and age.”; my trans.

in a very independent, innovative way. In doing so, it encourages visitors to actively take part in the creation of a memory and, by this means, opens up new possibilities for the formation of an identity. The artwork it exhibits, as well as its approach to the public rather define a new identity that is always in flux, than a determined, traditional national one. By bringing together artists, artwork, visitors and other elements from different parts of the world, the MAAT is constantly creating, together with all the actors, a special form of identity. This is defined by its ongoing development and many different parties that are actively involved in the creation. The integration of numerous stakeholders with different backgrounds, allows for the emergence of many perspectives which become part of the identity formation process. The open-mindedness of the museum enables its identity to be open to various external influences.

For being a museum which stands for a transcultural identity, it is necessary to not stick with outdated concepts, but operate under a “New Museology”. As already mentioned above, the MAAT performs in different “new museological” approaches and, furthermore, follows various contemporary communication tendencies. The museum is visible on many distinct media channels and is actively promoting its activities on social media, more precisely on Facebook and Instagram. Especially on Instagram, one of the most important current social networks in the Western world, it shows engagement by regularly posting not only pictures, but also Instagram Stories and live videos. In its web presence, the museum counts on internationality and provides its website, as well as some of its presence on social media, in Portuguese and in English.

The opening of the new MAAT in October 2016 achieved great coverage, as 65 000 people came to visit the new campus on the opening day (see Figure 26). The event was characterised by an intense twelve-hour wide-ranging programme, including concerts, free entrance, performances, etc., which attracted a big number of visitors. Further on, before the

public opening day, the MAAT opened its doors to the national and international art world by presenting the new museum space to a selected audience. In its opening period, the museum used another method to approach the “New Museology’s” fundamental idea of getting in closer touch with the public: Big, white and three-dimensional letters of the name “MAAT” were placed on well frequented locations all around the city. They turned into a popular background for photographs and were, consequently, shared many times on social media. Currently, one letter group is located near the museum itself and still serves as a popular social media content. The museum’s name “MAAT” has consequently become a trademark for the museum and has often been explicitly used, just like at the V&A Museum, for communication purposes to create awareness. The museum’s shop provides different products, promoting not only the logotype, but also using the simple characteristic tiles as the MAAT’s trademark. Moreover, to promote the opening of the museum in the international museum world, different marketing strategies such as the participation in different international art and museum fairs, like the ARCOmadrid or the collaboration with Portuguese embassies around the world, were used. (Fundação EDP 2017, 23; Lipovetsky and Serroy 2008, 112–13)

As evident from the mentioned examples, the MAAT opened up the Portuguese museum world to many new possibilities and perspectives. With the advantage of the new building being constructed on the basis of serving as an exhibition space, it accomplished to start off with operating methods adapted to contemporary requirements. The unusual architecture attracts attention and follows an international trend in museum architecture. Furthermore, the MAAT clearly represents a new approach to the relationship between the museum and the visitors in many ways, and above all, through interaction on different levels. This method can be considered an essential step as Hooper-Greenhill (2000, 6) claims when talking about new tendencies in

museums: “(...) the methods used to communicate with visitors have become more informal, more lively, and offer more possibility for mental and physical interaction.” The architecture of the MAAT provides the opportunity for integrating not only direct museum audiences, but also non-visitors, as it simultaneously serves as a public realm. The new MAAT, on the one hand, represents a hybrid and transcultural, though not completed, identity, and, on the other hand, counts on interactivity which gives different actors the possibility to actively take part in the formation of an identity. Following international tendencies, it allows different cultures to participate in this process, which confers it with a transcultural character. Its ability of adapting to various circumstances, its constant movement in operation and its willingness to continually develop are visible on many levels and makes the MAAT a vivid museum.

Final considerations

This dissertation investigated the “New Museology” and its development from the perspective of Visual Culture Studies with a special focus on the current Portuguese situation. Previous observations on the evolution of museums over the course of time until today have shown that the museum as an institution is strongly linked to the expression as well as to the proper constitution of identities. As outlined earlier in this study, it is important to mention the strong symbolic value that museums possess as a site which determines the collective memory. By conveying and influencing the collective memory, it has a strong impact on society. This close relationship to the identity and the memory is the reason why the cultural institution of the museum defines our lives in many ways. The museum has overcome big challenges since its very beginnings. It leads to the fact that the relationship between the institution and identities had to alter considerably, as it needed to adapt to emerging requirements throughout time. A great

part of those modifications is based on a different and increasingly closer approach of the museum to its audiences.

