

CULTURE & DEVELOPMENT

MUSEUMS *and Heritage*



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Dome © OHCH, 2010



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CULTURE & DEVELOPMENT

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Palacio del Segundo Cabo
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CULTURE AND DEVELOPMENT IS A PERIODIC MAGAZINE PUBLISHED BY THE UNESCO REGIONAL OFFICE FOR CULTURE IN LATIN AMERICA AND THE CARIBBEAN SINCE 2000. THE MAGAZINE IS A SPACE FOR REFLECTION, EXCHANGES AND DISSEMINATION OF IDEAS, AND ISSUES DEALING WITH CULTURE AS A PRIORITY ELEMENT FOR THE COMPREHENSIVE DEVELOPMENT OF PEOPLES AND COMMUNITIES IN OUR REGION. THE DIGITAL VERSION OF THIS MAGAZINE IS AVAILABLE, BOTH IN SPANISH AND ENGLISH, AT: WWW.UNESCO.ORG.CU/CULTURAYDESARROLLO/INDEX.ASP. THIS ISSUE NO. 8, DEVOTED TO MUSEUMS AND HERITAGE, ENCOMPASSES IDEAS, EXPERIENCES AND EXCHANGES FROM THE TRANSFORMATION OF HISTORICAL BUILDINGS IN MUSEUMS: CULTURAL, EDUCATIONAL AND DEVELOPMENTAL MANAGEMENT WORKSHOP JOINTLY ORGANIZED BY THE UNESCO OFFICE IN HAVANA AND THE CUBAN AUTHORITIES AND HELD IN HAVANA ON DECEMBER 5 TO 7, 2011

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**Herman van Hooff**

Director Regional Office
for Culture in Latin America
and the Caribbean

This Culture and Development special issue deals with museums and cultural centers as spaces to pass on cultural values, thus preserving and disseminating heritage, providing knowledge about other cultures, promoting cultural diversity and reinforcing both involvement and identity of their communities, with due regard to the fact that they constitute, moreover, assets of the cultural sector contributing to investment, economic benefits and job generation.

In December 2011, taking this idea as a starting point, the UNESCO Regional Office for Culture in Latin America and the Caribbean in Havana, with the support of the Norwegian Embassy in Cuba, and the collaboration of the Office of the Historian of the City of Havana, the National Council of Cultural Heritage, and the UNESCO Cuban National Commission, organized, in Old Havana, the Transformation of Historical Buildings into Museums: Cultural, Educational and Developmental Management Workshop which brought together museum and heritage experts from Latin America, the Caribbean and Europe, in order to examine and debate the challenge represented by refurbishing historical buildings which will be turned into a museum or cultural center, as well as their preservation, while complying with the education, research and leisure functions associated with such an institution.

Though this is not a new issue, and we frequently have to deal with refurbishing old buildings that will be devoted to a cultural use, not always actions match the abovementioned interest, that is, to preserve the building and comply with its museological functions and mission.

Experts and participants to the workshop discussed topics related to decision-making actors in charge of creating a museum, the suitability of the building, the need for a physical collection, the use of museum-oriented technology, the activities to be conducted together with exhibits, and the impact on local development. Likewise, they shared the strengths and weaknesses of Caribbean cultural institutions and agreed on the need to establish closer relations and better training on museums, thus recognizing that meetings of this sort can improve both aspects.

This issue summarizes the thematic sessions and their respective debates and conclusions. It also provides the case study of an international cooperation initiative developed by the Office of the Historian of the City of Havana together with UNESCO and the European Union aimed at refurbishing the Palacio del Segundo Cabo, exponent of the Cuban baroque in Old Havana, for its future use as a cultural meeting place between Cuba and Europe.

We appreciate the active participation of experts and attendants to the workshop, as well as their valuable contributions to the debate on museums and heritage in which the involvement of these institutions in the comprehensive development of peoples and communities is especially significant at a time in which old models are being questioned and culture emerges as a key factor for development policies. ■

Contribution of Museums to Development

Fernando Brugman

Program Specialist and Culture Team Coordinator
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With the purpose of exchanging ideas, discussing and providing experiences on the current status of refurbishing old buildings to be re-used for cultural purposes and their subsequent management in the Latin American and Caribbean region, the UNESCO Regional Office for Culture in Latin America and the Caribbean in Havana, with the support of the Norwegian Embassy in Cuba, and the collaboration of the Office of the Historian of the City of Havana (OHCH), the National Council of Cultural Heritage, and the UNESCO Cuban National Commission, and the National Museum of Fine Arts organized the Transformation of Historical Buildings into Museums: Cultural, Educational and Developmental Management Workshop, in Old Havana, on December 5 to 7, 2011.

Facade rehabilitation works at the Palacio del Segundo Cabo, Old Havana. Multilateral cooperation project between UNESCO, the Office of the Historian of the City of Havana, and the European Union to work on the restoration of the building, its conception and transformation into a cultural center.
©OHCH

Cultural infrastructures and their contribution to development

Within the cultural sector, museums play an important role in the transmission of knowledge, learning and understanding of cultural identities. The International Council of Museums (ICOM) defines the museum as a non-profitable, permanent institution in the service of society and opened to the public, which acquires, preserves, studies, exhibits and disseminates the tangible and intangible heritage of Mankind for study, education and recreation purposes. (2007).

In a museum, accomplishment of research, education and leisure objectives depends on the precise definition of its mission and the adequate management of the institution in correspondence with the internationally agreed deontological code for museums. The museum's mission defines the knowledge to be transmitted and valued. The successful achievement of this mission will depend on display of the adequate collection, as well as the correct management of collections and means to transmit them.

The museum conveys its mission through many ways, namely, research tools, educational activities, organization of exhibition spaces and use of state-of-the-art information and communication technologies. Besides, the location of museums, either in open spaces or buildings, can also play a significant role in the way information is transmitted. Location is often determined in keeping with the objectives and mission of the museum to be founded. In some other cases, existing buildings are adapted to house a museum.

When an open space or a building is built to house a museum, the place should comply with the museum's objectives and mission for a given time. The promotion of research, education and leisure objectives, as well as the use of technologies, should be foreseen in the museum installation and building plan. However, if the mission varies or the collection is enlarged, both the space and the technology should be adapted to the new demands of the museum.

When an existing space or building is adapted to house a museum, space organization and means to be used will depend on multiple factors, not only on its mission. For example, the inclusion of a building in the list of safeguarded cultural heritage must guarantee that the value of the building included in the list is not adversely affected by its use as a museum. At the same time, when a building is adapted as a museum, its preservation and value

should be guaranteed. Likewise, the preservation of the building should prevail over the use of the museum with a specific mission.

A monument's value is determined not only by the abovementioned criteria, namely, its geniality, outstanding value, exceptional nature, authenticity or integrity but, above all, by its value as a symbol transmitting a complexity of knowledge resulting in its construction. From the financial viewpoint, the current market value of such a building, or whatever is left of it, might be not only below its symbolic value, but also below the aggregated value of the investment already made since its construction and maintenance to this date.

On many occasions, especially when historical urban areas are restored, some monumental buildings are selected as ideal spaces to house a museum due to their size and emblematic nature. The reason for this is usually associated with the need to collect the funds needed to refurbish the building that is transmitting, by itself, certain knowledge and, even more important, a sense of identity and pride within the community. The building should also be seen as a product of outstanding quality belonging to the society that can attract visitors and contribute to local development due to its impact on the historical urban area.

In many cases, refurbishment forms part of a larger plan for the restoration and management of a historical center. In these cases, the restoration objective is not only to convey the mission of the museum, but also to improve the preservation status and its own value, as well as that of the historical area. This new use of the museum or cultural institution will help preserving its symbolic and architectural value.

The building intervention has three purposes:

- its preservation,
- education and research, and
- leisure for the local population and tourists through activities conducted by the museum and its architectural value.

However, the connection between these objectives is not always evident. Restrictions associated with the building refurbishment are aimed at preserving and enhancing its historical value, which could be in conflict with the museum's mission. In fact, if the museum's mission is not closely related to the

cultural processes guiding the building, construction and reforms (which is the basis to determine its authenticity), then the building will neither comply with its objective nor its mission. The challenge is to determine how its use as a cultural institution can benefit the building preservation and how the building can be efficiently used to achieve the museum's mission.

Today, at a time in which unfortunate measures are being taken to reduce the financial crisis impact, cost-benefit analysis is important, as well as showing that social and economic development is based not only on cultural products, but on cultural processes as well. Thanks to their use as museums, the preservation and management of historical buildings can contribute, in a significant way, to local social and economic development since, due to their high symbolic value, both the building and the collection on display are ideal means for the synthetic acquisition and transmission of knowledge.

El taller, organizado por la Regional de Cultura para América Latina y el Caribe de la UNESCO en La Habana, con el apoyo de la Embajada de Noruega en Cuba, y en colaboración con la Oficina del Historiador de la Ciudad de La Habana (OHCH), el Consejo Nacional de Patrimonio



Experts and participants to the workshop visiting restoration works at the Palacio del Segundo Cabo (Old Havana). ©UNESCO

Transformation of Historical Buildings into Museum: Cultural, Educational and Developmental Management Workshop

Havana, December 5-7, 2011

The workshop, organized by the UNESCO Regional Office for Culture in Latin America and the Caribbean in Havana, with the support of the Norwegian Embassy in Cuba, and the collaboration of the Office of the Historian of the City of Havana (OHCH), the National Council of Cultural Heritage, the UNESCO Cuban National Commission and the National Museum of Fine Arts, was attended by museology, museography, architecture and cultural management experts from Aruba, Antigua and Barbuda,

Barbados, Costa Rica, Cuba, Haiti, Italy, Jamaica and the Dominican Republic.

Among them, participants included representatives from international museology institutions such as ILAM Foundation (Latin American Institute of Museums and Parks) and Goppion. The meeting was also attended by officials from Cuban cultural institutions and experts from the UNESCO Regional Office for Culture in Latin America and the Caribbean



Working session during the workshop. ©UNESCO



In the Forefront, Jason Ramsay, expert from the Jamaican Museum of History and Ethnography. Next to him, del Georgina DeCarli, president of the Latin American Institute of Museums. ©UNESCO



Jason Ramsay, Fernando Brugman, Kevin Farmer, Arthur Reginald Murphy, and Luckner Christophe during a guided tour to the Building of Universal Art in the National Museum of Fine Arts (Havana, Cuba). ©UNESCO

The general objective of the workshop was to identify and debate challenges faced by an institution when refurbishing a historical building to be re-used as a museum or cultural center and to guarantee the building preservation as the main museum’s mission, through education, research and leisure¹.

As outlined, the main objectives are:

- To promote a dialogue between experts from the Caribbean and other regions in order to exchange knowledge and experiences, identify strengths and weaknesses and improve museums in general.
- To study the heritage and cultural infrastructure impact on the community development.
- To analyze the Palacio del Segundo Cabo², located in the Arms Square in Old Havana, as a case study during the workshop and support the cultural conception of the OHCH.

The workshop agenda included five thematic debates, and each theme was introduced and chaired by an expert and a rapporteur. The working sessions were characterized by questions to be answered by participants so as to reach collective conclusions.

