

## Imagining Future Museum

A global symposium hosted by the Future Museum Studio at the Institute of Cultural and Creative Industry, Shanghai Jiao Tong University, May 26<sup>th</sup>, 2022.

[English transcript with Chinese translation]



USC-SJTU Institute of Cultural and Creative Industry (ICCI) and the Future Museum Studio hosted an international panel discussion on the subject of 'future museums' on May 26<sup>th</sup>, 2022, in which a group of renowned experts in exhibition, curation, museums, and design discussed how we can imagine the museums of the future. **Geoffrey Alan Rhodes** (Tenured Professor, Shanghai Jiao Tong University / Director of the Future Museum Media Innovation Studio) and **Mona Kim** (Director of Mona Kim Projects, Paris / Spring 2022 ICCI Visiting Artist, Shanghai) moderated the panel together, while guest speakers **Olga Subirós** (Director, Olga Subirós Studio, Barcelona), **Lath Carlson** (Executive Director, Museum of the Future, Dubai), and **Todd Palmer** (Director, Diversity in Design Collaborative) shared their experience with a global audience online. More than 2,000 audience members attended the panel through various online channels.

5月26日，上海交通大学文创学院未来博物馆媒体创新工作室面向公众举行了主题为《畅想未来博物馆》的线上讲座，来自世界各地的顶级文博领域专家和从业者开展线上交流，共同分享他们独特的策展经验与行业思考，共同畅想未来博物馆的美好图景。本次讲座由文创学院院长聘教授、时空未来博物馆工作室总监 **Geoffrey Alan Rhodes** 和巴黎 Mona Kim 工作室总监、文创学院访问艺术家 **Mona Kim** 共同主持，讲演嘉宾包括 Olga Subirós 工作室总监 Olga Subirós，迪拜未来博物馆执行董事 Lath Carlson，Diversity in Design 董事 Todd Palmer。超过 2000 位观众通过线上直播的方式参与本次讲座。

19:30 – 19:45 Introduction (15min)  
19:45 – 20:45 Keynote presentations (60min)  
20:45 – 21:25 Discussion (40min)  
21:25 – 21:55 Audience Q&A (30min)

### Moderators / 讲座主持人



**Mona Kim**

Director of Mona Kim Projects in Paris, 2022 ICCI Visiting Artist

巴黎 Mona Kim 工作室总监

2022 年文创学院访问艺术家

Mona Kim graduated cum laude at Carnegie Mellon University. For the past 30 years, she has won multiple international awards such as SEGD, D&AD, and Chicago Athenaeum's Good Design Award for advancing the practice of experiential exhibition design. Her Paris-based design studio, Mona Kim Projects, has led the creative direction of projects at major museums, international events, and global brands, including the Canadian Museum for Human Rights, Uniqlo, Samsung, Dior, the Rio\*20 UN Conference, and many others. She acted as a primary creative consultant to develop the Museu do Manha (Museum of Tomorrow) immersive experiential media design which won Leading Culture Destinations Awards, and was the Creative Director and Co-curator of the "Water for "Life" exhibition at World Expo Zaragoza 2008 with her co-founding partners of Program Collective. She has taught and lectured at Parsons Paris of The New School, NYU, Pompeu Fabra University, and the Instituto Europeo di Design in Barcelona.

Mona is currently directing an industry-defining immersive exhibition, a collaboration between Warner Brothers and SPYSCAPE museum in New York City which will open to the public in June 2022.

<https://www.monakimprojects.com/>



**Geoffrey Alan Rhodes**

Tenured Professor, Shanghai Jiao Tong University (ICCI),  
Director of the Future Museum Media Innovation Studio (FMMIS)  
上海交通大学长聘教授  
未来博物馆媒体创新工作室总监

Geoffrey Alan Rhodes is a tenured Professor at Shanghai Jiao Tong University's Institute of Cultural and Creative Industry. For almost two decades he's been creating art and design projects using augmented and virtual reality. Rhodes helped to establish the Future Cinema Lab at York University in Toronto, was an Assistant Professor in the School of Film and Animation at Rochester Institute of Technology, and an Associate Professor and Chair in the Department of Visual Communication Design at the School of the Art Institute of Chicago. His feature films, media installations, and augmented reality publications have been prestigiously screened, exhibited, and published internationally. His Chicago 00 Project, a series of new media publications in collaboration with the Chicago History Museum, have won awards and major national funding. At ICCI, Rhodes is the Director of the Future Museum Media Innovation Studio, a research initiative which seeks to create fresh new experiences of history, museums, and galleries using new media technologies.

<https://fmmis.org/>

## Keynote speakers / 讲座嘉宾



**Olga Subirós**

Director of Olga Subirós Studio, Barcelona  
巴塞罗那 Olga Subirós 工作室总监

### **Presentation / 讲座主题: The Exhibition Space as an Emergency Toolkit**

**Recent publications such as “The Museum is Not Enough” and “What about Activism?” both offer a critical review of the constraints of museums and the urgent needs of citizens in a world facing major crises. “What is to be done?” is both a call and a shared question. The presentation will explore the exhibition space as an emergency toolkit.**

Olga Subirós is an architect and curator of exhibition projects that provide an integrative approach to twenty-first century culture and the far-reaching transformations of the digital era and systemic crisis. Subirós’ latest project was AIR presented at Venice Biennale 2021 with an investigation on air pollution. Before that, Subirós curated Big Bang Data, an exhibition on the datafication of the world shown in venues including the Singapore ArtScience Museum and the MIT Museum. Highlights of some of the exhibition design projects include: Data Square at the EPFL-ArtLab in Lausanne; Ferran Adrià’s creative process held at Somerset House in London and Boston Science Museum; Are you ready for television? at the MACBA Contemporary Art Museum in Barcelona, and of over a dozen exhibition projects at the Contemporary Culture Center of Barcelona.

Subirós is a current lecturer at Master of Design and Production of Spaces at Polytechnic University of Catalonia (UPC), Data and Design Master at Elisava, Barcelona School of Design, and a PhD candidate in Architecture and Design at RMIT.

<https://olgasubiros.com/>

奥尔加是一名建筑师和展览项目的策展人，为解决 21 世纪文化和数字时代深远的变革和系统性危机提供了一种综合方法。

奥尔加负责的最新项目是在 2021 年威尼斯双年展上展出的“空气污染调查”主题项目。在此之前，奥尔加策划了“大爆炸数据”主题展览，该展览在新加坡艺术科学博物馆和麻省理工学院博物馆等

地展出，旨在展示全球最新数据化成果。她的一些展览设计项目的亮点包括：洛桑联邦理工学院艺术实验室（EPFL ArtLab）的数据广场；在伦敦萨默塞特艺术馆和波士顿科学博物馆举办了以阿德里亚的创作历程为核心的主题展览；“你准备好上电视了吗？”这一主题策展则在巴塞罗那当代艺术博物馆（MACBA）、巴塞罗那当代文化中心等十多个文化场馆巡回巡展。

奥尔加现任加泰罗尼亚理工大学(UPC)设计与空间制作硕士长聘导师，巴塞罗那设计高等学院数据与设计硕士生导师。其本人还是皇家墨尔本理工大学（RMIT）建筑与设计博士候选人。



**Låth Carlson**

Executive Director, Museum of the Future, Dubai  
迪拜未来博物馆执行董事

#### **Presentation / 讲座主题：Museums for the Future**

**Rather than being backward facing, how might museums be a force for inspiring positive futures?**

**We are at a time of uncertainty, where the structures of the past seem more tenuous than ever. As museum's have traditionally been showcases of those structures and the products of them, there is a risk that they are preserving things that may become irrelevant. As such, it has now become imperative that museums take an active role in current issues and more importantly become places that enable people to see that a more positive future is still possible.**

**What are the stories that museums could tell that give users the inspiration AND the tools to actively create a better world?**

A beacon of hope in a world facing significant challenges is how founding Executive Director, Låth Carlson, describes the Museum of the Future. He sees it as a critical new approach in museums, that aspires to empower people to make a better future. The Museum of the Future opened on 2.22.22 as one of the world's most anticipated new museums and has received international acclaim, as well as being sold out every day since opening.

Throughout his career, Lāth has been at the forefront of technology and museum practice. At the University of New Mexico’s Maxwell Museum of Anthropology, he created exhibitions while completing his degree in Cultural Anthropology. From there, Lāth’s interest in interactive design and engineering led him to becoming a designer and project manager at the Please Touch Children’s Museum in Philadelphia as well as the Franklin Institute Science Museum. From 2012 to 2015, Lāth held the position of Vice President of Exhibits and Content Development, at The Tech Museum of Innovation in Silicon Valley. In 2015, The Tech was awarded the highest honor an American museum can achieve: a National Medal for Museum and Library Service. Before his directorship at the Museum of the Future, he was a Founding Executive Director of Living Computers: Museum + Labs in Seattle, Washington, a project initiated by Microsoft Co-Founder Paul G. Allen.

Lāth has served on the board of the National Association for Museum Exhibition and is a Noyce Leadership Institute Fellow. He also lectured in graduate programs at the University of Washington and the University of the Arts, where he occupied a senior lecturer post.

<https://museumofthefuture.ae/>

未来博物馆的创始执行董事莱斯·卡尔森是这样描述未来博物馆的:它是在一个面临重大挑战的世界所点燃的希望灯塔。他认为这是博物馆能赋予人们创造更美好未来的能力的一种方式。未来博物馆于2月22日开幕, 是世界上最受期待的新博物馆之一, 得到了国际赞誉, 自开幕以来每天门票都被抢购一空。

在莱斯的职业生涯中, 他一直处于技术和博物馆实践的前沿。在新墨西哥大学的麦克斯韦人类学博物馆他一边完成文化人类学学位, 一边同时也在创作展览。从那时起, 莱斯对交互设计和工程的兴趣让他成为了费城儿童亲近博物馆以及富兰克林科学博物馆的设计师和项目经理。2012年至2015年, 莱斯担任硅谷科技创新博物馆展览与内容开发副总裁。2015年, 莱斯获得了美国博物馆所能获得的最高荣誉:国家博物馆和图书馆服务奖章。在担任未来博物馆(Museum of the Future)董事之前, 他是华盛顿西雅图的(Living Computers: Museum + Labs)项目的创始执行董事, 该项目由微软联合创始人保罗·艾伦(Paul G. Allen)发起。



**Todd Palmer**

Director, Diversity in Design Collaborative

## 多样性设计协作总监

### Presentation / 讲座主题: Who futures, museums?

**Todd Palmer's presentation posits a response to the rhetorical question in the title, which might be extended to ask about \*who\* will be empowered with the agency to plot the course for the futures of the organizational platforms that evolve from the museum of the present? The question challenges the museum field to undertake foundational shifts to exert continued relevancy amidst vastly changing global contexts. The question implies the field embrace the urgency of defining this future "who" in terms of inclusive and equitable cultural definitions of empowerment. The presentation will center consideration of accessibility and agency as museums grapple with their entanglement in broader historical forces and systems. Imagining new forms of agency requires opening up museum decision-making and who's empowered to define points of focus.**

Todd Palmer is a strategist, leader and curator of purpose-driven design, learning and equity platforms. As the founding Director, Diversity in Design Collaborative (DID) he steers 48 design-focused organizations (initiated by MillerKnoll) who aligned to dismantle sectoral barriers facing Black talent.

Palmer orchestrated the 2017 and 2019 Chicago Architecture Biennial editions as its Executive Director, defining the emergent global platform's linking of spatial experimentation and civic urgencies. As Curator and Associate Director, Todd facilitated the rehabilitation of the National Public Housing Museum's grassroots community site, piloting design programs for "the public good."

Todd earned a BA, summa cum laude, in History & Theory of Architecture from Princeton and a MArch from Columbia's GSAPP. Palmer has realized public space interventions in Spain (with Program Collective) and Chicago, exhibited at the Studio Museum in Harlem, published critical essays in The Avery Review and Territories & Expeditions (IIT's MCHAP volume 2) and taught Design in RISD's MArch program.

<https://diversityindesign.com/>

托德·帕尔默，目的驱动设计、学习和公平平台的战略家、领导者和策展人。作为多元化设计合作组织(DID)的创始董事，他领导了 48 个由 MillerKnoll 发起的以设计为重点的组织，这些组织联合起来消除了黑人人才面临的行业障碍。

帕尔默作为执行总监，精心策划了 2017 年和 2019 年的芝加哥建筑双年展，定义了这个新兴的全球平台，将空间实验和公民需求联系起来。作为馆长和副馆长，托德促进了国家公共住房博物馆基层社区遗址的修复，为“公共利益”试点设计项目。

托德获得了普林斯顿大学历史与建筑理论的学士学位，并获得了哥伦比亚大学建筑学院的进步奖。帕尔默在西班牙(与 Program Collective 合作)和芝加哥实现了公共空间的干预，在哈莱姆的工作室博物馆展出，在《艾弗里评论》和《领土与探险》(IIT 的 MCHAP 第 2 卷)中发表了评论文章，并在罗德岛设计学院的三月项目中教授设计。

## 主持致辞



Geoffrey Alan Rhodes

Tenured Professor,  
Shanghai Jiao Tong University  
Director, Future Museum  
Media Innovation Studio.

上海交通大学终身教授；  
未来博物馆媒体创新工作室负责人



Mona Kim

Director of  
Mona Kim Projects, Paris  
Spring 2022 ICCI Visiting  
Artist, Shanghai

巴黎Mona Kim项目负责人；  
2022年春季ICCI访问艺术家

**Alan:** Welcome everyone to this evening's symposium, Imagining Future Museum. I am Geoffrey Alan Rhodes, a professor at the Institute of Cultural and Creative Industry at Shanghai Jiao Tong University. We are excited to host this international conversation on the subject of future museums with leaders in the field. It's a wonderful group from museums, and exhibition design. Mona Kim will introduce everyone appropriately. I just want to acknowledge Lath Carlson joining us from Dubai, Olga Subirós joining us from Barcelona, Todd Palmer from Chicago, and Paris-based Mona Kim joining us from New York City where she's overseeing a new project. Thank you everybody for coming together for the event. I'll just say a few quick notes and I'll turn it over to Mona. The conversation tonight is part of the larger research initiative called Future Museum Studio within ICCI. ICCI is quite young; it opened in 2015 with a Masters in Journalism Communication and collaboration with the University of Southern California. In 2020 we began our MFA in Digital Curation, which has close ties to the subject tonight.

Mona Kim is ICCI's Spring 2022 Visiting Artist. We've been co-teaching a curatorial practice class together. And she's also been acting as the leader of organizing this symposium tonight. She's an acclaimed, wonderful exhibition designer with decades of experience through her studio, Mona Kim Projects. Let me turn it over to Mona.

Alan: 欢迎大家参加今天晚上的研讨会“想象未来的博物馆”。我是上海交通大学文化创意产业研究院的教授 Geoffrey Alan Rhodes。我们很高兴能与该领域的领导者一起举办这场关于未来博物馆主题的国际对话。这是一个来自博物馆、展览、设计的团体。Mona Kim 会随后介绍大家。我想感谢 Lath Carlson 从迪拜加入我们，Olga Subirós 从巴塞罗那加入我们，Todd Palmer 从芝加哥加入我们，还有 Mona Kim 从纽约加入我们，她正在监督一个新项目。谢谢大家来参加这个活动。我只说几个简单的注意事项，然后我把它交给 Mona。今晚的谈话是更大的研究计划的一部分，称为

未来博物馆工作室与 ICCI。ICCI 是相当年轻的。它在 2015 年开设了新闻传播学的硕士，并开始与南加州大学的合作。2020 年，我们开始了数字策展的硕士课程，这与今晚的主题有着密切的联系。

Mona Kim 是 ICCI 2022 年春季学期的访问艺术家。我们一直在一起共同教授一个策展实践课。她也是今晚这个研讨会的领导者和组织者。她是一位备受赞誉的优秀展览设计师，通过她的工作室 Mona Kim Project 拥有数十年的经验。

**Mona:** Welcome everyone it's a pleasure to be here. Probably some of you are wondering what is the meaning of this symposium and the title, Imagining Future Museum. For obvious reasons, we as human beings, we naturally have a tendency to have "future" in our mind both consciously and unconsciously. But also, the recent global events, such as the social unrest, the shift in paradigms that span from economics all the way to ecology. And also the pandemic that has caused the closing of the doors to a communal safe place such as the museum.

