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**ICOM** – International Council of Museums

**ICAMT** – International Committee for Architecture and Museum Techniques

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## TABLE OF CONTENTS

|   |    |
|---|----|
| Report on ICAMT 2003 Meeting in Latvia, Estonia and Lithuania<br>By Diana Pardue, ICAMT Chair.....                          | 3  |
| Minutes of ICAMT Meetings in Latvia, Estonia and Lithuania<br>By Marja-Liisa Pohjanvirta, Secretary.....                    | 5  |
| Four Papers from the ICAMT 2003 Conference:   |    |
| <i>Some Aspects of Museum Architecture in Latvia</i><br>By Dr. arch. Jānis Lejnieks.....                                    | 6  |
| <i>Contribution of Museums</i><br>By Agrita Ozola, Director, Tukums Museums.....  | 7  |
| <i>Museums and Urban Development</i><br>By Barry Lord, LORD Cultural Resources Planning & Management Inc.....               | 8  |
| <i>Museums of Finland</i><br>By Marja-Liisa Pohjanvirta, Finnish Museums Association.....                                   | 10 |
| Invitation to the first ICOM Conference in Asia.....  | 12 |
| Invitation to the ICAMT Meeting from Sang Woo Suh, Former President,<br>Korean Institute of Museum Architecture (KIMA)..... | 14 |
| Report on Seoul<br>By Per B. Rekdal, Chair, ICME, From ICOM-L.....  | 15 |



## Report from the ICAMT 2003 Meeting in Latvia, Estonia and Lithuania

by Diana Pardue, Chair, ICAMT

Dear ICAMT colleagues,

### 2003 Annual Meeting:

The annual meeting, September 2-7, was held in Latvia and Estonia with a post-conference trip to Lithuania. "Museum for the Town, Town for the Museum" was the theme. It was a very successful meeting, with visits to many different types of museums in contemporary and historic buildings and the World Heritage town centers of Riga, Tallinn and Vilnius. Fascinating presentations on such topics as design and restoration of Latvian museums, the social character of the museum in the modern town, the role of various types of museums in towns and the museums of occupations in Latvia and Estonia provoked many open and lively discussions.

### Latvia

The group stayed in Riga for the first few days. The arrival to Riga began with a tour of the medieval town center and the fine Art Nouveau/Jugendstil buildings, unparalleled anywhere in the world. That evening the group was welcomed with a tour and dinner in the Riga History and Navigation Museum, starting with an organ concert in the Dome church. Wednesday and Thursday included informative meetings, tours and receptions at the Latvia State Art Museum, the Occupation Museum of Latvia, the Museum of Decorative Arts, St. Peter's Church, the House of Blackheads, Ethnographic Open-Air Museum of Latvia, Durbe Palace (Tukums), Tukums Old Town, and the Pastarins Museum (Bisnieki Farmstead). A day trip to Ventspils on the coast of the Baltic Sea on Friday included a tour of the Ventspils Museum in the Ventspils Castle and a lively discussion of the reconstruction of the castle. The afternoon was spent at the Outdoor Ethnographic Museum of Kurzeme, including a train ride on the grounds and short walk on the beach. The next day the group left Riga for Estonia with a stop at the Turaida Museum Reserve before reaching the Estonian border.

### Estonia

The final two days of the meeting were in Tallinn, Estonia. The group arrived in Tallinn Saturday evening and spent the evening at the Museum of Estonian Architecture, located in the Rotermann Salt

Storage building. We viewed an interesting exhibit on urbanization in the early 20<sup>th</sup> century in Sweden, Finland, Latvia and Estonia and had the farewell dinner. On Sunday, the group toured the baroque Kadriorg Palace, built as a temporary summer palace by Peter I, and now housing the foreign art collection of the Art Museum of Estonia, as well as the construction site for the new home of the Art Museum of Estonia, designed by Finnish architect Pekka Vapaavuori. At the newly opened Occupation Museum, the director, Heiki Ahonen, presented an overview of this museum, dedicated to the 1931-1991 occupations by Germany and the Soviet Union, with comments by the architects. Exhibits include audiovisual displays, photographs and sound recordings of the events of this era. The ICAMT business meeting was held at the Museum of Occupations of Estonia. The remaining time was free to see the historic center (Old Town) of Tallinn, an outstanding and well-preserved example of a medieval northern European trading city that retains the prominent features of this type of economic and social community. That evening the group departed for the return trip to Riga.

### Lithuania

The post conference tour began Monday, September 8 with a bus trip to Klaipeda and then a ferry to Smiltynė on the Curonian Spit and the Lithuanian Sea Museum. After an entertaining performance and tour, the group headed south into the Kursiu Nerija National Park, recognized as a significant cultural landscape on the World Heritage List. The group stayed in Nida and the evening was free for visits to several museums, including the Thomas Mann Cultural Center. The next morning the group visited the Parnidis Dune to get a panoramic view of this outstanding landscape. The tour continued to Kaunas for lunch at the Devil's Museum Café and a visit to the M.K. Ciurlionis National Museum of Art. From Kaunas the group traveled to Vilnius. In Vilnius, the group received a very complete presentation of the reconstruction of the Lower Castle and tour of the construction site. The group had a guided walk through Vilnius Old Town, a well preserved complex of Gothic, Renaissance, Baroque and classical buildings in its medieval layout and natural setting. The group had a traditional dinner before leaving for Riga.

