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Searching for a state-of-the-art public space: city museums among archives and networks

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Introduction

The reorganization of city museums and the plan for new museum spaces dedicated to telling a city's urban history should be considered in the light of the consolidation of a new generation of 'spaces of memory'. The most recent embrace hybrid functions which combine different techniques, such as conserving and cataloguing a wide variety of documentation, as well as studying and developing interpretative hypotheses and, last but not least, showing collections and the results of research to the public. These changes in the conception of museums are often linked to projects for the transformation of big cities and a new focus on the works of famous architects.¹ A broad public, increasingly interested in these large-scale and dramatic urban phenomena, is attracted by and becomes involved in, discussions about the city, its image and its history, to the extent that groups emerge for and against change.

Very few of these interventions are included in the town planning documents drawn up by the authorities; they are more like city marketing endeavours. In this context, museums, and the city museum in particular, become a strategic element in the construction and promotion of the city's image to attract tourists, investors, students and those big cultural events that seem to have become the real driving force behind the contemporary city.²

Another important part of the reason for shifting emphasis to museums relates to changes in museology; new museum layouts have identified materials and forms of display that enrich the interpretation of traditional documents, allowing a more articulate and somewhat more appealing portrayal.³ Recent developments are far removed from the nineteenth century ideas which created many museums and archives; they pay specific attention to the present-day city and even to the city of the future. The reorganization of the Museum of London is one example. Another is the Cité de l'Architecture et du Patrimoine which opened in Paris in 2007. The more traditional Musée Carnavalet, steeped in its nineteenth century origins still survives but the Cité is a new exhibition space which considers national developments, focusing mainly on Paris, the cradle of new architecture (Figure 1).⁴ In order to convey the last two centuries of the city's history, the new Parisian museum includes the antique collections of the Musée des Monuments Français, and the drawings and models of the archive of the Institut Français de l'Architecture.



Figure 1. Exhibition at Cité de l'architecture et du patrimoine, Paris 2008.
Source: R. Tamborrino.

Both temporary and permanent exhibitions and programming events dedicated to a city's future have become an essential component of the new museums. Although they tell the story of the present or speculate about the future, the museums maintain their individual specificity in so far as they are historical – they aim to supply keys to understanding the long and complex history of the city.⁵ However, while the twentieth century experimented with museums with highly innovative forms of space and function – many, from New York's Guggenheim to the Guggenheim in Bilbao have become part of the history of architecture – the most popular theme of the past 10 years has been the forms of use. Digital technologies in particular are creating a veritable revolution in regard to the methods used to access information as well as affecting the potential of cataloguing and information management systems in museums and archives.⁶

The recently opened MuseoTorino[#] located in Turin, the capital of the Piedmont region of northern Italy, is a city museum which seems to be responding closely to these opportunities. It concentrates the museum and archive functions of collecting, managing and disseminating information, but instead of bringing them together in the same physical space, they are transferred onto an IT platform: www.museotorino.it. Consequently, the museum functions are performed in another place, a type of ‘non-place’,⁷ which is a site of exchange, greeting and guiding online visitors, and also offering them the opportunity to add comments and information. The memory of the city is being catalogued (archival and other iconographic documents, and data obtained from studies on the city) and portrayed through digital media.

The website also hosts a permanent exhibition – ‘Torino: storia di una città’ (Turin: history of a city) – and virtual exhibitions, organized around issues related to the city’s history (Figure 2). ‘Interpretation centres’ are in the pipeline, but the history of Turin is exhibited mainly in response to the use of the mouse by the visitor. Access to information is gained through places/buildings highlighted on a map of the city. The instructions explain that ‘by clicking the points marked, you can access information and details on places, events, subjects and themes linked to the city. Every place has a short identity card linked to a catalogue datasheet, accompanied by notes and archive and bibliography details as well as links to the websites of the institutions to contact for further information’.⁸

The MuseoTorino combines the broader concept of an eco-museum with the knowledge and experiences of a population attuned to new digital technologies. The collection comprises information and the museum is presented substantially as a database. Having eliminated the physical container, the museum and archive overlap and therefore the future holds the possibility of ‘containing’ diverse information: from projects approved by technical departments to the minutes of