欢迎大家，很高兴来到这里。也许你们中的一些人想知道这次研讨会和标题 "想象未来博物馆 "的意义是什么。很明显，作为人类，我们自然会自觉或不自觉地将 "未来 "放在心上。但最近的全球事件，如社会动荡，从经济到生态学的范式转变。还有疫情，导致博物馆这样的公共场所的大门关闭。

Actually, in my opinion, it has been a blessing in disguise. And the reason for that is that it has opened up a whole Pandora's box that makes us question a few different things: for example, what is a museum, really? And, what can it be, in the future? Secondly, who should it serve, and who should it lead to the future? And lastly, how do we get there?

事实上，在我看来，这已经是一种变相的祝福了。原因是，它打开了整个潘多拉盒子，让我们质疑一些不同的东西：例如，博物馆到底是什么？以及，在未来它能成为什么？其次，它应该为谁服务，以及它应该带领谁走向未来？最后，我们如何到达那里？

So just working a little backwards, in this think tank that I've been working with the students in the course called Curatorial Practice II which is part of our MFA program at the ICCI, basically, I conceived this think tank to really explore with an open mind, a blue sky envisioning of a new kind of institution which has not yet been imagined, which does not yet exist, and which we can potentially desire. And the reason for that exercise is to really question and explore the conceptual boundary of "the museum" as we currently know it so that something new and better can emerge. Through a series of prompts which merge the term "in a future museum" with concepts that we associate with museum such as space, content, learning, visitors and even staffs, students create new ideas where museums can be a platform, where awakening, impact and lastingness can transpire.

退后一步说，我一直在开设一门 "策展实践"的课程，是我们在 ICCI 的艺术硕士课程的一部分，我设想这个课程能让学生真正探索一个开放的心态，对一种新的机构的蓝图进行自由设想。这个机构或许尚未被想象，尚未存在，而我们可以去渴望它的存在。而这项工作的原因是真正质疑和探索我们目前所知的 "博物馆 "的概念边界，以便能够出现一些新的和更好的东西。通过一系列的提示，将 "在未来的博物馆 "与我们与博物馆相关的概念，如空间、内容、学习、游客甚至工作人员合并，学生们创造了新的想法，博物馆可以成为一个平台，唤醒、影响和持久性可以发生。

So, in this spirit, I'd love to propose that in this symposium, we will expand our connotation or definition of what is a museum as we know it, and rather imagine it as a place that one could even potentially find at every street corner, or even in our memories, or even in our phones. One student project proposed that one even can find a museum in a leaf. As abstract as that sounds, it can actually be a reality. So, we would really like to expand our concept of what a museum is, what it can be, and this is the purpose of this symposium.

因此，在这种精神下，我很想提议，在这次研讨会上，我们将扩大我们对博物馆的内涵或定义，而把它想象成一个有可能在每个街角，甚至在我们的记忆中，甚至在我们的手机中找到的地方。一个学生项目提出，人们甚至可以在一片树叶中找到一个博物馆。虽然听起来很抽象，但它实际上可以成为现实。因此，我们真的想扩大我们对博物馆的概念，它可以是什么，这就是本次研讨会的目的。

I'd like to introduce to you the three thought leaders that we are honored to host today. They are all people that I have had the honor to cross-paths with in my professional life. We have rounded up the panelists by three concepts: 'what', 'how', and 'who'. First of all, Lath Carlson, is the executive director of the spectacularly successful Museum of the Future Dubai, which opened early this year. To some kind of stunning record, in the first three months, it's continually sold out. They have posted over 165,000 visitors so far, only in the matter of a few months. Lath will be enlightening us with the question, "what is a museum of the future?" and "museum is a force that inspires positive futures."

Our second panelist is Olga Subirós, who is the director of Olga Subirós Studio in Barcelona. Olga is more than an architect. She is a curator, an editor and many other things. She will be opening our minds as to how the museum practice might be in the future.

And, lastly, Todd Palmer, who is the director of Diversity in Design Collaborative, which is a Herman-Miller Knoll initiative based in the US. Todd has been making real change in really the true sense of the word to create concrete diversity in the landscape of the whole design field. So, Todd will be challenging us with the question of "who should lead the future," and how should we create coalitions that change the power structures for the future.

我想向你们介绍我们今天与会的三位思想领袖。他们都是我在职业生活中有幸接触过的人。我们按照 "什么"、"如何"和 "谁"三个概念对讨论成员进行了整合。首先，Lath Carlson，是今年年初开馆的迪拜未来博物馆的执行总监。在前三个月，它的门票持续售罄。到目前为止，他们已经公布了超过 165,000 名参观者。Lath 将以 "什么是未来的博物馆？"和 "博物馆是想象积极未来的第一步"的问题来启发我们。

我们的第二位小组成员是 Olga Subirós，她是巴塞罗那 Olga Subirós 工作室的主理人。Olga 不仅仅是一个建筑师，她也是一个策展人，一个编辑和担任许多其他的角色。她将为我们打开思路，了解博物馆在未来实践的可能形态。

最后是 Todd Palmer，他是 Diversity in Design Collaborative 的负责人，这是 Herman-MillerKnoll 在美国的一个组织。Todd 一直在进行真正意义上的变革，在整个设计领域的景观中创造具体的多样性。因此，Todd 将挑战我们的问题："谁应该领导未来"，以及我们应该如何创建联盟来改变未来的权力结构。





Lath Carlson

Executive Director  
Museum of the Future  
Dubai  
未来博物馆执行总监

**Lath Carlson:** Thank you so much for the great introduction. I'm so happy to be with all of you today. I'll share a bit the journey that we went on to create the Museum of the Future. More importantly, why we feel compelled to create the Museum of the Future here in Dubai.

Clearly, as most of us have been living through a global pandemic, I don't have to tell anyone here that the future is something that is quite uncertain. I would say that particularly, at this time that we are living, and for many of us, the future is uncertain. I would say, also, a bit of a scary place. A lot of us are unclear how we will manage some of these big issues of our day. Not only have we had the ongoing global pandemic, we are seeing increasingly, in many of our communities, the impact of climate change. And that will really be driving home, how this will be one of the largest crises we will have to deal with. For many people, a lot of apprehension comes with that.

At the same time, we are also seeing the rise of many new technologies. On one hand, things are quite amazing to see. And we are a bit in awe of the capabilities of the technologies that are coming, but a lot of us are also somewhat apprehensive about what all these might mean for our jobs and where our society is headed.

Lath: 非常感谢你的精彩介绍。我很高兴今天能与你们大家在一起。我将分享一下我们创建未来博物馆的历程。更重要的是，为什么我们觉得有必要在迪拜创建未来博物馆。

显然，由于我们大多数人都经历了全球疫情，我不必告诉这里的任何人，未来是相当不确定的东西。我想说，特别是在我们生活的这个时候，对我们许多人来说，未来是不确定的，也是一个有点可怕的地方。我们很多人都不清楚我们将如何处理我们今天的一些大问题。我们不仅有正在进行的全球疫情，在我们的许多社群，我们正日益看到气候变化的影响。这将真正成为我们必须处理的重大危机之一。对许多人来说，很多忧虑都来自于此。

与此同时，我们也看到许多新技术的崛起。一方面，事情是相当惊人的，可以看到。我们对即将到来的技术的能力有点敬畏，但我们很多人也有点担心，所有这些对我们的工作和社会的走向可能意味着什么。



And then, during this pandemic, also we've seen the top one percent of the earners in the world. Their wealth exponentially explodes, whereas many others, entire countries right now are struggling economically as well, we have intense poverty around the world and now increasing crises of food and other necessities for life, which become real concerns for a lot of the world's population. So how can we look forward and hopefully envision a world with more equal prosperity for everyone?

然后在这个疫情期间，我们也看到了世界上百分之一的人的财富成倍增长，而其他许多人乃至整个国家都在经济上挣扎，以及我们在世界各地有严重的贫困问题，食品和其他生活必需品的危机也越来越大，这成为世界上许多人的真正担忧。因此，我们如何能够向前看，并希望能够设想一个为每个人提供更平等繁荣的世界。

In this space, museums obviously have had a challenging couple of years. Many of them closed during the pandemic, and a lot of them have taken the opportunity to really think how they are situated in our society and the value that they have in our society. Most traditionally, museums have been this place where we are safeguarding and displaying the past, through our collections, our curations, our exhibitions, and our scholarship, which have been traditionally focusing on the objects of the past. Throughout that, there has been this underlying assumption that in the future, these products of the past would be valued. That curation, that scholarship would be valued. And today, as we've seen a lot of the crises unfold around the world in various kinds, we are really starting to question whether or not that is something we can assume will be the case. Will the future that is coming for us be a place where these things will be valued, or will there be more existential things that people are focused on. If you are in a country right now, where food security is becoming increasingly problematic, are something like museums just nice to have, rather than maybe a central part of safeguarding the past?

博物馆显然在这几年里遇到了挑战。许多博物馆在疫情期间关闭了，很多博物馆也利用这个机会真正思考它们在我们社会中的地位和它们在我们社会中的价值。传统意义上的博物馆一直是我们保护和展示历史的地方，通过我们的藏品、我们的策展和我们的奖金，这些都是传统上专注于过去的。在整个过程中，一直有这样一个潜在的假设：在未来，这些过去的物品将被重视。策划和奖金将得到重视。而今天，当我们看到许多危机在世界各地以各种形式展开时，我们真的开始质疑这是否是我们可以假设的情况。对我们来说，即将到来的未来将是一个重视这些东西的地方，还是会有更多存在的东西被人们所关注。如果你现在身处一个国家，粮食安全已经变得越来越成问题，那么像博物馆这样的东西是否是必须的吗？

I would say that right now we are in a bit of a pivotal point where museums really need to reevaluate their place in the society and look to ways they can be considered really vital to imagining what the future will be, and ensuring that the future we are all moving to is a place where these objects and ideas from the past will truly be valued.

Our perspective would be that at this anxious moment, with a lot of these things that are really weighing down on us collectively, we need something that is an alternative to what we see in so many films and books, and on social media, which is generally a quite dystopian view of the future – very much a future that very few of us would actually want to live in.

我想说的是，现在我们正处于一个关键点，博物馆真的需要重新评估他们在社会中的地位，并寻找他们可以被认为是真正重要的方式来想象未来会是什么，并确保我们正在走向的未来是一个真正重视这些来自过去的物品和想法的地方。

我们的观点是，在这个焦虑的时刻，有很多这些事情真正压在我们身上，我们需要一些东西来替代我们在许多电影和书籍以及社交媒体上看到的東西，这些东西通常是对未来的一种相当神秘的看法--我们中很少有人愿意真正生活在这样的未来。

So, our perspective as the Museum of the Future is to present an intentionally hopeful and optimistic vision of what the future might be. We do that because we really believe that museums can be a place that can not only inspire people, but also give them the tools to create a future that they might want to live in. I think this is something that is very important for museums and a new concept for them. Museums have traditionally focused more on being an inspirational place but been less active in guiding the people that come to them to the tools, resources, and the sense of empowerment that'll help them actively create a better world, and use that inspiration to move forward and do something with those feelings that they've encountered in the museum experience.

因此，作为未来博物馆，我们的观点是提出一个对未来可能的充满希望和乐观的愿景。我们这样做是因为我们真的相信博物馆不仅可以激励人们，还可以给他们提供工具来创造一个他们可能想要生活的未来。我认为这对博物馆来说是非常重要的事情，对他们来说是一个新概念。博物馆传统上更注重成为一个鼓舞人心的地方，但却不太积极地引导来到博物馆的人获得工具、资源和赋能感，以帮助他们积极创造一个更好的世界，并利用这种灵感向前迈进，用他们在博物馆体验中遇到的那些感觉做一些事情。

So that's the grounding of Museum of The Future in Dubai. I will say we came to be a museum in a bit of an unusual path. We actually started out in 2014-15 with the World Government Summit here in Dubai. The World Government Summit has been a gathering of world leaders that has happened since 2014.

We just hosted the latest edition at the end of World Expo here in Dubai this past spring. And the idea in 2015 at the World Government Summit is to do something quite different than what you see at a place like Davos for instance, where it's mostly people giving a Ted-talk-style presentation or white papers and different things like that, but instead to create an immersive exhibition in which people can see what a future would be like in a very different way. We started as an exhibition that went for three days at the government summit, looking at the future of government services. Then every year we picked a different theme, whether it would be future of health, the future of AI, the future of climate change, the future of food security. The idea of each of these experiences is to create a full immersive, very tactile, very multi-dimensional exhibition experience that gives you a sense of truly what the possibility for that future might be. Very intentionally, these were creative projects. They weren't necessarily saying this is what the future will be, but saying what it could be, providing a creative inspiration for potential of the future.

这就是建立迪拜的未来博物馆的基本原因。我们成为一个博物馆的路径有点不寻常。我们实际上是在 2014-15 年在迪拜的世界政府峰会上开始的。世界政府峰会自 2014 年以来，一直是世界领导人的聚会。今年春天，我们刚刚在迪拜的世博会结束时举办了最新一届。2015 年世界政府峰会的想法是做一些与在达沃斯这样的地方看到的完全不同的事情，比如说，那里主要是人们做 Ted-talk 式的演讲或白皮书，我们想要创造一个沉浸式的展览，人们可以以一种非常不同的方式看到未来会是什么样子。我们开始时是在政府峰会上举办为期三天的展览，关注政府服务的未来。然后每年我们选择一个不同的主题，无论是健康的未来、人工智能的未来、气候变化的未来、食品安全的未来。这些体验的想法是创造一个完全沉浸式的、非常有触觉的、非常多维的展览体验，让你真正感受到这个未来的可能性是什么。他们不一定说这是未来会是什么，但它在说它可能是什么，为未来的潜力提供一个创造性的灵感。

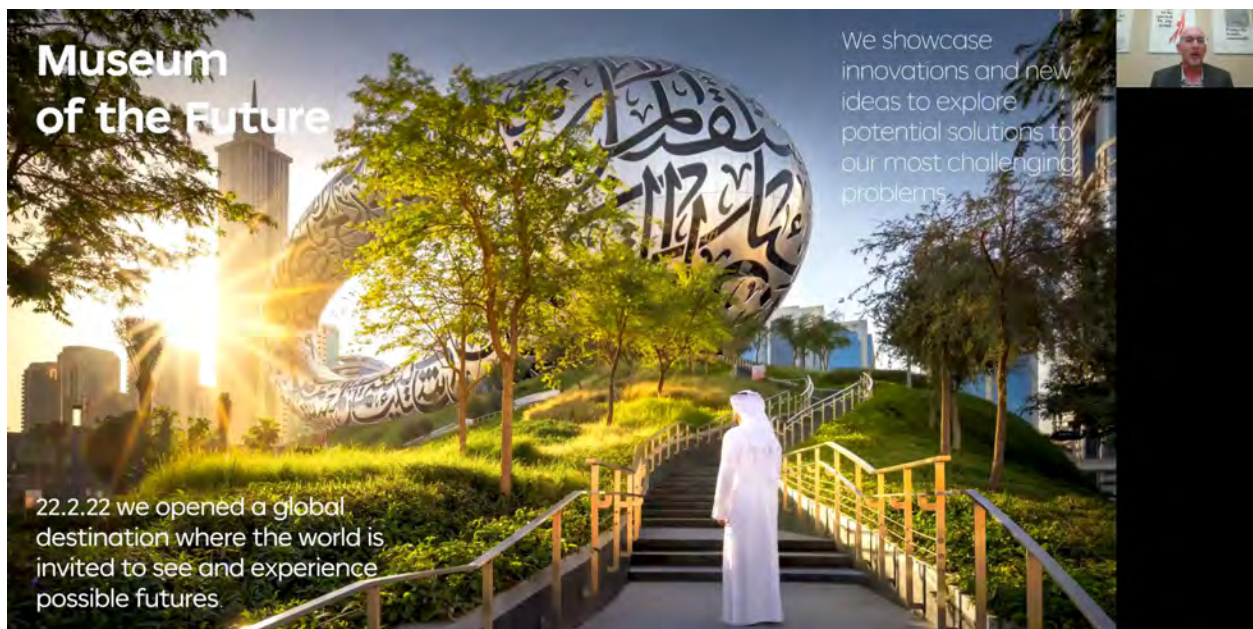
That idea then grew into a commitment to build a permanent museum of the future. So, after the first year of 2015, the experience was so successful for the attendees that His Highness Sheikh Mohammed, ruler of Dubai, made the decision to commit a building of the museum of the future that everyone can visit, not just the world leaders and CEOs and the other attendees at the world government summit. That process started as an architectural competition to design the building and really looked into what content that might be in the Museum of The Future. Early on we decided to really be a showcase of different innovations, different ideas, trying to solve some of the biggest problems ever encountered. So, as I mentioned, some things that cause us this high degree of anxiety, including the impact of climate change, for instance. We wanted to tackle topics like that in the museum and show what some of the creative and optimistic responses to those challenges might be and give people that inspiration and hope for where things might be headed.