# BRIEF 24

Spring 2004

Many thanks go to the staffs at all of the museums that were visited and our Latvian, Estonian and Lithuanian colleagues. The experience was unique and inspiring for all ICAMT members who attended. Special thanks go to Agrita Ozola, chair of the Latvian National Committee and director of the Tukums Museum who first proposed this meeting; Karina Halla-Murula, chair of the Estonian National Committee and director of the Museum of Estonian Architecture; and Loreta Marija Meskeleviciene, Chair of the ICOM Lithuania National Committee and Head Curator of the Lithuanian Art Museum. Also special thanks to Vita Rinkevica who was our contact in Latvia for this conference and organized the agenda, hotels, transportation and many other things! She was responsible for the very attractive graphic materials designed specifically for the meeting.

We hope to see many of you in Seoul, Korea, October 2004!

Diana Pardue  
Chair, ICAMT

## 2004 ICOM General Conference, Seoul, South Korea

The next General Conference will be in Seoul, South Korea, October 1 – 8, 2004. The theme of the conference is "Museums and Intangible Heritage". Intangible heritage, as defined by UNESCO, includes "all forms of traditional and popular folk culture, i.e. collective works originating in a given community and based on tradition.... These traditions may be manifest either through forms of cultural expression or as cultural spaces that bring together various cultural activities. A focus on intangible cultural heritage must include social contexts, showing traditional and popular culture as life-ways, sets of interrelationships and shared knowledge systems" ([www.unesco.org/culture/heritage/intangible/html\\_eng](http://www.unesco.org/culture/heritage/intangible/html_eng)).

The website <http://www.icom2004.org/> is the best source of information on the conference and on Seoul. The registration fee is listed on the website and online registration should be available shortly. The general conference program begins on October 1 and ends October 8. The cultural programs include a welcoming reception, several days of Asian cultural events, an excursion day on October 7 and a farewell party.

This conference offers all ICOM members the chance to experience a distinct and fascinating culture that has developed modern and beautiful museums

and exhibitions. It is a very special country where we will have the opportunity to visit a number of remarkable museums. An invitation from Professor Suh, President of the Korean Institute of Museum Architecture is included in this newsletter. All ICAMT members are encouraged to come to what promises to be a very interesting meeting.

### ICAMT 2004 – Call for Papers

ICAMT will hold its meeting October 4-6, the middle days of the general program in Seoul. ICAMT welcomes any presentations discussing the main conference theme, Museums and Intangible Heritage, as well as suggestions for additional themes that relate to museum architecture and museum techniques. ***Please send abstracts and suggested themes to the ICAMT Chair, Diana Pardue before July 14, 2004.*** The ICAMT business meeting will be held October 6 and will include elections for officers and the board. ***Please let the Chair know if you are interested in getting involved as a board member or officer.*** As details of our program become available, information will be posted on the ICOM Calendar, <http://icom.museum/calendar>.

ICAMT will be communicating primarily electronically in the future. Do you have an email address? If you don't have one or if you wish to receive messages on a different address than your regular account, you might want to use one of the many free email services that are available. The two most common free services are YAHOO (<http://mail.yahoo.com/>) and HOTMAIL ([www.hotmail.com](http://www.hotmail.com)). It is very important that your contact information be current. Has your postal address, email or telephone/fax changed since you joined ICOM? Send the new one to your ICOM national committee (<http://icom.museum/nationals.html>) as well as the international ICOM secretariat (<http://icom.museum/moreinfo.html>) in Paris.

ICOM has an email distribution list, ICOM-L, used for the discussion of all matters relating to the International Council of Museums. It is also used for official announcements about ICOM's activities. It is a very good way to keep up with various discussions going on within the ICOM membership and to receive announcements of activities and updates in a timely manner. If you have not joined this email list and are interested, you can get more information on the ICOM web page at <http://icom.museum/distlists.html>. The current discussion on ICOM-L is about a revised definition of a museum. Please join in the discussions!

**ICAMT** would like to present more information on its members and their activities in these newsletters and on the updated web page. If you are working on an interesting project or have information that you would like to share with other ICAMT members that relates to museum architecture and museum techniques, please send this information to the ICAMT Chair, Diana Pardue. The goal is to provide the opportunity for the international exchange of ideas and a forum where news about projects on museum architecture, upcoming exhibits and other related museum activities could be found.

## ICAMT Annual Meeting 2003

September 7, 2003  
13.30–14.20

The Occupation Museum, Tallinn, Estonia

### **Minutes**

Chair: Diana Pardue  
Secretary: Marja-Liisa Pohjanvirta  
Treasurer: Torill Mugaas

### *List of attendance:*

Diana Pardue  
Stephen Cannon-Brookes  
David Devenish  
Torill Mugaas  
Agrita Ozola  
Ersi Philippopoulou  
Marja-Liisa Pohjanvirta  
Bo Karlsson

### 1. **Adoption of Agenda**

The agenda was adopted without amendment.

### 2. **Approval of Report on ICAMT 2002 Meeting, Mexico City**

The Report (published in Brief 23) on ICAMT 2002 Meeting, Mexico City was approved without amendment.

### 3. **ICAMT business**

#### *a. ICAMT website*

ICAMT has a site on the Internet, sponsored by the Hellenic Ministry of Culture.

The updating of the website has been a problem and questions were asked about three other problems: hosting, designing and maintaining. Ersi Philippopoulou promised to find out the situation in the Ministry of Culture. The information should be in three languages: English, French and Spanish. The content will be provided once a host is decided.

#### *b. ICAMT brochure*

ICAMT received a grant to develop a brochure. Content needs to be developed, similar to the content for the web site. David Devenish and Stephen Cannon-Brookes volunteered to develop a draft for the brochure.

#### *c. ICAMT Study Series*

ICOM News no 3/2003 "Architecture and Design" contains articles from ICAMT members – Diana Pardue, Ronnie Fookes, Yani Herriman and Agrita Ozola.