The working sessions and debates included:

- I. Who, how and when to define a museum’s mission.
- II. The adaptation of historical buildings for future cultural uses.
- III. Museum, cultural center or both. Analysis of its content.
- IV. Objectives of a museum: education, research and leisure.
- V. Cultural institutions and their impact on local development.

Besides the working sessions, participants and experts to the workshop enjoyed two guided cultural tours where they were able to witness the refurbishing process and outcome of a

historical building to be transformed into a cultural space. .

During the first tour, the OHCH team opened the doors of the Palacio del Segundo Cabo, in Old Havana, which is being restored for its future transformation into a cultural center.

The second tour to the Building of Universal Art in the National Museum of Fine Arts was magnificently guided by architect José Linares, in charge of refurbishing and rehabilitating works of this building for its future use as a museum.

Following you will find the papers and debates of each thematic session, several case studies from Cuba and Haiti, and the workshop conclusions. To conclude, a brief historical analysis on the evolution of museums and their adaptation as historical buildings. ■

Notes

¹The promotion and consolidation of museum institutions was one of the priorities set forth in the UNESCO Cultural Program during the previous 2010'-2011 biennium.

²UNESCO multilateral cooperation project between UNESCO, the Office of the Historian of the City of Havana and the European Union to work on the restoration, conception

and transformation of the building into a cultural center.



DEBATE I

The Museum’s Mission

Arthur Reginald Murphy
Director of the Nelson’s Dockyard Museum (Antigua and Barbuda)

Kevin Farmer
Assistant Director of the Barbados Museum & Historical Society (Barbados)



Musée Lalique © P.O. Deschamps

Introduction

The first thematic session was chaired by Arthur Reginald Murphy, Director of the Nelson’s Dockyard Museum, and Kevin Farmer, Assistant Director of the Barbados Museum & Historical Society, acted as rapporteur.

The debate dealt with the potential conflict between the museum’s mission and the need to refurbish and preserve the building that will house the museum. Therefore, discussions included the adequate time to define the mission, who will be the decision-maker, the suitability of such a decision, and the reason for transforming a building into a cultural institution, among others.

Arthur Reginald Murphy opened the working session by posing a number of questions to encourage a dialogue and sparked off further discussion. ➡

- Should the mission define the needs of the museum before its restoration?
- Being realistic, can we afford to make a choice or are we forced to accept a starting point?
- Should the museum’s mission determine the building’s value as a heritage property?
- Should the building determine the mission?
- If possible, should we select the most appropriate building for the museum’s mission?

Before detailing the current situation of Caribbean museums, he posed a closing and controversial question:

Who defines the mission? Is it proposed by the government, the donor, the museum executives, the collection owner or the visitors?



Botanical Garden Museum in Saint Vincent (Antigua and Barbuda), before and after the demise of its owner
© Arthur Reginald Murphy



When a museum springs from a personal or reduced collective initiative to create a space for a certain collection, being they themselves the promoters, without the support of the civil service or private enterprises, the sustainability of the museum is at risk.

© Nelson's Dockyard Museum



The Situation in the Eastern Caribbean Region

Between 1960 and 1990, the emergence of historical and archaeological societies in the Eastern Caribbean laid the foundations for the creation of museums in this region. On the whole, people working in said societies and in the earliest museums were amateurs and/or improvised archaeologists in charge of the repository, management and display of museum pieces collected from archaeological sites.

As a result of the soaring interest in the pre-Columbian period and the many excavations conducted, most Eastern Caribbean islands exhibit many collections of pre-Columbian pieces displayed in small patrimonial buildings refurbished and reused as museums. However, the conditions of these buildings are not always the most suitable ones, since they do not have adequate repositories, environmental-control equipment or economic resources to cope with this situation.

Besides, they do not have research and restoration teams and lack prevention measures against natural disasters, as hurricanes and earthquakes, so common in the Caribbean.

Likewise, these islands record a deficit of skilled staff since, in the Eastern Caribbean, very few people enroll in artistic careers or other disciplines associated with culture and museum management. He also pointed out that cultural legal frameworks are weak and have failed to provide a solution to the above-mentioned situation.

Nelson's Dockyard Museum

Until its seizure in 1890, Nelson's Dockyard served under the British Navy in the Caribbean, and was used as a port area for its fine safety characteristics and the shipyard to repair their vessels. Five decades after, in 1950, restoration works began.

Nowadays, the building houses a museum with pre-Columbian pieces and the National Park interpretation center. Besides, it has a research team on Antigua's pre-Columbian history.

However, the current use of the building demands other requirements. The repository space is not enough to keep large archaeological pieces as, for example, locomotives or sugar-mill machinery. It also requires a better technical assistance and a risk prevention plan.

In order to improve the situation, the Museum Association of the Caribbean (MAC) and the International Association of Caribbean Archaeology have submitted recommendations to improve small-scale museum management in the region. The MAC intends to set forth standards and capacity-building measures in the small islands of the Lesser Antilles. With this information in mind, Caribbean experts expressed and requested the establishment of networks in order to exchange collections among museums and establish alliances to improve museography training and restoration techniques.

The identified shortcomings provide an overview of problems faced by many museums. Likewise, in most cases, during the space conception and restoration process the analysis of the museum's mission was ignored. In most cases, the fact that the mission could guide or lead the objectives and focus on the cultural institution was completely neglected.

The Museum’s Mission

Occasionally, there is a confrontation between the mission and the building preservation and restoration, mainly because, frequently, the idea of housing a museum in a historical building depends on restoration requirements. Consequently, the building is the priority and, in the end, it becomes the most expensive element of the collection.

Refurbished buildings located in urban centers are selected by the civil service and private investors to be reused as either cultural centers or museums. Thanks to their monumental features and privileged location, they can attract tourists and improve the recovery of impoverished areas. Therefore, cultural, social and health institutions improve neighborhoods turning them into development promoters. With increasing frequency, outstanding architects are convened to ensure the restoration of buildings.

Restoration works go hand in hand with the collection itself, looking for repositories and collecting pieces from other institutions to “fill” the space recently created. As this is not always a coherent task, collections are heterogeneous and unrelated. In these cases, it is difficult to define the museum’s mission, since its origin is based on the building restoration to recover or promote a specific area. Therefore, the project does not take into account the museum’s content and the role it plays in the field of heritage, research and education.

Occasionally, there is a confrontation between the mission and the building preservation and restoration

Besides, these institutions have not established the relationship between the building and the collection on display, and there is no direct connection whatsoever between the building’s history and the pieces it exhibits. Therefore, it becomes a container that must be restored and preserved, though not associated with what it contains or displays. That is why a great number of museums have no specific mission in their workplan. The collection is placed in halls without knowing the role it will play in knowledge development, research and leisure and in close association with its cultural heritage for the benefit of the community and foreign visitors.

Some Examples of the Museum’s Mission

When a museum springs from a personal or reduced collective initiative to create a space for a certain collection, being they themselves the promoters, without the support of the civil service or private enterprises, the sustainability of the museum is at risk.

This is the case of the museum located in the Botanical Garden in Saint Vincent, housed in a Victorian building displaying pre-Columbian pieces which belonged to its owner-collector. The museum was closed and the collection was subjected to despoil and robbery when the owner passed away.

Initiatives of this kind may not always have the same fate. That is the case of the Mining Museum in the Basque Country located in Gallarta (Spain), a small municipality with a long tradition in the mining industry, surrounded by landscapes, buildings and industrial facilities evoking its most recent history.

Retired workers from mining enterprises in the area decided to create an association aimed at recovering and preserving the machinery, tools and documents associated with this sector. Today, those pieces are exhibited in the museum created thanks to the local authorities, among other factors. There was also an interest expressed by the population, who considered that the museum could be very positive in recovering the history and identity of the area, and in promoting tourist development. Thanks to all the support provided, the collection was displayed in one of the restored buildings associated

with the mining industry, and, with the assistance of experts, a workplan was drafted on the mission, objectives and guidelines of the new museum.

En otras ocasiones el edificio, la colección y el interés de la comunidad y de las autoridades convergen para lograr la concepción de un nuevo museo. Es el caso del Museo Lalique en Wingen-sur-Moder (Francia).

In this regard, the museum’s mission was set forth with the participation of the authorities and the collectivity through the association and in consultation with cultural experts. The objectives and viewpoints expressed by the community was the starting point used to refurbish the building and create the museum.

In some other cases, the building, the collection and the interest of both the community and the authorities coincide in the conception of the new

museum. This is the case of the Lalique Museum in Wingen-sur-Moder (France).

The museum is located where the Hochberg glass-manufacturing enterprise conducted its business during the 18th and 19th centuries. Since 1886, this enterprise was classified as a historical monument. The collection of Lalique jewels can be found in all parts of the world, so the museum only exhibits the collection of jewels made by Lalique in Wingen-sur-Moder. This Project had an excellent financing plan adopted by politicians, the local community, cultural specialists and museum managers who had Lalique jewels.

An international bidding was called to select the architect who would be in charge of refurbishing the facilities, and a detailed research on the site history was carried out to recover important elements of the cultural identity of the local community. Today, the place is a source of pride for its residents and a required visit for tourists.

Conclusions

Certainly, there is no single formula to define the museum’s mission. However, the following aspects should be taken into account:

- Involvement of local community in decision-making, creation and development processes in order to identify its needs and interests, thus ensuring that investment devoted to the restoration and further cultural use of the building can contribute to the development of that local population.
- Support by authorities and/or private entities to ensure its sustainability.
- Organization of alliances with other cultural institutions.
- Planning of a preservation project, a program of long-term activities and a risk-prevention program ensuring sustainability.
- Contribution to the objectives of the museum: education, research and leisure.
- Planning and existence of a collection before creating the museum.
- A historical building concept as a tangible element forming part of the collection or as a container for museum funds ■



DEBATE II

The Adaptation of Historical Buildings for Future Cultural Uses

Cecilia Hugony
Marketing Manager of the Goppion Laboratory (Italy)

Jason Ramsay
Curator of Museums of History and Ethnography (Jamaica)

Introduction

The second working session focused on restoration, rehabilitation and adaptation of old historical buildings for new museological uses from a pre-existing architecture which displays or will display a collection to be preserved.

In this regard, the museum’s conception entails specific needs that should be met for the institution to comply with its collection, research, exhibit and education functions.

For this purpose, attention should be paid to the building areas that can be modified in order to efficiently contribute with the mission, as well as what can be done with those building areas that cannot be modified or to what extent can the architectural and historical value of a building contribute to achieve a museum’s mission.

The session was moderated by Cecilia Hugony, professional manager of the Goppion Laboratory (Italy), while expert Jason Ramsay, from the Museums of History and Ethnography of Jamaica, acted as the rapporteur.

Lighting studies in former Asturian center, now Building of Universal Art in the National Museum of Fine Arts. Havana (Cuba). Architect José Linares. © Museo Nacional de Bellas Artes

Space Distribution

In a museum, priority should be given to halls with permanent and temporary collections, collection repositories and adequate public access.