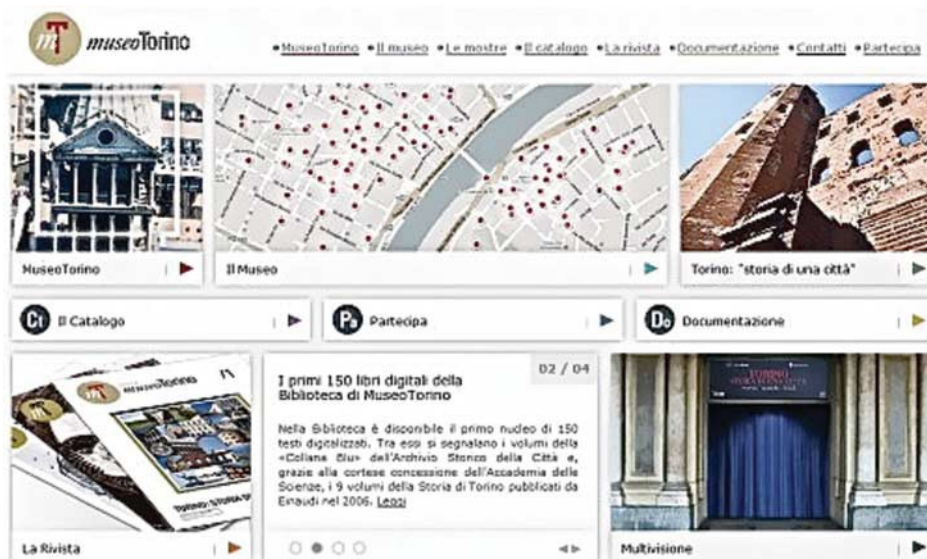


Figure 2. Screenshot MuseoTorino.
Source: <http://www.museotorino.it>.

the sessions of Municipal Councils and the ‘discoveries’ or new readings of existing literature. Intellectuals and members of the general public can participate by adding to the information, in the same way as they do with Wikipedia.

Some questions in the margin of the MuseoTorino experience

A broader aspect of the MuseoTorino experience on which it is worth reflecting is the different forms of management and approaches to the portrayal of the memory of the city that are succeeding in creating interactions between the various collections of museums, archives and libraries – possibly even faster than with the public. Materials selected by the museums for their particular artistic, archaeological or documentary interest interact on the digital platform. Relevant established museums have good opportunities to be known and visited. Some have recently been re-launched in Turin, with new investments and displays which have captured the interest of the general public.⁹

The potential for innovation can be extended effectively to the numerous small and large collections that have been built up over time, with very specific specializations, particularly those that involve the physical space of the city, its architecture and its recent history. I am thinking particularly of universities which house materials that are important to the city’s history. Projects, designs, studies, essays, models and prototypes form collections from donations made by architects or engineers who taught there or by their heirs who considered these institutions to be the best place to deposit the material. If we consider that urban history is made and has been made in streets, squares and buildings, architectural designs form a large part of that history and can effectively contribute to creating visual museum displays which are also solidly documented. MuseoTorino could make very effective use of them.

While for the Ancien Régime the archives supply us with a partial image of the city’s history, mainly containing designs of the royal city, the same cannot be said for the late modern age when architects designed a wider range of building types for a more varied clientele. These designs reveal a more anonymous history, from social housing districts, the planning of which marked several important moments during the first and second half of the twentieth century, to cinemas and industrial buildings.

The Polytechnic University of Turin houses an important collection – it is split currently between different administrative structures and is difficult to access – which it does not make sense to separate from the history of the city and of Piedmont.¹⁰ It holds a variety of types of material regarding important places in the city’s history, some of which no longer exist, such as the hippodrome designed by the renowned architect Carlo Mollino, or cultural phenomena such as the national or international exhibitions that were organized in Turin. They are of undoubted interest to architecture scholars, but are hard for the general public to understand and enjoy (although some of the Mollino drawings and prototypes have found their way into the big art market, reaching very high prices). However, they are indispensable in the contemporary age in appreciating and telling the story of the city: the early days of the industrial city with its factories, the working class districts, and first cinemas on which the local firm, Porcheddu, tested the Hennebique reinforced concrete patent, and records of some prominent designers such as Pietro Fenoglio.