Barry Lord will continue as editor of the study series.

#### *d. Brief Editor*

Barry Lord is to continue as editor of Brief.

The intention is to issue Brief as an e-mail publication to members with e-mail addresses, using an on-line membership directory. Members without email will continue to receive the Brief by mail. When the website is updated, a copy will be made available there as an attachment.

### 4. **Finances**

ICAMT received 1425,60 euros in 2003. There will be a 3% increase next year. Diana Pardue is discussing the possibility of setting up an Internet account with the assistance of the Chair of ICOMON.

### 5. **Working Groups**

#### *Do's & Don'ts:*

Stephen Cannon-Brookes will continue with the do's & do nots, working with Dick Dober. He suggested renaming this working group Technical Information.

#### *ICAMT History:*

Bo Karlsson will work on the history of ICAMT (listing key issues, chronology of the meetings and themes).

## 6. 2003 ICOM Advisory Committee and Executive Meetings

Diana Pardue, Chair reported on the meetings in Paris in June 2003.

## 7. 2004 Triennial Meeting

### a. Venue:

The 20th General Conference of ICOM will be in Seoul, Korea 2–8.10.2004

### b. Theme:

"Museums and Intangible Cultural Heritage"

### c. Program:

Barry Lord has proposed using his contacts with the Korean Institute of Museum Architecture to develop the ICAMT program. He will discuss the matter with them.

### d.

### e. Proposal for workshop with other committees:

A joint session has been proposed with ICEE, INTERCOM and CIPEG. The group agreed that this is a good idea. Planning will continue on this next year. Diana Pardue will attend the ICEE meeting in New York to pursue this idea.

## 8. ICAMT Action Plan, 2003–04

The 20th General Conference of ICOM

## 9. Resolutions

ICAMT members should encourage younger members of the museum field to join this committee and become active in its meetings.

## 10. Varia and Closing Remarks

We regret to announce the death of Andrew Millward. A further memorial will follow in Brief 25.

The Committee concludes by forwarding its sincere gratitude to ICOM Latvia, Estonia and Lithuania for the successful conference and the well arranged annual meeting.

Chair of ICAMT

## Some Aspects of Museum Architecture in Latvia

*A paper presented at the ICAMT 2003 Meeting in Latvia*

by Dr. arch. Jānis Lejnieks

Latvia is not rich in museum architecture, especially if we speak about buildings built for museum purposes. Riga possesses three purpose-built museum buildings: the State Museum of Fine Arts, 1905, arch. W. Neuman, the Museum of Occupation, 1970, arch. D. Driba and G. Lūsis-Grīnbergs and the War Museum, 1938, arch. A. Galindoms. The last incorporates the Powder Tower, and this medieval building largely determined the character of the museum. The Museum of Occupation initially was built as a memorial hall, therefore the lack of storerooms and office space obstructs the growth of the museum. We may conclude that the majority of Latvia's museums are located in very different types of structures, built as fortified castles, tenement buildings, schools, libraries, farmsteads etc.

Memorial buildings as the residences of writers, artists and politicians are protected by the state, as some of them are listed monuments. Taking into account that the first generation of Latvian intellectuals in the middle of the 19th century was recruited from the countryside, most of these museum buildings are farmsteads. As the territory of Latvia was badly damaged by two World Wars and some revolutions during the 20th century, not many authentic items are preserved.

Contemporary museum visitors are more self-confident, informed and educated than they were some decades ago. We should take this aspect into account, especially in Eastern Europe, where museums as part of the educational system were

strongly ideologically controlled during the Soviet period. The range of interests and values is subject to change nowadays. The degree of publicity of private life is ever expanding. The museum should put more and more inventiveness into making exhibitions to “captivate the visitor”, whose psychology may be influenced by reality shows on TV. This phenomenon has changed the level of intimacy that can be seen sitting in the family room. People have learned that much of the private life of their beloved heroes can be seen. The next step that we can foresee is the demand to “open” the curtain and have a chance to look at the private life of classical figures as well.

More and more emotions are appearing in museum life in the form of activities and performances. One example in Latvia is the performance of Liepājas Karosta. The visitors for some hours are obliged to play the role of prisoners, and are given a chance to spend a night in a cell of the jail. This is not a novelty on the European scale, but expresses the tendencies in Latvia to use the background of the building as effectively as possible.

In the competition among museums to get visitors small entities are competing with more radical, spectacular and rather eccentric ideas. The search for the specific profile of each museum is more successful in cases where the building is adequate to the main hero of the story. In Riga, a good example is the memorial flat of the writer Andrejs Upitis, located in an apartment house in the very center of the city.

From the flat the visitor can see a Government building as well, as did the writer, who had a very high position among the officials of the Soviet regime. Otherwise the location of museums in historical buildings has not only advantages, but can cause a lot of problems as well. It is very much a question of the adequacy of the shape of the building and the subject matter of the museum. One of the most controversial examples in Riga is the Museum of Sport, located in a former waterhouse on a tiny side street of Old Riga. Sport can be more associated with loud cheers in the stands of a sport hall, emotions and youth. Does this building and place fit the idea of a Museum of Sport, or were the premises founded accidentally? Even if a good interior architect creates a dynamic image, it may be hard for the museum to carry out its mission – to bring people a bit more knowledge about their preferred sport, and respect for the main heroes of it. The decision to locate the museum in an old building was based on the fact that after WWII in Latvia there were a lot of churches without parishes, while warehouses were not adaptable for new functions. The government’s offer was simple -- museum or concert hall -- and it was carried out very poorly due to the lack of finances.

All these arguments are mentioned to assure society that we need many more new museum buildings, erected specially for this purpose, as in Latvia we are short of them.