None of these requirements should be considered an inconvenience, since a creative architect having a good communication with museum executives can find adequate solutions to enhance the collection and building values without resorting to an aggressive intervention.

Many collection elements require pale lighting for their preservation. However, this contradicts the space lighting needs in general, the large windows of historical buildings and the appreciation of museum pieces by the public



© Museo Nacional de Bellas Artes

Lighting conditions.

Many collection elements require pale lighting for their preservation. However, this contradicts the space lighting needs in general, the large windows of historical buildings and the appreciation of museum pieces by the public.

There are also aesthetical and energy-efficiency issues to be examined. This is what happened with the recent Project of the French architect Jean Nouvel in the Arab World Institute in Paris², a building with large windows and a beautiful view of the city which demanded concrete actions to preserve the collection pieces on display exposed to sunlight.

Preservation of the collection

Un conjunto de demandas vinculadas a la conservación preventiva de las colecciones; igualmente importantes pero más rígidas en su solución y que requieren mayores niveles de conciliación entre arquitectos, restauradores y museógrafos, son las siguientes:

Climate conditions.

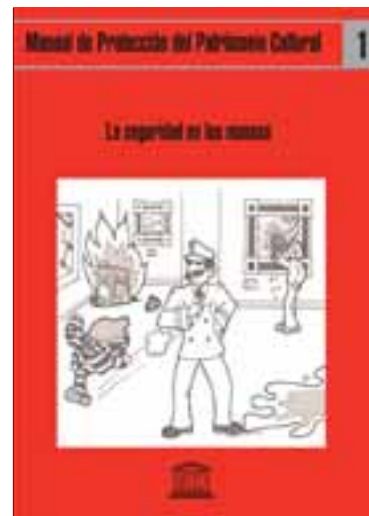
Most collection pieces demand a specific kind of preservation, namely, relative humidity and temperature. Therefore, the required equipment is very expensive, as well as its energy and maintenance costs. This issue is currently under discussion in Europe when dealing with sustainability.

Bearing capacity of floors.

The weight of all displayed elements (showcases, pedestals, etc.) together with the collection pieces themselves, and the visiting crowds, can exceed the bearing capacity of floors and walls. Therefore, building structures must be reinforced, and this demands a strong intervention on the building. This was the case of the Museum of Natural History in Burdeos (France)¹, where architects ruled out the idea of an intervention in the original structure, and had to find alternative solutions to the museum heavy assembly.

Fire control devices which, together with water, prevent one of the main sources of danger. The required infrastructure has a great impact on the architectural structure.

In May 2011, experts met in Paris, under the slogan Museums and Sustainable Development, to discuss the dilemma of whether to favor architectural interventions giving priority to the preservation and display of collections, or more discreet and specific interventions focused on the building preservation and protection of the museum collections.



Manual de Protección del Patrimonio Cultural, nº 1. La seguridad en los museos. UNESCO, París, 2006© UNESCO



Manual de Protección del Patrimonio Cultural, nº 4. Gestión de los riesgos de catástrofe para los museos. UNESCO, París, 2008. © UNESCO

In order to make such a decision, from the very beginning of the project, attention must be paid to the building refurbishment, together with its adaptation as a museum, bearing in mind the collection or having a defined idea of its nature and volume to make the decision.

As a result of debates held on this issue, the General Department of Museums in France decided to loosen up the predetermined requirements established for a museum, as for example, climate conditions, lighting and safety. This does not exclude specific actions to protect the collection, but to conduct more specialized interventions to preserve collections and less aggressive interventions for historical buildings.

Heritage Preservation Policies. The Cases of Cuba and Costa Rica.

In the case of Cuba, interventions mainly depend on the historical significance of the building, its architectural values and its preservation state.



Cuban architect José Linares stated that, in his opinion, any architectural restoration and

adaptation requires a certain intervention. The new adaptation of a historical building as a museum must be a conciliation exercise bearing in mind the building requirements, the collection, and the public, since ideal outcomes are almost impossible to achieve. However, he considers that new technologies are providing very encouraging solutions and opening new avenues to experiment.



Building of Universal Art in the National Museum of Fine Arts, Havana (Cuba). Architect José Linares



In turn, ILAM director Georgina DeCarli pointed out that Costa Rica has a very strict policy for the protection of patrimonial buildings resulting from the lack of a legal framework in previous periods.

Besides, she stated that the problem is not only the defense and rescue of patrimonial public buildings, but also of private buildings whose owners give priority to economic benefits to the detriment of their patrimonial value.

Risk Prevention

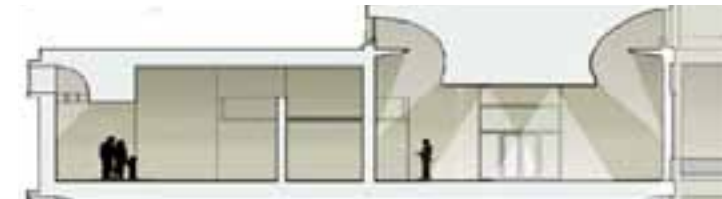
Taking into consideration the status of refurbished historical buildings that have been turned into museums, risk prevention is an essential issue for the Latin American and Caribbean region in coping with hurricanes, cyclones and seismic movements.

In this regard, Kevin Farmer, Assistant Director of the Barbados Museum & Historical Society³, stated that sometimes traditional architecture is more resistant to these threats than the recently built buildings and that this could be a source for learning.

He pointed out that the cultural institution he runs has an emergency plan to face natural disasters including the identification of building's vulnerabilities (potential flooding areas, windows and walls in bad shape) as well as an evacuation plan for the collection, workers and public, and a mitigation and recovery method. He stressed that the main priority should always be the protection of the people.

Ana Cristina Perera, Cuban Vice-president of Museums at the National Heritage Council, described the plans for natural disasters that every Cuban museum has in accordance with regulations adopted by the Civil Defense bodies in every territory.

(...) , from the very beginning of the project, attention must be paid to the building refurbishment, together with its adaptation as a museum, bearing in mind the collection or having a defined idea of its nature and volume to make the decision



Space studies in former Asturian center, now Building of Universal Art in the National Museum of Fine Arts. Havana (Cuba). Architect José Linares

These plans include the evacuation and protection of collections in keeping with their classification. Even though culture is a priority for the Cuban government, domestic resources are not enough to face climate conditions and lighting protection required in a large number of museums in the island. In order to counteract this situation, Cuban specialists resort to highly traditional methods of cleaning, fumigation and protection of collections and historical buildings housing the museums, with positive results in most cases.

However, the situation of financial resources in Europe is increasingly difficult for adequate restoring and preserving interventions ■

Notes

¹<http://www.bordeaux.fr>

²<http://www.imarabe.org>

³<http://www.barbmuse.org.bb>



DEBATE III

Museum, Cultural Center or Both?

**Georgina DeCarli**

Director of the Latin American Institute of Museums and Parks, ILAM (Costa Rica)

Luckner Christophe

In charge of cultural education and animation at the National Pantheon Museum, MUPANAH (Haiti)



Introduction

What does “collection” mean? If a physical collection is not exhibited, does it mean that it is no longer a museum, but a cultural center? Can a cultural center include a museum? Is the content suitable to expose the historical and architectural values of the building? Should temporary collections and activities not directly associated with the collection of a museum be displayed even if they do not contribute to the museum’s mission? Should they be programmed if they do not contribute to this purpose?

These and other questions were posed during this working session chaired by Georgina DeCarli, President of the Latin American Institute of Museums (ILAM, Costa Rica) while expert Luckner

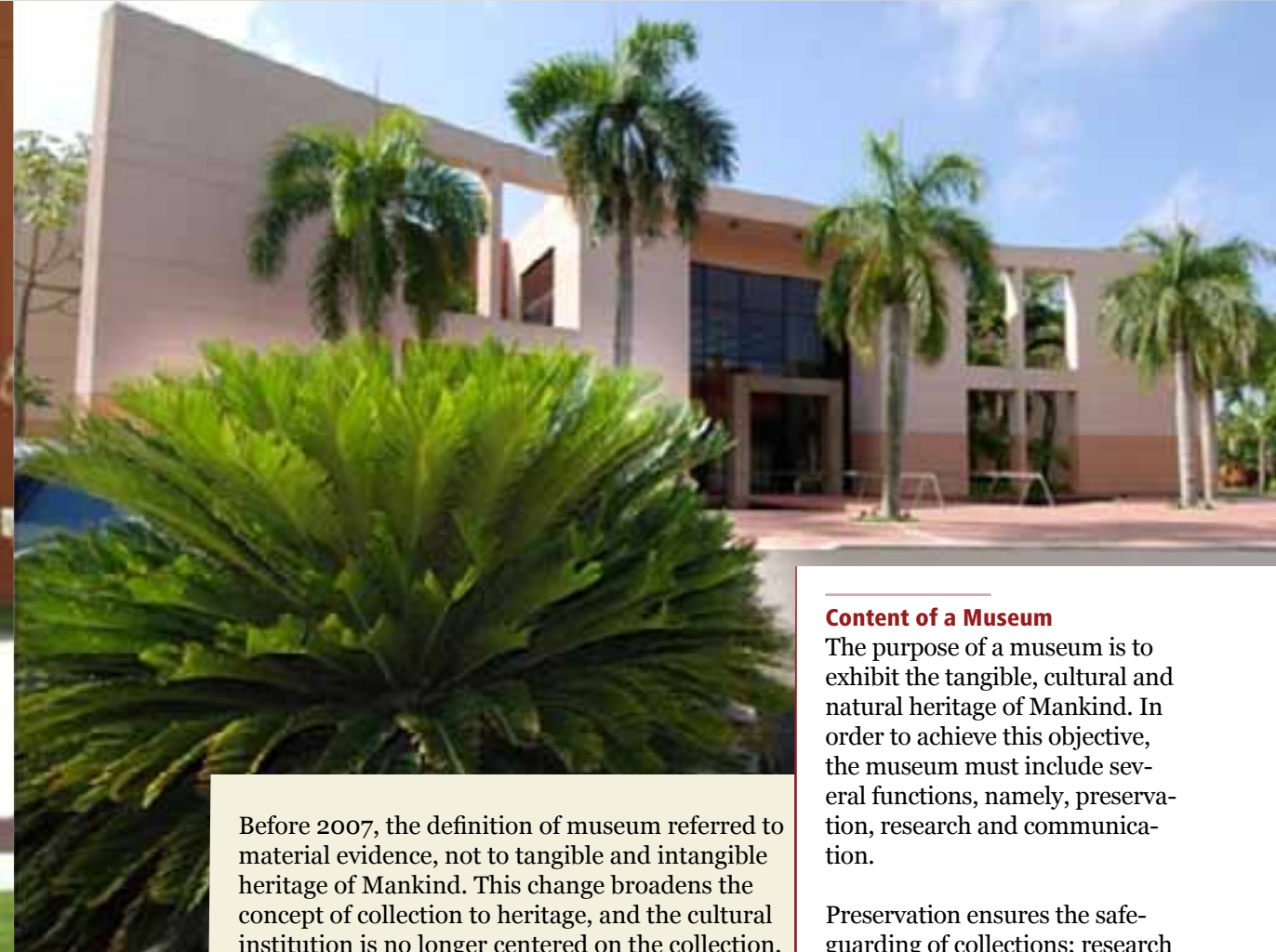
Christophe, from the Haitian National Pantheon Museum, acted as rapporteur.