Many similar types of material are divided between public archives and private collections, forming an exceptional documentation of the city’s history and of important local traditions. The

first professional archive to be kept in a public collection was the archive of Alessandro Antonelli which comprises about 1300 drawings for the Mole Antonelliana alone.¹¹ These documents form a fragmented reality but also possess the potential to portray the city's history; they 'speak' of the city that does not exist or is built temporarily or is only imagined.

New forms of cultural institutions

For many years there were no suitable places to house archival materials which ranged from true masterpieces like sketches by Leonardo da Vinci to the administrative archives of universities. This was the case for the collection of the Avery Architectural and Fine Arts Library of Columbia University in the USA. In other places, specific archives have been set up, some at the national level.

Some recently established centres for these archives are interesting in this context because they stem, too, from a search for intermediate spaces for collections. They have to manage the huge and varied number of project products, transform them into digital format and allow different approaches by users with different aims, from scholars to professionals and occasional visitors interested in the city's history.¹² In this sense they have contributed to challenging the traditional archivist and museum functions. They offer a useful example of the new generation museums, in which every boundary between museums, archives, libraries and research centres disappears.

The Netherlands Architecture Institute (NaI) in Rotterdam describes itself as 'more than a museum of architecture. It is above all a cultural institute which is open to the public and which uses a variety of methods for communicating about the shaping of human space'.¹³ The NaI – the collection of which comprises a substantial documentation of urban history thanks to materials on the numerous social housing districts that have made a distinctive contribution to the construction of Rotterdam – emphasizes the need to conserve and share a documentary heritage. It organizes small but frequent exhibitions, which are not necessarily expensive, and in which, for example, drawings are not framed and exhibited like works of art, but are simply hung on a magnetic board (Figure 3).

A study by the Dutch architect Rem Koolhaas on architectural centres, triggered by the commissioning of a new architecture centre in the Danish capital, led him to opt for a multifaceted container.¹⁴ It is generated by bringing together the various functions of public space with commercial and residential spaces. The centre, which has eliminated every collection and is a public place that you can move through, plays its role by multiplying opportunities for people to meet and by sharing knowledge of the city's architecture with its residents.

Museums through websites and databases

Chicago seems an excellent case study to clearly highlight the differences and potential of architectural materials in the city's museums. The Chicago History Museum has a pioneering spirit: it opened in the mid-nineteenth century, more or less at the same time as the Musée Carnavalet in Paris. Both followed the physical destruction of the cities where they were established.

In mid-nineteenth century Paris, roads, convents, houses and buildings with a long urban history risked disappearing, not only from the map of the city but also from historical memory, as a consequence of the *grands travaux* of Napoleon III. Thankfully, the man



Figure 3. Exhibition at Netherlands Architecture Institute, Rotterdam, 2008.
Source: R. Tamborrino.

behind the transformations, the Prefect of the Seine, Haussmann, sensed the specific importance of urban history and made provision for conservation of its memory and promotion of its study. To this end, he founded the Bibliothèque Historique de la Ville de Paris, inaugurated the collection verte, the series of publications dedicated to the Histoire de Paris and took over the Hotel Carnavalet to make it the city's museum.¹⁵

The urgency to conserve the memory of urban history in Chicago was provoked by the great fire that destroyed the fast-growing city. Its collection is the product of work by the Chicago Historical Society, founded in 1856, which, after losing its original materials in the fire, devoted its efforts to documenting the reconstruction after the great fire of 1871. The Chicago History Museum (named in 2006) now has decentralized premises, with a limited exhibition area for temporary exhibitions, and a study centre. In actual fact, although the spaces open to the public are small, the collection is huge, particularly the architecture section, which comprises no fewer than 22 million artefacts and documents, forming one of the richest collections of architectural materials in the USA.¹⁶

Increased open access is achieved directly by making the collection accessible directly through the museum website. This operation is made more complex and interesting by the online publication of the Encyclopedia of Chicago.¹⁷ The editors who computerized it have commented: 'the World Wide Web has influenced The Encyclopedia of Chicago from its inception in 1994'.¹⁸ The potential of digital technology stimulated ideas to complement the information available in hardcopy format with 'interactive maps, split screens, and zooms'. Lastly, the curators substantially intend to use The Encyclopedia of Chicago in the same way as a museum tour: 'We hope these features will make the encyclopedia as lively and various a

place to visit as the city itself, and tempt readers to explore its back alleys as well as its grand boulevards’.

