scope II

Sites & Subjects

Narrating Heritage

CONFERENCE PROGRAMME

SCOPE®
conferences

Explore and envision
the future potential of cultural heritage

CONTENT

Sites & Subjects
Narrating Heritage

What is a historical monument and what does it consist of?

scopeII
"Sites & Subjects. Narrating Heritage" is an up-to-date Think Tank in which science and Creative Industries give input to each other and develop new trends.

Explore and envision
the future potential of cultural heritage

Elisabeth Gehrer
Federal Minister for Education,
Science and Culture

In April 2006, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage became effective. Its objective is to protect not only material monuments, but also immaterial cultural objects such as languages and oral traditions, social practices and festive events. So far, more than 60 nations have ratified the document, and Austria intends to join in 2007.

The convention is an important signal, as for a long time "cultural heritage" has mostly been understood as defining single material monuments outliving the change of time as static and interminable objects. The contemporary scientific debate, however, increasingly questions traditional ideas regarding cultural heritage. The conference therefore brings together experts from all over the world and from different scientific disciplines as well as from the arts. It aims at finding strategies and scenarios to open up new possibilities for reflecting upon the significance of cultural heritage for the sciences and humanities, as well as for politics and economy.

I am confident that scope II "Sites & Subjects. Narrating Heritage" will help to develop these fields of knowledge.

Gabriele Zuna-Kratky

Member of the Board,
Austrian Council for Research and
Technology Developement,
Director Technisches Museum Wien,
www.rat-fte.at

In the late 1980s Gabriele Zuna-Kratky worked at the media department of the Ministry for Education and Art. In October 1997 she was appointed director of the Österreichische Phonothek. 2000 she became the first female director of a museum of technology, the Technisches Museum in Vienna. She is also a member of the Council of the University of Applied Arts, a trustee of the Deutsches Museum Munich and of the Berlin Museum of Technology. 2005 she became member of the board of the Austrian Council for Research and Technology Development.

The Austrian Council for Research and Technology Development (Rat für Forschung und Technologieentwicklung) provides systematic, independent and sound advice for the design and implementation of a future-oriented policy on research and technology development. The Council operates as the central hub of the widely spread network of the research and technology system in Austria. innovatives-oesterreich.at is the Austrian awareness initiative for scientific research started by the Council and three Federal Ministries.

scope II

IS PART OF INNOVATIVES-OESTERREICH.AT

innovatives-oesterreich.at is an initiative aiming to promote the benefits of innovation, research and technology.

Over 50 events and activities invite everyone to ask questions related to innovation and research. The innovative central part of this dialogue programme is the concept of inquiring, understood as a creative process of learning. Because questions are the starting point for any research and facilitate individual involvement, innovatives-oesterreich collects these questions accepting them offline and online. Each question is added to a database of questions and categorized scientifically. Experts and Scientists as well as interested community members then reply to these questions.

The landscape of questions, links and connections to scientific organisations, websites, literature, experts and answers represents the Austrian landscape of science in a playful way.

The central intentions of innovatives-oesterreich.at are to produce interests and curiosity, to mediate research and innovation in an understandable way, to promote medial reporting for research, to generate more sympathy and public benefit for research and development and, finally, to encourage active participation and engagement for research.

innovatives-oesterreich.at is facilitated by the Federal Ministry for Education, Science and Culture, the Federal Ministry of Transport, Innovation and Technology, the Federal Ministry of Economics and Labour as well as by the Austrian Council for Research and Technology development. Experts from various sciences are supporting the program for dialogue.

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FORSCHUNG. WISSEN. ZUKUNFT.

Andreas Mailath-Pokorny

Executive City Councillor for
Cultural Affairs and Science,
City of Vienna

The Wittgenstein house is a very special and at the same time ideal location for the reflection on what might count as cultural heritage and what does not. What makes this site special is the building's history, Ludwig Wittgenstein as one of the most important exponents of analytic philosophy in the 20th century as well as the many uses the building has had over time.

Places and objects, like this remarkable building, and their history stand in the center of this international conference, a conference conditioned by the recent changes of the notion of "cultural heritage". New important perspectives interpret this notion in a massively broadened sense: not only material objects, but also immaterial values are indeed cultural heritage – tradition, language, mentality.

For the cultural policy of the city of Vienna such a perspective of cultural heritage primarily means that heritage has to be questioned in terms of its diverse meanings for different social groups. A debate on these meanings has to be conducted, as cultural heritage is not something abstract, separated from the realities of our lives, but is part of our societal reality. After all, decisions on what may be defined as cultural heritage are made by all groups which form part of today's society.

A central aspect of the notion of culture, and thus of cultural heritage, is therefore its integration into social and political contexts as well as its intercultural connections. All cultures live to a great extent from the exchange processes with other cultures.
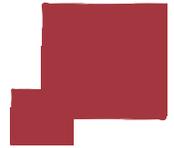
These liminal areas are the place where cultures define themselves and are therefore also the place we should focus our attention on.

A further central aspect is the diversity of culture. Instead of trying to represent a culture as homogenous, making it more and more uniform, it is important to show and promote its inner differences, to keep it productive and link it to the present. Cultural heritage is not just part of a distant past, but extends into the present day. Thus it is important to not just look at the most prominent and unique cultural objects, but to take into consideration the various processes and relations within which these prominent objects as well as other, seemingly not so important things came into existence.

I therefore want to thank the organizers for their initiative to host this conference and hope you will have inspiring discussions and, above all, I hope the thoughts and ideas produced in this context will have strong, sustainable effects.

Programme Day 1
Thursday, 28 September 2006

08:00 am   **Registration opens**

09:15 am   **Welcome by GABRIELE ZUNA-KRATKY** [p6]

Session 1:
Narrating Heritage

Cultural Heritage means that an object from the past is kept in the public domain – but what is kept and what meanings it is given are decisions made today, not in the past. The starting session considers the topic from a general and theoretical point of view: How is it possible to go from pure conservation to the preservation of (different) stories behind the object? How is it possible to connect the memory of the past to the present? How does the provenance of an object influence its use and its significance for individuals and groups referring to it today? And how do phenomena like globalization and international migration influence our notion of Cultural Heritage?

Introduction by Session Chair: **HOMI K. BHABHA** [p50]

09:30 am   **HOMI K. BHABHA** [p14]
The Texture of Heritage

10:15 am   **MONIKA MOKRE** [p16]
The Cultural Heritage in Spite of Everything

10:40 am   COFFEE BREAK

10:55 am   **PETER WEIBEL** [p18]
Heritage and the Noah's Ark Principle
A Defect Narration

11:20 am   **PANEL DISCUSSION**

12:20 pm   **LUNCH**

02:05 pm

Session 2:
The Museum as a Site of Narration

The museum topic ranges from new orientations and functions of museums to contemporary models of participation: What are museums doing to find out about stories related to their objects and to keep them? How are they told to their visitors? Which story tells the museum itself as a place of remembrance? And how do the lives of museum visitors influence the stories told there? Do objects get animated or die in museums? And is the death of objects and their stories an important precondition for inheritance processes in museums - or the other way round?