The ILAM¹ (Latin American Institute of Museums and Parks) Foundation currently led by Georgina DeCarli, is a non-governmental organization with headquarters in Costa Rica since 1997.

Its purpose is to support Latin American and Caribbean museum institutions by disseminating their work (Directory of Latin American Museums and Parks), training the staff (face to face and virtual training), providing access to specialized information and developing research, projects and advisory services.

COLLECTION VS. HERITAGE

The definition of a museum has evolved throughout time. Today, in accordance with ICOM Statutes, adopted at the XXII General Conference held in Vienna (Austria) in 2007, a museum is defined as a non-profitable, permanent institution in the service of society and opened to the public, which acquires, preserves, studies, exhibits and disseminates the tangible and intangible heritage of Mankind for study, education and recreation purposes.



© Eduardo León
Jimenes Cultural
Center

Before 2007, the definition of museum referred to material evidence, not to tangible and intangible heritage of Mankind. This change broadens the concept of collection to heritage, and the cultural institution is no longer centered on the collection, but on the heritage.

This breakthrough has an impact on the concept of cultural institution itself, where the building, the presence or absence of a collection, the plan of activities and research on the content displayed, has as much significance as the collection itself previously had, based on the most traditional concept of museum.

Content of a Museum

The purpose of a museum is to exhibit the tangible, cultural and natural heritage of Mankind. In order to achieve this objective, the museum must include several functions, namely, preservation, research and communication.

Preservation ensures the safeguarding of collections; research is associated with their curatorship; and communication refers to content dissemination and public-oriented activities.

Nowadays, the use of Internet and social networks (Facebook, Twitter, etc.) acquires special significance to communicate and inform regular and potential users about exhibits and cultural programs in museums.

In the case of Cuba, access to this kind of information is not wide enough. As important as it might be, the collection does not liven up the museum. The cultural institution management of its functions is what makes a museum dynamic and active.

Content of a Cultural Center

The objective of a cultural center is to promote cultural values among the members of its community. Its structure is based on broad spaces where different cultural manifestations enrich and liven up the cultural life of the local population.

Depending on the structure, there are two different types:

--Cultural Center (university or country).

These are large buildings including, in general, an auditorium with a stage for theater performances or film screening; a library and videotheque; computer hall; halls for academic activities or workshops; language laboratory; galleries and, sometimes, memorials or permanent exhibits.

--Community Cultural Center or Cultural House.

These are more modest spaces, generally located in public buildings. They have a library, an area for workshops and small cultural presentations, and a hall for temporary exhibits. They are very significant for the community, especially for rural areas, since this is the only space they have to promote cultural activities.

Museum or Cultural Center?

Both museums and cultural centers are non-profitable, permanent cultural institutions which are opened to the public and in the service of society and its development.

Activities conducted in parallel with permanent or temporary exhibits in a museum do not turn it into a cultural center. It is still a dynamic, creative and living museum. However, some cultural centers have their own collections and halls for permanent exhibits.

This is clearly stated in the definition contained in article 2 of the International Council of Museums (ICOM) on museums, cultural centers and other entities promoting the preservation, continuity and management of tangible and intangible heritage resources (living heritage and digital creative activity).

This is the case of the Eduardo León Jimenes² Cultural Center (Santiago de los Caballeros, Dominican Republic) which, even though known as a cultural center, includes a museum with several halls for permanent exhibits.



The León Center's mission is to promote creativity through research, protection, display and dissemination of Dominican artistic and cultural manifestations and everything that might contribute to create a society more sensitive to outstanding values, prouder of itself and capable of actively participating in the betterment of the nation's quality of life within the Caribbean framework.

On the other hand, the Borges³ Cultural Center in Buenos Aires is not a museum, but a cultural center, strictly speaking. Housed in the Pacific Galleries, one of the most outstanding historical buildings of the city, it has an active program of different national and international artistic manifestations, including films, theater, dance, literature, visual arts, as well as internal publications and training workshops.

Relationship between the Building and its Content.

The relationship between the building and the content can bring about a typology of cultural facilities which can be easily distinguished. When the content recreates the original space, then it is a museum-house.

a) The content is associated with the theme and history of the building. This could be the case of the Palacio del Segundo Cabo (Havana, Cuba) which, originally being the Postal House and residence of the Second Corporal, projects itself as a center for exchanging cultural experiences between Cuba and Europe.



Stairs of the Palacio del Segundo Cabo
©Office of the Historian of the City of Havana (OHCH)



b) The content has no association whatsoever with the historical evolution of the building as is the case of the Building of Universal Art in the National Museum of Fine Arts⁴ (Havana, Cuba). Today, the former Asturian Center houses a broad collection of artistic pieces from different geographic origins from Ancient History up to now.

In order to preserve the historical memory of the building, a monographic hall should be included so as to capture the building's history, as foreseen in the case of the Palacio del Segundo Cabo or as found in the Napoleonic Museum or the Music Museum, both located in Havana.

Palacio del Segundo Cabo: Interpretation Center, Museum or Cultural Center?

Following the content description and analysis, the session discussed the name of the new center to be housed in the Palacio del Segundo Cabo (Havana, Cuba), the term should be consistent with the contents to be exhibited.

From its inception, the project considered calling it interpretation center of Cuban-European relations. However, some experts rejected this proposal, because the interpretation center should be located in a historical site, where evidence is to be interpreted, and this is not the case of the Palace.

Other experts refused to use the term museum and proposed the use of an original term: Palace. This proposal was not welcomed because, though it can be used from the colloquial point of view, the institution should reflect a cultural reference. .

That is why participants expressed the possibility of calling it cultural center or even museum, since this term is currently plagued with negative connotations linked to past traditional and poorly interactive museological forms having nothing to do with current museums ■

Notes

¹<http://www.ilam.org>

²<http://www.centroleon.org.do>

³<http://www.ccborges.org.ar>

⁴<http://www.museonacional.cult.cu>

DEBATE IV

Objectives of a Museum: Education, Research and Leisure

Arminda Franken-Ruiz
Director of the Aruba National Archaeological Museum

José Linares
Architect and ICOM Executive Secretary, Cuba



© National Archaeological Museum of Aruba

Introduction

The fourth debate dealt with the research, education and leisure functions of a museum and its relation to the historical value of the building. Some of the topics discussed during the session included the way in which building refurbishing can contribute to improve capacities for cultural heritage preservation and management, and how new technologies can also contribute to the building preserva-

tion and the mission of the museum or cultural center.

This debate was moderated by Arminda Franken-Ruiz, Director of the Aruba National Archaeological Museum, who made a presentation having the museum she runs as a case study. Architect José Linares, ICOM Executive Secretary in Cuba, acted as the rapporteur.

Aruba National Archaeological Museum

The Aruba National Archaeological Museum is a newly-found institution modestly confirming the clear, adequate and comprehensive projection of its general objectives as a museum. Besides, it provides a significant safeguarding and recovering action to the existing built heritage, its refurbishment and new functionality as a museum.



© National Archaeological Museum of Aruba

The museum functions are planned in accordance with objectives such as research, preservation and presentation, with communication, educational and recreational purposes, aimed at a broad public; the national population (especially children and youth), and a broad and diversified international tourism, which are not excluding actions and can meet the specificity needs of the Island.

Coexistence with historical spaces and the image of the building itself have been taken into consideration in exhibits and museography, thus promoting an educational relationship between the museum and the historical building.

The space devoted to the collection repository facilitates research and, even, future access to the public in order to complement general activities aimed at informal education and recreation for all, and not only for the museum.

Apart from the updated museum definition provided by ICOM, the modern museum should further consider and give priority to the public (subject), relations between public and museum, communication with that subject, and its education,

as the most significant way to take action.

Concerning the so-called new technologies, they will not always be expensive and inaccessible. With the development of information and communication technologies and electronic and cybernetic means, the communication purpose of the museum is somehow at a disadvantage with other means capable of “replacing” the semantic power of the museum object.

Therefore, the museum should create and strengthen its mechanisms and master, to the extent possible, these new technologies as an alternative, since we should always remember that a museum “is not a book hanging on the wall”.

In the museum, research and communication should not be limited to the specific institution and its collection, but should consider rescuing and protecting the intangible heritage of its community, thus contributing, in a permanent way, to safeguarding the community heritage and the environmental, physical and social context.

The museum should and can explore the public’s behavior, get acquainted with the outcome of



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their visits, inquire about their expectations and, in general, the expectations of the public at large. There is a genuine public, but it is also important to attract potential public by developing new spheres of interest.

This briefly examined process stressed that leisure or free time should not be ruled out. Education is also possible through entertainment and fun, and the museum can devise its own mechanisms by resorting to affordable new technologies as, for example, the playful modalities ■

Impact of Cultural Institutions on Local Development

Katia Cárdenas

Director of the Heritage Division in the Office of the Historian of the City of Havana (OHCH), Havana (Cuba)

Ana María Conde

Museum Director of the Ministry of Culture (Dominican Republic)



Introduction

The contribution of cultural institutions to local development is today an essential issue. Their impact as a source of income and employment, the revitalization of impoverished areas and the participation of the community in local processes are topics that must be analyzed. The impact of restoring a building and its future use as a museum to improve conservation, education, research

and local or national recreational activities, and whether such institutions should be self-sufficient or not, were among the topics discussed during the fifth and last thematic session.

This session was chaired by Katia Cárdenas, Director of the Cultural Heritage Division in the Office of the Historian of the City of Havana (Cuba), while the Museum Director of the Ministry of

Culture of the Dominican Republic, Ana María Conde, acted as rapporteur.

In her presentation, Specialist Katia Cárdenas referred to the experience of the Office of the Historian of the City, particularly regarding its cultural programs, bearing in mind that restoration, preservation, promotion and management of the Historical Centre of the City of Havana has been essentially a social and cultural project.

In order to implement and support cultural programs, a vast network of tourist and commercial projects has been established. The Office of the Historian of the City of Havana (OHCH) enjoys a special status granted by the Cuban government for the self-management of its resources and financial benefits, being this part of the project a means to an end and not the purpose of the actions implemented by the OHCH.



Cultural Programs

There is a whole set of activities that the OHCH co-ordinately and systematically implements through its many cultural institutions (museums, museum-houses, theaters, concert halls, audiovisual and film show rooms, conference halls, galleries and exhibit halls, and libraries, among others).

-Concerts, and theater and dance performances. Not only inside the buildings meant for such purpose, but also in open spaces (squares and parks).

-Activities related to rescuing, understanding and promoting traditions and the collective memory, like going around the Ceiba (Silk-cotton tree) at the Temple to commemorate the anniversary of the founding of the City.

-Visual art exhibitions in twenty exhibit halls, es-

entially to promote Cuban contemporary art, though the works of many foreign artists and artworks of all times are also exhibited. All these galleries and spaces are also used for the main and collateral programs of Havana's International Biennial Exhibitions and of the Cuban Contemporary Pottery Exhibitions.