这个想法随后发展成为一个承诺，即建立一个永久性的未来博物馆。因此，在 2015 年的第一年的成功之后，以至于迪拜的领导人穆罕默德作出决定，承诺建造一座未来博物馆，让所有人都可以参观，而不仅仅是世界领导人和首席执行官，以及世界政府峰会的其他与会者。这个过程开始于建筑竞标，并真正研究了未来博物馆中可能展示的内容。在早期，我们决定真正成为一个不同的创新、不同的想法的展示，试图解决一些严峻问题。因此，正如我所提到的，一些引起我们高度焦虑的事情，包括气候变化的影响，例如。我们想在博物馆里解决这样的话题，并展示对这些挑战可能的一些创造性和乐观的反应，给人们带来灵感和对事物可能的发展方向的希望。

As Mona said, we opened on Feb 2<sup>nd</sup>, 2022. That opening has been quite spectacularly received. We received international press, visitors from 136 countries coming to the museum, 14 heads of state and

VIPs from around the world. We continue to sell out every day, so it's been really incredible to see this reaction. We think a lot this might come from the fact that the world is really hungry for this hopeful vision of the future, particularly coming from that side of the pandemic for many of us. And somewhat unusual for a museum is that a lot of the time a museum focuses on getting people to come to the museum, whereas for the Museum of The Future, our goal is actually quite a bit more aspirational. What we are really looking to do is to get people to come to the museum and then be inspired to work for the betterment of all humanity. The perspective that Sheikh Mohammed has is that these initiatives really need to be globally focused. They need to be focused on making the world a better place. And we do that not only through inspiration, but also through action, really enabling our audience to take next steps into the future.

正如莫娜所说，我们在 2022 年 2 月 2 日开业。这一开幕式受到了相当壮观的欢迎。我们接待了国际媒体，来自 136 个国家的游客来到博物馆，14 位国家元首和来自世界各地的贵宾。我们持续每天的门票售罄，所以看到这种反应真的很不可思议。我们认为很多可能来自这样一个事实，即世界真的渴望这种对未来可能的希望。对于一个博物馆来说，有点不寻常的是，很多时候博物馆的重点是让人们来参观博物馆，而对于未来博物馆来说，我们的目标实际上是更有抱负的，但我们真正想做的是为激励着为全人类的进步而努力。穆罕默德的观点是，这些举措确实需要以全球为重点。他们需要专注于使世界成为一个更好的地方。我们不仅通过激励来做到这一点，而且还通过行动来做到这一点，真正使我们的观众能够采取下一步措施走向未来。



Our building is obviously a bit unique, so I can't present our museum without talking a little bit about it as it is a very unusual building, and quite a challenge to build. One of the things that we really focused on is the fact that it is a building that can only come out of the Arabic world, with the Arabic calligraphy all over the outside of the building. It is really rooted in Dubai, in this place, and as the first Museum of The Future created in the world, we think it is important that it is an idea that doesn't come from America, or come from the West, but comes from the Middle East and out of this part of the world, presenting a new perspective on what a museum can be, and how you might build a new kind of

museum. We are very unapologetically positioning ourselves as a beacon of hope for the world, and as a place where you can come to see what it might be and to really feel good about where we might be headed. We are not ignoring the challenges we face, but we are choosing to present an optimistic reaction to that. And for myself, as somebody who studies cultural anthropology, I am impressed by human's adaptability, human's creativity and how humans are able to move in every ecological environment on Earth, so we are quite good at overcoming challenges. So I remain optimistic even in the face of all the current challenges. We will find creative solutions to all these problems.

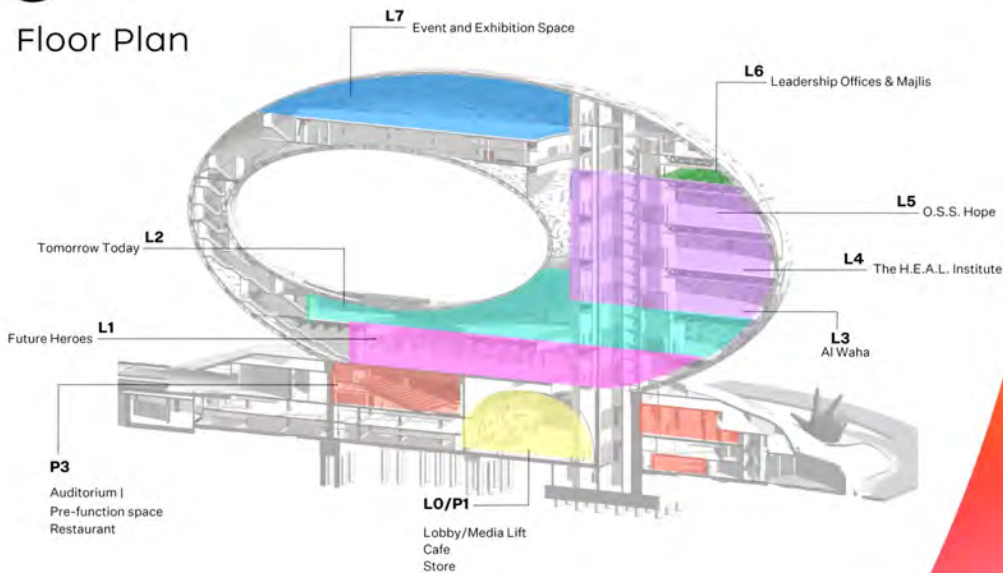
我们的建筑显然有点独特，所以我在介绍我们的博物馆时必须谈一下它，而且建造起来相当有难度。我们真正关注的一件事是，这是一座只能来自阿拉伯世界的建筑，建筑外立面是阿拉伯书法。它确实扎根于迪拜，扎根于这个地方，作为世界上第一个创建的未来博物馆，我们认为重要的是，它的想法不是来自美国，也不是来自西方，而是来自中东，来自世界的这一部分，提出了一个关于博物馆可以是什么的新观点，以及你可以如何建立一个新类型的博物馆。我们非常坦率地将自己定位为世界希望的灯塔，以及作为一个你可以来看看它可能是什么的地方，并真正感觉到我们可能的方向是好的。我们并没有忽视我们所面临的挑战，但我们选择对其作出乐观的反应。就我自己而言，研究文化人类学的背景让我对人类的适应性、人类的创造力以及人类如何在地球上的每一个生态环境中活动留下了深刻的印象，所以我们在克服挑战方面相当出色。因此，即使面对目前所有的挑战，我仍然很乐观。我们将为所有这些问题找到创造性的解决方案。

Building up from the work of the World Government Summit, as a museum we are very much focusing on creating these immersive multi-sensory experiences. We really find that it is much more about emotionally connecting with people coming to the museum. We are not primarily focusing on having them learn something. It's more about impacting people emotionally. We know that it happens best when we create a multi-sensory environment, and also quite a social environment where connecting with other people is equally important – part of the experience.

在世界政府峰会的工作基础上，作为一个博物馆，我们非常注重创造这些沉浸式多感官体验。我们真的发现，这更多的是与来到博物馆的人们进行情感上的交流。我们主要关注的不是让他们学到什么。它更多的是在情感上影响人们。我们知道，当我们创造一个多感官的环境时，它就会发生得最好，同时也是一个相当的社会环境，与其他人的联系同样重要--这是体验的一部分。



## Floor Plan



The building's shape is a little bit of the challenge with a large hole through it. With the round shape of the building, it could be a challenge to fill up the exhibitions. We came up with some somewhat creative solutions to that challenge. When guests come to the museum, they start down here in the yellow in the lobby. We load them into a very large lift that takes them in an immersive experience up to the fifth floor. Then they go through three-levels of immersive experience that takes place in 2071, quite far into the future. They see what the future of humanity and space might look like, the future of climate change, health and ecology, through a connected story line across 3 immersive floors of the museum.

由于建筑是圆形的，要填满展览可能是一个挑战。我们为这个挑战想出了一些创意的解决方案。当客人来到博物馆时，他们从大厅这里开始体验。我们把他们装进一个非常大的电梯，把他们带到五楼的沉浸式体验中。然后他们通过三层的设定在 2071 年的展览空间。他们通过博物馆的 3 个沉浸式楼层的连接故事线看到人类和空间的未来可能是什么样子，气候变化、健康和生态的未来。

They end at this teal-colored floor which is called Tomorrow Today, which is more like what might happen in the next one to five years. And we also have, in the pink-colored floor here, what is called "Future Heroes," for ten-and-under. We really want kids to have building-future skills. In addition to the core exhibition at the museum, we have an incredible event space at the top floor of the museum. One of the neat features of the building is that there are no interior columns. The entire structure of the building is the outer shell, so that it creates spectacular interior spaces. We run many events that are happening right now in that space. We have a 340 seat auditorium where we host many events. We just announced that in October, we will be hosting the world's largest futurist conference ever with more than 400 futurists from around the world participating in a three-day symposium here in the museum to utilize this space. We've done the best we could to fit a lot of experiences within a very unique building.

他们最后在这个展出"明天的今天"的楼层结束，这更像是在未来一到五年内可能发生的事情。我们还有一个楼层，叫做"未来英雄"，适合 10 岁以下的孩子。我们真的希望孩子们有建设未来的技能。除了博物馆的核心展览外，我们在博物馆的顶层有一个很棒的活动空间。该建筑的一个特

点是没有内部柱子。整个建筑的结构是外壳，所以它创造了壮观的内部空间。我们在那个空间里举办了许多正在发生的活动。我们有一个 340 个座位的礼堂。我们刚刚宣布，在 10 月，我们将举办世界上有史以来最大的未来学家会议，世界各地的 400 多名未来学家将在博物馆这里参加为期三天的研讨会，利用这个空间。我们已经做了最好的工作，在一个非常独特的建筑内容纳了很多的体验。

OSS Hope



OSS Hope



And, as I mentioned, the experience starts with taking people to 2071 and also into space. The first thing they encounter is a pre-show experience where they are introduced to what the concept behind the museum is, which is to create an experience of possible futures that are not predictions but are imaginings of what a future would be. And the first imagining is taking off from the Muhammed bin

Rashid Space Center in February of 2071 and taking a trip to orbital station Hope. So, they go into a space launch vehicle experience that takes them up into space where they have a spectacular view of what Dubai might look like in 2071. Then when they reach the top, they can exit onto the space station. What you see here is the view, as you are entering the space station. All the walls of the space station are 3D-printed, because when you are building something quite large in space, you are probably using lunar material or asteroid material rather than material from Earth and 3D-printing it. And then you can see a view out of the window of the space station to the moon.

正如我所提到的，这个体验从把人们带到 2071 年开始，同时也带到了太空。在那里他们被介绍了博物馆背后的概念是什么，那就是创造一种可能的未来的体验，这不是预测而是对未来的想象。第一个想象是在 2071 年 2 月从穆罕默德-本-拉希德航天中心起飞，前往希望号空间站旅行。因此，观众进入太空运载火箭飞入太空，在那里他们可以看到 2071 年迪拜的壮观景象。你在这里看到的是你进入空间站时的景色。空间站的所有墙壁都是 3D 打印的，因为当你在太空中建造相当大的东西时，你可能使用月球材料或小行星材料，而不是来自地球的材料，然后 3D 打印。然后你可以从空间站的窗口看到月球的景色。

On this floor, we give our guests an active experience—we are trying to recruit them to come and work on the space station. So, in the thematic environment, you are encountering a number of different missions that are taking place from the space station. And a number of spectacular objects that we develop with a couple of designers at NASA JPL and a lot of other partners, so everything in this floor is rooted in the science behind it. The primary focus of the space station is collecting solar energy from space and beaming it up back to Earth to provide clean energy for the entire planet as a global effort. That's the basis of what's happening on the space station. The experience is to get people to sign up, to join the various efforts on the space station.

在这一层，我们给观众一个积极的互动体验，你会遇到一些需要从空间站进行的不同任务。这些都是我们与美国宇航局 JPL 的几个设计师和许多其他合作伙伴一起开发的，所以这个楼层的一切都植根于背后的科学。空间站的主要重点是从太空中收集太阳能，并将其传回地球，为整个地球提供清洁能源的全球努力。这是在空间站上发生的事情的基础。我们希望人们积极参加，加入空间站的各种努力。



From that, we take people down one level in the museum to a floor dedicated to how we might repair damaged eco-systems, using bio-design and artificial intelligence. A big component of this is digital twin. We created a section of the rainforest in Colombia. We sent a research expedition to Colombia to collect every bit about this one tree and the surrounding eco-system to try to create a digital twin with the idea that in the future, if we are going to have a hope of repairing damaged ecosystems that have been impacted by climate change, we'll need to know how they function in their totality— all the relations between all the organisms in the environment.

然后我们把观众带到下一个楼层，专门讨论我们如何利用生物设计和人工智能来修复受损的生态系统。这其中的一个重要组成部分是数字孪生。我们向哥伦比亚一个热带雨林派遣了一支研究考察队，收集有关一棵树和周围生态系统的每一个细节，试图创建一个数字孪生体，其想法是，在未来，如果我们要希望修复受气候变化影响的受损生态系统，我们将需要知道它们是如何整体运作的--环境中所有生物之间的所有关系。



One of the most visually stunning parts of the museum is what we called “the library” or the “vault of life.” In this space, we have samples of 2000 plants and animals and the idea is each of these holographic samples is containing genetic information from that species. Guests can walk through with hand-held devices to scan each of these, find out information about the species and also whether or not it will be extinct by 2071. And also take on a challenge with a mixed DNA from three species, to try to create a new organism that can better withstand the impact of climate change. Right now, we are running a challenge to try to create a more fire-resistant tree. They can collect different samples of DNA, create their synthesized organism and then go into a room where they can simulate it growing in an environment and then the fire comes through to see whether it is better suited for survival. So, there is a lot that can happen in the space to really experiment how we might use biology to solve this big challenge.

博物馆中最具有视觉冲击力的部分之一是我们称之为“图书馆”或“生命金库”的空间。在这个空间里，我们有 2000 种植物和动物的样本，这些全息样本的想法是包含该物种的遗传信息。客人可以通过手持设备来扫描每一个样本，找出有关该物种的信息，以及它是否会在 2071 年之前灭绝。还可以用来自三个物种的混合 DNA 进行尝试创造一种能够更好地抵御气候变化影响的新物种。现在，我们正在进行一项挑战，试图创造一种更耐火的树木。观众可以收集不同的 DNA 样本，创造合成生物体，然后进入一个房间，模拟它在一个环境中生长，然后大火来袭，看看它是否更适合生存。因此，有很多事情可以在空间中发生，真正实验我们如何利用生物学来解决我们面临的挑战。



The final immersive exhibition space is what we called “Al Waha,” the oasis. The idea of this space is that at this point, people have a lot of information pushed to them from preceding floors, so they are getting a little tired. We want them to make this floor as a more rest and relaxing space. And the prompt here when you enter is to put your phone away and use the space to reconnect with your senses and the people you are with, and with your spirit. It’s a much more tactile and sensory space than the others.

最后的沉浸式展览空间是我们称之为 "Al Waha "的绿洲。这个空间的想法是，之前的楼层可能让观众信息过载而感到疲惫。我们希望他们把这个楼层作为一个休息和放松的空间。当你进入这里的时候，提示你把你的手机收起来，利用这个空间与你的感官、与你在一起的人以及你的精神重新联系。这是一个比其他地方更有触觉和感觉的空间。



And it ends with a meditation room we created with the light artist Jason Bruges in the UK. In the space, these projecting lights shine through water that is being vibrated on the dome above you and also on the floor. A lot of the guests spend ten or fifteen minutes just quietly absorbing the space and resetting themselves a bit, and when they leave the exhibition they are feeling quite calm and peaceful which is an important part of the experience that people don't leave these immersive exhibitions feeling too overwhelmed and too anxious— that is the last thing we want. We really want them to feel relaxed and confident about the possibility of the future.