Introduction by Session Chair: **CLAUDIA HAAS** [p50]

02:10 pm   **ULRIKE VEDDER** [p20]
Museum and Death

02:35 pm   **CHURCHILL MADIKIDA** [p22]
Mapping Memory
Former Prisoners tell their Stories at Constitution Hill

03:00 pm   COFFEE BREAK

03:20 pm   **GAIL DURBIN** [p26]
Who tells the Museum Story?

03:45 pm   **HG MERZ** [p28]
video audio disco

04:10 pm   **PANEL DISCUSSION** (until approx. 05:10 pm)

evening event

SCOPE SOCIAL
06:30 pm - 12:00 am
at Haus Wittgenstein [p47]

A chance to carry on discussions and meet other delegates over a buffet dinner and music. With an official opening by City Counsillor Mailath-Pokorny.

A free bus service to Haus Wittgenstein is provided from outside the Albertina and leaves at 05:45 pm

Please ask at the registration desk for details.

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Programme Day 2
Friday, 29 September 2006

09:00 am **Registration opens**

10:00 am

Session 3:
The City as a Site of Narration

Contributions on cities will stress the construction of spaces and places: How are relations between places and stories produced? What in cityscape bears what memory for which users? What kind of stories are connected to what buildings, streets, etc.? What kinds of exchange exist between these different stories/interpretations? Which groups and cultures are able to contribute to the stories told in cityscapes, and what are their influences? How do historic buildings interact with recent narrations, and what is their significance today? How are communities displaced and reconstituted in relation to changes in the urban landscape of contemporary cities? What roles do migration processes play in those changes?

Introduction by Session Chair: **ROBERT TEMEL** [p51]

10:05 am **FELIPE HERNÁNDEZ** [p30]
Beyond Dichotomous Cities
Historicizing Transculturation and the Latin American City

10:30 am **MARGARET CRAWFORD** [p32]
Listening to Chelsea, Massachusetts

10:55 am COFFEE BREAK

11:10 am **RAHUL MEHROTRA** [p34]
Bazaars in Victorian Arcades
Conservation and the Question of Cultural Significance

11:35 am **PANEL DISCUSSION**

12:35 pm **LUNCH**

02:05 pm

Session 4:
Continuing Narration

The final session will consist of presentations reporting from the previous three sessions and relating them to the experience of the speakers. Session 4 will aim to produce a conclusion oriented towards future practice in the Cultural Heritage sector. Did the lectures provide a new perspective on cultural heritage today? And did they open up new possibilities for the future?

Introduction by Session Chair: **MICHAEL FREUND** [p45]

02:10 pm **ADELHEID PICHLER** [p36]
(with Johanna Riegler and Fernand Kreff)
From Rethinking Culture to Rethinking Cultural Heritage

02:35 pm **MONIKA SOMMER-SIEGHART** [p40]
Rethinking Cultural Heritage,
Remapping Curatorial Practice

03:00 pm COFFEE BREAK

03:15 pm **ELKE KRASNY** [p42]
City Telling
or Walking down Memory Lane

03:40 pm **PANEL DISCUSSION** (until approx. 04:40 pm)

SCOPE HOST

Christian Doegl [p51]
CEO
uma information technology GmbH

Homi K. Bhabha

Professor of English and American Literature and Language,
Havard University
www.fas.harvard.edu/humcentr

The Texture of Heritage

What claims can we make on the past – our "own" or somebody else's? I will try and address the question of the ownership of cultural sites and symbols as a problem of provenance rather than origin. If you think about "provenance" as a phenome-nological issue rather than a matter of possession, then it is about reconstructing the journey of an object or a site – a tryst with time, use, description, relocation, displacement. Provenance, then, relates to the cultural itinerary and cultural itera-bility of the site or subject of heritage, while heritage itself turns from a notion of inheritance or lineage, to an opportunity to track the revisionary networks and nar-ratives that constitute the values of collective identification. Such an approach to the objects and practices of public memory would be much more open to the inclu-sion of "minoritarian" perspectives and values in revising our sense of the past, and in recreating a concept of "heritage" that represents a horizon that is in the future, a process towards our aspiration for a shared and diverse society.

Monika Mokre

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Vienna

www.eif.oeaw.ac.at

The Cultural Heritage in Spite of Everything

Talking about cultural heritage frequently means to utter rather trivial truisms borrowed from one or the other discourse.

There is, for one, the still hegemonic view that cultural heritage is a concept so obvious to everybody that there is no need to talk about it in any fundamental way. We can find this position in the richly illustrated folders for tourists that are published in most parts of the world. On the base of this unquestioned understanding, studies on cultural management and politics develop a broad portfolio of recommendations for the best ways to deal with heritage: Should it be used to attract tourism and, if yes, how? Or are tourists detrimental to heritage? Should those whose heritage it is, those who "own it", have privileged access? Can heritage be combined with contemporary architecture, can it be used for contemporary arts productions, or is this a form of desecration?

This hegemonic discourse of obviousness is attacked by those maintaining that cultural heritage is a construction of a dominant culture. Thus, also subordinated cultures have a cultural heritage that should be recognized. This broader understanding leads, inevitably, to rather tricky definitional issues as can be concretely seen in the UNESCO list of cultural heritage currently including 644 properties. Additionally, UNESCO very plausibly argues that there is also an intangible cultural heritage that should not be neglected. While this approach seems not only justified but even just and fair, the question arises which purpose such a broad definition of heritage serves.

Again, the answer to this question is rather trivial. Cultural heritage is about cultural identity. Mostly, official documents of international and supranational origin try to develop this argument in two contradictory ways. On the one hand, cultural heritage is part and possession of a specific culture, on the other hand, it is part of a universal cultural heritage and, thus, possession of all mankind.

This, in due turn, leads us to a new series of evident assumptions, this time on a meta-level: The past is a construction of the present. Identity is a construction of bits and pieces of an imagined past (and possibly an imagined future). Identity excludes and devaluates those not sharing this identity. Universalism is an especially successful form of hegemonizing one's identity. And cultural relativism is another form of universalism.

We can use all these arguments as a toolkit to deconstruct all forms of discourse on cultural heritage – be they regional, national, supranational or international, traditionalist or progressive, modern or post-modern. This is important in order to understand the function of cultural heritage for culture, politics, and society.