-The holding of many events aimed at understanding and disseminating cultures that are closely linked to Cuban identity, such as the African, Chinese, Spanish, and other cultures which have found a space at the Historical Center for their dissemination.

Social and Cultural Projects. Care for children, adolescents, and the elderly

Since it was established, the Office of the Historian of the City of Havana has implemented a number of social and cultural

Encuentro de Danza
en Paisajes Urbanos
Habana Vieja Ciudad
en Movimiento
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projects placing special emphasis on community work.

The Program for children and adolescents includes more than twelve museum-classrooms, community school guided tours



to all the Museums located in the Historical Center, creativity workshops for children and adolescents, and more recently, the Youth Care Center located at the Manzana Sarrá.

The Program for the Elderly is located in the Belén Convent, a historical building that was restored for a new social and cultural purpose.



Desarrollo social integral y participativo de los adolescentes en La Habana Vieja ©OHCH, 2010

En 17 museos y centros culturales se han atendido aproximadamente 9000 adultos mayores. ©OHCH, 2010

This is a permanent program where the elderly can go to socialize, receive medical-therapeutic treatment and develop their physical and intellectual capabilities. Workshops on anti-stress and for relatives of patients suffering from Alzheimer are held under this program.

The Routes and Trails Project

The Routes and Trails project, that has been in place for 11 years now, was conceived as a group of visits to museums located in the Historical Center and thematic tours on industri-



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al heritage, contemporary art, science or architecture, among others. This activity takes place in summer, in order to offer the Cuban family the possibility to share an option that includes recreation and assimilation of knowledge. The project was enthusiastically welcomed by the Havana community, and the number of participants as well as thematic routes has increased, the latter as a result of proposals put forward by the families themselves. For the development of this program, active participation and proposals made by the community are of the essence, and the experience has been taken –not mimetically- to other suburbs in the city (Cojimar) and localities.

Cultural Dissemination

To promote its cultural and social program, the Office of the Historian relies on “traditional” means of communication such as a radio station, a monthly printed cultural bulletin, a specialized quarterly printed magazine, Opus Habana, which constitutes a space for discussing and presenting viewpoints on historic, cultural and social topics related to the Historical Center of the city; as well as other public information printed materials (banners, posters), and individual information (leaflets, postcards, catalogues, flyers.)

Besides, a Cultural Information Center has been recently set up and attempts are being made to make progress in digital promotion through Cuban domestic e-mail and Website networks, as well as through social networks in Internet like Facebook, despite the technological constraints the country faces to connect to this effective mean.

Community Participation

Community participation in Old Havana has been instrumental in the design and implementation of many successful projects run by the OHCH. Such is the case of the abovementioned Routes and Trails project, the initial concept of which was based on a research carried out by the Department on Social and Cultural Research of the Historian's Office, regarding existing cultural and recreational options for the summer, having the Cuban family as the main public. Later on, the project was expanded due to official discussions organized with the participating families, who suggested and continue to suggest very valuable ideas.

Regarding the Youth Care Program, the basis for this program was the debate groups set up with the youth and a comprehensive diagnosis, being currently concluded, on their concerns, aspirations, needs and interests. The Department on Social and Cultural Research had realized that this age group required a differentiated treatment as compared to that given to children and young adults, something the research came to confirm and thus, a new program especially devoted to their care and development has been designed.

The last of the examples presented dealt with the neighborhood consultation process that the Master Plan of the Historian's Office has just begun implementing in order to design its next Comprehensive Development Five Year Plan. Specific mention was made of the consultations at the Jesus Maria suburb, a community suffering both physical and social environmental impoverishment

and that, till now, had not been part of the work carried out by the OHCH. Consultations held there were quite encouraging thanks to the contribution of the community in identifying the priorities to be addressed for local recovery and animation.

Despite the achievements described, some projects of the Historian's Office require for their design, implementation and development, increasing and constant community consultation, involvement and commitment. They are aware that to restore and defend the cultural and social heritage of the Historical Center requires more than the willingness of a person or institution and that they should work on widening the participation of the population.

As to how the OHCH is helping in the implementation of changes in Cuba to promote self-employed workers and the establishment of small private businesses, the OHCH is carefully analyzing the issue. The OHCH, with its many programs, could contribute in the training of workers in the community so that they can put their knowledge to value through these new spaces.

The OHCH is studying how to take on the need to authorize the establishment of new spaces for these workers, because most requests made by the community deal with the gastronomic sector and, unfortunately, proposals submitted are mainly for fast food outlets.

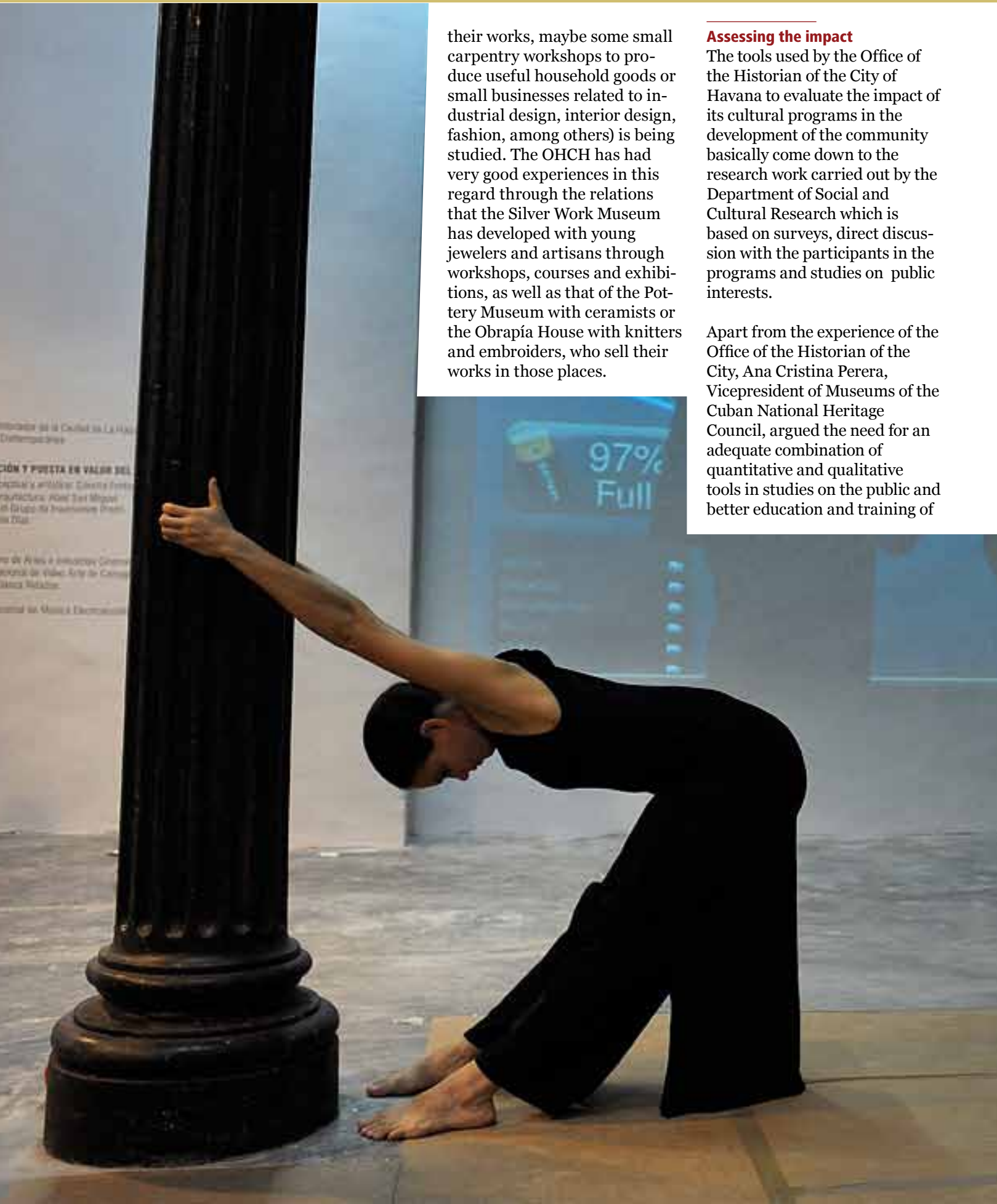
The possibility of encouraging proposals of a cultural, productive and creative nature (such as handicrafts workshops, where people can go to learn and sell

their works, maybe some small carpentry workshops to produce useful household goods or small businesses related to industrial design, interior design, fashion, among others) is being studied. The OHCH has had very good experiences in this regard through the relations that the Silver Work Museum has developed with young jewelers and artisans through workshops, courses and exhibitions, as well as that of the Pottery Museum with ceramists or the Obrapía House with knitters and embroiders, who sell their works in those places.

Assessing the impact

The tools used by the Office of the Historian of the City of Havana to evaluate the impact of its cultural programs in the development of the community basically come down to the research work carried out by the Department of Social and Cultural Research which is based on surveys, direct discussion with the participants in the programs and studies on public interests.

Apart from the experience of the Office of the Historian of the City, Ana Cristina Perera, Vicepresident of Museums of the Cuban National Heritage Council, argued the need for an adequate combination of quantitative and qualitative tools in studies on the public and better education and training of



X Bienal de Cerámica, esculturas, instalaciones y proyectos, organizada por el Museo Nacional de la Cerámica Contemporánea ©OHCH,2012



Conclusions

By way of conclusion, some of the principles guiding the professional work of the Office of the Historian were summarized, in order to turn the management of the Historical Center into a comprehensive and sustainable development project.

- The importance of carrying out a historical research about the city, the Historical Center, the suburbs and buildings in order to identify and classify the tangible and intangible heritage to be restored, preserved, exhibited and developed.
- The relevance of carrying out a sociological, ecological and economic study of the communities involved in the project, with the purpose of understanding, educating and providing them with new sources of employment and income, new social and cultural services, and to fully involve them in the project's design.

non-specialized personnel indispensable for the good performance of cultural facilities and in services provided to the public particularly in local institutions.

The concept and development of municipal museums in Cuba, for example, was marked by certain verticality and homogenization of its methodological functions and exhibit profiles, but the development of the experience encouraged certain flexibility in search for those elements that would be unique and important in the traditions and architectural and natural heritage of the concerned locality. This has helped to increase the involvement of the community in the processes of recognizing, restoring, preserving and promoting the local culture.

Encuentro de Danza en Paisajes Urbanos Habana Vieja Ciudad en Movimiento ©OHCH,2010

- The implementation of social and cultural inclusive policies, based on the defense of cultural diversity.
- The gradual and increasing development of social communication and cultural strategies.
- The establishment of institutional alliances facilitating coherence in the concept and implementation of programs and projects; a multidisciplinary approach to address the problems faced; the complementarity of activities carried out; as well as a more efficient management of human, economic and technological resources provided through international cooperation.
- Permanent collaboration and exchange with national, provincial and municipal institutions with important responsibilities in the cultural, social and economic fields.
- A balance between the importance of tourist development and social and cultural development in the Historical Center ■

CASE
STUDY
I

Palacio del Segundo Cabo: An Intercultural Bridge in Havana

Work Team at the Palacio del Segundo Cabo of the Office of the Historian of the City of Havana

Onedys Calvo
Cultural Project Coordinator,
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Specialist,
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Background

The Palacio del Segundo Cabo, an emblematic example of Cuban baroque style, is the work of Cuban engineer Antonio Fernando de Trevejes and Zaldivar. It was built during the last decades of the 18th Century, as part of the urban project around the Arms Square, and was a reference for the neighboring Palace of the Captains General. The majestic colonial palace is located to the north of the Arms Square, at O'Reilly Street, No. 4, between El Puerto and Tacón Avenues.