When, at the end of the eighteenth century, the modern museum started to appear with the opening of the Louvre, its mission was strongly linked to the development of the nation state concept. The new museum was a place open to the public, which intended to serve for establishing a national identity by the means of education. A national collective memory was artificially implemented as a support to the purposes of the state. Therefore, the construction of a national culture led to the emergence and stabilisation of the national identity. Defined by its clear power hierarchies, the modern museum as an acknowledged and far-reaching institution, strongly contributed to the establishment of the nation state.

Wars and decolonisation processes in the second half of the twentieth century resulted in the disintegration of the concept of the nation state and the growing importance of a transcultural understanding of the world. Power relations and identities were in crisis and had to mutate, leading to a paradigm shift in the museum world. In an increasingly globally connected world, the basic concepts of space and time are constantly losing their dimensions. As a result, the cultural institution needed to reconsider its fundamental structures. Thinking and acting across its traditional boundaries became an important concept for the museum as this change of view allowed it to extend its sphere of influence. Besides, diverse understandings, such as in particular the perception of identities, had modified which made it essential to work with new and altered communication methods for directly expressing these new concepts and identities. A new definition of the museum's function, characterised by transculturality and adaptability, became unavoidable. (Hooper-Greenhill 2000; Macdonald 2003, 6)

The main task of a contemporary “New Museology”, and this is at the same time probably also the most difficult one for museums today, is to be flexible and hybrid. They need to modify at the same speed as global processes take place and cannot afford holding on to old patterns. Any delay or non-contemporary action might result in the end or irrelevancy of the institution. To fulfil this requirement, an adjusted communication in close relation with the public is needed. A strong connection between the different actors has become more important than ever before. Taken together, these findings suggest that their interaction allows for new forms of flexibility which permits the identity to become multifaceted. These new understandings of function and identity are necessary to maintain the museum as a pertinent institution.

In the Portuguese context, these basic considerations apply as well as in most other countries in Europe. Portuguese history is characterised ever since by its close contact to other cultures. This fact maybe facilitates the, for many other countries relatively new, process of including transcultural thinking into the constitution of a “New Museology”. For this reason, among others, Portugal as well as its capital Lisbon are currently following the ongoing global zeitgeist. The city of Lisbon serves as a good example for the illustration of the evolution of museums over time, up to the most contemporary manifestations. In the late nineteenth century, it followed the European tendencies and kept pace with the opening of its first two national museums. After the emergence of other traditionally oriented museums, the pioneering Gulbenkian Museum showed how global tendencies are being applied to the Armenian’s collection, which followed a well-advanced museology from its very beginnings. At present, the inaugurations of curious new museums show, how the museum world has opened its operational range and allows unexpected and new approaches.

The MNAA is considered Portugal's model national art museum and has, from its very beginning onwards, tried to adapt to contemporary demands towards a cultural institution. Today, it attaches major value to the development of a strong visitor-institution relationship. By working with creative communication methods, it addresses its audiences on new levels including an emotional one. The museum exceeds its traditional structures and shows its will to work on its own performance. The cooperation with different entities helps the national museum to move beyond its rigid structures inherent to its long-established origins. This enables the museum to show its open-mindedness towards new perspectives.

Whereas the MNAA represents an example of how traditional museums needed to adjust their functions to contemporary requirements for remaining a relevant institution, the newly opened MAAT had to face and perform with a contemporary identity since its very beginnings. With the opening of the innovative second building of the MAAT, Portugal sets a strong statement for its progress within the worldwide museum sphere. The new museum, which architecture cannot be overlooked, operates with an interdisciplinary focus and, thereby, exploits its scope of work to innovative dimensions. The MAAT integrates different disciplines besides art, which puts it into a pioneering position. Interdisciplinarity today is considered one of the most important approaches for creating new insights and facing different challenges. In addition to the integration of different fields in the operating areas, another major principle of the MAAT is interaction. This maxim is enabled through an intimate relationship between the museum's audiences and the institution itself. Implemented on various levels, including architecture, education and museography, for example, the strong connection between the different actors leads to an advanced manifestation of interaction. Operations based on these two values allow

the museum to be influenced by many extended perspectives. By means of the exchange of opinions, collaborations and reciprocal influence, the museum becomes open to new ideas. The interplay of diverse stakeholders provides the museum with new perspectives and possibilities. Due to the many actors and different disciplines involved in the processes within the museum, including above all the identity formation, the museum obtains a fluid and transcultural identity, which confers it with contemporary international significance.