## **Contribution of the Tukums Museum to the Preservation and Development of the Historic Center of Tukums Town**

*A paper presented at the ICAMT 2003 Meeting in Latvia*

by Agrita Ozola  
Director, Tukums Museum

Traditionally museums collect objects, documenting, researching and displaying them in museum buildings, and visitors see these things removed from their natural context. In many cases it is the only way to preserve objects of historical, cultural or scientific value and inform society about their importance. However, there are also various other opportunities museum have in modern society to preserve evidence of the past.

In preserving cultural and natural heritage the role of museums is to make society realize and respect the value of the heritage, and to change the attitude of

society. As the experience of Tukums Museum shows, museums can work not only as institutions researching and preserving the cultural environment, but also supporting the development of the cultural environment in the local authority.

(continued on p. 8)

The new mission of the museum is to educate about the cultural heritage of Tukums district and stimulate its development, preserving it and involving the local community in the conservation of tangible and intangible heritage.

The research and preservation of the cultural environment in Tukums is one of the very important projects the Tukums Museum is working on. To begin the process of evaluating objects for musealisation we began researching every house in the old town.

All available information about all 230 buildings was collected, systematized and compared. Today the information has been compiled in a database. The research process was very complicated because many buildings had changed address and many documents were missing from the archives. Now the information needs to be computerized to make it available for every inhabitant in the town, every clerk who is concerned with matters of town development, and for every other interested party. The information from the Museum will be provided to a network of all institutions and interested individuals. It will also be printed for those who prefer written information.

Abstract:

## **Museums and Urban Development**

*Presentation to the 2003 Conference of the ICOM Committee on Architecture & Museum Techniques (ICAMT)*

by Barry Lord,  
Director, LORD Cultural Resources Planning & Management Ltd.

Latvia, September, 2003

In the Information Economy, cultural institutions are places to discover new knowledge and create new meanings – and have thus become essential to the urban economy. Knowledge workers are vital to this economy, and need to “rub shoulders” with each other to stay creative. Museums contribute to a healthy city center by helping to keep these young professionals, their young families and older “empty nesters” living and participating downtown. For cities, it’s not “less is more” but “more is more” – and cultural institutions are key to building a “more is more” environment. Richard Florida’s recent book, *The Rise of the Creative Class*, underscores the significance of this fundamental change in the economic and social base of cities, so different from the earlier reliance on manufacturing.

As Florida points out, for cities to attract knowledge workers they need to provide a civil society, one in which there is a high level of social capital – people working together to solve problems. Museums can be vital to processes of *bonding* – reinforcing people’s sense of collective identity – and *bridging* – linking one community with another. Resisting relentless privatization, therefore, cities must maintain significant areas of the public realm to provide free access to meaningful events for all. Museums

contribute to the sustainability of communities, as communities must sustain them in turn.

The museum can thus become an engine of urban redesign as it helps to reinforce a sense of place, transforming experience into meaning. As Dolores Hayden wrote in *The Power of Place: Urban Landscapes as Public History*, “Decades of urban renewal and redevelopment of a savage kind have taught many communities that when the urban landscape is battered, important collective memories are obliterated.” This has been true in both capitalist and socialist countries, and in both museums can play an important role in recovering past lived experience and making it meaningful to all.

On the economic level, museums increase the quantity (and therefore the quality) of downtown activity, enhance the city’s appeal to conventions, attract suburban and exurban dwellers to come downtown, and can even become international attractions and re-brand a city, as in Bilbao. Museums, including zoos, botanical gardens, arboreta and natural history museums, can also reintegrate city dwellers with the natural world around them.

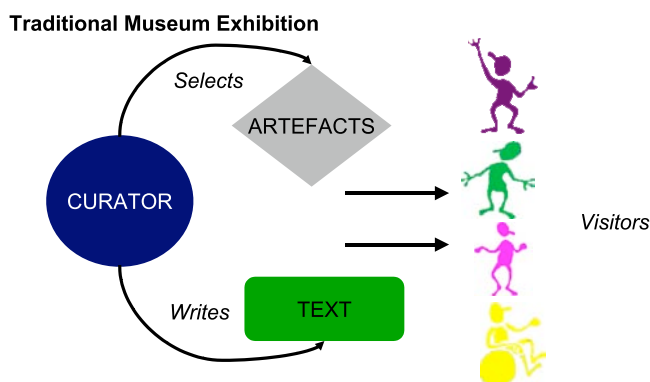
# BRIEF 24

Spring 2004

In industrial cities of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, commodities and artifacts were simultaneously developed, as goods and services became objectified by mass manufacture and mass consumption. Industrial arts museums like the Victoria & Albert Museum in London, or science and industry museums like the Deutschesmuseum in Munich, were the expression of this period. In the early 21<sup>st</sup> century, with cities becoming communication centers, artifacts are much more closely associated with images and information. The result is the emergence of Idea Museums like Urbis in Manchester or *Memorial: le Musée pour la Paix* in Caen, and interactive exhibition centers like the Experience Music Project in Seattle. Cities today see themselves as a web of connections, not as a territory, and museums are nodal points of connection within that web. As the Victoria & Albert Museum's recent report, *Creative Networks: Knowledge and Inspiration*, put it, "The key organizational form for the development of innovation is the network, not the institution."