The building was conceived as the headquarters of the General Post Administration of the Island of Cuba, making Havana the center of all postal communication between Europe and the Ibero-American colonies. Later on, it was to successively become the office of the Second Corporal Inspector General, the seat of the Senate, the Supreme Court, and the seat of the Academies of History, of the Spanish Language, of Arts and Letters, the National Council of Culture, and finally of the Cuban Book Institute.

The restoration and rehabilitation of the Palacio del Segundo Cabo as cultural center is a joint project between the Office of the Historian of Havana, the European Union and UNESCO



Patrimonial Rescue and Cultural Development

The Palace is being restored for cultural purposes, as part of the Patrimonial Rescue and Cultural Development in Havana project, an international cooperation initiative by the Office of the Historian of the City together with the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the European Union (EU), through its delegation in Cuba.

After initial coordination between the three entities in the year 2008, this project was identified as the first joint cultural development project, being its objectives the full restoration of the building and the establishment of a meeting place between Cuba and Europe in the fields of culture and heritage.

This is the first activity in Cuba being financed by the European Union through the subprogram “Access to local culture, protection and promotion of cultural diversity,” the objectives of which are to improve the access of developing countries populations to foreign and local culture; promote inter-cultural dialogue, and foster all forms of expression while respecting cultural diversity, equality among men and women, as well as religion and ethnicity; and preserve short term endangered heritage.



Satisfaction is the first word that comes to my mind when talking about this work at the Palacio del Segundo Cabo in Old Havana, which has been included in the World Heritage list and being a permanent lab of ideas as to preservation, rehabilitation and development strategies (...) Extreme crisis leads to its antithesis: opportunities. I am convinced that this new cultural project of the Palacio del Segundo Cabo will be even more innovative, considering the role of heritage as a factor for human development, social improvement and communication and dialogue.

Herman van Hooff

Director of UNESCO Regional Office for Culture in Latin American and the Caribbean
Havana, Cuba

Project Launching Ceremony, Havana, November 2009



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Engineering work: preserving the endangered heritage

Successive transformations, changes in its use and a prolonged lack of maintenance, brought about the severe deterioration of the Palace and its structure. At the beginning of the restoration process, the building was suffering from significant cracks in its walls and arcades, overweight on the load bearing framework due to inadequate use of the building and the numerous subdivisions and added level on the top, parasitic plants, bats and other pathologies of a biological origin, as well as problems caused by humidity and its proximity to the sea.

Given the fact that this is a building of great historical and patrimonial value, with Protection Degree I, the intervention strategy adopted has been to remove the subdivisions and elements added to the Palace, trying to recover as much as possible its original spaces, typical of the Havana baroque style.

Based on the diagnosis carried out, it was technically decided that rescue should be done by underpinning the foundations with micro-piles in order to stabilize the building on a solid support before proceeding to seal and consolidate the cracks and fissures.

Parallel to this, the roof is being replaced by a light structure made of concrete joists and expanded polystyrene overhangs. Work is also being done in the restoration of the ironwork and woodwork elements, finding and dismantling the old nettings, cleaning the facades and the demolition and rebuilding of deteriorated balconies.



Courtyard ©OHCH, 2008

Team Work: A Unique Experience

Being this an innovative project which since its conception included two goals: patrimonial rescue and cultural development, it has brought about the set up of a mixed team of investors, designers, cultural and museological researchers, communicators, experts on technological systems, and coordinators, in a dynamic of constant communication and joint work.

The rehabilitation process has been assumed, from the beginning, from a multi-layer pers-

pective linking the construction, cultural, technological, and management aspects. This has enriched the project along the way, with significant contributions by the three institutions involved, increasing its initial scope.

In this regard, it is a very positive pioneering experience in the country in terms of developing comprehensive projects in the field of heritage, and particularly, for giving new cultural and museological uses to patrimonial buildings.

Meeting of the Project management Committee
©OHCH, 2011



Cultural Project: Linking Two Worlds, Two Cultures, and One Idea.

The idea of the Palacio del Segundo Cabo project stemmed from the first workshop on conceptualization, held in April 2010, when Dr. Eusebio Leal Spengler, the Historian of the City, define it as “something totally different from a museum or a cultural center, a center for construing cultural relations between Cuba and Europe.”

This is how the idea of proposing an interactive and participatory space, based on and contributing to new museology criteria, came up. The main objective of the center will be to show the intercultural dialogues that have shaped the identity of the Cuban nation, opening new spaces to promote cultural exchange projects, as the venue to share knowledge and research on related issues.

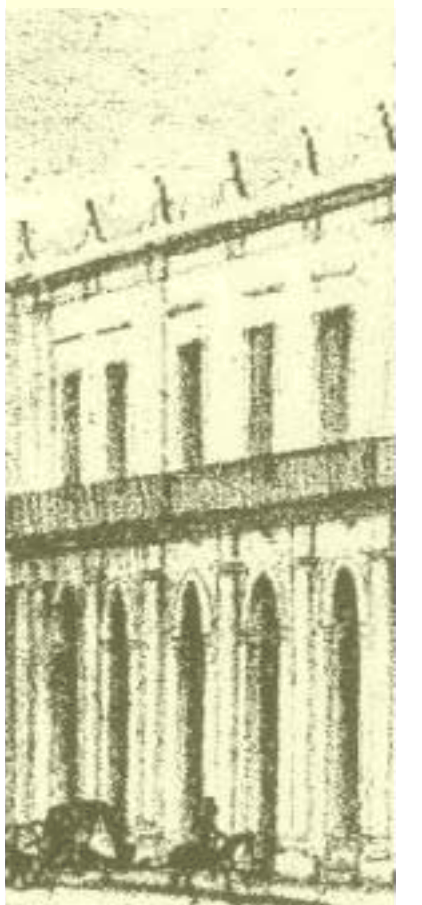


It has to be completely different. This is the best contribution we can make to the global historiographic discourse. This island has had the unique privilege of having culture at the core of all things, and culture in the universal sense. This is what we are going to bring to this cultural interpretation center at the Palacio del Segundo Cabo.

Eusebio Leal Spengler

Historian of the City of Havana

First Workshop on Conceptualization
Havana, April 2010





The Palacio del Segundo Cabo, as a center for construing Cuba-Europe cultural relations, will deal with, from a symbolic perspective, exchanges between the island and the old continent, based on the material and intellectual outcomes of this process, a central issue in the formation of the Cuban nation. In this regard, the center will exhibit the European contributions to the Cuban culture and the Cuban contributions to the European and universal culture, from multiple expressions of knowledge and through permanent and temporary exhibits, lectures and other activities.

Restoration
work
©OHCH

The center and its services will be aimed at a diverse local public and other visitors, without restrictions as to gender, age group, race or religious belief, favoring the participation of vulnerable groups like children, adolescents, the elderly and the disabled.

The cultural program of the Palace will be part of the cultural management system of the OHCH, establishing synergies with relevant events like the Havana Biennials, the cultural weeks of European countries, photography exhibitions, international workshops, as well as dance, music and film festivals, as spaces fostering closer relations between both horizons, within the principles of respect and diversity.



Five centuries of cultural Exchange must be expressed through brief and attractive messages, with clearly defined educational purposes. Museography should move away from the traditional systems, incorporating suggestive and ludic resources, attractive environments and mobile structures that will encourage participation and develop motivation to learn more about the topics presented.

The new technologies shall be used as tools to encourage visitors to learn more about the cultural contents presented, including the testimonies of reporters and travelers, books and important figures who influenced the social and scientific thinking of their times, the

model matrixes that lined out the image of the city, cartography as a means to travel the seas or the understanding of a voyage, the to-ing and fro-ing across the Atlantic, as a convergence of life experiences cutting across the relations between Cuba and the Old Continent.

Sensory stimuli shall be combined with the exhibition of physical pieces, enabling an interaction between the public and the contents of each hall. Exhibits shall not be aimed at explaining in detail five hundred years of history but rather to provoke emotions that will encourage the need to learn more about the social and cultural processes through a rational-sensitive experience in

which each visitor can make his or her own interpretation of the cultural event.

The encounter between cultures, the collective memory of the social reality of the city, the development of scientific thinking, the book and the literature, traveler's accounts, cartography, architecture, and town planning are the different dimensions from which the ongoing cultural relations with Europe will be dealt with in the permanent exhibits.

The Palace will also have halls for temporary exhibits, a multi-purpose hall for conferences, films, theater, music and dance activities, a mediatheque specialized in research and heritage

topics, promoting contacts with European experts in this field, workshops for children and adolescents, as well as spaces to admire the building's magnificent architecture, like the protocol room and the great hall.

After 220 years of its construction, the Palacio del Segundo Cabo, once the Post Office of the Island, will once again play the role of linking Cuba and Europe, this time from the comprehensive perspective of culture and new museology. The educational, open and participatory approaches, the premise of considering the institution a living organism in constant interaction with its environment and public, and the use of new technologies, reaffirm its appropriateness in a context where participating in culture is changing and favoring inclusion, exchanges and experimentation ■



©OHCH, 2009

We hope to successfully work together to back the Palacio del Segundo Cabo to the place it deserves as a architectural masterpiece and a place for cultural exchange (...) Culture is an indispensable tool for dialogue and peaceful relations among peoples. The work of the Historian's Office and UNESCO goes beyond building restoration. So will this project that we hope will contribute to build new bridges between Cuba and the European Union.

Karel de Gucht

European Commissioner for Development and Humanitarian Aid.

Project Launching Ceremony, Havana, November 2009



EU Cultural
Counsellors Visit
©OHCH, 2011



Irene Horejs's visit, EU
Regional Delegation
for Cuba and Do-
minican Republic,
©OHCH, 2010



Cultural
Counsellors Visit
©OHCH, 2011

State of the National Pantheon Museum of Haiti (MUPANAH)

Luckner Christophe

In charge of cultural education and animation from the National Pantheon Museum, MUPANAH (Haiti)

According to the information provided by Rachelle Charlier Doucet in Conjonction, a French-Italian magazine published by the French Institute in Haiti (pp. 57 -73, 2001), and reproduced by Marie Lucie Vendryes, Director of the National Pantheon Museum between June 2004 and January 2005, Haiti faced a great number of challenges in terms of museum development.

The first museum in Haiti was established by the Philadelphes circle in 1784. After several attempts during the 19th Century to advance in this direction, real progress in this field did not come till Sténio Vincent's administration (1930-1941). The heterogeneous collections of paintings, photography, reproductions, ancient sculptures, coins, stones, plants and historical documents, victims of continuous removals, were significantly diminished abated before reaching the National Pantheon Museum of Haiti (MUPANAH).