Returning to the Turin experience, during the presentation of MuseoTorino, Daniele Jalla, the person behind its conception and also its curator, raised the question of the importance of creating a place to house ‘the vast and articulated knowledge’ contained in the various types of publications in the city’s libraries or produced by the research activities of its universities. The first thing the museum did was transfer the files from a university study on the cultural assets – buildings and urban spaces – of the city.¹⁹ The search for a place in which such knowledge could be collected and made available to everyone led to this museum being instigated.²⁰

Old and new anticipations

The trend to replace museum collections in physical buildings with an online database generates substantial changes in the way in which the history of a city can be told and learnt. Virtual museum displays make it possible to use various types of collections housed in numerous museums, archives and libraries, and play on the multiplicity and variety of materials. History is unveiled in ways which until now have been otherwise impossible, even in big exhibitions.

In the wake of alteration in the perception of the work of art in ‘the world of technical reproducibility’, presented previously by Walter Benjamin,²¹ new frontiers are opening up: from the dematerialization of the exhibition item into a digital copy to simulations of virtual reconstructions. The trend proposes more democratic access to knowledge, but is also part of that globalization that allows access to an infinitely distant place while seated comfortably in front of a computer.

The current crisis, coupled with painful cuts to public spending for cultural pursuits, undoubtedly imposes a rethink on the cost of expensive buildings and operations. We cannot, however, neglect the positive response by the public to the newly opened city museums. Nevertheless, the appreciation as much for the new buildings as for the exhibits requires a rethink of the museum functions which have to take into account expectations of a new type of very flexible and versatile public space which can be used equally for cultural and leisure-related activities.

Increasingly attractive displays created using special effects, 3D projections and sound effects bring museums closer to the world of entertainment, film and videogames. However, this approach is not new. At the beginning of the nineteenth century, at the Musée des Monuments Français, Paris, Alexandre Lenoir had effectively experimented with how history could be relived via sets obtained by installing architectural fragments in the museum. It is no mere coincidence that, despite its very brief duration, it left its mark on a generation. Jules Michelet, for example, recounts the fact that it was there that he received ‘the impression of history’.²²

The failure of the City Museum of Washington, an offshoot of the city’s Historical Society, which opened in 2003 in the Carnegie Library building and closed 18 months later, until a more convincing display has been created (the website says ‘the one successful function that will continue will be renting out the historic building’), is cause for alarm. The fact that, despite an investment of \$20 million, mostly in renovating the building, it was unsuccessful, is absolutely astounding, especially if we consider that it is close to a ‘convention centre which had one million visitors in its first year’.²³

Architecture today is undoubtedly an important part of city marketing and the large number of architectural stars involved proves that architects still consider museums to be an interesting and fertile field of experimentation. About 10 years after an exhibition organized by the Art Centre Basel which significantly compared the international experiences of the last 10 years of the twentieth century,²⁴ we can see that today's boom is more concerned with city museums. Architectural competitions for the New Berlin City Museum (2008), the rearrangement of the Historische Museum of Frankfurt (2007/08), the expansion of the Civic Museum of Lubiana (2007), the Mill City Museum in Minneapolis, the Venice-Mestre M9 (2010) and works in progress in French towns (2012) indicate the broad spectrum of needs.²⁵