最后，我们与英国的灯光艺术家 Jason Bruges 一起创建了一个冥想室。在这个空间里，这些通过水投射出的光，在圆顶上和地板上振动着。很多客人花了 10 到 15 分钟静静地呆在这个空间，当他们离开展览时，感到相当平静和安宁，这是体验的一个重要部分，人们在离开这些沉浸式展览时不会感到压抑和焦虑。我们真的希望他们对未来的可能性感到轻松和自信。



When they leave that space, they are able to enter the tomorrow today exhibition. Those three immersive floors are centered in 2071; this floor is fully focused on the next one to five years. We were working with various partners, corporate partners, governmental partners, and others to present prototypes and concepts of various projects that are just coming out now. We are looking obviously at autonomous vehicles, electrifications of lots of things. We are looking at how we solve challenges like food insecurity, water insecurity. In this case, here is an example of an artificial reef project that is actually going to be deployed in Abu Dhabi to help repair a few coral regions that have been damaged. Another project that's making edible plastic substitutes out of algae, really looking at the concern around large scale plastic waste. We are really trying to tackle issues related to sustainable development goals and ways that we can address big problems.

当他们离开那个空间时，他们能够进入“明天今天”的展览。之前三个沉浸式楼层以 2071 年为中心；这个楼层则完全集中在未来一到五年。我们正在与各种合作伙伴、企业、政府和其他组织合作，展示现在新兴的各种项目的原型和概念。比如自动驾驶汽车，以及如何解决粮食危机、水资

源危机这样的挑战。比如这个人工珊瑚礁项目的案例，该项目实际上将被部署在阿布扎比，以帮助修复一些被破坏的珊瑚区。另一个项目是用海藻制作可食用的塑料替代品，关注解决大规模的塑料废物。我们确实在努力解决与可持续发展目标有关的问题。

This floor is really the area where we can go from the inspiration and creative future that we are presenting on the immersive floors and looking more practically at what projects are happening right now, and what are things that people can get involved in. Also, as an initiative of the Dubai Future Foundation, which is our parent organization, we run at any time up to 20 different initiatives that people can get involved in. So, it's everything from the one-million Arab coders initiative that we have just wrapped up, to our youth space, our accelerator programs, and an initiative we just launched in the last couple days, a hackathon with Meta on augmented reality filters, and getting people engaged in that project. We are really looking at ways that we can take people coming to the museum and then get them engaged in projects that they can get themselves involved in directly.

在这个楼层，我们可以从我们在沉浸式楼层所展示的灵感和创造性的未来，更实际地看一看现在正在发生的项目，以及人们可以参与的事情。同时，作为迪拜未来基金会的支持，我们开展多达 20 个不同的计划，人们可以参与其中。比如我们刚刚完成的百万阿拉伯程序开发者计划、青年空间计划，以及我们最近刚发起的与 Meta 合作的增强现实黑客马拉松计划，让人们参与到该项目中。我们希望让人们来到博物馆，为他们提供可以直接参与的项目。





We also have a floor dedicated entirely to children experiences called Future Heroes. One unique thing about developing this experience is that we worked specifically for kids on the Autism spectrum and with all abilities and created a space that is mostly screen-free. So the idea is that there are challenges that happen in these different domes in the space. There are challenges that relate to the immersive exhibition as well. In this case, this is a sensory-based challenge where each orb has different senses that they engage. You can plug them into these pedals or stems that come up and create Mandalas around different thematic areas so you might collect smells and touches and sounds from the seashore, and you create a sea shore mandala on the screen underneath. We have other challenges that are related to building a structure that can withstand meteor showers or doing an artistic activity with luminescent material. So in these domes are different challenges we can take on. And an interesting feature we have is that the staff will award points and badges to the children as they play, so that adding a video-game element to a physical experience. It has been a very well-received and a different kind space for children.

我们也有一个完全用于儿童体验的楼层，名为“未来英雄”。开发这种体验的一个独特之处在于，我们专门为自闭症和各种能力的儿童工作，并创造了一个大部分无屏幕的空间。因此，我们的想法是，在这个空间的这些不同圆形小屋内，会有一些游戏发生，比如说这是一个基于感官的游戏，每个球体都有不同的感官参与。你可以把它们插入下面这些踏板，围绕不同的主题区域创建曼陀罗，所以你可能会收集到来自海边的气味、触觉和声音，然后你在下面的屏幕上创建一个海边的曼陀罗。我们还有其他的挑战，比如说建造一个能承受陨石雨的穹顶结构或用发光材料做艺术活动有关。所以在这些穹顶中，我们可以接受不同的挑战。我们有一个有趣的特点，就是工作人员会在孩子们玩耍的时候给他们颁发积分和徽章，这样就在物理体验中加入了游戏的元素。这对儿童来说是一个非常受欢迎的不同类型的空间。

Not to leave out our retail – in everything we are trying to enhance the storyline and connect to the theme, and use every opportunity we can to connect people to what we are trying to do in the museum. Even in our retail space, we put a lot of emphasis on objects that tell the optimistic story of the future and also presenting the example of using recycled materials, locally sourced materials, working with

local artists in ways to present a different way of even doing a retail experience in the museum. Along with that we also have a few unique things, such as a custom-perfume making robot that actually takes your profile based on answering a few questions and on the spot will concoct a perfume based on that profile. We really look at every opportunity we can to present a real vision of what the future might be in many different ways.

不妨说说我们的博物馆商店--我们在博物馆的所有角落都在努力加强故事情节，并与主题相联系，利用一切机会将人们与我们在博物馆中所尝试的事情联系起来。即使在我们的零售空间，我们把重点放在讲述未来的乐观故事的物品上，也展示了使用回收材料、本地材料的案例，与当地艺术家合作，以不同的方式在博物馆做零售体验。与此同时，我们还有一些独特的东西，比如一个定制香水的机器人，它会让观众回答一系列问题为用户定制画像，并在现场根据用户画像调制香水。我们真的在寻找每一个机会，以许多不同的方式展示对未来的真正愿景。

All of that is to this aim (Be Inspired, Make it Real). Museums more traditionally focus on the first part of the sentence –be inspired-- but not so much on the second, which is giving people opportunities to make it real. So, to take all of the experiences in the museum and direct them towards the “What next?” question that people coming to the museum might have. If I come to this experience and have been really inspired by the potential of energy collection in space, how do I then take steps to transform that into real change? Interestingly, on that floor in particular, we’ve been working for three years on that concept. And just in the last six months we’ve seen efforts announced in the UK and other places that are actually looking at sending out satellites and doing solar energy collection in space. They’ve already done a mission of testing microwave transmission back to earth, which is the technology that we posited in the museum and would be a potential tech to use. We are starting to see things that we presented as science fiction are actually becoming more factual. We are quite inspired by that and want to continue that.

所有这些都是为了这个目标（受到启发，使之成为现实）。更传统的博物馆关注这句话的第一部分--受到启发，但不太关注第二部分，即给人们提供机会使其成为现实。因此，博物馆需要引导观众去解决可能有的“下一步是什么”的问题。如果我来到这个体验空间，并被空间中能源收集的潜力所启发，那么我如何采取步骤将其转化为真正的变化？有趣的是，我们已经在这个概念上工作了三年了。而就在过去的六个月里，我们已经看到英国和其他地方宣布了一些努力，实际上是在寻找发送卫星和在太空中进行太阳能收集。他们已经做了一个测试微波传输回地球的任务，我们在博物馆里提出的技术，将变为一个潜在的技术使用。我们开始发现，我们作为科技幻想提出的东西实际上正在变得更加真实。我们对此很受启发，并希望继续这样做。

**Mona:** Thank you very much Lath. I believe you and I look forward to visiting the museum in the fall. What was quite inspiring is in fact what you just said, which is museum as a place that goes beyond inspiring but actually is a place that provides concrete tools for those than want to actually take concrete actions. So, thank you very much.

非常感谢你，Lath。我相信你和我都期待着在秋天参观博物馆。颇具启发性的是，事实上你刚才所说的，即博物馆是一个超越启发性的地方，实际上是一个为那些能够真正采取具体行动的人提供具体工具的地方。所以，非常感谢你。

Next up we would like to introduce you to Olga from her beautiful environment in Barcelona.



Olga Subirós

Director

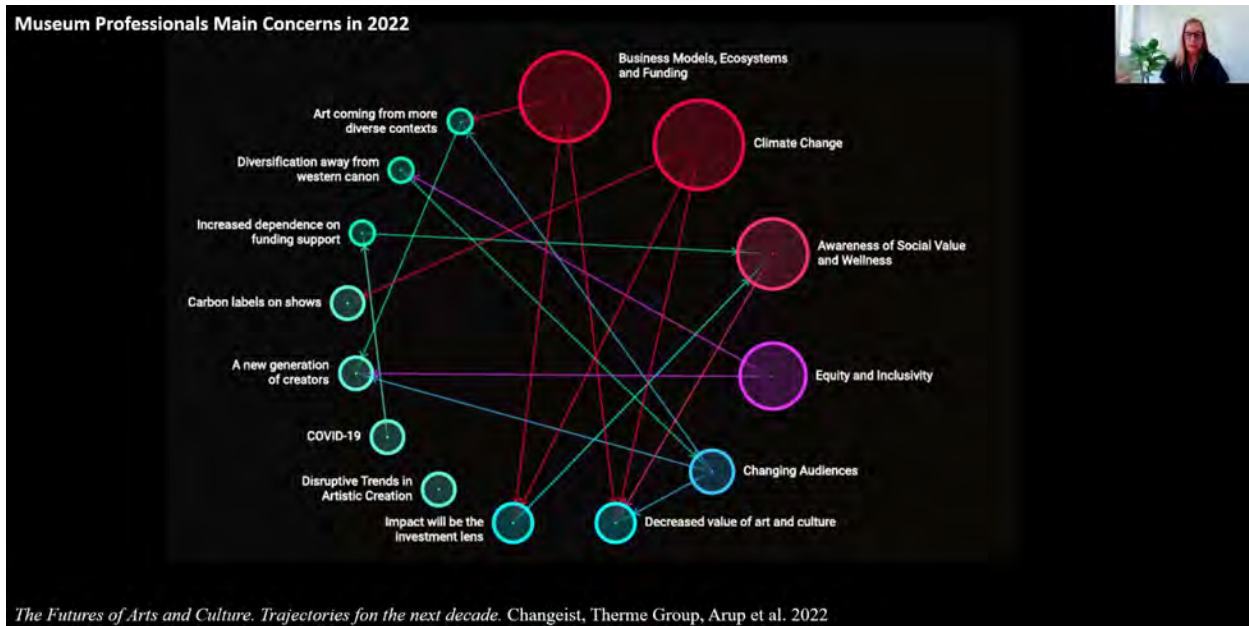
Olga Subirós Studio

Barcelona

Olga Subirós 工作室负责人

**Olga:** Thank you for the invitation to join this panel, and welcome everyone who has come online. “The museum is not enough” and “What about activism?” Those are recent publications written by museum professionals both printed in 2019. They both critically reviewed constraints museums face and urgent needs of citizens in a world facing major crisis, as Lath pointed out. What is to be done? It is both a call and a shared question. The topic addressed in those books includes institutional engagement with a person, the significance of the archive as the site for the production of new ideas, display strategies for exhibitions, the need for variation in arts and culture, and the impact of the digital realm on current museum practices to engage audiences and take on the fierce political changes of today and tomorrow.

感谢您的邀请，很高兴参与这次讨论会。欢迎每一个在线的朋友。“博物馆是不够的”与“那么行动主义呢？”这两本书是最近由博物馆专业人士撰写的出版物，它们都是在2019年印刷的。批判性地回顾了博物馆在当下面临重大世界性危机和公民的迫切需求下，博物馆所面临的限制。博物馆要做什么，既是一个需要被关心、值得被呼吁的问题，更是一个共同的问题。这些书中的主题包括传统的博物馆作为机构如何与观众互动，藏品作为重要思想生产的意义，展览的展示策略，艺术和文化的变化需求，以及数字领域对当前博物馆实践的影响，以吸引观众并应对当前和未来的激烈政治变化。



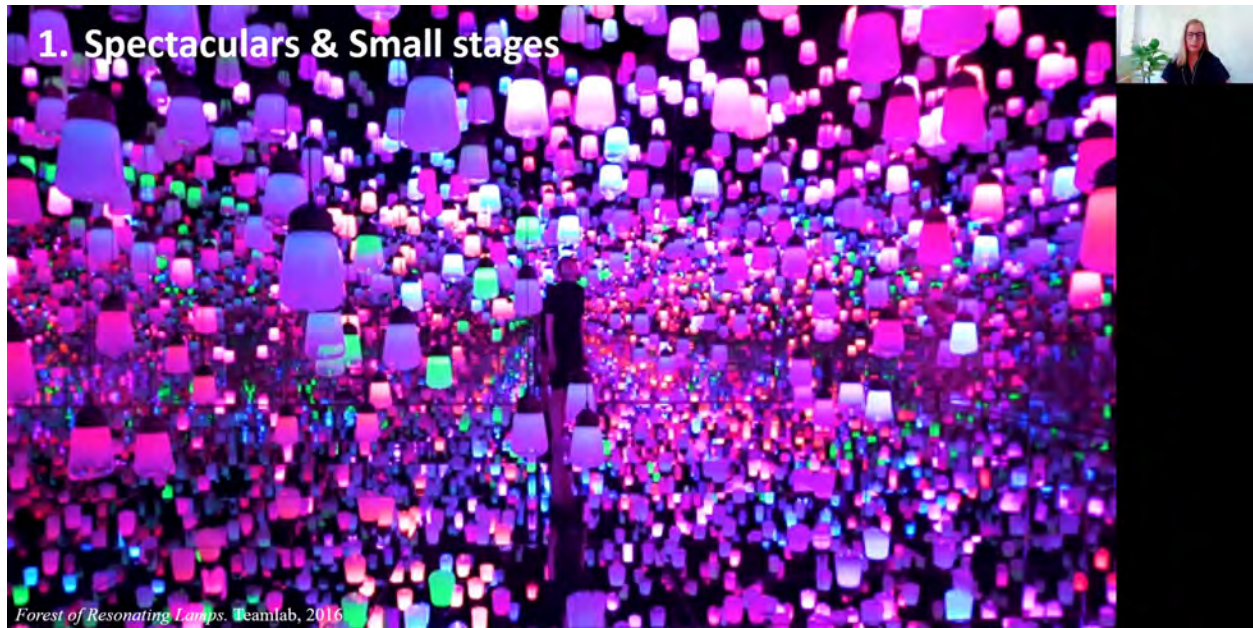
This image comes from a recent study released in January 2022, with more than 200 international museum professionals' contributions about their specific current concerns. As you see, the main one is the business models, ecosystem and funding. Of course, Covid lockdown and restrictions have damaged the business model of many institutions. The second is climate change. The image shows how these concerns and many others such as awareness of social values and wellness, equity and inclusivity, etc., are all interconnected.

这张图片来自于 2022 年 1 月发布的一项最新研究，其中有 200 多位国际博物馆专业人士对他们目前所关注的问题做出了贡献。正如你所看到的，主要的是商业模式、生态系统和资金问题。当然，新冠的封锁和限制已经破坏了许多机构的商业模式。第二个是气候变化。图片显示了这些机构的关切和其他许多关注点，比如对社会价值和健康的认识，公平和包容性等，都是相互关联的。

### **[Spectaculars & Small stages / Global Networks of Communities / Platforms & Multiverses]**

The same study defined three existing trends of exhibition practices for the next decade. In a broader sense, the term 'exhibition space' refers to the physical space, but also the non-physical space, including all art proposals, public programs, dissemination practices, etc. The three scenarios, as you see, are spectaculars and small stages, global networks of communities, and platforms and multiverses. The study doesn't offer examples. But I have chosen a dozen to illustrate them for this presentation.