Historically, the problems faced by museums in Haiti come down to lack of a legal framework and collection management policies; lack of research on the collection pieces; lack of educational exhibits, lack of cultural and didactic programs aimed at a wide public, shortage of specialized museum professionals, and Haiti's isolation as an island.

MUPANAH, being the only national museum in the country, is facing the difficult task of preserving its collections, majority of which as much restoration as the building that houses de museum itself

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In 2000, Haiti had seven museums, out of which three were public and four were private. During the January 12, 2010 earthquake, the building housing the National Pantheon Museum of Haiti (MUPANAH) suffered minor damages, compared to other buildings, but its general performance has been worsening due to the following circumstances:

- Some of the marble tiles covering the fence post surrounding the tomb were broken, as well as two valuable sculptures: the slave's wife by the famous Italian sculptor Braconi and Alexandre Pétion's bust.
- Ceiling cracks
- Loose bricks,
- Disintegration of the sewage water treatment system,
- Obsolete power system
- Only one air conditioner for two exhibit rooms
- Malfunctioning of the water circulation system
- Office equipment seriously damaged, and
- Computer system of the Institution seriously damaged.

All this clearly shows that MUPANAH, being the only national museum in the country, is facing the difficult task of preserving its collections, majority of which as much restoration as the building that houses de museum itself. However, it is becoming increasingly difficult to protect this heritage entrusted to MUPANAH with such a precarious budget.

The institution needs adequate resources to address its most pressing obligations and offer the public a quality service worthy of a national museum that has the triple function of being a Pantheon, a Museum of History, and an Arts Museum ■



© MUPANAH



Toussaint
Louverture Bust
©MUPANAH



Cuban National Museum of Fine Arts

Building of Universal Art



During the first decades of the 20th Century, the National Museum was a multi-purpose museum where history, archeology, ethnography, and decorative and visual arts made up a nebulous and random collection. The impetus provided by the 1959 Revolution allowed the museum to become a Museum of Fine Arts. The ongoing expansion of its collections has transformed the museum, after its total remodeling by architect José Linares, into a museum complex, where a new historical building of the city, the former Asturian Center, houses foreign collections.

This significant expansion of buildings and collections offers the public a valuable opportunity to experience and interact with a heritage that not only speaks about the past, but also participates in the development of today's culture and, in doing so, in the culture of the future.

During the workshop, experts and participants were able to enjoy a guided tour to the facilities of the Building of Universal Art of the National Museum of Fine Arts (Havana, Cuba), access to which was facilitated to those attending the workshop by its Director, Moraima Clavijo.



Guided tour by Architect José Linares to the National Museum of Fine Art
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Experts were fortunate to have the guidance of architect Jose Linares himself, who was in charge of the restoration of the former Asturian Center to be used as the Building of Universal Art, and very knowledgeable about restoration of historical buildings to be used for museum purposes. This influence is evident from the study (p. 38) by UNESCO consultant Sachie Hernández, with multiple references to his printed works. ■

The museum evolution and its adaptation

Sachie Hernández
UNESCO Consultant



Cuban National
Museum
of Fine Arts

“(..) The notion of museum is associated with man’s identification with its culture and the acknowledgement of the testimonial value of certain evidences as heritage (..)”¹

Museion and Pinakothéke were the names given by the Greeks and the Egyptians to the first spaces intended for the purpose of gathering Mankind’s knowledge. During the 3rd century B.C., Ptolomeo Filadelfo built a group of buildings in Alexandria to be used for different purposes such as library, amphitheater, observatory, study and work halls, botanical garden, and zoological collection, in order to preserve and exhibit, study and research what man had till then produced and began to accumulate in terms of literature, scientific and philosophical discoveries, natural species, and arts.

Said facilities are the oldest antecedent of what would later become the traditional nineteenth-century academies and temples, but also of what we know today as university museums, technology and science museums, and contemporary museums and cultural centers with diverse and integrated functions, programs and services.

Interest in ancient civilizations, acknowledgement to artists and the creation of private collections, particularly by the Church and royal emporia, were the basic conditions during the Renaissance period for museums to become a visible institution. While the architectural image of these buildings followed the classicism style, the first museums proposed a sequential vision of the art works and their programs were quite limited in scope.

The first modern ideas on museums came about during the second half of the 18th Century and first half of the 19th Century. The French Revolution and the Industrial Revolution drastically changed the progress of these institutions. As a result

of the French landmark, the first public museum was conceived at the former Louvre Royal Palace. In 1851, the International Trade Fair was held in London at the newly built Crystal Palace, thus a cycle of massive attendance to contests, fairs, exhibitions and museums began.

In that period, museums were disparate in style and quite diverse in terms of their content

by the end of the 19th Century, materialized in two trends: Russian Gothic² and the integration of French Renaissance and Baroque³.

In Latin America, the first museum constructions were also classicist and eclectic, and though they may seem imitations of the European models, they were actually marked by the variation that such models had already



Mies van der Rohe's
National Gallery in
Berlin

or museology theme, however they kept certain distance and arrogance regarding the public.

In the early 19th Century, the most interesting debates from the architectural point of view were taking place in the United States, where some projects, having the Greek temple as a model, materialized. Classicism gave way to eclecticism that,

undergone in North America. Later Latin American interpretations of Art Deco, Rationalism and the so-called international style would also have the North American influence.

Though many of the collection formation and public exhibits were characterized by the study of the object, or group of objects, according to the research

laws and methods of the time, it would not be till the 20th Century –and more particularly during its second half—that an specific discipline on the museum phenomenon would be structured: Museology. This Science studies the history of museums, their specific functional and space organization systems, their collections and manner in which they are ex-

tensions with the museum institution. The crisis began with Impressionist exhibits that required spaces with no visual interference and a more flexible way of hanging art works on walls. Later on, it became more acute with cubist art works that required different view angles. But the real revolution is to be found in the experimental lab that the “Italian school” was,

1941, and the so-called “Leonardesque Exhibit” by G. Pagano and B. Ravasi, Milan 1939.

All these temporary exhibits established a new relation with the traditional building and the transformation of its use. For the first time, art works were taken away from the walls, painting frameworks were eliminated, support bases become

with a comprehensive vision of the different contemporary productions, exhibiting in its halls industrial artistic works, objects, and products. Later on, an architecture, film, and industrial art division was added to the museum.

If the Italian school questioned museography as to exhibition form and concept,

those days. The museum should resemble its time.

The museums that came up with the modern movement (Le Corbusier, Mies van der Rohe, Frank Lloyd Wright, Alvar Aalto) will be characterized by transparent forms, open and flexible plan, universal space, functionality, technological precision according to the museology purposes

need of all museums to expand, modernize in terms of museography, and incorporate supplementary services (conference halls, auditorium, workshops, shops, cafeterias, classrooms, interactive information centers, and libraries, among other.)

The devastation caused by WWII developed a strong sensibility towards the need rescue



Georges Pompidou Center

hibited (museography), and the relation between these institutions and society.

Development of artistic experimentation in the early 20th Century, expressed in all vanguard movements that questioned the concept of the art work and the manner in which it should be exhibited, generated a lot of

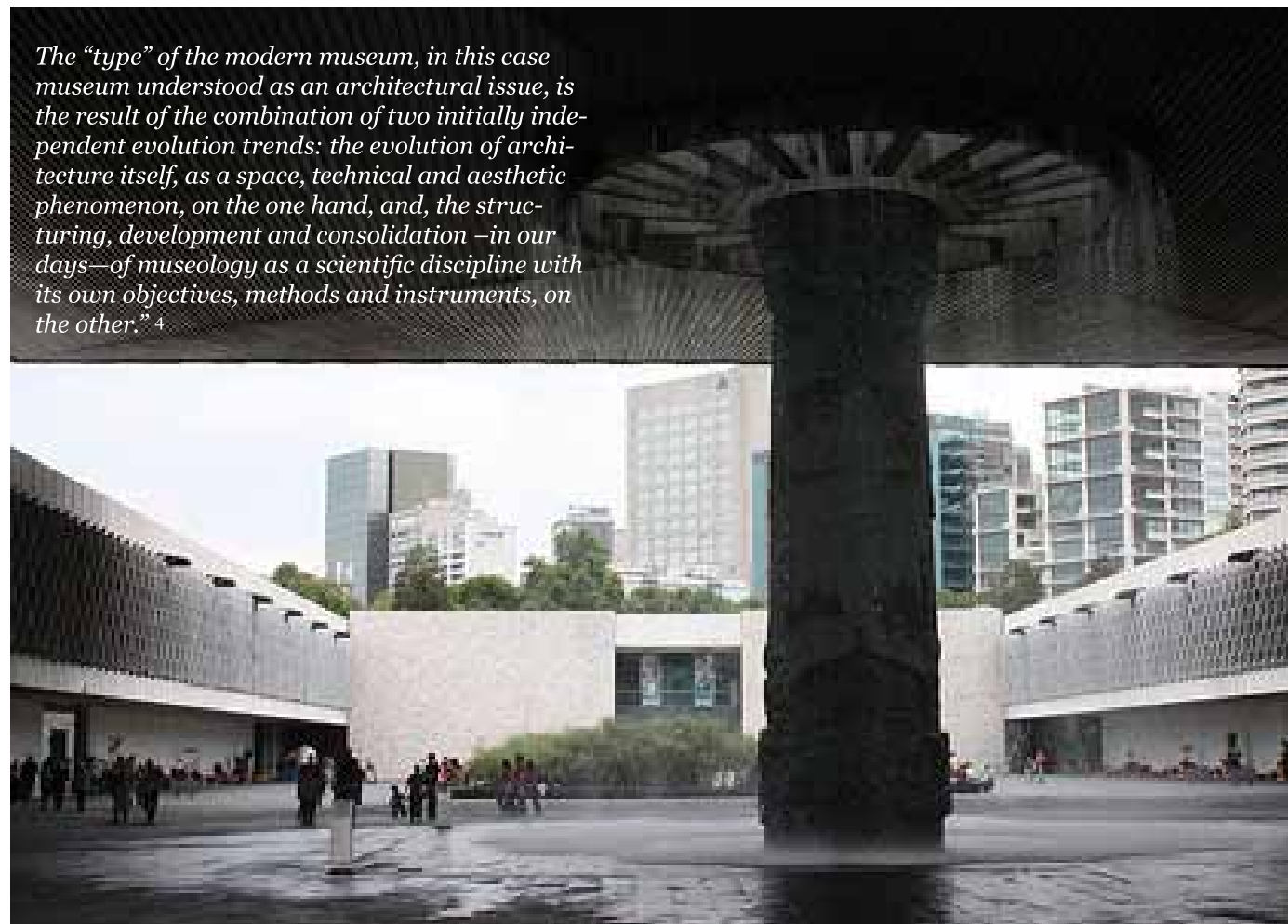
through its exhibits during the prewar period: W. Gropius and J. Schmidt: Exhibit of Non-Ferrous Materials in Milan, 1934; F. Albini: Aerodynamic hall at the Aeronautic Exhibit in Milan, 1934; Ancient Silversmithing Exhibit at the VI Milan Triennial, 1936; The Scipione and Black and White Exhibit at the Brera Painting Museum also in Milan,

a subtle line, light details are studied and a direct relationship between the historic and aesthetic importance of the work is established.