While unconventional methods and museum formats which are more specifically addressed to residents and to educational activities for children as opposed to spectacular effects for occasional visitors are being focused on in different ways,²⁶ architects really do not seem to have developed specific proposals for these types of museums, the characteristics of which, as we have seen, liken them more to other forms of hybrid cultural spaces. Some criticisms of the museum recently opened in Liverpool draw attention to a recurring element: adding value to the museum by siting and designing it to offer a panorama of the city.²⁷ If the museum as a network conveys democratic connotations to this proposal, the physical museum seems to seek and present visual contact with the city. There are historical precedents for this ambition. The nineteenth century Mole Antonelliana in Turin was completed after many interruptions and many doubts regarding its excessive costs. It was approved for completion following a visit to the building site by the king and queen, who, having been lifted to the highest platform of the dome under construction, were able to take in the view of the entire city from above with one glance. The architect Antonelli worried about installing stairs and panoramic balconies for visitors when work recommenced.²⁸ The current transformation of the Tobačna Ljubljana, Slovenia, a panoramic tower built in the mid-nineteenth century in place of the old wooden watchtower, into a virtual museum of the city seems to have accomplished a similar ambition: a 3D reconstruction of the city's squares and plazas promises to assist visitors in understanding the city's history. And was not Patrick Geddes' Outlook Tower in Edinburgh a museum within a tower? Geddes' project went beyond traditional museums.²⁹ The motto *vivendo discimus* hung above the entrance indicated the idea of a place where knowledge was not only deposited, but also applied; the museum was not simply a passive container, but a place for exchange and action by an engaged user.

Noes on Contributor

Rosa Tamborrino, PhD, is Professor of History of Architecture at the Polytechnic University of Turin where she teaches the history of modern and twentieth century architecture. She is a member of the board of the Italian Association of Urban History and director (with Salvo Adorno) of the association's website <http://www.storiaurbana.org>. She is also a board member for the journal *Città e Storia* and a member of the executive council of the Archivio Storico Olivetti of Ivrea. Her research focuses on nineteenth and twentieth century architectural and urban history, and on city museums and architectural archives and their connections with new media.

Notes

1. See the exhibition 'Musei per un nuovo millennio. Idee, progetti, edifici', curated by Vittorio Magnago Lampugnani and Angeli Sachs held at Basel Art Centre in 2000. On these subjects, see