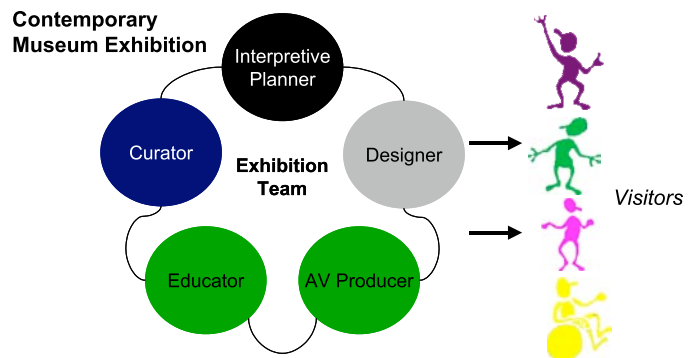
Museums are able to function so successfully in this networked society and knowledge economy because they are institutions of public trust, reaching into the past for their content, but into the future with their focus on preservation and their interest in developing new audiences. The way in which museum exhibitions are organized has changed as a result of this on-going transformation of the society in which museums find themselves. The traditional museum exhibition was conceived by a curator, who selected the works of art, specimens or artifacts, and wrote the explanatory texts, with the visitors entirely in a passive mode of receiving the information in the exhibition.

Figure 1:



Contemporary museum exhibitions are developed by exhibition teams, with interpretative planners, designers, educators, audio-visual producers and others alongside the curator, but often with the museum audience assumed to be in the same passive role.

Figure 2:



Interactivity has invited visitors to play with the information, responding to it, and new modes of display like visible storage have broadened the role of visitors in choosing for themselves the objects that interest them, rather than being subject to the curator's choice.

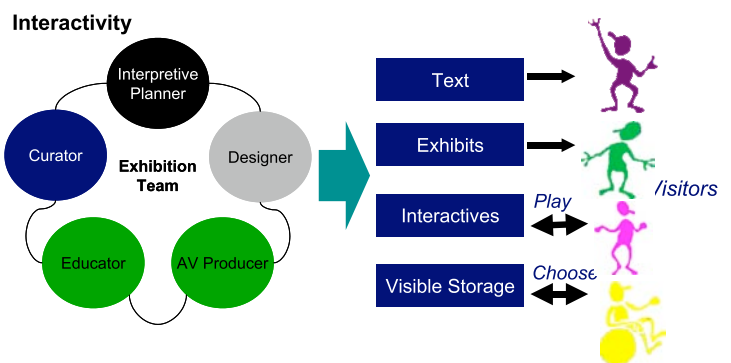


Figure 3:

Most recently, first-voice museums have brought into the museum planning process the communities of origin of the objects on display – whether these are artists and scientists, or the present-day members of the ethnic groups whose works of art or artifacts are then interpreted directly by members of the community, rather than exclusively by experts about them.

# BRIEF 24

Spring 2004

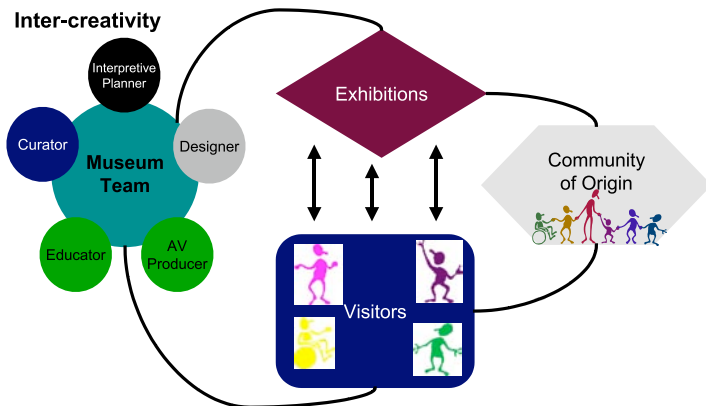


Figure 4:

Interactive and inter-creative relationships between museums, the communities of origin of their exhibitions and the communities that museums serve have all the more potential for the future due to the changed relationship of visitors with museums over the internet. Rather than a one-time visit, the museum public can now have an on-going

relationship with the museum, beginning with an initial discovery of a web site and sustained by programs on the net, highlighted by a visit to the “real thing” in the museum, and then maintained thereafter by subsequent internet exchanges. Museum use of the web and its integration with the museum’s exhibits and collections are just in their infancy, but the promise of greater interaction is already offering exciting possibilities of extending the museum’s role in the community. All of these factors are especially important in the context of cultural diversity, which as museum planners LORD Cultural Resources professionals now find in every corner of what Canadian philosopher Marshall McLuhan called “the global village.”

LORD Cultural Resources Planning and Management is a museum planning firm. The presentation concluded with examples drawn from cities where the firm has participated in the planning of multiple museums – such as Manchester, Singapore and Vienna – where these changes can be observed.

## Museums of Finland

by Marja-Liisa Pohjanvirta, Finnish Museums Association

The social role of the museum in a modern town or city is to serve as a protector of heritage, reflector of contemporary issues, and educator of society.

Wood has long been the traditional building material in Finland, both in the countryside and the cities. Until the twentieth century, it was the principal material in urban areas. During the last century, especially after the war, modern architecture produced new environments with new materials. Partly because so much was ruined during the war and partly because of changes in lifestyles and patterns of work, people started to move from the countryside to towns, and new houses and new communities were built.

Most buildings in Finland today have been built since the Second World War. The growth of cities meant high-rise blocks, although in some smaller towns and in the archipelago and parts of the countryside you can still find traditional dwellings that have remained intact. Industrial architecture has changed a lot, mostly because of great changes in the economy and character of work. Similarly, industrial communities have changed since the textile and wood-processing

industries have lost their prominent position in Finnish industry.