But where does it leave us with regard to our own position to cultural heritage? Is it a notion that should simply be rejected as it necessarily leads either to hegemony and oppression or to insolvable cultural conflicts? But what, if cultural heritage actually matters to people and, especially, the subordinate, the oppressed? Should we just stick to our theoretical supremacy and exclaim with Hegel: All the worse for reality! Or is there a way to deal with cultural heritage in spite of everything?
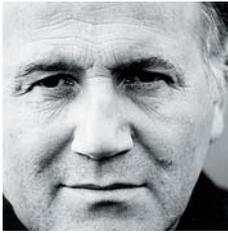
Peter Weibel
Director of ZKM (Center for Art and Media) Karlsruhe
on1.zkm.de/zkm/personen/weibel

Heritage and the Noah's Ark Principle
A Defect Narration

The concept of cultural heritage under the technical conditions of today can be discussed as a question of storage place and storage time. The classical formula is a book. The storage space of a book is not very big compared with a DVD. But its storage time, its duration and sustainability are enormous, more than 1000 years.

Today we observe a paradox development. Contemporary digital media show us an explosion of storage space and the implosion of storage time. Millions of signs in any auditive and visual dimension can be stored on a DVD, but the duration of the medium is only one or two decades. A consequence of this paradox is the migration of information from media to media. Do these new axioms of cultural heritage, of memory techniques, of conservation and preservation change our concepts of heritage? Yes. In the age of small storage space, a prototype is the Noah's Ark, we have to debate what we should store, what is worth being called cultural and what is worth to be part of our heritage. We exercise the Darwinian principle of selection also in culture. Culture in fact is a product of this selection. Let's investigate how this process of selection functions today in different media from painting to television, from museums to newspapers.

Today, when the storage space is in principle infinite, there is no need for selection anymore. Look at your TV program. Will the consequence be an end of the class struggle in culture that is the annihilation of the difference between low and high culture, even the end of content?

What will be more important in future? To be a provider of content or a provider of distribution, of cultural objects or cultural techniques? What we see at the moment, the inclusion of the amateur reporter and photographer in magazines and electronic mass media is a symptom for the insatiable hunger of storage space. The instability of storage time will produce a frivolous thermodynamics of event culture, which means the destruction of cultural heritage. It is evident that ethical imperatives or public confessions for the need of education will not save our cultural heritage. All social effects of the new paradox between storage space and storage time indicate that cultural heritage is endangered.

My lecture will also offer some options how to address the question of heritage in a new way. The site of the heritage looses its importance, that means in a classical sense its authenticity. How did we define a classical object of cultural heritage? We defined it by its site, since we could locate it in time and space, and we defined it by its subject, since we could identify the generator, originator and producer of the object. Today, when the information is migrating from media to media, the concept of translation, transposition, transmigration, not only because of global migration, but especially because of technical migration, will dominate. Instead of sites and subjects we will have media and information as the difficult frame of narrating heritage.

ULRIKE VEDDER

Research Fellow at the Zentrum für
Literatur- und Kulturforschung Berlin
(Center for Literary and Cultural Research)
www.zfl.gwz-berlin.de/mitarbeiter

Museum and Death

The museum is related to death and narrations of death in many ways: Its pre-history is related to death cults and burial objects. It preserves extinct cultures and the legacy of the dead. It tries to stand against death, expiration and oblivion as redeeming cultural heritage. It exposes different ways of dealing with death and the dead as museum of ethnology and as funeral museum. And not least the museum is a favored site of death, murder and reflections on death in literature. It is especially striking that the way objects in a museum are conceived and narrated is based on the question of their killing or animation.

The topos of the museum as a grave or graveyard, i.e. the mortificating power of the museum, is commonplace in the history of museum criticism. This topos often implies the destruction of the museum and the "liberation" of the objects which have lost their original, lively context, e.g. in Marinetti's first manifesto of Futurism (1909). Through this, the objects are attributed their own lives which they can loose and gain again and which advances their use in literature. In his reflection on killing or animation of art objects in the museum, Theodor W. Adorno connects the objects' lives with remembrance and with a remembering and narrating beholder.

He compares Paul Valéry's contemplation of the "pure artwork" which leads to reification and finally to lamenting petrified objects with the gaze of Marcel Proust on the "dead" artworks as "a piece of life of the one who beholds them" (1). With this, the beholding, remembering and narrating subject becomes a third part in the dynamics of the object and the museum. Valéry conceptualizes this dynamics in the question "tombe ou trésor" as he formulates the inscription for the Palais de Chaillot in Paris:

"Il dépend de celui qui passe / Que je sois tombe ou trésor, / Que je parle ou me taise, / Ceci ne tient qu'à toi, ami, / N'entre pas sans désir."

But maybe the museum is nothing other than a conciliation of the dead (Sloterdijk) which fends off their return by giving them a confined site to "live"? The lecture wants to question the deeper relation between death and cultural heritage based on theoretical considerations and artistic examinations of the museum. This question shall be related to a reflection of the narration of animation and mortification of objects in the museum.

(1) Theodor W. Adorno: Valéry Proust Museum (1953), in:
Gesammelte Schriften, Bd. 10.1: Kulturkritik und Gesellschaft I,
hg. v. R. Tiedemann. Darmstadt 1997, S. 187, 189.

Churchill Madikida

Curator and artist,
Constitution Hill, Johannesburg
www.constitutionhill.org.za

Mapping Memory
Former Prisoners tell their Stories at Constitution Hill

Background to Constitution Hill

The Old Fort Prison – commonly known as Number Four – is one of the oldest buildings in Johannesburg. It held virtually every important political leader in South African history as well as thousands of ordinary South Africans caught in the web of colonial and apartheid oppression. When the jails closed in 1983, the site lay abandoned for many years. In 1996, the judges of the new Constitutional Court announced that the prison complex was to become the home of the Constitutional Court – a bold decision which is symbolic of the extent to which the hopes for the new South Africa are built on and honour the pain of the past. The new Constitutional Court (which was completed in 2003) and the old prison buildings that surround it have been developed into Constitution Hill – a thriving complex of heritage sites, exhibition and performance spaces, offices and other tourist facilities.

Our Challenge as Curators

As curators of this new prison museum, we faced several challenges. The history of the prisons had neither been recorded nor archived when Number Four still functioned as a prison. The prisoners who had been held in one of the four prison buildings were not allowed to record their surroundings in any way. There are only three archival photographs of Number Four taken while it was still in operation and a couple of paintings of the Women's Jail that were done in secret. Many of the artifacts associated with prison life, like the keys, locks and uniforms, had been stolen in the years that the site lay abandoned. So there was no collection that we inherited as in a conventional museum space. The ruins of the prison buildings – powerful as they are - were our only exhibit.