- Towards the Museum of the Future: New European Perspectives, ed. Roger Miles and Lauro Zavala (London: Routledge, 2011); Mimi Zeiger, *New Museum Architecture: Innovative Buildings from Around the World* (London: Thames and Hudson, 2005). See also, Pellegrino Bonaretti, *La Città del Museo. Il progetto del Museo fra tradizione del tipo e idea della città* (Florence: Edifir, 2002).
2. Cf. Ipek Altinbasak and Elem Yalcin, 'City Image and Museums: The Case of Istanbul', *International Journal of Culture, Tourism and Hospitality Research* 4, no. 3 (2010): 241–51. Among the more famous, see the success of the Guggenheim Museum in Bilbao since its opening in 1997, or the Ciudad de las Artes y las Ciencias in Valencia, which have become landmarks. On this subject, Edwin Heathcote, 'The Architecture of Art', *Apollo* 173, no. 584 (2011): 44–9.
 3. On the subject of the Italian museums compared with the international context, cf. Daniele Jalla, *Il museo contemporaneo* (Turin: Utet, 2000).
 4. La Cité de l'architecture et du patrimoine is at the Palais de Chaillot. The museum opened in 2007. The new institution unifies the Musée des Monuments Français, the Institut Français d'Architecture IFA and the Ecole de Chaillot. For further information on the intended roles of the Cité see Jean-Louis Cohen, *Une cité à Chaillot: avant-première* (Paris: Cité de l'architecture et du patrimoine, 2001); Jean-Louis Cohen, 'Exhibiting and Discussing Architecture at Chaillot', *Architecture and Urbanism* 1, no. 376 (2002): 78–85.
 5. Claire Déglise and Guillaume Emonot, 'Nuovi musei in Francia: dall'oggetto alla contemporaneità', *Museo Torino* 0 (June 2010): 78. The article refers to the museums of the city and territory: the Musée Gadagne in Lyon, the Musée Historique in Strasbourg and the Musée d'Histoire in Nantes. Located in the city's old slaughterhouse since 1920, the Strasbourg Historical Museum is organised around three themes: the free town of the Holy Roman Empire (1262–1681) the Royal city (1681–1789) and the growth of the Strasbourg urban area (nineteenth and twentieth centuries). It opened in June 2007 with a new museography presenting Strasbourg's history from the Middle Ages to the French Revolution. The second stage will continue the history up to the twenty-first century.
 6. Cf. I. Karp and S.D. Lavine, eds., *Exhibiting Cultures. The Poetics and Politics of Museum Display* (Washington, DC: Smithsonian Institution, 1991). See also Maria Grazia Mattei, 'Musei on line', in *Il museo. Tempio della memoria*, Italian edition ed. Martine Buysschaert (Milan: Gallimard-Electa, 1996), 160–1; Paolo Galluzzi and Pietro Valentino, eds., *I formati della memoria. Beni culturali e nuove tecnologie alle soglie del terzo millennio* (Florence: Giunti, 1997).
 7. Marc Augé called 'non-places' the places opposed to the anthropic places. Marc Augé, *Non-lieux: introduction à une anthropologie de la surmodernité* (Paris: Edition Du Seuil, 1992), English trans. *Non-places: Introduction to an Anthropology of Supermodernity* (London: Verso, 2008). Marc Augé, *Où est passé l'avenir?* (Paris: Panama, 2008).
 8. Cf. <http://www-museotorino.it>. See also Daniele Jalla, Sergio Scamuzzi, and Sara Abram, eds., *Musei del '900. Risorse e progetti di memoria a Torino* (Turin: Fondazione Istituto Piemontese Antonio Gramsci, 2004).
 9. On this subject see the new organisation of the Museo Egizio (2011), the Museo dell'automobile (2011), the Museo di Antropologia Criminale Cesare Lombroso (2009), the opening of Venaria Reale (2007), the Museo Nazionale del Cinema (2000, reorganised in 2006), the Museo della scuola e del libro per l'infanzia and the new restyling scheduled for the Museo di scienze naturali.
 10. See Elena Tamagno, 'Gli archivi della creatività', in *Disegnare Progettare Costruire 150 anni di arte e scienza nelle collezioni del Politecnico di Torino*, ed. Vittorio Marchis (Turin: Fondazione Cassa di Risparmio di Torino, 2009), 133–46.
 11. The drawings of the private archive were donated to the city by his son at the beginning of the twentieth century. They are located in Turin at the Fondazione Torino Musei, Gabinetto Disegni e Stampe, Galleria d'Arte Moderna GAM. More drawings related to the construction activity are in other public archives. Antonelli's drawings are on public buildings, houses and urban designs.
 12. In the context of XXIII UIA World Architect Congress, Transmitting Architecture, Turin, 29 June–3 July, 2008, the subject was discussed in the Main Session, 'Archives as media', curated by Rosa Tamborrino, by the scholars Andrea Aleari (Fondazione Michelucci, Florence, Italian association Associazione Archivi di Architettura AAAItalia), Ole Bauman (NAI of Rotterdam), Manuel Blanco (Universidad Politécnica de Madrid), Beatriz Colomina (Director of Program Media and