# BRIEF 24

Spring 2004

Finland's cultural and architectural heritage has become more important during the latter part of the twentieth century. Increasing attention has been paid to the protection of the environment and buildings as communities expand and develop. Planning legislation now protects buildings and their surroundings. The country's Building Protection Act protects important monuments and gives municipalities an important role in local decision-making. In that decision-making process, museums have their own role as consultant and source of statements and reports. The Antiquities Act and the Building Protection Act define the role and responsibilities of the National Board of Antiquities. It is responsible for the preservation and study of the national architectural environment and ancient monuments. City museums, on the other hand, collect and preserve the cultural, historical, architectural and environmental heritage of the city; there may be jurisdictional conflicts between these authorities. Museums provide services related to protection and preservation of the environment.

Museums also have an important role as educators. A project called "The Finnish Oak" was started in 1998. It is a development project in which the National Board of Antiquities, the Board of Education, and the Ministry of the Environment collaborate in the teaching of Finland's cultural heritage. The aim is to increase Finns' knowledge of their own cultural heritage, to develop models for the joint work of schools and museums, to increase the role of museums in the educational system, and to develop networks linking schools, teachers, and museums. It is also researching opportunities for using special museums in professional training. The program is due to continue into 2004.

In the last decade, the accessibility of museums has become an important consideration in planning both exhibitions and museums. A museum must be built so that people with various disabilities in areas of mobility, sight, etc., can visit as easily as everyone else. Better access means also that it's easier for visitors to concentrate on the message of the exhibits. Accessibility has been improved in many

museums, and designers and staff are working on it continuously.

Children have been given more attention in Finland's cultural policy. Museums actively arrange special programs for children and their parents. This trend has been very popular with political decision-makers. When they support children's programs, citizens vote for them.

It is also very important to the Finnish to offer appropriate education for immigrants, to acquaint them with the cultural heritage of the country they live in. Similarly, the need for multicultural education is growing as the number of immigrants increases. Museums, libraries and archives in all the Nordic nations are working together to find good models to promote a multicultural society. This approach recognizes that the most important thing for a human being is to discover and understand one's identity. In this search, environment and cultural heritage both play major parts; museums collect, protect, and interpret this heritage, and display the evidence collected to members – both new and established – of the society.

Art museums have a special role in teaching art in the city. You can take an exhibition to a park or create a walk where visitors look at works of art and architecture. In the context of an exhibition, people often notice that there is much of interest to see in their own city. This is also a way to assimilate newcomers; they feel at home when they are acquainted with the special character and history of their town.

The modern city is more complicated than its historical counterpart, as are the lives of its inhabitants. Museums have to think more about the implications of their work to satisfy both inhabitants and the museums' civic governing bodies, the decision-makers of the city. Above all, we – the museum professionals – have to see ourselves as protectors of cultural heritage.

## **Invitation to the First ICOM General Conference in Asia**

20th General Conference & 21st General Assembly of ICOM

*"Museums and Intangible Heritage"*

October 2-8, 2004

Seoul, Korea

# BRIEF 24

Spring 2004

The first Asian ICOM Conference will take place in Seoul, Korea from October 2<sup>nd</sup> to 8<sup>th</sup>, 2004. The conference is expected to motivate the development of museums not only in Korea but in other Asian countries as well. It is meant also to provide Asian and other museums with opportunities to strengthen solidarity and to share professional knowledge and information.

The main theme of the Conference entitled "Museums and Intangible Heritage" and a few related subjects are expected to offer us valuable opportunities to look into the depth of the time-honored spiritual, psychological and mental world of diverse culture and tradition. The theme will both help to promote the cultural identities of all regions in the world and to understand cultural diversity in global society. By choosing this theme, the organizers are hoping to be able to contribute to an era of peace and community-building.

Some countries will present their cultural programs and take the opportunity to demonstrate unique and diverse traditions of their various cultural groups to the museum professionals of the world.

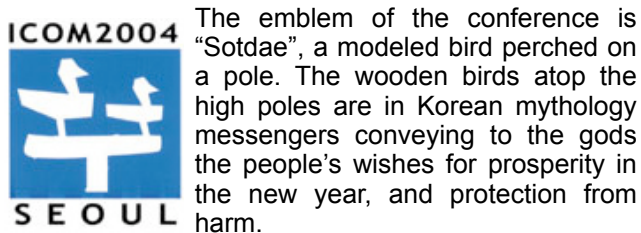
reservation form offers hotel room rates especially negotiated for ICOM 2004 Seoul.

## ***Passport and Visa***

Foreign delegates having return tickets can normally stay in Korea for up to 30 days without a visa. However, delegates should check with the Korean Embassy in their country or contact the Organizing Committee. The Organizing Committee for ICOM 2004 Seoul will assist delegates and issue official invitations to facilitate their travel allowance and visa application.

## ***ICOM 2004 Information Desk at Incheon Airport***

An ICOM Information Desk will be set up to welcome delegates at Incheon International Airport. Please visit the Desk for information about transportation, currency exchange and mobile phone rental.



The emblem of the conference is "Sotdae", a modeled bird perched on a pole. The wooden birds atop the high poles are in Korean mythology messengers conveying to the gods the people's wishes for prosperity in the new year, and protection from harm.

## ***Registration***

The registration form and preliminary programme were mailed to each ICOM member by late October 2003 and are also available online. Please visit [www.icom2004.org](http://www.icom2004.org).

If you register before June 1, 2004, you will be able to enjoy lower registration fees of US \$310 for a delegate and US \$140 for an accompanying person. After June 1, 2004 and on site, you will pay US \$380 and US \$170 respectively.

## ***Accommodation***

Approximately 1,500 rooms are reserved in a block for ICOM 2004 Seoul at the main and alternate hotels near the conference venue. There will also be university guest houses and temple accommodations, available for ICOM delegates. Room rates vary according to hotel category, ranging from US \$50–60 to US \$250 per night. The

# BRIEF 24

Spring 2004

## Transportation

From the ICOM 2004 venue, the two main conference hotels (COEX Intercontinental Seoul and Grand Intercontinental Seoul) are within 2-5 minutes walking distance.