Gathering Stories

Our first intervention was to bring back those who had been imprisoned here to afford them the opportunity to give material form to memories made fragile by the passage of time. We wanted to try and understand the changes that have taken place in the physical environment of their incarceration and to help them explore the difficult process of remembering. The vast majority of prisoners had been in the jail simply because the colour of their skin meant that they had transgressed one of the many discriminatory laws of the day. There were others who were thrown into jail for directly participating in political activities against apartheid. And then there were those who had committed crimes, although we were soon to learn that the line between political prisoners and so-called 'criminals' was sometimes difficult to draw, given the nature of the criminal justice system under apartheid.

There were several challenges in these initial workshops. The first was to locate the ex-prisoners because there was no register of prisoners to which we could be referred. Once we had found groups of former prisoners - mainly political prisoners to begin with - many were reluctant to dredge up the extremely painful memories that the jails evoked. Some refused to participate because of the horror of their experiences. We ended up working with specific groups of former prisoners – women political prisoners from the 1970s and men from the early 1980s, for example – and through oral history and life history processes the story of the jail slowly and painfully began to emerge.

As curators, we relied on these former warden and prisoner testimonies to understand the rhythms and workings of these places that had occupied such a central place in the psyche of mainly black people living in Johannesburg under apartheid. The exhibitions that opened Number Four and the Women's Jail in 2003 and 2005 respectively, relied on these prisoner testimonies to give visitors a sense of the history of the buildings and the horrific conditions that prisoners of all races, but especially black people, were forced to endure. This was our first intervention on the site and the exhibition narrative was almost entirely first person – presented both in text panels, audio recordings and audio-visual presentations. This approach felt appropriate in honouring the people who had been incarcerated in the jails. It was quite literally a way of restoring the voices of those that had been silenced throughout the decades of apartheid.

Deepening the Process

From the inception of Constitution Hill, our curatorial intention has been for the exhibitions to grow and develop as new layers of information emerge and as we find ways to grow the collection. Given that we now had a basic understanding of how the prisons had functioned, we wanted the process to become more focused on the prisoners' intimate experiences and for them to work with their memories to produce objects for display that would tell their stories to visitors in direct and cogent ways. We were keen to explore mechanisms through which memories that have been deeply suppressed or perverted could be legitimated in the public realm with the former prisoners completely in charge of the process. We were also keen to explore new languages and new material forms in which to express and represent these memories. We wanted to find ways to ensure that potentially ordinary objects – like cans of back beans or a jersey – became animated in the museum space.

We asked former prisoners to take photographs of the jail, to draw their experiences and think of objects associated with their memories. We believed that these techniques would provide powerful physical prompts facilitating the exchange of knowledge and empathy. We anticipated that, through this process, memory would be given a unique form, determined by a strongly autographic process.

The Creative Process that Unfolded

Many former prisoners had never considered using drawing as a means of recording and unearthing memory. Nor were they familiar with the idea of using an object to tell a story. Some were apprehensive about participating in this activity because they feared a lack of 'talent' and ability or felt unfamiliar with the process. They were equally apprehensive about giving material form to their memories. But as the process went along, these barriers receded. The participants saw that the creation of drawings and the deciphering of objects could be an effective way to understand the past for themselves as individuals, as well as for the group. A plan of a cell or the prison complex often stimulated debate and facilitated memory through the push and pull of lines on paper. The drawings have become valuable recordings for our collection. They have increased our understanding of the patterns of punishment and humiliation in the prisons, as well as other deeply complex tissues of memory whose recall gives dignity to the past.

In the end, using drawing, painting or sculpture to explore memory gave both connection and distance – connection because these were memories closely known and distance because the act of learning a new language diverted attention away from what was being said to how it was said. Making something, the physical in this way functioned both as defence and means of exposition. The unfamiliarity of the medium acted as a kind of buffer between the traumatic experience and its confrontation.

The Objects and their Stories

The objects and their stories that resulted from these workshops formed the basis of an exhibition and a book. Many of the objects will be incorporated into the permanent collection. The presentation for the Sites and Subjects Conference will show images of these objects and will give insights into the stories they tell.

The presentation will conclude that this thought; the creation and birth of an object, by the storytellers themselves, is a unique way of giving life to a museum experience for visitors. It is the basis of developing a museum of conscience and a living space of remebrance.

GAIL DURBIN

Deputy Director of Learning and Interpretation,
Victoria & Albert Museum, London
www.vam.ac.uk/about_va/whoswho/dept_learning

Who tells the Museum Story?

How do you involve people with one of the world's largest collections of decorative art? And how do you make curatorial stories of high design relate to the lives of ordinary people who would never aspire to, or even want to commission or own, some of the spectacular items in a national museum like the Victoria and Albert?

Museums in the 21st century have a tool that was not available in the past – the web. But interestingly while Amazon and ebay have embraced it strengths as a means of developing community, of involving people in the things they want to do and getting their users to share ideas and information, museums sometimes choose to use it as though they were in the 19th century rather than the 21st. They opt for the library model of web development rather than the community model and simply pump out more information. This is safe and unthreatening.

The web is hugely democratic. Everyone can put his or her idea out there and expects to. But what happens when museums use the web to create two-way interaction? This can present great problems to the large national museums where expertise is valued very highly. How do you deal with the issue of wrong information? And how can scholars carve time out of their day to moderate a site and keep it on topic and active? If people are asked to provide their own interpretations of history or art, what happens and what value do these stories add to the site? This presentation will look at some varied ways that the V&A has used to encourage people to involve themselves with our collections through the web. Whole families have represented themselves and their relationships through posing on a single chair whilst others have made their statements through online design activities. We have asked people to share stories about our objects through memories and photographs and we have invited people to put their own objects on our website. In our creative writing site, fact and fiction blends.

The whole process has been exciting and we have started to learn, through observation of what people do, some of the things they want but fail to articulate if asked outright. We are finding out how to encourage creative responses and how to avoid some of the basic pitfalls but we have a long way to go. Encouraging visitors to put their own stories, written and visual, online has brought different content to our site and broadened its appeal. It brings emotion and overt enthusiasm that contrasts with sober curatorial logic. Added to that the quality of some of the work we receive is stunning. It repeatedly catches us off guard.