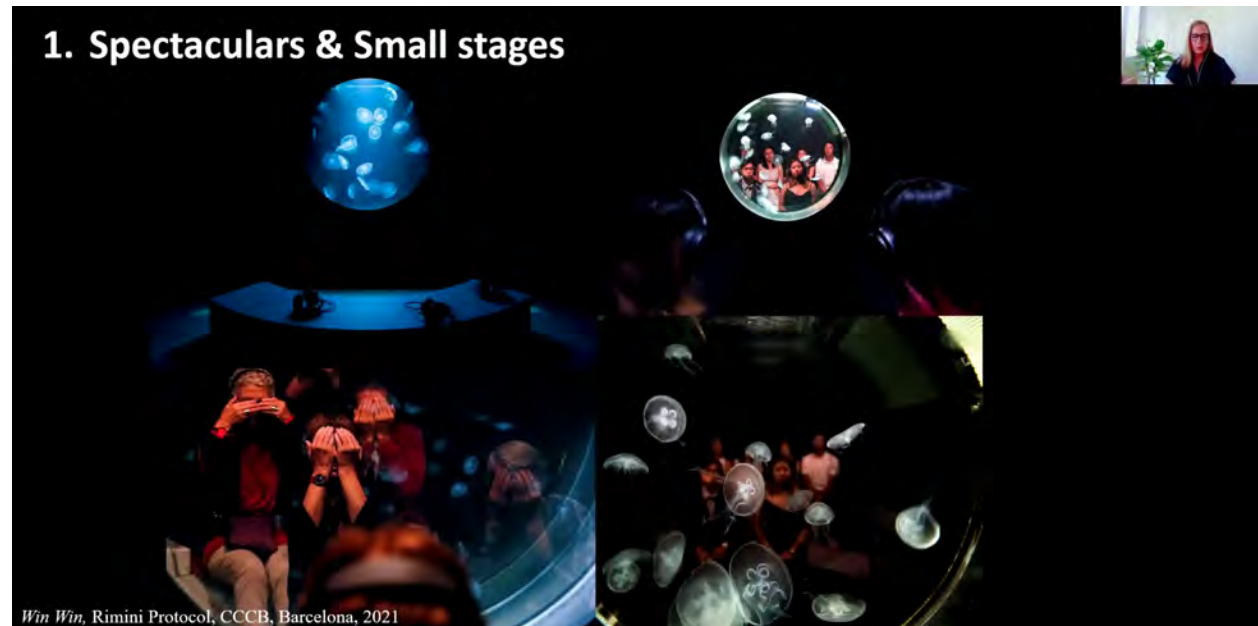
同一项研究还定义了未来十年展览实践的三个现有趋势。在更广泛的意义上，"展览空间"一词指的是物理空间，但也包括非物理空间，包括所有的艺术提案、公共项目、传播实践等。正如你所看到的，这三种趋势是视觉奇观和小型舞台，全球社区网络，以及平台和多元世界。该研究没有提供例子。但我选择了几个例子来说明这个问题。



The first trend of practices is the spectaculars and small stages. In recent years, we have seen the rise of immersion as a strategy to engage visitors. Some immersive installations created by artists, like this one, have a quality that challenges our senses and imagination. This one specifically by Teamlab needs interaction from visitors who with their movement, activates the light as they walk through creating infinite possibilities to experience the space. Others like this example (Van Gogh), visitors are literally walking through a Van Gogh sunflower field. These types of experiences are immersion in a blown-up content, and in many cases, may only result in just a photograph to share on social media.

实践的第一个趋势是视觉奇观和小型舞台。近年来，我们看到沉浸式展览的兴起，作为吸引游客的一种策略。一些由艺术家创造的沉浸式装置有一种挑战我们感官和想象力的品质。这个特别由

Teamlab 创作的装置需要参观者的互动，当他们走过时，他们的动作会激活灯光，从而创造出体验空间的无限可能性。其他像这个例子，参观者实际上是在梵高的向日葵花田中行走。



This example is a small stage which is an immersive experience created by the theatre company Rimini Protocol based in Berlin. Here are a few moments which by the intelligent use of narrative and scenography and a real jellyfish aquarium, produces an engaging and transformative experience to raise awareness about the effect of climate change.

这个例子是一个小舞台，它是由设在柏林的戏剧组织 Rimini Protocol 创造的沉浸式体验。通过精巧的叙事和场景设计（比如装有水母的水族缸）的智慧运用，产生了一个引人入胜的变革性体验，以提高人们对气候变化影响的认识。

## 2. Global networks of Communities



*Turba Tol Hoi Tol. Chile pavillion, Venice Biennale, 2022*

The second trend of practices is called global networks of communities. It is defined by new voices that emerge from parts of the world that haven't received, until now, much attention internationally. They are coming from a multiverse context, different voices from different types of organizations finding venues as a way of thinking about the exhibition as a tool for social change. The project you see here is the Chilean pavilion at this year's Venice biennale 2022. It began from a very local approach of defending the peatlands in Patagonia. And thanks to the international exposure of this exhibition, and the data collected working with the community, it's reclaiming a network to protect peatlands, not only in Patagonia, but across the world. And a preliminary agreement is going to be signed next week.

第二个实践趋势被称为全球社区网络。它是来自世界上直到现在还没有受到国际关注的地区的新声音所定义的。他们来自多元的背景，来自不同类型的组织的不同声音，找到了作为社会变革工具的展览的思考方式。你在这里看到的项目是今年 2022 威尼斯双年展上的智利馆。它开始于一个非常本地的保卫巴塔哥尼亚的泥炭地的诉求。通过这个展览的国际影响，以及与当地社群合作所收集的数据，它要求建立一个保护泥炭地的网络，不仅是在巴塔哥尼亚，而是在全世界。下周将签署一份初步协议。

## 2. Global networks of Communities

Becoming CLIMAVORE  
2021 Turner Prize Exhibition  
The Herbert Art Gallery & Museum, Coventry  
29 Sept. 2021 - 12 Jan. 2022

Becoming CLIMAVORE explores the gap between the appearance and the reality of salmon—their inability to escape intensive farms. For this UK-wide project, 21 museums have removed farmed salmon from the menus of their cafes and restaurants, and introduced CLIMAVORE dishes made with ingredients that improve soil and water quality, and cultivate marine habitats. This move continues our multi-year collaboration with restaurants in Skye and Raasay since 2017.

From today, you can taste CLIMAVORE dishes at:  
Aberdeen Art Gallery  
Ashmolean Museum, Oxford  
Baltic Centre for Contemporary Art, Gateshead  
BFI Southbank, London  
Herbert Art Gallery & Museum, Coventry  
Holburne Museum, Bath  
London Transport Museum  
Manchester Art Gallery  
Royal Botanic Garden Edinburgh  
Royal Museums Greenwich  
Science Museum, London  
Science and Industry Museum, Manchester  
Serpentine, London  
Tate Britain, London  
Tate Liverpool  
Tate Modern, London  
Tate St Ives  
The Whitworth, The University of Manchester  
Turner Contemporary, Margate  
Victoria & Albert Museum, London  
Wellcome Collection, London



*Climavore. Cooking Sections, 2017- ongoing*

Another project, called Becoming CLIMAVORE, is conducted by the Cooking Sections artistic team; it explores the gap between the appearance and the reality of salmon and their inability to escape intensive farming. For this UK-wide project ongoing since 2017, 21 museums have removed farmed salmon from the menus of their cafes and restaurants, and have introduced CLIMAVORE dishes made with ingredients that improve soil and water quality, and help to preserve marine habitats. Community-driven workshops and installations for multispecies homes are activated through public workshops and performative meals to discuss alternative aquacultures.

这是另一个名为 "成为 CLIMAVORE " 的项目，由 Cooking Sections 艺术团队创作，其目的是探索鲑鱼的外观和现实之间的差距，以及它们无法摆脱密集养殖的问题。在这个自 2017 年以来持续进行的英国项目中，21 家博物馆将养殖鲑鱼从其咖啡馆和餐厅的菜单中移除，并推出用改善土壤和水质的食材制作的 CLIMAVORE 菜肴，并帮助保护海洋栖息地。以社群为基础的作品和多物种家园的装置，通过公共研讨会和表演性餐会被激活，讨论替代性水产养殖。

### 3. Platforms & Multiverses

Rijksmuseum in 2019  
2.68 million visitors onsite  
5.50 million online unique visitors

#### STORIES

Discover the secrets of the Rijksmuseum.

Why is The Night Watch so famous? Which secrets do the x-ray scans reveal on Vermeer's paint? Watch, read and listen to the revealing stories of the Rijksmuseum.

New! | Most popular | Masterpieces | Themes | For Friends | Exhibitions |  
Operation Night Watch | Creative | Dutch Masters | **Behind the Scenes** | Research |  
Collections | Less -

#### KEYS TO THE RIJKS

Dutch celebrities discovering the most fascinating stories

Dutch celebrities are handed the keys to the Rijksmuseum after closing time. Together with an expert from the museum, they discover the most fascinating stories. Viewers watching live on Instagram were able to join in and ask questions.

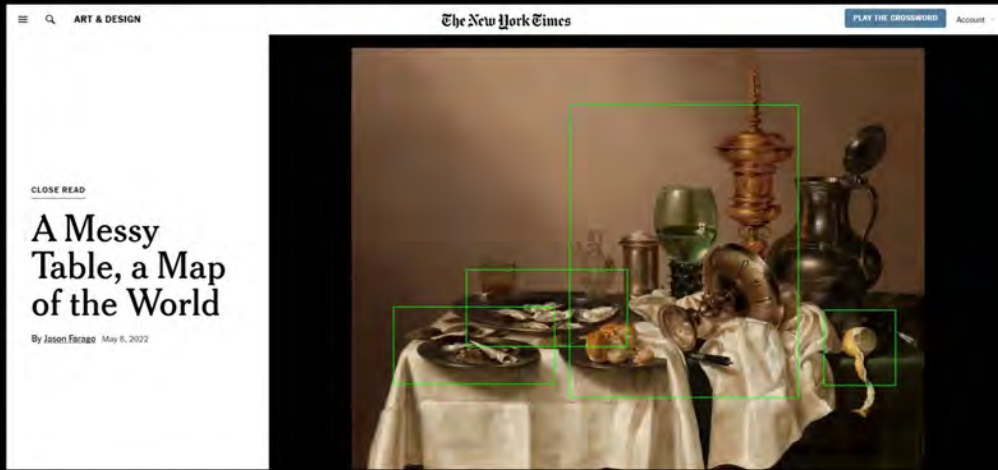
Season 1

*The Rijks Museum stories, ongoing online.*

The third trend, *Platforms and multiverses*, identifies the growing presence of the virtual sphere in our interactions with content. Museums are aware that the number of on-site visitors is limited by the size of their facilities and the day and time during which they open to the public. However, the number of visitors online is unlimited. Museums like the Rijksmuseum in Amsterdam, offer a neighbor-growing collection of online stories about their collection conducted by diverse international experts— even museum staff and celebrities, for example.

第三个趋势，平台和多元世界，确定了虚拟空间在我们的内容互动中日益增长的存在。博物馆意识到，现场参观者的数量受到其设施规模和向公众开放的日期和时间的限制。然而，在线参观者的数量是无限的。像阿姆斯特丹的 Rijksmuseum 这样的博物馆，提供了一个由各种国际专家，甚至是博物馆工作人员和名人进行的关于他们的收藏品的在线故事来增加受众。

### 3. Platforms & Multiverses



*A Messy Table, a Map of the World, The New York Times online, May 8, 2022*

Even non-museum institutions are aiming to attract visitors by offering culture. Like this proposal from the New York Times last week in which a long scroll offers insights thanks to a high-resolution image of a still life painting.

甚至非博物馆机构也旨在通过提供文化内容来吸引观众。就像上周《纽约时报》的内容，其中一篇长文提供了对一幅静物画的分析，这有赖于高分辨率的扫描图像。

### 3. Platforms & Multiverses

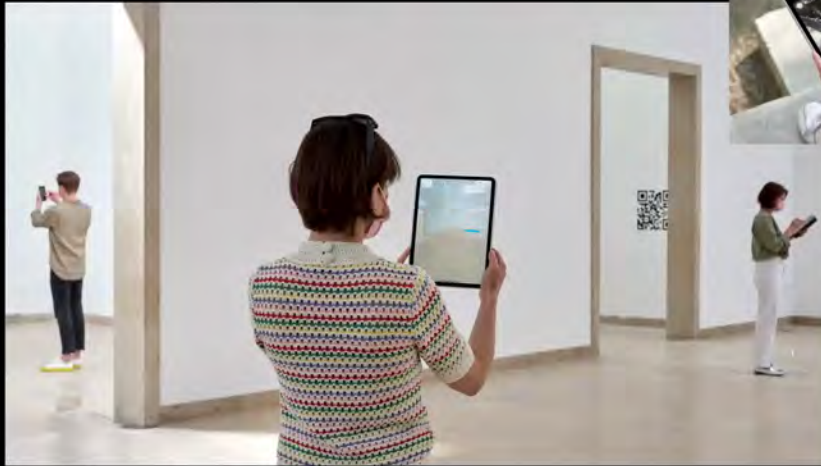


*Memefest, CCCB, since 2017.*

On the other hand, I see it is so interesting how museums identify new cultural expression in online platforms like this meme festival which at the same time attracts audiences to enjoy, and also to generate critical thinking on the culture, social and political implications of the meme culture.

另一方面，我看到博物馆如何在网络平台上确定新的文化表达方式是非常有趣的，就像这个表情包节，在吸引观众欣赏的同时，也让观众对表情包的文化、社会和政治含义产生批判性思考。

### 3. Platforms & Multiverses



2038, Germany pavilion, Venice Biennale 2021

This image shows the Germany pavilion for the last Venice Biennale, 2021, where the visitors interacted with QR codes. It was a provocation but also a prototype of what the future could be in a world when human proximity might be restricted indeterminately.

这张图片显示了 2021 年上届威尼斯双年展的德国馆，参观者需要扫描二维码观赏内容。这是一个出版物，但也是一个挑衅式的呼吁，说明在一个人类近距离接触可能被无限限制的世界里，未来会是什么样子。

### 3. Platforms & Multiverses



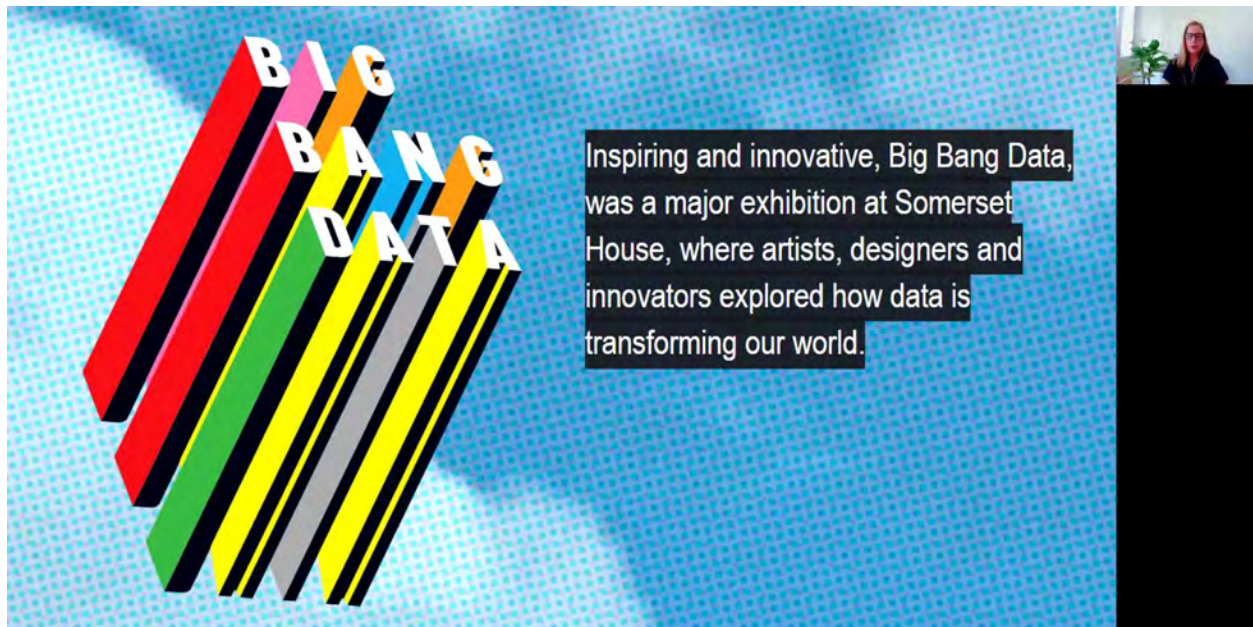
Space Popular: Architecture Festival, 2020

This is another proposal from 2020 that offers a virtual cultural event that we could attend using avatars. It was designed embracing the reality that we could not fly any more as we did before because of the ecological footprint it generates and because of the pandemic restrictions.

这是另一个来自 2020 年的提案，提供了一个未来的虚拟文化活动，当我们可以使用数字化身参加。这是一个拥抱现实的设计，当我们不能再像以前那样因为文化产生的生态足迹和大流行病的限制而四处旅行。

Now I will talk about my intertwining practice being an exhibition designer as complementary to those three trends that we have seen. I will do that with these two projects: The *Big Bang Project* that did an international tour from 2014-18 and my last project *Air* presented at the last Venice Biennale.