A number of other hotels can be reached in 10 to 20 minutes by public transport. The venue also has subway access, and city buses and taxis are readily available.

The Korea City Air Terminal, conveniently located within the conference complex, offers a non-stop bus service to and from Incheon International Airport. Subway is not available from the airport.

## ***Climate and Clothing***

Korea lies in the temperate zone and has four distinct seasons: spring, summer, fall and winter. October is in the middle of fall. The average daytime temperature in Seoul during the conference will be around 16°-19° Celsius which will be perfectly pleasant and comfortable. We recommend a set of warmer wear for the evening.

## ***Security and Eating Out***

Seoul is one of the safest metropolitan cities in the world, with a very low crime rate. Downtown Seoul is safe to walk around even late at night, so please take this opportunity to discover Seoul's interesting places which will make your stay an unforgettable experience.

Seoul has a wide variety of restaurants from tiny old style houses to stylish modern buildings offering varied types of cuisine. In the COEX shopping mall and the surrounding area, you can easily find Korean, Japanese, Chinese and Western restaurants at reasonable prices.

# BRIEF 24

Spring 2004

## Seoul and its Museums

Seoul, the capital of Korea and home to 10 million of the nation's 47 million people, is set amid mountains, with the Han River running through its south side. Once called "Hanyang," the city was the seat of the Joseon Dynasty from 1392 to 1910. The name "Seoul" is a Korean word meaning "Capital." Since its selection as the royal capital of the Joseon Dynasty, Seoul has been the financial, political, commercial, diplomatic, educational and cultural center of Korea. Although it is a huge throbbing city with all modern comforts and conveniences, Seoul remains the repository of more than 600 years of Korean culture and enshrines treasures and traditions from still earlier times.

Among many private and public museums in Seoul, the National Museum of Korea, the National Folk Museum of Korea, the National Museum of Contemporary Art, the Seoul Museum of History and the Seoul Museum of Art are the major public museums which represent Korean cultural heritage.

In addition to visiting the famous museums, visitors may wish to take the opportunity to do some shopping and souvenir collecting. The Itaewon shopping center, the Namdaemun and the Dongdaemun outdoor markets are especially popular among tourists, as are the Gyeongbokgung Palace, the Doksugung Palace, the Changdeokgung Palace, the Seoul Tower, the Sejong Culture Center and Olympic Park.

## Suggested Conference Tours

- Travel to 'Pansori' (Korean traditional folk opera) at Gochang
- Home of green tea – Mt. Jiri and Boseong green tea fields
- Life and Philosophy of the Intellectual 'Yangban' class of old Korea – Andong Hahoe Village
- Tracing the world's oldest typography in the temples of Cheongju
- Beauty of 'Mosi' fabric in Hansan and traditional 'Hanji' paper in Jeonju
- Korean shamanism and folk religion
- Celadon villages on the southwest coast and the National Maritime Museum in Mokpo
- Nature and cultural assets of the west coast Mt. Sorak and the east coast
- Gyeongju city, capital of the Silla Kingdom (57 B.C.–935 A.D.)
- Hallyeo and Dadohae Maritime National Parks on the south coast
- Southernmost resort Jeju Island with marine and continental cultures.
- The 5th Gwangju Biennale (September 10–November 13, 2004)
- Busan Biennale (May 22–October 31, 2004)

## Contacts

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### **Conference Organizer**

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## Invitation to the ICAMT Meeting

from Sang Woo Suh, Former President,  
Korean Institute of Museum Architecture (KIMA)

Dear ICAMT Members,

It is a great honor for the Korean Institute of Museum Architecture (KIMA) to extend a warm invitation to the members of the International Committee for Architecture and Museum Techniques to participate in an ICAMT/KIMA joint session as part of the ICOM 2004 Congress to be held from October 2 to 8, 2004 in Seoul, Korea. KIMA is pleased to advise that planning for this important event is now well under way.

As you may know, the main theme of the conference is "Museums and Intangible Heritage." We Koreans take much pride in our nation's natural beauty, 5000-year history, and rich cultural heritage, strengthened by Korea's dynamic economic achievements in recent years. We expect the conference in Seoul will offer every museum professional a rare and precious context in which to discuss this intriguing subject.

### Who we are

Created in 1997 and chartered on September 21, 1999, the Korean Institute of Museum Architecture is a non-profit organization that has conducted rigorous research on the exchange of ideas and expertise for all parties involved in museum architecture, planning, construction and programming and in all aspects of exhibition design and production. Prominent scholars, artists, designers, and other eminent public figures were invited to form the membership of the Institute.

KIMA's objective is to create an independent educational forum for study of the impact of cultural heritage and information technology on museums and museum architecture, and the art of the built environment; and to use that knowledge to create and sustain a livable and sustainable artistic environment.

KIMA provides vital research and resources to interdisciplinary theoreticians, designers and related artisans. It brings together leading scholars and practitioners to consider critical issues in architecture, exhibition design and programming in museums and other cultural facilities; and to envision alternatives to current practices through innovative combinations of theory and practice. Then KIMA implements its work through strategic and interdisciplinary partnerships between its members and public institutions and private corporations within the existing cultural framework.

KIMA believes that public education can spread the knowledge gained from its initiatives and activities, and organizes international cross-cultural symposia, seminars and exhibitions. This concerted effort to reach the public and policy makers alike helps bring about greater awareness of innovative design applications that arise from the work of the advanced study programs.