HG Merz

Architect
www.hgmerz.com

video audio disco

In the borderland between architecture, scenography and conception it is the task of the museum designer to make history readable on the basis of artefacts. It should be the aim to say a lot with as little words as possible and via a restraint presentation. The interventions should not obstruct the visitor's imagination, but lead him/her in the direction of what s/he should imagine. The choice of objects and how they are arranged, the quality of the materials, and, to a certain degree, the accompanying decoration should be the tools of the narration. It's basically the narration's task to depict a clearly defined theme. As museums are places constructed for the purpose of conservation, they conserve what otherwise would get lost. They stage individual and collective history, thus are a theatre of memories. The museum designer imparts knowledge in an enjoyable, stimulating way, connects didactics with experience, and translates tradition into form. On the one hand, he vitalizes tradition and communicates traditional values; on the other, he satisfies the materially and visually oversaturated affluent citizen's desire for authentic experiences and stories. Thereby the protagonists, the exhibits, may neither be crushed by over-staging, nor be abased to "ready-mades". The Mercedes-Benz Museum, the Silesian Museum in Görlitz, the Memorial of Sachsenhausen concentration camp, the Museum of Communication in Berlin, and the planned Ruhrmuseum in Essen are examples of HG Merz' approach to objects. The design of the exhibits' surroundings is characterized by the respect of the artefacts and the premise to leave enough space for the observer's imagination.

Felipe Hernández

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www.liv.ac.uk/abe/staff/staff_pages/f_hernandez.shtml

Beyond Dichotomous Cities
Historicizing Transculturation and the Latin American City

If ever there was a fiction about Latin American cities, certainly it would have to be that of the posited dichotomy between their formal and informal dimensions, two terms which refer not only to the physical aspect of cities but also to their entire socio-political fabric. My lecture focuses on two historical moments when the superimposition of different urban logics and power structures exacerbated the collision between the formal and the informal. Such moments are: the foundation of colonial cities in the early sixteenth century and the 'developmentalist' period in the middle years of the twentieth century. The analysis of these two moments exposes multiple transculturation processes that affected dramatically the formation and development of Latin American cities. It will be argued pointedly that the complexity of sustained processes of transculturation requires us to depart from such a reductive approach —as represented by the terms formal and informal— for in order to tell the story of the cityscape historically, theoretically and architecturally, one must engage with a great variety of factors which, together, determine their historical and current, non-dichotomous condition.

It is a well know fact that the foundation of cities was a key part of the Spanish colonizing strategy. Cities served as a means for the colonizer to impose not only a new urban logic, but also new socio-political structures. Such an imposition was particularly dramatic in places where Spanish foundations corresponded with pre-existing indigenous settlements. In such locations, a clash emerged between the Spanish city and the urban layout and architectures of pre-existing indigenous settlements, which were considered informal.

What traditional stories about Latin American cities often overlook is the fact that the indigenous and the Spanish were not the only groups that participated in the consolidation of colonial cities; Black African people who were brought as slaves represented a third significant group that contributed actively to such processes. This fact challenges the clean dichotomy between formal and informal because the so-called formal centre was already inhabited by a degree of informality and the informal periphery was not homogenous either.

Towards the middle of the twentieth century, the ambiguous relationship between the formal and the informal was exacerbated by the emergence of a precarious industrialization. This caused the colonial centre to become obsolete for not satisfying the demands of the modern city. New urban models were applied in order to 'modernize' the city; models which displaced the colonial centre and replaced its dominant functions. Industrialization also caused a massive migration of labourers from rural areas to major cities which, in turn, gave rise to numerous informal settlements on the perimeter of the newly expanded modern city. These settlements were not homogenous either and added greater complexity to the already convoluted history of Latin American cities.

The analysis of these two historical moments proves that the terms formal and informal are both inadequate and inappropriate. Inadequate due to the fact that each comprises multiple —even conflicting— factors, forms and agents, and inappropriate because of their tendency to mutate —what was formal or informal at one moment in history may turn into its opposite at another moment.

Margaret Crawford

Professor of Urban Design and Planning Theory,
Harvard University

www.gsd.harvard.edu/people/faculty/crawford

Listening to Chelsea, Massachusetts

Everyday urbanism is an approach to understanding and designing cities grounded in the analysis of everyday urban lives. For the last three years we have been working in the city of Chelsea, Massachusetts, the smallest and one of the poorest cities in the state. Chelsea's built environment, resembling many other small working class New England towns, reveals little of its colorful history and continuing role as a "zone of transition" for generations of recent immigrants. New residents, mostly from Mexico and Central America, have not fully claimed their "rights to the city." Working with city agencies, various groups of residents and local businesses, we have proposed a series of interventions designed to illuminate and communicate the broad range of meanings that we have discovered in the city. Rather than imposing design, planning or "culture" we have attempted to embed them in the city's everyday life. Not simply advocates translating the city or its citizens' points of view, we have established an independent location from which to "listen to the city" (the title of the project). As outsiders, we interpret and reveal aspects of the city that are not always visible to its residents. But, since implementing these projects requires engagement with them, their responses become critical to the project's success. Originally based on theories of everyday life, our work is increasingly shaped by the complex demands of everyday reality.

Rahul Mehrotra

Associate Professor of Architecture,
University of Michigan, Ann Arbor; Architect,
Bombay

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Bazaars in Victorian Arcades
Conservation and the Question of Cultural Significance

Today the notion of 'cultural significance' is considered to be an important factor in assessing conservation practices across the world. However, it is an all-inclusive notion that is often vague and defies practical application. In fact, it is the 'construction' of significance that more often nourishes as well as drives the production of the built environment – especially in the rapidly transforming societies of post-colonial South Asia. Recognizing this reality the presentation will focus on projects that have attempted to address this issue, within the debate of historic preservation and in particular work in the Historic Fort Area of Bombay. This area, which marks the origin of Bombay as a city, is now the commercial and symbolic center of the Bombay metropolitan region. But today the urban fabric of the Fort area is being altered by various activities vying for the same space. The most emblematic of the conflicts – the spread of traditional Indian bazaars into the formal urban spaces planned by colonial government – suggests new approaches to preservation that take into account the constantly changing nature of the city.

Adelheid Pichler
with Fernand Kreff and Johanna Riegler

Commission of Social Anthropology,
Austrian Academy of Sciences,
Vienna

From Rethinking Culture to Rethinking Cultural Heritage

In modern societies, simultaneity and homogeneity are opposed to the in-concurrency of history, the multi-temporality of cultural heritage and the plurality of its occurrences. The temporal and aesthetic heterogeneity of heritage is often in conflict with globalized trends of standardization, e.g. the strategies of preservation in historic city centers. Their results are prohibition (Vienna), destruction (Moscow) or the construction of neo-traditional backdrop cities (Beijing, Havanna). The accentuation of the site-specific through being awarded by the UNESCO as a cultural heritage of mankind takes on a paradoxical direction, being related to globalization processes. This accentuation of the local constructs a global framework for local identities. The new identity is marked by the decomposition of micro-worlds of inheritance and receives the title of "world heritage" through disembedding: the mixing of macro-worlds of globalization, the multinational, world trade and the global public. The question of what "cultural heritage" might be is closely related to social negotiations which are oriented towards group interests. The title of "world heritage" is the final legitimation of a certain choice from the field of material culture. But in whose name can one group declare something as being "cultural heritage"? What about the recognition of cultural products of ethnic groups which might not have political representation in a nation? Three aspects of the development of the notion of culture shall be discussed.