现在我将谈谈我作为一个展览设计师的实践，作为对我们所看到的这三个趋势的补充。我将通过这两个项目来说明：Big Bang Data 项目在 2014-18 年进行了国际巡展，我的另一个项目 Air 在本次威尼斯双年展上展出。



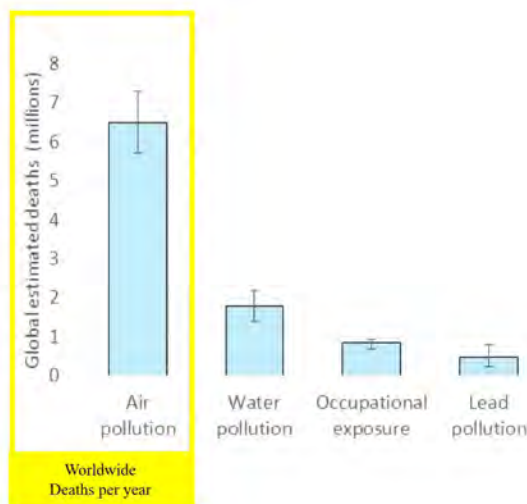


The *Big Bang Data* exhibition was a reaction to the critical enthusiasm for the so-called digital revolution. We proposed an exhibition as a citizen toolkit to reflect the datafication of the world and its collateral affects. The exhibition presented 70 contemporary and historic projects to reflect on the changes in the ways we collect data, share it and communicate and produce knowledge with it. What you see here are two immersive installations created by artists to build awareness for the massive amount of data generated with our digital devices and showing how our intimacy is being exposed. There were also immersive graphic spaces to explain the infrastructure of data. It's summed up in tables, maps, and data centers. Also, other installations offer the possibility for visitors to experience the data stream and the visualization of the data in real time. An important experience of the project exhibited was the space within the exhibition space for public programs, so the visitors could spontaneously join in. At the end of the visit, they could have this kind of meaningful conversation with other visitors and mediators. Also, they could engage in workshops or book the next event. The exhibition and the public programs therefore became a comprehensive citizen toolkit.

Big Bang Data 展览是对所谓的数字革命的批评和热情的反应。我们提出了一个展览作为公民工具箱，以反映世界的数字化及其收集数据的连带效应。展览展示了 70 个当代和历史项目，反思数据的变化，在这些变化中，我们收集数据，分享数据并与之交流和生产知识。你在这里看到的是两个由艺术家创造的沉浸式装置，以建立对我们的数字设备所产生的大量数据的认识，并显示有多少数据被处理。我们也有沉浸式空间来解释数据的基础设施。它被总结成表格地图呈现在数据中心。同时，其他装置也为参观者提供了体验数据流和实时可视化数据的可能性。该项目展出的一个重要经验是在展览空间内有公共项目的空间，所以参观者可以自发地加入进来。在参观结束后，他们可以与其他参观者和解说员进行这种有意义的对话。此外，他们还可以参与研讨会或预订下一个活动。因此，展览和公共项目成为一个全面的公民工具箱。



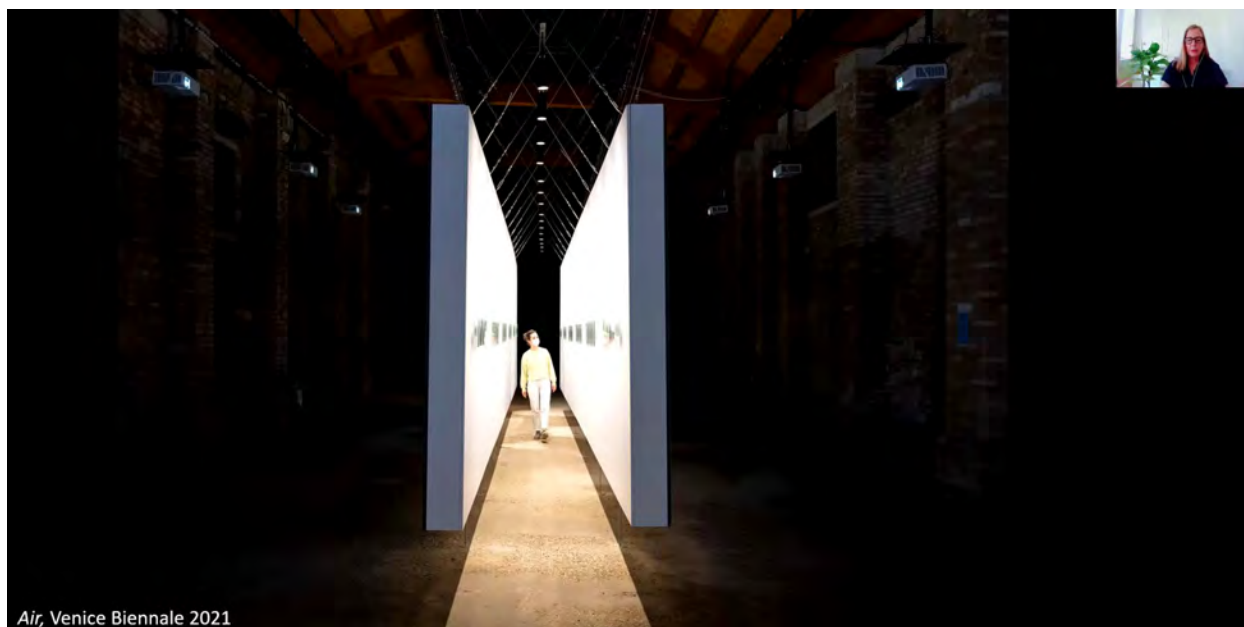
他们的男性甚至比女性多。借着 Big Bang Data 的成功，这些场馆创建了一个新的网络，随着时间的推移，新项目的共同制作和展出而繁荣起来。



Source: The Lancet, 2017

This is the project that I presented in the Venice Biennale. The starting point was a present-day crisis, an invisible pandemic that kills people worldwide because they are breathing polluted air. Air pollution produced mainly in urban areas by emission of transportation, heating and air conditioning powered by fossil fuels. As you see in the graphic, pollution is the primary cause of non-natural deaths. As I consulted this week, the accumulated deaths by Covid worldwide since 2019 is 6,300,000 people. As you see here almost 7 million deaths every year are attributed to air pollution, including 2,100 deaths in Barcelona where I'm based. So how can a cultural project address that?

这是我在威尼斯双年展上展示的项目"Air"。出发点是一个当今的危机，因为人类呼吸着被污染的空气而导致死亡的看不见的流行病。空气污染主要产生于城市地区，由化石燃料驱动的交通、供暖和空调的排放。正如你在图中看到的，空气污染是非自然死亡的主要原因。自 2019 年以来，全世界因新冠而死亡的人数累计为 630 万人。但正如你在这里看到的，每年有近 700 万人的死亡归因于空气污染，包括我所在的巴塞罗那有 21000 人死亡。那么，一个文化项目如何能解决这个问题？





We created an immersive experience. We filled the space with a soundtrack reclaiming the right to breathe, reclaiming the air as a common good. The visitors encounter the materiality of air pollution with scientific evidence captured in those circles. The narrow corridor evokes the urban morphology where the air pollution is kept by the street canyon effect. Immersive audiovisuals on the outside of the corridor explain that the deaths are produced at the street level by the emission of NO<sub>2</sub> and particles, mainly emitted by fossil-fuel vehicles. The audiovisuals also show new cartographical evidence of the spatial injustice of living in the areas most exposed to air pollution.

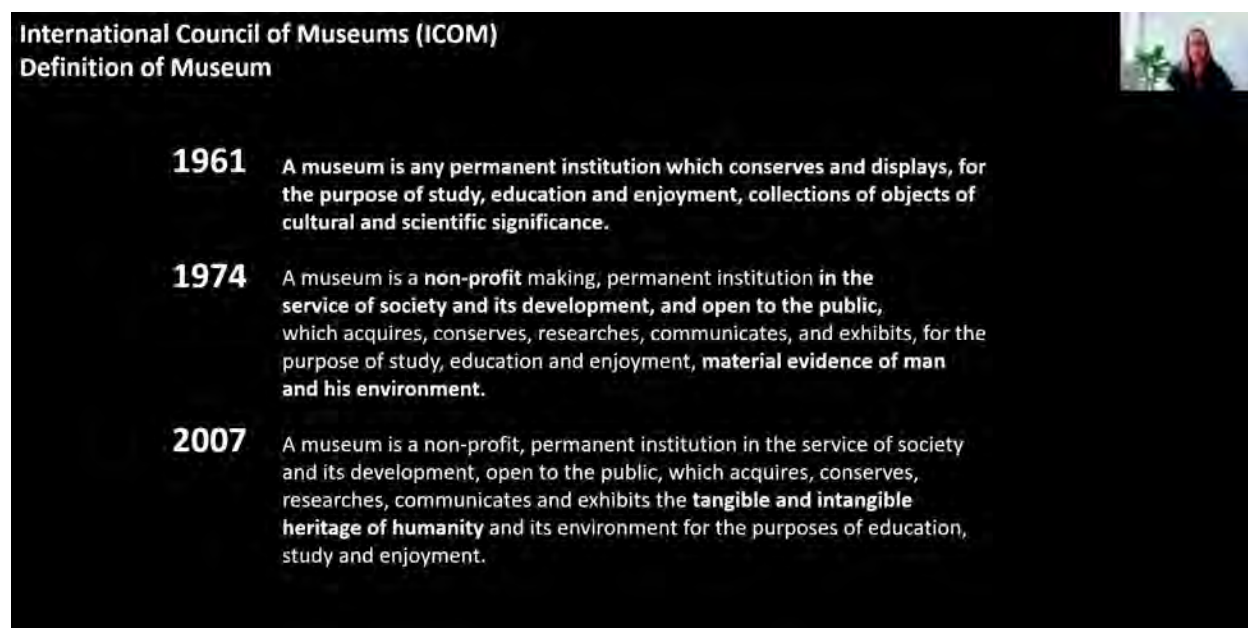
我们创造了一个沉浸式体验。我们在走廊空间中播放配乐，强调我们拥有呼吸的权力，强调把空气是一种公共财产。参观者看见空气污染的实体化，在这些圆圈中用科学方法展示。狭窄的走廊唤起了城市形态，空气污染被街道的峡谷效应所阻挡。走廊外侧的沉浸式视听资料解释了死亡是

由街道上的二氧化氮和颗粒物的排放造成的，主要是由化石燃料车辆排放的。视听资料还展示了新的地图证据，说明生活在空气污染最严重的地区的空间不公正性。

At the same time, the exhibition operates in another platform on a website. We also released a vinyl record with a soundtrack also available on online music platforms such as Spotify and Bandcamp. We published the research and interviews as a special issue of an existing magazine in order to reach the thousands of subscribers and new readers. We organized workshops to map the air in Venice with the students of the Venice University. Venice has only one governmental air quality station. We placed 25 sensors all across the city. The results were clear: in a city with no cars, the levels of air pollution are higher than the maximum permitted by the world health organization guidelines mainly because of the exposure to the gasoline from the water transportations. The results were on newspapers and television primetime news. We did it as part of the exhibition for the people, with the people.

同时，展览在网站的另一个平台上运作。我们还发行了一张黑胶唱片，其原声带也可以在 Spotify 和 Bandcamp 等在线音乐平台上找到。我们将研究和采访作为现有杂志的特刊出版，以便接触到成千上万的订阅者和新读者。我们与威尼斯大学的学生一起组织研讨会，绘制威尼斯的空气地图。威尼斯只有一个政府的空气质量站。我们在整个城市放置了 25 个传感器。结果很明显：在这个没有汽车的城市，空气污染水平高于世界卫生组织准则所允许的最高水平，主要是因为暴露在水上交通工具的汽油中。这些结果出现在报纸和电视黄金时段的新闻中。这是我们为人民设计展览的一部分，也与人民一起做展览。

So to end my presentation, I would like to look with you, at how the museum definition has been changing through the years since 1961.



**International Council of Museums (ICOM)**  
**Definition of Museum**

**1961** A museum is any permanent institution which conserves and displays, for the purpose of study, education and enjoyment, collections of objects of cultural and scientific significance.

**1974** A museum is a **non-profit making, permanent institution in the service of society and its development, and open to the public**, which acquires, conserves, researches, communicates, and exhibits, for the purpose of study, education and enjoyment, **material evidence of man and his environment**.

**2007** A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the **tangible and intangible heritage of humanity** and its environment for the purposes of education, study and enjoyment.

I think it's interesting to point out the changes. As you can see in bold, in 1974, a number of new characteristics appeared. In 2007, material evidence of man and his environment was substituted by tangible and intangible heritage of humanity. A new definition from 2019 seems to have become more expansive, encompassing more than two paragraphs, more committed to civil rights and proscribing

even more specific social impacts and outcomes. At this moment, this is an aspirational definition for many museums which are subject to the constraints of budget, government and political contexts. This definition will be again debated by museum professionals next August at ICOM Conference in Prague, under the title, "The Power of Museums." That's the key question, what is the power and how it is deployed for the people, with the people.

因此，为了结束我的演讲，我想和你们一起看看，自 1961 年以来，博物馆的定义是如何在这些年里发生变化的。

我认为指出这些变化是很有意思的。正如你可以看到的黑体字，在 1974 年，博物馆特征的数量增加了。2007 年，人类及其环境的物质证据被人类的物质和非物质遗产所取代。2019 年起的新定义似乎变得更加宽泛，包含了两段以上的内容，更加致力于公民权利，并规定了更加具体的社会影响和结果。此时此刻，对于许多受预算、政府和政治背景限制的博物馆来说，这只是一个理想的定义。明年 8 月在布拉格举行的国际博物馆协会会议上，博物馆专业人士将再次就这一定义进行辩论，题目是 "博物馆的力量"。这是一个关键问题，即权力以及如何为人民部署，与人民一起。

So finally, I would say it is difficult to say what we, the museum professionals, should do, but I at least can say that within my practice, I will work to ensure that is through listening deeply to our local reality, with being attuned to all sorts of practices and acknowledging my bias, and thinking about whether my practice can be transported to other contexts, thinking also about the possibilities to extend that practice in a global context.

因此，最后我想说，很难说我们这些博物馆的专业人员应该做什么，但我至少可以说，在我的实践中，我将努力确保通过深入倾听我们当地的现实，适应各种实践，承认我的偏见，并思考我的实践是否可以转移到其他背景，也思考在全球背景下扩展这种实践的可能性。

**Mona:** Thank you very much. You just reminded me of why I'm in this line of work and why I'm doing this. It's a wonderful reminder that exhibitions can be a tool for social change. I think all of us, we all have that thing in common. Thank you for the very provocative examples that really help us to stretch the meaning of what an exhibition can be and a museum can be. Lastly, we would like to introduce you to Todd, who will address the "who," the crucial part of this entire conversation.