- Architecture, Princeton University), Margherita Guccione (MAXXI, Rome), Peter Murray (Mies van der Rohe Foundation, Barcelona), Mirko Zardini (Canadian Centre for Architecture/Centre Canadian d'architecture, Montreal).
13. The Netherlands Architecture Institute, <http://en.nai.nl/>.
 14. See the exhibition by OMA, Rem Koolhaas and Ellen van Loon, The Breyer Site held at the Danish Architecture Centre in Copenhagen on April 2008. OMA presented a new multi-use building with new spaces for DAC, the Danish Architecture Center, as well as offices, a restaurant and café, residences, parking and public areas.
 15. Cr. Rosa Tamborrino, 'Museo, identità e costruzione della memoria urbana nella Parigi di metà Ottocento', *Città e Storia* III, nos. 1–2 (2008): 15–36, special issue ed. Dontaella Calabi, Paola Marini, and Carlo Travaglini, *I Musei della città*.
 16. The Art Institute of Chicago houses an excellent collection of architectural drawings. It is very different from the Chicago History Museum's collection. Both relate to the mission of the institution that houses them.
 17. Janice L. Reiff, Ann Durkin Keating, and James R. Grossman, 'Introduction to the Electronic Encyclopedia of Chicago', Chicago History Museum, <http://www.encyclopedia.chicagohistory.org/pages/700000.html> (accessed Spring 2005).
 18. Chicago Historical Society, *Encyclopedia of Chicago*, ed. Janice L. Reiff, Ann Durkin Keating, and James R. Grossman (The Electronic Encyclopedia of Chicago # 2005), <http://encyclopedia.chicagohistory.org/>, electronic version of *The Encyclopedia of Chicago* (Chicago: University of Chicago Press, 2004).
 19. The research was commissioned by the city of Turin to the Polytechnic of Turin, Department Casa-città, as a study for the Variant on the Turin Town Planning Document. See *Beni culturali ambientali nel Comune di Torino* (Turin: Società degli Ingegneri e degli Architetti in Torino, 1984, two volumes).
 20. Daniele Jalla, 'Il museo della città presente', *Rivista museo Torino* 0 (June 2012): 10.
 21. Walter Benjamin, 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit: drei Studien zur Kunstsoziologie', *Zeitschrift für Sozialforschung*, 1936, Engl. trans. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, MA: Belknap Press of Harvard University Press, 2008).
 22. Louis Courajod, 'L'influence des monuments français sur le développement de l'art et des études historiques pendant la première moitié du XIX siècle', *Revue Historique* IX, no. 30 (1886): 107–18. Cf. also Dominique Poulot, 'Alexandre Lenoir et le musées des Monuments français', in *Les lieux de mémoire*, II. *La Nation*, ed. Pierre Nora (Paris: Gallimard 1986): 497–531.
 23. Jacqueline Trescot, 'City Museum to Close Its Galleries', *The Washington Post*, October 9, 2004.
 24. Alessandro Martini, 'I musei degli architetti', *Il Giornale dell'arte* 199 (May 2001): 22, now in Alessandro Martini, *Sfogliando i musei. Architetture e politiche culturali* (Turin: Allemandi, 2010): 128–9. The exhibition 'Museums for a new millennium: concepts, projects buildings' was curated by Vittorio Magnago Lampugnani and Angeli Sachs (London: Prestel Publishing, 1999).
 25. The first stage of the architectural competition for the design for the adaptation and extension of Berlin's historic Marinehaus to create a new museum was in 2008. The new Historische Museum of Frankfurt, designed by Lederer Ragnarsdóttir Oei, is now under construction to be completed in 2014.
 26. Helena Friman, 'Unconventional Methods: The Museum as an Active Part of the City', *Museums-kunde* 74, no. 2 (2009): 53–6. See also Doris Teske, 'Sites and Sights: The Urban Museum in a Changing Urban Structure', in *Urban mindscapes of Europe* (Amsterdam: Rodopi, 2006): 227–35.
 27. The Museum of Liverpool, partially opened and currently undergoing completion, had 150,000 visitors in 2 weeks. The museum is the product of a profitable exchange between an urban historian, David Fleming, and the Danish studio 3XNielsen. It aims to host 750,000 visitors a year. Some people protested because of the decision about the siting of the museum which blocks the full view of the waterfront in favour of the view enjoyed from the museum. Cf. Marco Iuliano, 'C'è un paese che investe in cultura', *Il Giornale dell'architettura* 97 (September 2011). With regard to the criticism see Rowan Moore, 'Museum of Liverpool. Review', *The Observer*, July 24, 2011;

- comments in the local blog: A. Dock, 'This Is Your Life: Museum of Liverpool', Sevenstreets team, <http://www.sevenstreets.com> (accessed July 19, 2012).
28. Rosa Tamborrino, 'Alessandro Antonelli e gli indizi di una ricerca sui generis', in Guarini, Juvarra e Antonelli. Segni e simboli per Torino, ed. Giuseppe Dardanello and Rosa Tamborrino (Turin: Silvana Editoriale, 2008): 36–51.
 29. Hellen Meller, Patrick Geddes: Social Evolutionist and City Planner (New York: Routledge, 1990).