Cultural Rights as Fundamental Rights

To secure cultural rights as fundamental rights stands at the beginning of the World Heritage Convention which was adopted in 1972 and was based on the lessons learnt from fascism in 1946, when the UNESCO was founded. Over the following years, the notion of culture developed, e.g. by adding the freedom of press as a human right and education and culture as a fundamental right and integrating them into curricula. With his article on "Race and Civilisation" mandated by the UNESCO, Lévi-Strauss rejected not only all racist concepts of culture, but also all evolutionistic ones. According to his notion, all cultures are unique and equal, independent from the status of development of their productive forces.

The Opening up of Culture, Ethnic Groups and Territoriality in the late 1980s

In connection to Lévi-Strauss and based on the criticism of Western structures of knowledge, writers of postcolonial studies, women of color and post-structuralism developed new positions of cultural theory in the late 1980s. Culture as an everyday practice became a central category of social science. From now on, concepts of trans-, inter- and multiculturality, heteroglossy and hybridity were central.

Although drawing on differences, even these concepts were based on fixed identities and practices of inclusion and exclusion. Famous authors as Said, Bhabha and Spivak (to mention just a few) argued for a "contrapuntal" strategy of reading culture because only this made possible a differentiated representation of cultural dynamics. These concepts were directly targeted at a commitment based on social criticism. A "heterotopic" position of the postcolonial society stands in the center of this approach, as Bhabha writes. He sees an aesthetics of liberation in these hybrid spaces, especially connected with cultures of migration and multiple concepts of identity.

Translational Cosmopolitism
The decomposition of the old dichotomies (identity-alterity, inside-outside, colonizer-colonized, East-West) are a sign of a change of perspectives in cultural theory from a cultural turn towards a translational turn. In postcolonial societies, today a hybrid "new cosmopolitanism" is cultural normality. The emancipatory potential of translational categories lies in process-oriented concepts of agency instead of authenticity which is based on identity. According to a multiple/hybrid fabric of contemporary societies, it is the notion of cultural heritage in particular, which suffers a crisis which has to be transformed into adequate answers for contemporary needs and realities.

This lecture is written by Adelheid Pichler, Fernand Kreff and Johanna Riegler.

JOHANNA RIEGLER
Cultural Anthropologist

FERNAND KREFF
Commission of Social Anthropology,
Austrian Academy of Sciences,
Vienna

Monika Sommer-Sieghart

Scientific Assistant,
Wien Museum,
Vienna

Rethinking Cultural Heritage, Remapping Curatorial Practice

Discussing cultural heritage means thinking and talking about material things and nonmaterial values which are representative for a society in specific ways – and it also means finding ways to keep or document them for forthcoming generations. Cultural heritage is never just a private thing. It is always a compromise between the different interests of several social and political groups. Although there are many initiatives and web-activities aimed at changing traditional ways of thinking about cultural heritage in terms of institutions like museums, archives and libraries. These institutions still have a lot of power in defining what is worth keeping and they deal with material culture everyday as a matter of course.

At the same time many museums have changed their self-image during the last twenty years. Especially for a younger generation of museum professionals, collecting and exhibiting facts, "truth" and national history without self-criticism and reflection is no longer sustainable. Fundamental questions about the roles, functions and duties of museums in the new millennium have been raised. In exhibits and other programs, many museums no longer give answers but face up to topics of local/global importance or social tension and they invite public participation. More and more museums understand themselves as civic places for diverse communities – and they are confronted with and provoked by new methods of museological investigation. Using the methods of "participant observation" I will report some experiences of an exhibition called "gastarbajteri – 40 years working migration",which took place in the Viennese City Museum in 2004. Its main aim was to anchor the immigrants' story as part of the history of the host country. Subsequently, I will present a new model for curatorial practice, which conceives cultural heritage in terms of documentation and new interpretation of the past and present.

Elke Krasny

Cultural theorist, curator of exhibitions,
writer and project artist, Vienna
www.musieum.at

City Telling
or Walking down Memory Lane

Memory and topography go hand in hand or so it seems in the rhetorics of how we imagine the spatial structure of remembering. But what if we take this idea a step further and try to understand the topography in the everyday movement patterns of people as a kind of memory. Cities have been referred to as museums or archives, places of storage in the widest sense, in preserving bits and pieces of the past even though with a strategy very different from the collector's approach of a museologist. Unlike museums' collections though, cities are the site of perpetual change and conflict, least the conflict between the old and the new. The perception as well as the production of meaning of this unified juxtaposition of the historical and the contemporary which clearly highlights the urban environment as an environment of contrasts and differences shape people's experiences of both space and time. We navigate easily through these sites of multi-temporality extracting a sense of direction with every step we take in the "temporal collage" (Kevin Lynch) of our surroundings. People's perception of their urban habitat is being created on their daily ways and they act on this on their specific routes. Urban multiplicities are accumulated and stowed away for further memorable use on our daily walks through town. We are the sensors and informants of urban change. The tools of investigation I want to lay out for focussing on the temporality and atmospheric shifts, thus taking the focus from the singled out historically valued architectural object to the urban landscape on a bigger scale, are walking and talking.

Through listening to multiple subjectivities the diversity of urban patterns emerge and make up a strong multifold narrative. Methodologically I want to approach the city by walking, by chaining sites and places through routes in always letting people define their route. Then, when two people set out on these routes, the expert/informant and the listener/observer, in their talking and taking notes constitute what we may call an emerging urban landscape. Step by step, word for word the city is created, made up of impressions that leave their delible mark in the eye of the beholder, thus joining together the everyday practices and the programming and re-programming of urban development. The narrations themselves are figures of memory, reenacted and actualized in the daily ways. Urban transformation makes itself felt along the way. If we are to study the daily ways, the comings and goings in a close follow-up of the subjective narrations we are to produce a detailed understanding of urban transformation as the city showcasing "memorabilia". A close reading of these narratives (Mieke Bal) creates a portrait of the urban surroundings. In the multidisciplinary layering of all the elements of such a portrait lies the opportunity to reveal how urban transformation is shifting from sites to places to use(R)s and back, always adding another connection in remembering and constructing our image of the city.
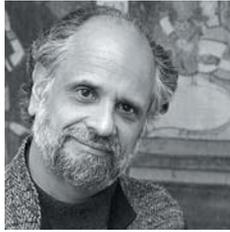
Homi K. Bhabha

Professor of English and American Literature and Language,

Havard University

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Chair Session 1:
Narrating Heritage

Cultural Heritage means that an object from the past is kept in the public domain – but what is kept and what meanings it is given are decisions made today, not in the past. The starting session considers the topic from a general and theoretical point of view: How is it possible to go from pure conservation to the preservation of (different) stories behind the object? How is it possible to connect the memory of the past to the present? How does the provenance of an object influence its use and its significance for individuals and groups referring to it today? And how do phenomena like globalization and international migration influence our notion of Cultural Heritage?