Mona: 非常感谢你。你刚刚提醒了我为什么要从事这一行，为什么要这样做。你提醒了我们展览是社会变革的工具。我想我们所有人都有这个共同点。谢谢你提供的非常有启发性的案例，这些例子确实帮助我们扩展了展览可以是什么，博物馆可以是什么的意义。最后，我们想向大家介绍 Todd，他将解决 "谁" 的问题，这是整个对话的关键部分。

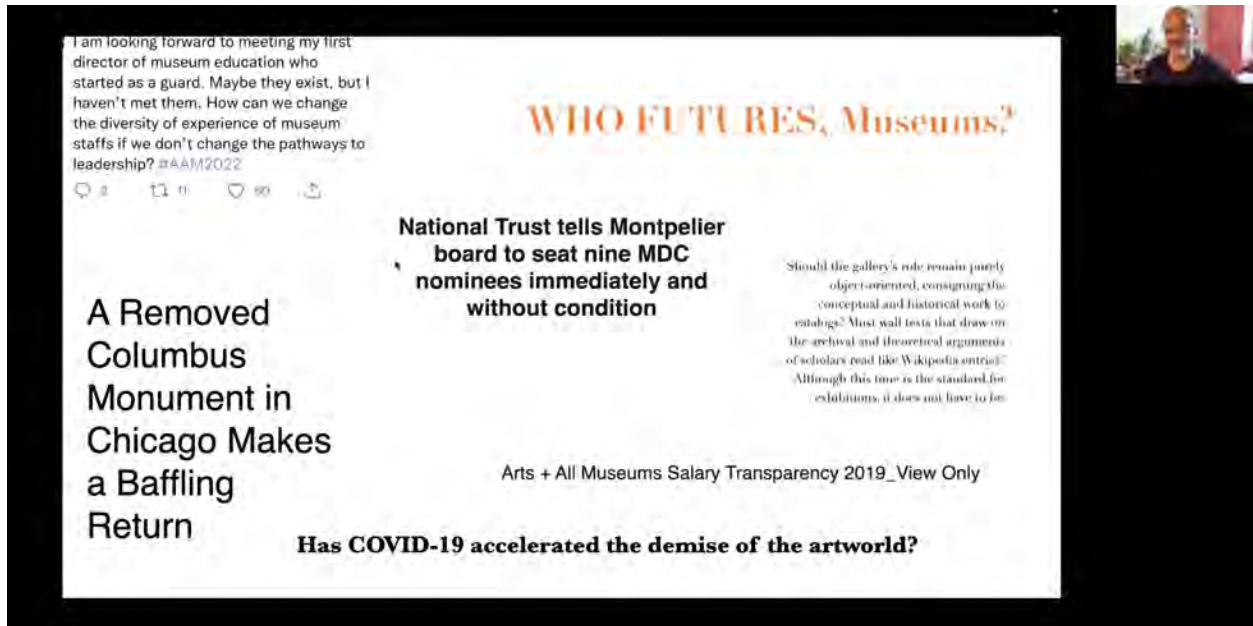


Todd Palmer

Director  
Diversity in Design  
Collaborative  
设计中的多样性负责人

**Todd:** Thank you, Mona. It's such a pleasure to be here. I appreciate the invitation from you and Alan. I think "journey" is a theme for me, so Lath really provides this deep dive into one institution. Olga, who is in the process of getting a PhD, has this wonderful, almost curatorial survey of this moment. I feel this perfectly sets up my talk, which really gets into the question of "who". I cannot talk about "who" without really sharing a bit about a personal journey.

谢谢你，莫娜。来到这里真是太高兴了。我感谢你和艾伦的邀请。我认为"旅程"对我来说是一个主题，所以Lath真的提供了这种对一个机构的深度挖掘。Olga正在获得博士学位的过程中，对当下的议题进行了精彩的、几乎是策展式的调查。我觉得这为我的演讲做了完美的铺垫，它真正进入了"谁"的问题。在谈论"谁"的时候，我想要分享一下我的个人旅程。



The question is, “Who Futures, Museums?” The question of “who” to me, is a question of a dialogue. I want to, in a less rigorous way than the wonderful diagram we saw from Changeist presented by Olga, illustrate some of the bubbling up, percolating questions— the timeframe for these quotes are things that I’ve been collecting since the pandemic 2020, including headlines and social media commentary, as recently as last week. Whether we are thinking about what are the pathways to leadership up in the left corner; or questions of monumentality and decolonization in the lower left; or issues of governance in the United States— Montpelier, which was the site of President Madison who was also a slave owner but wrote the constitution— or questions about curatorial focus and what are these practices of scholarly-focus versus accessibility to broad audiences; or questions of, even, what is the economy of museums? How much are people paid or not paid? Certainly, Covid didn’t destroy the art world, but in those early days of 2020, questions of the relevance and the sustainability of the museum as an economic model, dependent on tourism and other factors...

问题是, “谁的未来, 博物馆?” 对我来说, “谁”的问题是一个对话的问题。我想, 以一种比我们刚才看到的 Olga 展示的精彩图表不那么严谨的方式, 说明一些当前出现的问题, 这些引文的时间框架是我从 2020 年大流行以来一直在收集的, 包括头条新闻和社交媒体的评论, 最近的内容来自上周。无论我们是在思考领导力的途径是什么; 还是纪念碑和去殖民化问题; 还是美国的治理问题 (比如蒙彼利埃是麦迪逊总统的所在地, 他也是一个奴隶主, 但写了宪法); 还是关于策展重点的问题, 这些学术重点是否与广大观众的可及性相悖; 甚至, 博物馆的经济模型的问题? 员工有多少报酬或没有报酬? 当然, 疫情并没有摧毁艺术世界, 但在 2020 年的那些早期, 博物馆作为一种经济模式的相关性和可持续性被提出, 取决于旅游和其他因素。

While I won’t address each of these thoroughly, I hope these are in our minds together as I ask about who’s in power with agency, to plot the course, to address these possible futures, and think about museums as organizational platforms, as non-profit structures as Olga mentioned, that have to survive like businesses, but with a completely different motive. How do these organizations evolve, from the structures that exists in the present? Clearly, these multiple voices ask questions and seem to demand some foundational shifts for the field as it continues to exert relevancy within the tumultuous context

that both Olga and Lath have presented so well. I'd like to take this time to define, "who" might be missing, and how future conceptions of the museum might become more inclusive, particularly as regards to decision-making, and who's in power to define the points of focus for the museum as an institution.

虽然我今天不会讨论每一个问题，但我希望这些我们一起思考，谁是有权力的机构，谁来策划路线，谁来解决这些可能的未来，并思考博物馆作为组织平台，像奥尔加提到的非盈利结构，必须像企业一样生存，但有一个完全不同的动机。这些组织如何演变到现在存在的结构？显然，这些多种声音提出了问题，并似乎要求对这个领域进行一些基础性的转变，使其继续发挥相关性，以及 Olga 和 Lath 所提出的动荡的背景。我想利用这个时间来定义，"谁"可能会被遗漏，以及未来的博物馆概念如何变得更加包容，特别是在决策方面，以及谁有权力定义博物馆作为一个机构的焦点。



The image shows a Zoom meeting slide. The slide has a white background with a black border. At the top, it says "Who Futures? Who am I to say?" in orange and black text, followed by "Purpose-driven projects, practices and preoccupations" in black. Below this is a collage of three images: a close-up of a white architectural detail, a group of people in a museum hallway, and a video inset of a man speaking. The video inset is titled "DID leadership" and shows a man in a blue jacket. Below the images, the text reads: "Architecture student", "Exhibit designer to curator", and "Cultural platform leader and educator". At the bottom right, it says "DID Information Session (July 28, 2021)".

In asking such a question, it's important to talk about who am I, to insert myself into this conversation. I come from projects and preoccupations that over 20-plus years, accumulatively, have come to define my approach. I would say there are three key tracks. My work is place-based. I studied architecture. On the left is an early project that I conceived collaboratively with my colleagues in my third year of my Master's program. But focusing on site-specificity got me into thinking about museums. My concerns are also people centered. As an exhibit designer, thinking about experience: What happens on site? What do people take away? What is the influence or impact? And also, increasingly, as I have become more of a leader, thinking about what people bring to an experience. What are the assumptions and concerns that they bring? How does who is excluded or included when defining museums relate to how they are organized and even how they are housed? Thinking about a museum as a kind of housing for objects and experiences, and potentially for other kinds of programs... Finally, my motivations are very purpose-driven, thinking about context, values, politics, social and economic registers.

在问这样一个问题时，重要的是要谈谈我是谁，把我自己插入这个对话中。20 多年来累积起来的项目和关注点定义了我的方法。我想说的是，我的工作有三个关键轨道是基于地方的。我学建筑

出身。左边是我在硕士课程第三年与我的同事合作构思的早期项目。但对场地的关注让我开始思考博物馆的问题。我的关注点也是以人为本。作为一个展览设计师，我需要思考体验，在现场发生了什么，人们从展览中得到了什么，有什么影响，以及随着我成为一个领导者，思考人们为展览带来了什么体验。他们带来的假设和关注是什么？谁被排除在博物馆的定义之外，或被纳入其中，与博物馆的组织方式，甚至与博物馆的容纳方式有什么关系？思考博物馆作为一种对象和经验的存留处，以及潜在的其他类型的项目。最后，我的动机是非常有目的性的，思考背景、价值、政治、社会和经济的因素。

Very quickly, my career zigzagged in many ways: from design client-based projects to experimental, working more in the line as an artist or curator, and I realize as I am now in leadership positions leading platforms of cultural context like the Chicago Architectural Biennial, or, currently, what is really a platform for changing educational entry points between design education and design businesses—learning has been constituent to my leadership. My first professional experience was actually a high-school teacher. One of the fundamental takeaways from the experience of teaching was that the teacher learns as much—if not more—from the students as vice versa. So, as a leader, I'm constantly putting myself into the position of learning from my staff, from the community we serve, and I think this is an inversion of the leader as top-down... instead the leader who collects and listens from those who surround us. It's instrumental for me to think about the possibility for opening up, 'Who futures the museum?'

很快，我的职业生涯以多种方式呈现：从基于客户的设计项目到实验性的，更多的是作为艺术家或策展人的工作，我意识到当我现在处于领导地位，领导像芝加哥建筑双年展这样的文化背景平台，或者现在真的是一个改变的平台，设计教育和设计企业之间的教育切入点，学习一直是我领导的组成部分。我的第一个职业经历实际上是一个高中教师。从教学经验中得到的一个基本启示是，老师从学生那里学到的东西和学生从老师那里学到的东西一样多，甚至更多。因此，作为一个领导者，我不断地把自己放在向我的员工和我们所服务的社区学习的位置上，我认为这是一个自上而下的领导者与从我们周围的人那里收集和听取意见的领导者之间的反转。对我来说，思考开放谁是博物馆的未来的可能性是很有帮助的。



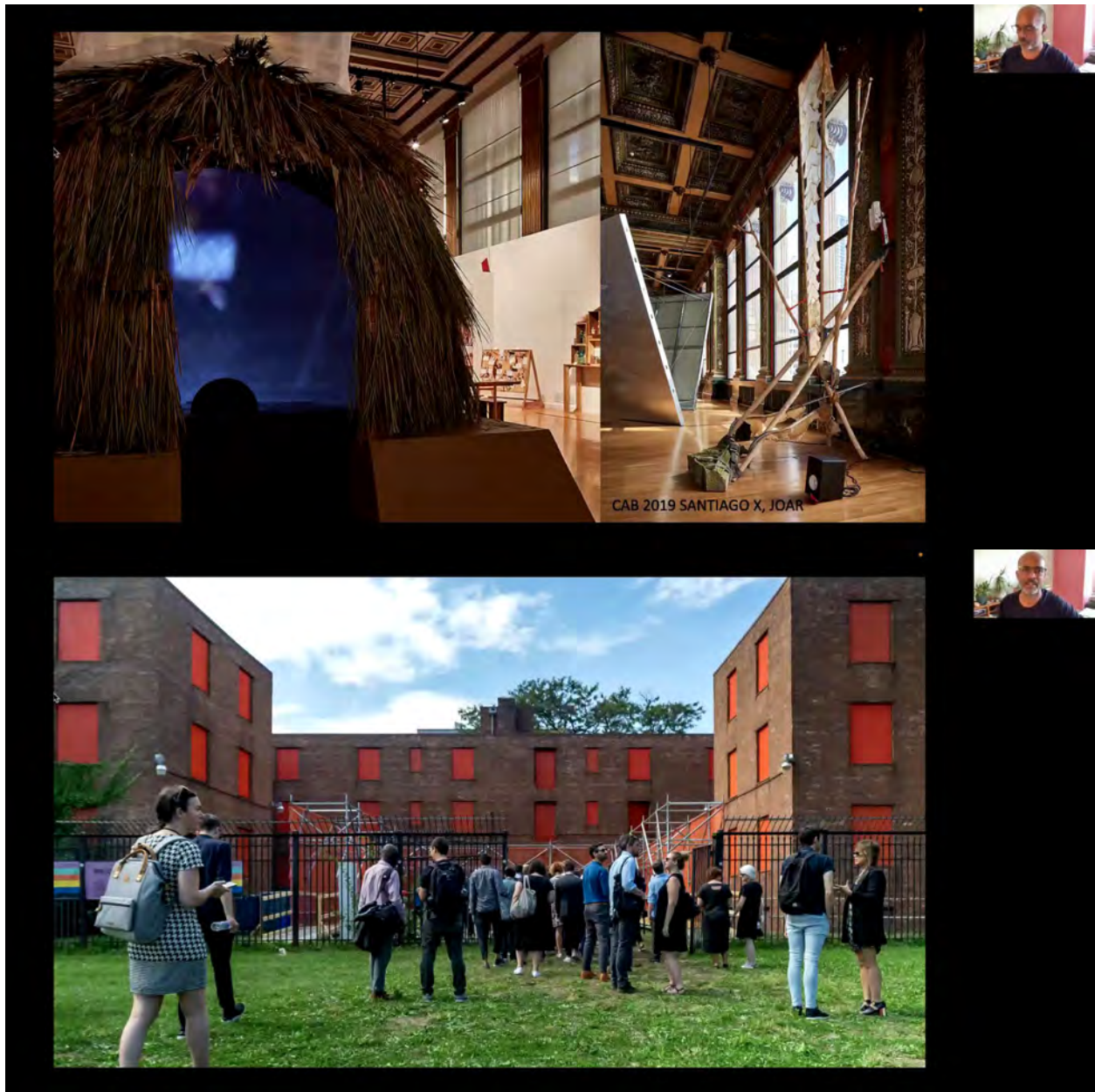
Finally, it's important that we are asking 'who?', at this moment, particularly in the US, which has gone through a very intensive questioning of its own history, and a long overdue reckoning with its racist past and slavery. We who are in position of leadership really reflect on our positions and our background. In this slide, there are images of my family, which was actually from a lecture I did for the Architectural League, where I was talking about my journey. I'm a designer, but both my parents are descendants of slaves in Mississippi— on both sides of my family. These are pictures of my grandmothers in this black and white image. My mother was an interior designer, briefly; my father was a lawyer, but I learnt at Chicago Architectural Biennial 2017 that in this picture he is pointing at IIT, the famous architectural school designed by Mies van der Rohe. He had gotten in to IIT, but was not allowed to go by his father, because it was felt to be too speculative for a family that was working in a steel mill in Indiana. As you see, that's his mother with him as a baby in an impoverished area near Chicago just across the state border in Indiana. IIT and design didn't seem like a reliable option. So, I persisted in this field that for many, if you don't come from means or wealth, can be very precarious. And part of what I'm thinking about in my current position, is how to create a structure for design to be an opportunity for more folks.