Looking at all the different aspects of the museum world's development over the course of time, including the Portuguese reality, the main conclusion that can be drawn is that the process of finding an ultimate definition of a "New Museology" has not yet been concluded. At present, constant adaptations and continuous alterations are necessarily taking place within the museums' structures. In addition to the internal alterations of already existing institutions, new types and shapes of museums are being developed and established. As assumed in the present dissertation, the museum's present goal is its transformation into a "post-museum", a designation and concept introduced by Hooper-Greenhill (2000). For accomplishing this intention, the museum needs to follow ongoing global tendencies and keep evolving continuously. Although indications towards a final emergence of the "post-museum" have already become visible in different museums, it is currently still in the process of developing. This means that the "New Museology" at present, as well as many other concepts to date, are still incomplete and in progress.

The findings of this research contribute to more knowledge about relevant developments of museums around the globe including, in particular, Portuguese ones from the perspective of Visual Culture Studies, which is relatively new for this area. Further research, consequently, needs to keep analysing the continuous evolutions in the museum context worldwide and should

consider potential direction-changes in global occurrences which could have an influence on the cultural world and on the museum's path of transforming into a "post museum". Furthermore, future investigation into the relationship between the identity and the museum might extend the explanations of the museum's influence on a contemporary society as well as the museum's relevancy for a future collective memory and its identity, which will be constituted by other components than they are at present.

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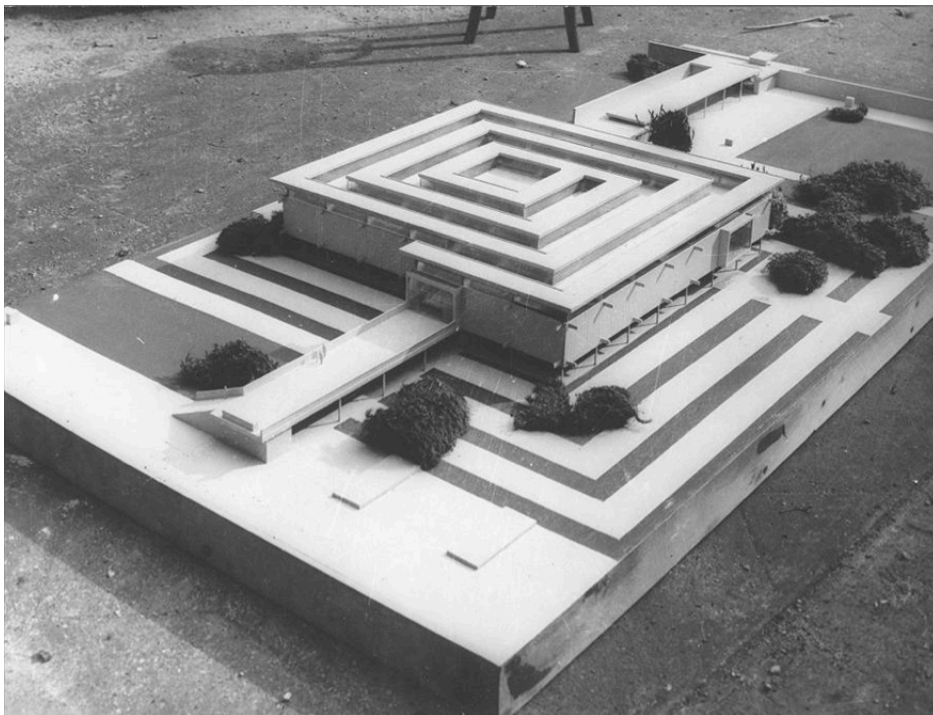


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