Robert Temel

Chairman, Austrian Society for Architecture (ÖGFA)

www.oefga.at

Chair Session 3:
The City as a Site of Narration

Contributions on cities will stress the construction of spaces and places: How are relations between places and stories produced? What in cityscape bears what memory for which users? What kinds of stories are connected to what buildings, streets, etc.? What kind of exchanges do exist between these different stories/interpretations? Which groups and cultures are able to contribute to the stories told in cityscapes, and what are their influences? How do historic buildings interact with recent narrations, and what is their significance for today? How are communities displaced and reconstituted in relation to changes in the urban landscape of contemporary cities? What roles do migration processes play in those changes?

Claudia Haas

Senior consultant at Lord Cultural Ressources,

Planning & Management

www.lord.ca/Pages/Lord_People_Team.htm

Chair Session 2:
The Museum as a Site of Narration

The museum topic ranges from new orientations and functions of museums to contemporary models of participation: What are museums doing to find out about stories related to their objects and to keep them? How are they told to their visitors? Which story tells the museum itself as a place of remembrance? And how do the lives of museum visitors influence the stories told there? Do objects get animated or die in museums? And is the death of objects and their stories an important precondition for inheritance processes in museums – or the other way round?

Michael Freund

Journalist
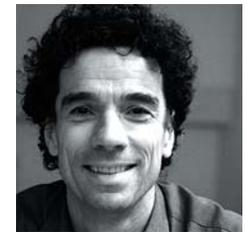
Chair Session 4:
Continuing Narration

The final session will consist of presentations reporting from the previous three sessions and relating them to the experience of the speakers Session 4 will aim to produce a conclusion oriented towards future practice in the Cultural Heritage sector. Did the lectures provide a new perspective on cultural heritage today? And did they open up new possibilities for the future?

CONFERENCE

SCOPE SOCIAL

Austrian National Library
www.wien.info/hofburg

The conference is located in the 'Augustinertrakt' of the Austrian National Library (Österreichische Nationalbibliothek, ÖNB). The former Habsburg Imperial Court Library is an architectural masterpiece of the Viennese baroque architect Johann Bernhard Fischer von Erlach and his son Joseph Emanuel. It is the largest baroque library in Europe and was built between 1722 and 1726.

The impressive State Hall of the library is almost 80 meters long, 20 meters high and crowned by a cupola decorated with frescoes by the baroque artist Daniel Gran. More than 200,000 volumes are exhibited here, among them the comprehensive library of Prince Eugene of Savoy as well as one of the largest collections of Martin Luther's writings from the Reformation Era. The ÖNB conserves an important part of the world's written cultural heritage. Of special international significance are the holdings of manuscripts from Antiquity, the Middle Ages and the modern era, originating in the most varied cultural areas; add to that the music texts and the incunabula, old prints, historical maps, portraits and other pictorial documents, posters, ex-libris and pamphlets. Three museums are part of the Library which present the public with objects of the world's greatest papyrus collection, of a unique holding of historic globes of the earth, and an impressive collection of the international language Esperanto.

Maria Theresia's prefect of the library, Gérard van Swieten, developed a card index in the 1760s, which seems to be the first card index worldwide, 30 years before a similar project started in revolutionary France. In 1998, when the card index was completely replaced by a digital index, the catalog consisted of 84 cabinets, 3024 drawers and 2.6 million cards.

Haus Wittgenstein
www.haus-wittgenstein.at

The Wittgenstein House was built between 1926 to 1929 by the architect Paul Engelmann, a student of Adolf Loos, and the philosopher Ludwig Wittgenstein for the latter's sister, Margaret Stonborough-Wittgenstein.

In its modernistic, rigorous style, it is out of character for Viennese architecture of the 1920s. Wittgenstein's contributions to the design were mainly the finely tuned proportions of space and the precise and technologically oriented construction details, for example the door and window fittings and the surface materials. He used no 'natural' materials like wood or marble in the building, only concrete, iron and stucco. At the time of designing the building, Wittgenstein was teacher at an elementary school in southern Lower Austria and had his first contacts with the 'Vienna Circle', a philosophical school for which he was a highly important influence.

At the beginning of the 1970s, the house was sold by Stonborough-Wittgenstein's son and was supposed to be demolished to make way for a new high-rise hotel building. A strong initiative of architects and writers was able to stop this development, although it was not possible to prevent the dividing of the garden in two halves and the erection of an office tower right beside the Wittgenstein House. In 1975, the People's Republic of Bulgaria bought the Wittgenstein house, refurbished it and it remains to be the residence of the Bulgarian Cultural Institute in Vienna to the present day.

Between White Noise and Sinus Tone
Originals, Quotes and their Re-use
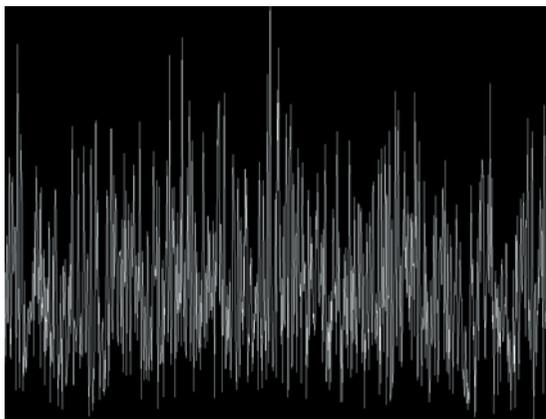
a sound installation created by Gerald Neumeister

The transformation of musical quotes during the last centuries forms the basis for the sound installation: a journey through musical originals, the using and re-using of musical quotes, and the meaning of white noise in our musical memory.

The sound installation is set up in the Engelsraum/Augustinertrakt.

Gerald Neumeister, musician and composer, lives in Vienna.
www.neu-meister.com

Steinberg und Havlicek
Finest "Wienerlied" Musicians
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separating the signal
from the noise

uma deals with information in all its forms. Its main focus is the effective transformation of information into knowledge. Using the most modern information technologies enables the combination of digital and real information spaces, thus leading to the emergence of new insights and learning processes.

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The ideas for our developments are inspired from our examination of the topic 'Knowledge and User-Machine-Interaction' as regards contents and theory. Products, concepts, conferences or scientific studies arise from this stress field, such as the recently completed "Feasibility study for the collection and preservation of scientific and cultural heritage in Austria" by order of the Ministry for Education, Science and Culture and the Council for Research and Technology Development.