While this museography evolution was taking place in Europe, the Museum of Modern Art of New York (MOMA) was created in the United States in 1929,

MOMA, with its project, questioned the content itself and the way it was presented. MOMA mixed disciplines and objects that, till then, had nothing to do with each other. While it did not deny the world of fine arts, it did legitimize the value of works and objects closer to the identity of the men and women of

National Anthropology Museum in Mexico City



The “type” of the modern museum, in this case museum understood as an architectural issue, is the result of the combination of two initially independent evolution trends: the evolution of architecture itself, as a space, technical and aesthetic phenomenon, on the one hand, and, the structuring, development and consolidation –in our days—of museology as a scientific discipline with its own objectives, methods and instruments, on the other.”⁴



MOMA, Nueva York

of the building, neutrality, and a no mediation between the space and the work exhibited. These experts got rid of 19th-Century museum architecture burdens.

Le Corbusier, in his project for the Unlimited Expanding Museum (1939) and Mies van der Rohe in the Museum for a Small City (1942), address the inherent

and defend heritage by educating the people. The museum object and museum contents in general had to be revalued, seeking maximum clarity and visibility –in contrast to the complexity and redundancy of the eclectic museum—and people had to be attracted, irrespective of social status and cultural level.

With the opening of Frank Lloyd Wright's Guggenheim Museum in New York in 1959, and Mies van der Rohe's National Gallery of Berlin inaugurated in 1968, a phenomenon that continues till today begins: the construction of architecturally spectacular buildings.

Some experts, besides acknowledging their architectural intrinsic values (illumination of the surrounding slanting walls, and its space centrifugal force), coincide in stating that the Guggenheim Museum represents the triumph of architectural design over the functionality of the museum itself and is the antecedent of what is called today the show-museum.

Talking about colossally spectacular designs, a feature of late 20th Century, we cannot but mention Richard Meier's Getty Center in Los Angeles and Frank Gehry's Guggenheim Museum in Bilbao, true symbols of the relation between the cultural industry and the media society. Both architects designed buildings aimed at leisure and fiction.

During the period following the "international style crisis", basically during the 1960's, some buildings with distinctive values and pointing towards new directions were built. In his regard, mention should be made to the Whitney Museum of American Art (1966, Marcel Breuer and Hamilton Smith), an essential example of architectural savageness due to its strong and blended image. The same goes for the Museum of Israel (1965, Alfred Mansfield and Dora Gad). We would also have to refer to the additions made to the Metropolitan Museum of Art of New York – with a Greenhouse aesthetic- empha-

sizing on transparent walls that favor abundant natural light.

There are also outstanding examples in the Latin American context, built during those years. The National Museum of Anthropology of Mexico City (1964, Pedro Ramírez Vázquez), summarizes at a monumental scale certain universal trends enriched by the centuries-old Mexican construction tradition. This Museum, with its museographic system and programs of high level accessibility and communication, has closed the gap other mega-monuments have in relation to the public.

The Georges Pompidou Center (1977), conceived to restore Paris title as the cultural capital and regain the protagonist role lost to other European cities, and particularly some American ones, would also seem an example of this architectural type of museum. Free plan, abstract space composition, transparency of the architectural body and high-tech metal structure solutions define this refinery, meant to demystify art and make it more accessible, according to the democratic populist trend consolidated by the May 1968 cultural revolution. .

During the 1980's, we witnessed an unusual upsurge of museums. They became a fashion and thus, every country, city, and locality wanted to have a museum to consolidate its position within the culture and leisure society, and as an instrument for social and urban development regeneration. Some experts belief there were never so many museums nor were they ever so unnecessary.

In Europe, for instance, the city of Frankfurt is an emblematic

There were endless museum experiences between 1980 and 1990. Hand in hand with euphoria came the crisis of these institutions that tried different models in an attempt to find an option that will serve its interest as well as the interests of contemporary society

case. After WWII, Frankfurt became the economic capital of the Federal Republic of Germany and the seat of the Bundesbank. In the 1970's they realized that it was in need of new symbolic and material values to boost its importance, besides that of its business, industry and banking activities. Thus, the German Socialist Party –then in the local government—proposed the establishment of a net of museums, an idea later on materialized by the Christian-Democratic Party that won the 1978 municipal elections. More than a dozen new film, architecture, decorative arts, archeology, history of the Jewish people and ancient history museums were created, plus an Exhibit Pavilion on the banks of the river Main.

The systematization of these cultural institutions' recent history allow to identify a set of trends related to their missions, contents, architectural types, programs and relations with the social context in which they develop.

To its traditional functions of gathering, protecting and preserving heritage, the permanent exhibition that tell the history and construe the collections, and the educational function that it has more or less always performed, today the institution adds a complete set of activities that turns it into a true labo-

ratory of social participation and confrontation. Today they have workshop-classrooms for children and adolescents combining education and game; specialized tours for different kinds of public; research



Guggenheim Museum in Bilbao. Architect Frank Gehry

projects involving professionals from many disciplines and university students. They have a heavy schedule of temporary exhibits as well as travelling exhibits to other foreign and local institutions; open doors to its workshops and warehouses, conferences and academic events; launching of books, magazines and catalogues; concerts, art-video and experimental film-making exhibits; and they prepare specific activities



Richard Meier's Getty Center

for the community, transcending its boundaries.

Given the importance attached to communicating with the public, exhibit halls (particularly those for temporary exhibits), classrooms and workshops have grown in space and equipment. Multi-purpose spaces are very much in fashion and have become very useful. Public service spaces have expanded, particularly for shops and restaurants, as a result of market practices applied in the management of these institutions. .

The introduction of new means and technologies in these institutions has more than reinforced the documentary system and multiplied research and dissemination possibilities. It has also expanded museographic possibilities and radically changed the relationship between the spectator and the object. The public interacts with the processes and manipulates the displayed object. But in this relentless quest for emotions and encouraging learning, there are no clear limits and museums sometimes end up becoming show centers or thematic parks.

In the context of the tertiary-oriented economy and profitability of goods and public and private spaces, museums are part of the rationale of tourism, leisure and cultural industries throughout the world. They have become places of great affluence of public together with shopping malls and sports facilities (when a world event is being held). The success of the

cultural policy of a country is also conceived on the basis of such statistics. However, massive public affluence prevents a full intellectual appraisal and contemplation of the work of art or the cognitive process being displayed. How many visitors come back? How many really did learn something?

Museum architecture continues to be a great creative challenge for architects, reason for which many of them end up involved in mega-projects far beyond the functional purposes of the institution. However, many new constructions, additions and the readjustment of historical buildings become works of

The development of museology has provided a scientific basis to the process of conceiving and implementing museum projects. The museum project should become a practical and creative tool and its design must be the result of multi-disciplinary collaboration

significant aesthetic value, playing also the role of revitalizing certain deteriorated environments. Though flexible spaces are privileged against more defined spaces, the use given to the building generally conditions the characteristics of the spaces.

The relation between the museum and the territory in which it is located is usually more natural and honest when projects are small or medium and are the result of the needs of the community concerned to safeguard its heritage, preserve its collective memory and consolidate its identity. Mega-museums attempt to express the vigor and power of a national cultural or even of Mankind and are focused on the big national, but mainly international, public affluence circuits. Generally, they are conceived and developed to regenerate the suburb where it is located but without taking into consideration the real needs of the community. This in no way

prevents this kind of museum from creating a positive synergy with other museum facilities in the territory or with other patrimonial institutions that exist and preserve themselves outside the museums ■

Conclusions



Animation show in the streets of Old Havana organized by OHCH@ UNESCO

investment in the field of culture can help to readjust budgets, in the medium term such cuts will probably bring about social and economic costs higher than those we want to prevent today.

One of the outcomes of the workshop is the dissemination of its papers and debates in this special issue of the Culture & Development magazine, as a testimony of the contributions and recommendations made by experts and observers participating in its working sessions.

However, the most important outcome was to bring together the museology professionals of the region. In the case of the Caribbean, this has reinforced their work as museum managers since, till now, they were doing their job with almost no reference or contact with experts of the other islands.

Accordingly, it seems fit to define correctly the museum's mission before restoring the building. Space arrangements, equipment and physical and audiovisual means used in the educational, research and leisure functions of the museum must be planned according to the possibilities and limitations imposed by the degree of protection of the building as a cultural heritage element.

Bearing in mind, on the one hand, the restoration and preservation requirements of a historical building, and on the other, the mission and objective of a museum, the primary goal of this workshop was to study the main problems and situations to be dealt with when transforming historical buildings into museums or cultural centers, in order to effectively fulfill the mission of the museum through its educational, research and leisure functions.

The meeting contributed in strengthening the social, economic and educational role played by museums and their impact on local development. As Herman van Hoff, Director of UNESCO's Regional Office for Culture in Latin America and the Caribbean pointed out in his opening remarks at the workshop, strengthening cultural policies and integrating them in general development policies is a need, because, though short term cuts in public and private

Furthermore, in response to the requests made by experts during the workshop, another possible outcome could be the continuity of such workshops on museums, to carry on discussions on the problems being faced by Caribbean museum managers and share their progress. This would be a priority task given the fact that in the islands, training in cultural management, museography and other related fields is less salient.

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²Ruskinian Gothic in reference to John F. Ruskin of Victorian England inspired on the Italian 14th to 16th Centuries.

³The Second French Empire under Napoleon III.

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To this we must add the impact the workshop had on the team of the Office of the Historian of the City of Havana (OHCH), in charge of the cultural concept of the Palace of the Second Corporal. The workshop’s sessions helped in shaping the mission and objectives of the future institution and updating its museography plan, besides facilitating valuable professional contacts for the successful implementation of its project.

Finally, UNESCO’s Regional Office for Culture in Latin America and the Caribbean (Havana, Cuba), wishes to thank the experts for their interest, participation, and commitment regarding the workshop, as well as their contributions to this special issue of the Culture & Development magazine.

Likewise, it wishes to acknowledge the support provided by the Embassy of Norway in Cuba and the cooperation of the Cuban authorities, the Office of the Historian of the City of Havana (OHCH), the National Cultural Heritage Council, the UNESCO Cuban National Commission, and the National Museum of Fine Arts, for the successful outcome of the event, not to mention the efficient logistics provided by the management of Hotel Florida, where the workshop took place.

Following, to close this special issue, we include a study on the evolution of museums and the adaptation of historical buildings for such purpose, written by UNESCO consultant Sachie Hernández, whose references to the printed works of architect José Linares are abundant and were extremely useful in planning this workshop ■

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THE MUSEUM EVOLUTION

AND ITS ADAPTATION

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*We recognize the world's natural and cultural diversity
and recognize that every culture and civilization
can contribute to sustainable development*

THE FUTURE WE WANT

Final Document of the United
Nations Conference
on Sustainable Development.
Río+20, June 2012.

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