### What we are going to discuss

ICOM 2004 in Seoul is expected to motivate the development of museums both in Korea and in other parts of the world. Fortunately, the new National Museum of Korea in Seoul provides an interesting model for us to study. The exercise should provide all participants with opportunities to strengthen solidarity and to share professional insights and information.

### What to do around Seoul

Of the many private and public museums in Seoul, the National Museum of Korea, the National Folk Museum of Korea, the National Museum of Contemporary Art, the Seoul Museum of History and the Seoul Museum of Art offer the most comprehensive representation of Korean cultural heritage. In addition, the Gyeonggi Provincial Museum and the Ho-Am Art Museum are good choices for a visit, both within a one-hour drive from Seoul.

# BRIEF 24

Spring 2004

We, the members of KIMA, hope to see you all at the General Conference of ICOM later this year in Seoul. Special Conference Contact for ICAMT members:

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## Report on Seoul

by Per B. Rekdal, Chair, ICME (From ICOM-L)

Two representatives from ICME were invited by the host museum (The National Folk Museum) to assist in planning the ICOM meeting in October 2004. A few impressions as seen from a visiting outsider – and most of us will be visiting outsiders in October – may be of practical interest for the international committees as well as for the individual delegate.

### 1. COEX

The facilities of the conference centre are really excellent. The area set off for ICOM 2004 has rooms for each international committee's sessions close to each other on the same floor along a 200-meter-long hall. It will be spacious and easy to find each other. From the mingling area you look over to an old, beautiful Buddhist monastery across the street that can be visited.

"Power Point" presentations are not only welcome, but also recommended by the conference facilitators. (They have slide projectors, but beamers/PowerPoint are preferred). A special room is set off with proper equipment and personnel so that each speaker can test out his/her power point presentation in advance.

The basement and some other floors contain numerous restaurants and cafés of all kinds. This means that session time will not be lost while delegates spread out in a large area hunting for lunch, not coming back for hours.

Banks are also found in the basement as well as innumerable shops of all kinds (for instance the second largest bookshop in Seoul). The complex also contains a subway station, an aquarium, and a number of cinemas. Elsewhere in the COEX complex is a Kimchi museum (Kimchi is a traditional dish that all Koreans seem to be mildly (or was it wildly?) obsessed with. Joking aside, making kimchi was the

traditional way of preserving cabbage so that vegetables could be enjoyed all through winter. You'll find enormous kimchi-pots at the back of restaurants, still in use, and if there is one souvenir I'd have loved to bring home from Korea it must be one of the man-sized kimchi-pots. They are magnificent.

In short: everything can be done at the COEX.

### 2. Flying to and from Korea

For some airlines there is an air terminal in the basement of COEX, where upon departure you can check in your luggage and be transported to the airport. But this is only for a few Asian airlines, though including Korean Air and its alliance partner Air France. Bus transport (often called limousine) to the airport is from many places in Seoul and is not hard to find; it costs 12,000 won.

It is very easy to find your way at the terminal building at the new international airport INCHEON, both on arrival and departure.

Early flight booking will be important to get good fares; it may pay to check Korean Air separately. Korean Air flies from several European cities as well as from several cities in North America, from Cairo in Africa and of course from multiple cities in Asia and Oceania.

### 3. Post conference tours

Information about the post conference tours will soon be available. But it may be useful to know that the post conference tours that are being planned are one and two day (one night) tours. They are for Saturday October 9 and for Saturday and Sunday, October 9 and 10.

# BRIEF 24

Spring 2004

## 4. Transportation in Seoul

The subway system is everywhere and is very efficient. It does inevitably take some time though if you have to use several lines in order to reach from A to B. International committees should take travel time into account if they plan programs taking place in different parts of the city. Taxis are numerous; black taxis (luxury taxis) are more expensive than the others. In rush hours surface transport takes more time, so it's better to use the subway.

## 5. Food/eating out

Korean food is fabulous. If ever there was a country to visit just for the food, it must be Korea. The Koreans often worry about their food being too spicy for their foreign guests. Don't worry; it is usually only mildly spicy.

A meal (lunch or dinner) may cost from 4 000 to 40 000 won and more (1 US\$ = about 1 200 won), depending on what kind of restaurant you choose. You will find lots of restaurants looking like snack bars that serve very good Korean meals from 5 to 10 000 won. Japanese restaurants are also common.

If a group eats together at a bit more costly restaurant, it is not necessary to order a complete separate meal for each person. The number of side dishes alone is almost enough to satisfy.

In many restaurants (cheap and expensive alike) you can choose between sitting at a low table or at a high table. Low table normally requires you to take off your shoes. In some other settings too, taking off your shoes is normal.

## 6. Seoul

Heavily damaged during the Korean War, Seoul now appears as a most modern city. But the royal castles with their gardens and the mountains around represent the timeless part. It's notable that areas of tall office buildings that in a Western city would go dead after office hours, in Seoul are vitally alive with bars, cafes and restaurants during the whole evening. And the numerous high rise apartment buildings that in Europe might be associated with less desirable neighborhoods are the opposite in Seoul: they are sought after, they are well kept, they are expensive, and the surroundings are a wonder of tidiness and neatly parked new cars.

As such Seoul is a challenge to what Europeans have a tendency to take for granted as constituting a good and beautiful city. The inhabitants seem to thrive in their ultramodern city, the crime rate is low, the streets and sidewalks are clean and people are friendly. Of course they do have their share of all the usual problems of large cities – no reason to idealize - but it is nevertheless interesting to experience how differently what is seen as desirable and not.

And Europeans should not worry; there ARE areas of narrow streets and low, cozy buildings with small shops and restaurants well suited for strolling around in. But there will not be much time for it: numerous cultural events are planned. In the Korean tradition they are likely to be splendid, and memorable.