The scopeI conference in 1999 enabled uma to place a new emphasis in the discussion: which innovative tools and strategies will be decisive for the acquisition of knowledge in the 21st century. This examination of culturally and socially relevant topics will find an exciting continuation in September 2006 through scopeII, which focuses on the future potentials of cultural heritage and its transmission.

uma information technology GmbH based in Vienna was founded in 1994 by Christian Doegl and attends currently to customers in Austria, Germany, Slovakia, Slovenia and the USA.

PProgramme Committee

Christian Doegl
CEO, uma information technology GmbH

Christian Doegl, born in 1969, studied architecture at the University of Applied Arts in Vienna. He founded "virtual real estate" in 1994, the predecessor of today's uma information technology GmbH. In 1999, uma organized the first scope conference on "information vs. meaning" under the patronage of the city of Vienna. In 2002, uma was awarded the Austrian National Award for Innovation in Multimedia and e-Business for VICO (virtual interactive collaboration tool). Christian Doegl's current main focus is on developing strategies and concepts for knowledge transfer in the areas of science, culture, technology and architecture.

Homi K. Bhabha

Homi K. Bhabha was born into a Parsi family from Bombay, India. He graduated with a B.A. from the University of Bombay (Elphinstone College) and an M.A. and D.Phil. from Christ Church, Oxford. He has been the Anne F. Rothenberg Professor of English and American Literature at Harvard University since 2001. Bhabha is a leading voice in postcolonial studies. In *Nation and Narration* (1990), he argues against the tendency to essentialize Third World countries into a homogenous identity. In *The Location of Culture* (1994), Bhabha uses concepts such as mimicry, interstice, hybridity, and liminality to argue that cultural production is always most productive where it is most ambivalent.

Robert Temel

Robert Temel is architectural critic and theorist in Vienna as well as Chair of the Österreichische Gesellschaft für Architektur (ÖGFA, Austrian Architectural Society). He regularly writes on architecture in the architecture magazine such as "Architektur aktuell".

Publications:
"Architekturpolitik in Europa", in: Österreichischer Baukulturreport 2006; Temporary Urban Spaces. Concepts for the Use of City Spaces, Basel 2006 (with Florian Haydn); Schutz des Kulturerbes in Österreich. Eine Machbarkeitsstudie über seine Definition, Erfassung und Erhaltung, in: Moritz Csáky, Monika Sommer: Kulturerbe als soziokulturelle Praxis, Wien 2005; Lebenslandschaften. Zukünftiges Wohnen im Schnittpunkt von privat und öffentlich, Frankfurt/New York 2002 (with Peter Döllmann).

Claudia Haas

Claudia Haas has many years of experience in the museums, art and culture sector. Her expertise includes learning in the museum, content development and organization implementation. Trained as an art historian and archaeologist, Claudia Haas received a Ph.D. in Art History from the University of Vienna. After several years of research she worked in the field of international art trade, specialising in art of the 20th century. For nine years she was the founding director of the ZOOM Children's Museum in Vienna, which grew to an organization welcoming 130,000 visitors a year. Since 2003, Haas is senior consultant at Lord Cultural Resources and worked on projects for the Louvre, the German Book and Script Museum, the visitor's center at the European Parliament and the children's museum at the Paul Klee Museum in Bern.

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of the registration desk at the Augustinertrakt
28 September, 8:00 am - 5:30 pm
29 September, 9:00 am - 5:00 pm

If you have any questions please contact:

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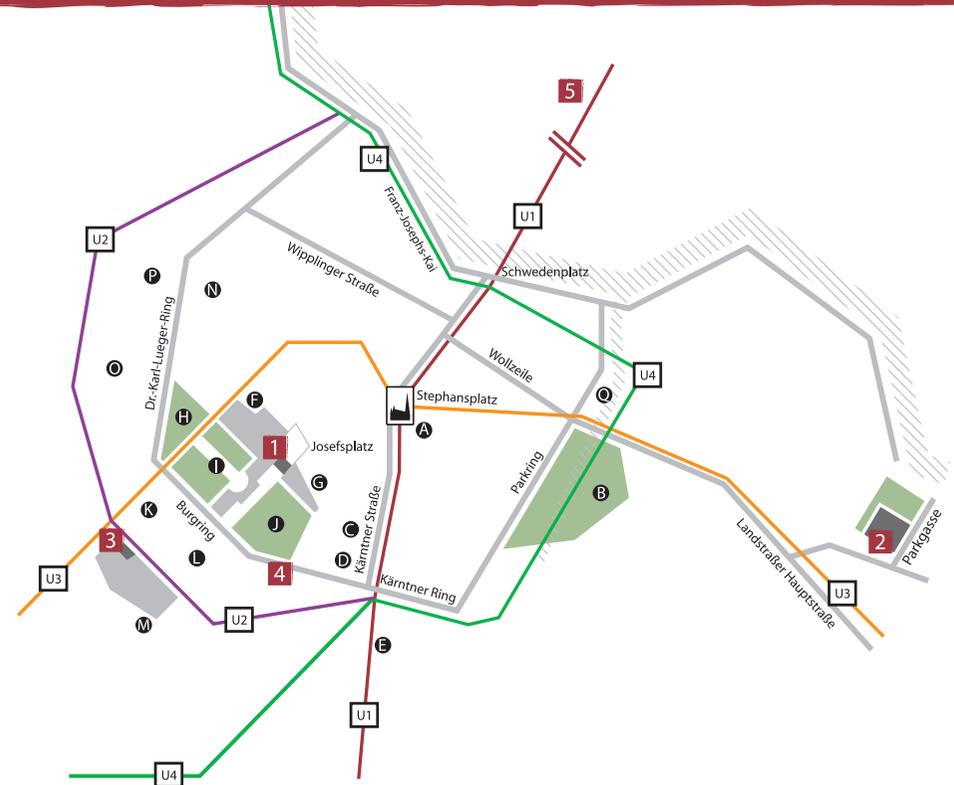phone: +43-1-534 10
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   (National Library – Entry Josefsplatz)
2 Haus Wittgenstein
3 Café-Restaurant UNA

4 Hotel Le Méridien
5 Hotel Ibis Wien Messe

A Stephansdom
B Stadtpark
C Hotel Sacher
D Staatsoper
E Karlskirche
F Hofburg
G Albertina
H Volksgarten
I Heldenplatz
J Burggarten
K Naturhistorisches Museum
L Kunsthistorisches Museum
M Museumsquartier
N Burgtheater
O Parlament
P Rathaus
Q MAK (Museum für angewandte Kunst)

Vienna
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scope II

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