最后，重要的是我们要问谁，在这个时刻，特别是在美国，它已经经历了对自己历史的非常密集的质疑，以及对其种族主义的过去和奴隶制的清算。我们这些处于领导地位的人真的要反思我们的立场和我们的背景。在这张幻灯片中，有我家庭的图片，这实际上是我在建筑联盟做的一个讲座，我在反思自己设计师的身份，但我的父母实际上都是密西西比州奴隶的后代。这是我祖母的照片。我的母亲曾短暂的从事室内设计师的工作；我的父亲是一个律师，但我在 2017 年芝加哥建筑双年展上了解到，他曾经考上了 Mies van der Rohe 设计的著名建筑学校 IIT，但被他的父亲不允许，因为对于一个在印第安纳州的钢铁厂工作的家庭来说，这太冒险了。正如你所看到的，这是他的母亲和他在印第安纳州边界对面的芝加哥的一个贫困地区的照片。这似乎并不是一个可靠的选择。所以我坚持在这个领域，对许多人来说，如果你家中经济状况不好，它可能是非常不稳定的选择。而我在这个职位上所想的一部分，是为设计创造一个结构，使之成为更多人的机会。



CAB 2017 Foreground; Francis Here

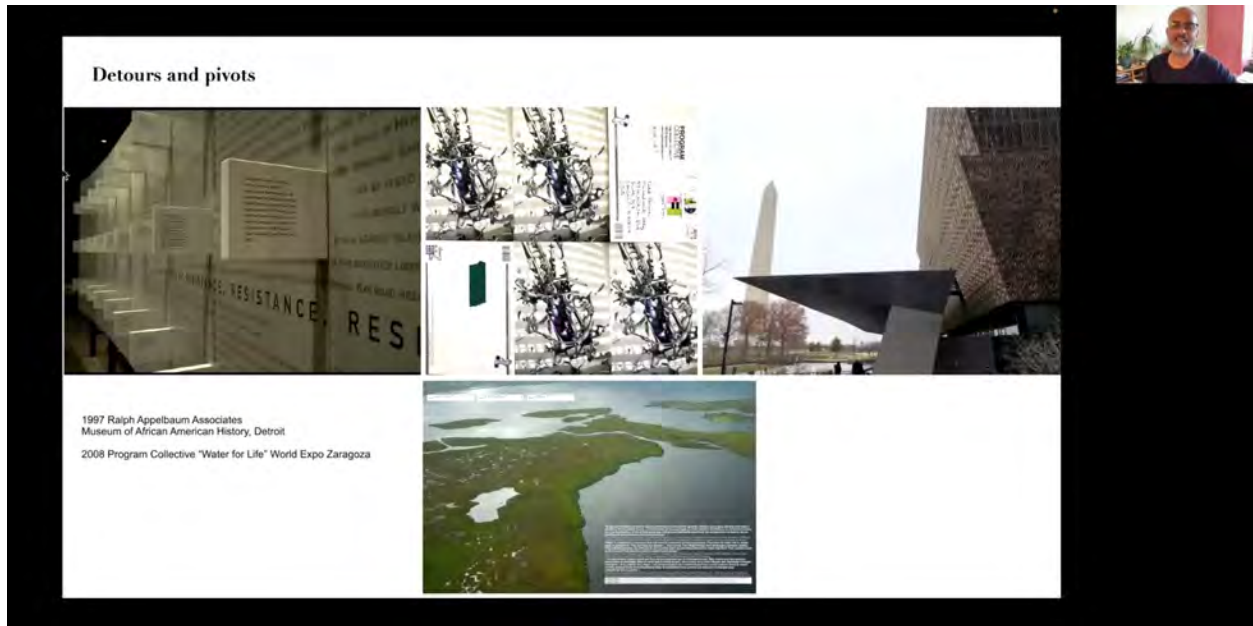




Professionally, one of the most important projects for me in bringing together these kinds of questions and politics, and questions of race and social injustice is the National Public Housing Museum, which is illustrated here. This is a youth-created project that was featured in the 2015 Chicago Architecture biennial, which I subsequently led as the executive director from 2017 to 2019. I learned a lot from leading platforms about the nature of community engagement. On one hand, on the left, the biennial centered global practitioners. This blue tower was by Francis Kere, who is this year's Pritzker Architecture Prize winner. But on the other hand—less in the publicity but really important was a way to address local communities, like the Mexican and Puerto Rican community who live with architecture but often in under-resourced, disinvested parts of Chicago – the wealthiest parts of the city are clustered downtown. The biennial is an opportunity to extend learning and visibility of architecture far beyond the famous high-rise downtown that you might know of Chicago. By 2019, the biennial really took a turn and some of the projects that were peripheral to the first two editions including the public housing museum,

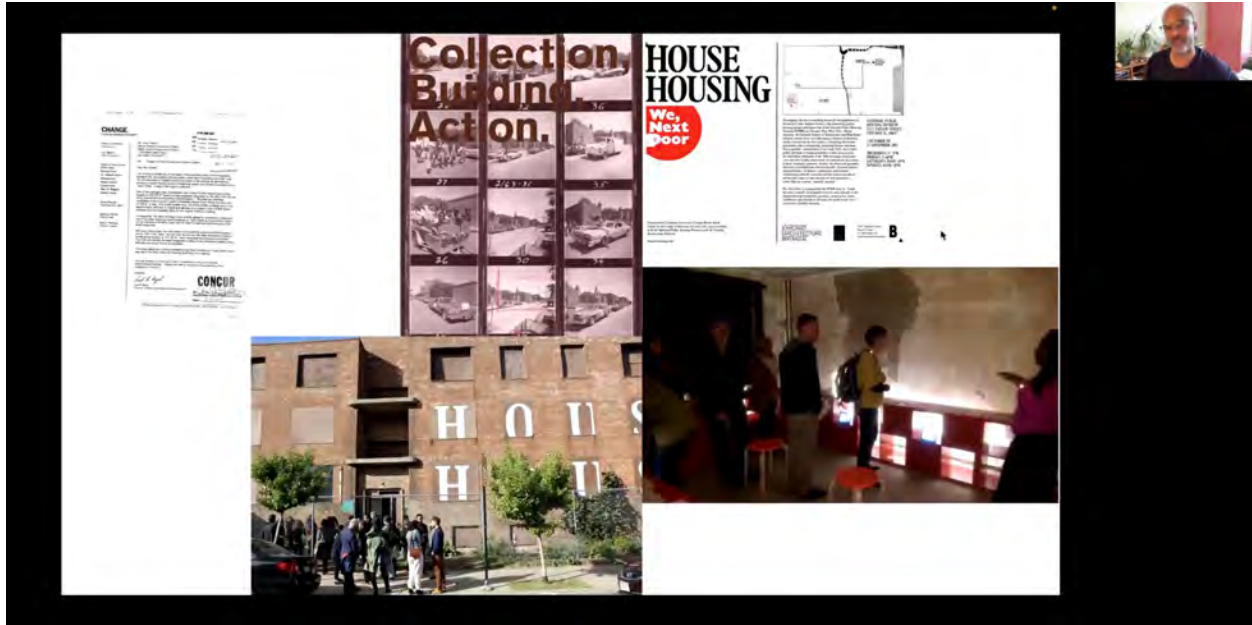
which was in the outskirts, or the Mexican museum of Art. In 2019, the difference between the core and the periphery was really inverted. A real focus on projects by—in this case, Joar Nango, on the right and Santiago X, on the left—indigenous practices, really focusing on urban inequality at the center of the biennial. Decolonization, and contested histories of our monuments of our cities, claims to the right to the city, and ecological ethics really began to speak about a biennial that could be less centered on buildings. A biennial is not a museum, but in all practical purposes, so many of the constructs of exhibition and the housing of a museum have begun to bring the periphery of the landscape into the museum and vice versa. How do we begin to bring the biennial into this? I was really proud of the last edition in 2019. Much of the guiding of the biennial was out of that kind of folk arts, classical museum-like cultural centers. This is the exterior of the National Public Housing Museum, which was a key pavilion of the 2019 biennial, where I got my start as a cultural platform leader.

在职业上，对我来说，将这类问题和政治，以及种族和社会不公正问题结合在一起的最重要的项目之一是国家公共住房博物馆。这是一个青年创意项目，曾在 2015 年芝加哥建筑双年展上亮相，后来我作为执行总监从 2015 年到 2019 年领导了这个项目。我从领导平台中学到了很多关于社区参与的形式。之前的双年展以全球建筑从业者为中心。这座蓝塔是由弗朗西斯-凯雷设计的，他是今年的普利兹克建筑奖得主。但另一方面，在宣传上较少，但确实很重要的是解决当地社区，比如墨西哥和波多黎各社区的一种方式，他们与建筑一起生活，但往往住在资源不足的地区，芝加哥缺乏投资的部分--该市最富裕的部分都集中在市中心。双年展是一个机会，让对于建筑的学习和能见度超出你可能知道的芝加哥著名的高楼市区。到了 2019 年，双年展真的出现了转机，延伸到一些前两届的外围项目，包括在郊区的公共住房博物馆，或者墨西哥艺术博物馆。在 2019 年，核心和外围之间的差异真的被颠覆了。在这种情况下，将重点转移到，比如--在右边的 Joar Nango 和左边的 Santiago X--原住民的实践，真正关注双年展中心的城市不平等问题。去殖民化，以及我们城市的纪念碑对正义和生态伦理的要求有争议的历史，谁拥有城市的权力，可以不那么以建筑为中心。在我们所有的实际目的中，一个双年展不是一个博物馆。由于如此多的展览和博物馆的建筑已经开始将景观中的边缘地带带入建筑的博物馆中，反之亦然，我们如何开始将双年展带入其中。我对 2019 年的最后一届双年展感到非常自豪。双年展的大部分指导思想是出于那种民间艺术、古典博物馆般的文化中心。这是国家公共住房博物馆的外观，它是 2019 年双年展的一个重要展馆，我在这里开始了我作为文化平台领导者的工作。



I want to briefly talk about some detours and pivots on the way to what I do now. Because I started as an exhibition designer— Mona mentioned crossing paths— so in the middle, this kind of splash was a project I worked on with both Olga and Mona when we had a design practice called Program Collective. Some of the images while they represented success— my first project working in exhibition design in Detroit for Ralph Appelbaum Associates and the right most project is the Museum of African American History and Culture in Washington DC by David Adjaye— but these also represent to me, questions for me about the power of museums, that provoked me to take on leadership positions. All these projects had amazing topics, and amazing issues that they asked. Specifically, Zaragoza Expo in the middle was about water sustainability. The sustainability of the museum, or the institution that created the exhibition, what do people do with these messages? What do they take away? What would the responsibility of an institution raising the question like water and sustainability be ten years down the road, was a question that I struggled with.

我想简单地谈谈我现在所做的事情途中的一些迂回和转折。因为我是作为一个展览设计师开始的，莫娜提到了合作交流，我曾与奥尔加和莫娜一起工作的一个项目，当时我们有一个叫做 Program Collective 的设计实践。一些项目虽然很成功--我在底特律为拉尔夫-阿佩尔鲍姆协会做展览设计的第一个项目，以及最右边的项目是大卫-阿贾耶在华盛顿特区的非裔美国人历史和文化博物馆，但这也让我开始质疑博物馆的力量，激起我承担领导地位。虽然所有这些项目都有很棒的主题和提出的很好的问题。具体来说，中间的萨拉戈萨世博会是关于水的可持续性。但博物馆的可持续性，或创造它的机构，展览，人们能对这些信息做什么？他们能带走什么？一个机构提出水和可持续性这样的问题，十年后的责任是什么，这是我纠结的一个问题。



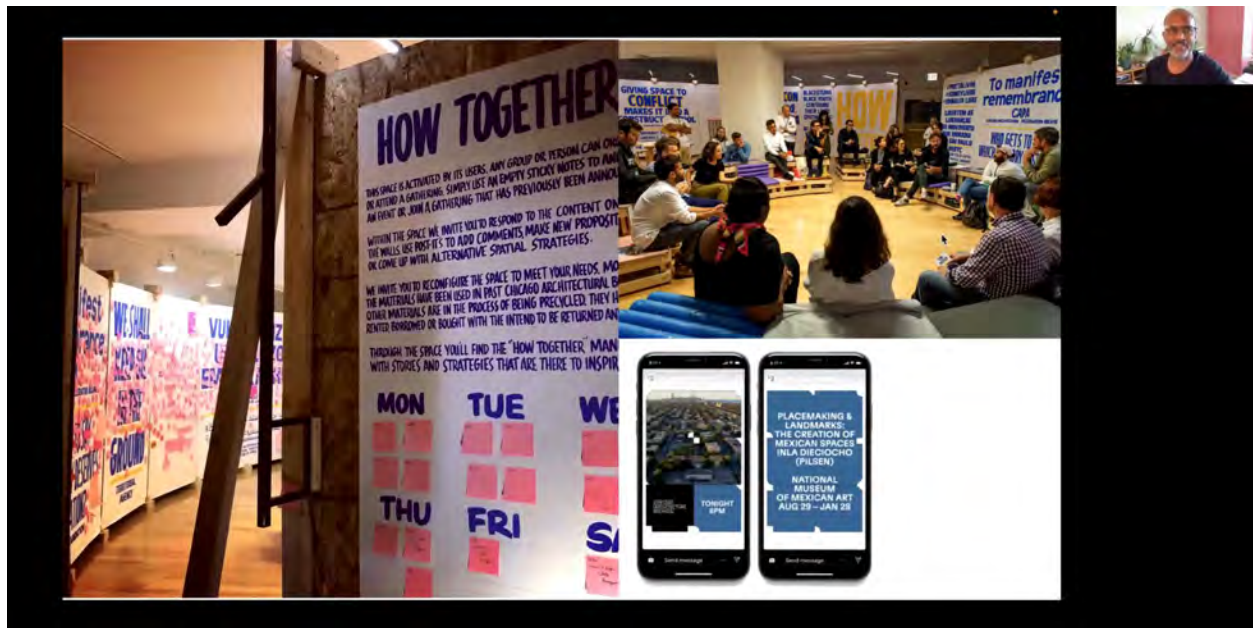
Similarly, working briefly as an artist on issues of immigration in Harlem for Harlem World in 2004, I realized that even artists and curators taking upon themselves to focus on an issue, once that show closes, what happens to this concern that has been raised? This really provoked me to take an interest in getting my foot in the door into an organization. This is the Public Housing Museum, which started as a grassroots activist effort to save the building in the picture, which looked not so great for wear but was the last of several dozens of public housing buildings that sheltered tens of thousands of residents that were razed and demolished in the 90s. One of these buildings was saved by the women that lived there to be a monument to say that we were here. So, my job as a curator was not just to talk about the conditions that led to the demise of public housing or the demands of the women, but to really create a platform for there to be a future of public housing that would learn from the past and that would center the voices not only of the women but of their children. For the biennial, we created an exhibition which brought those voices and memories into a global dialogue about the future of architecture.

同样，在 2004 年，我作为艺术家为哈勒姆区的移民问题做了短暂的工作，我意识到，即使是艺术家和策展人自己关注一个问题，一旦展览结束，我提出的这个问题会怎样？这真的激起了我的兴趣，让我踏入一个组织的大门。这是公共住房博物馆，开始时是一个草根活动家为拯救图片中的建筑所做的努力，该建筑看起来不是很好，但却是几十座公共住房建筑中的最后一座，这些建筑为成千上万的居民提供了庇护，在 90 年代被夷为平地并被拆除。这些建筑中的一座被住在那里的妇女保存下来，成为一座纪念碑，以表示我们曾经在这里。因此，作为策展人，我的工作不仅仅是谈论导致公共住房消亡的条件或妇女的要求，而是真正为公共住房的未来创建一个平台，这个平台将从过去的经验中吸取教训，并将不仅是妇女的声音，而且是她们孩子的声音作为中心。为了这个双年展，我们创造了一个展览，将这些声音和记忆带入关于建筑的未来的全球对话。

Moving towards the conclusion and reprising the question of “Who futures?” How can museums unlearn their own past and their own legacies and presents and look towards responses? My provocations for this discussion are really around museums as organizations that need to innovate in how they are administrated. How do we create platforms that think differently about ‘whose time’

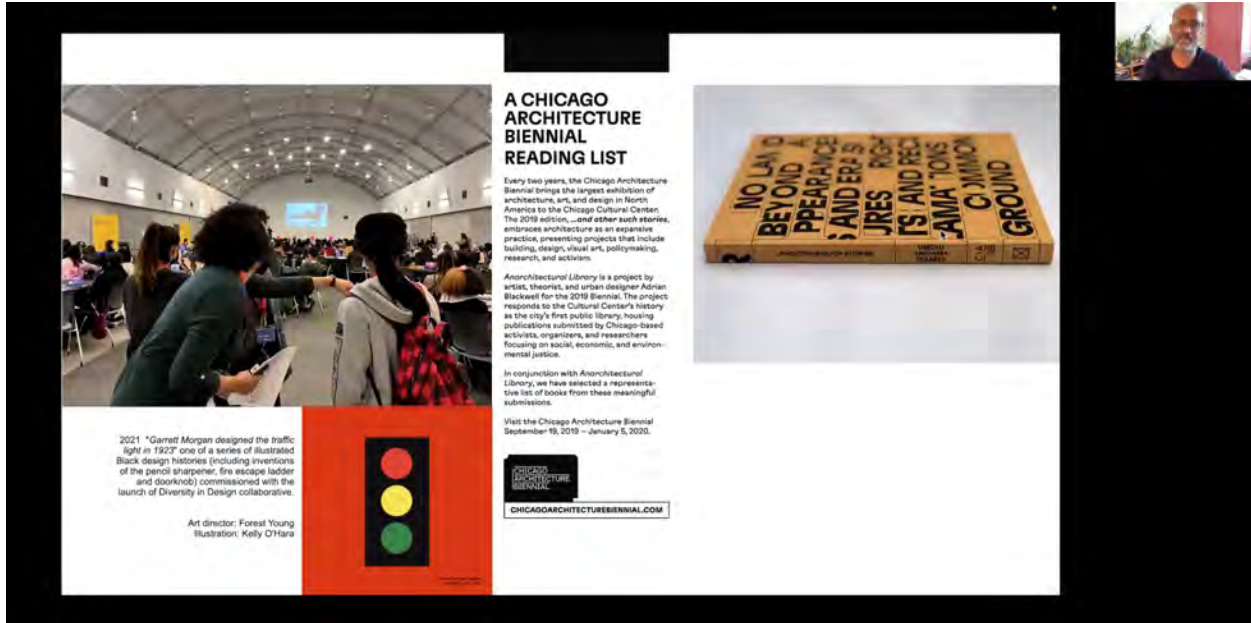
rather than only think about schedule and agenda? Think differently about where they are located and where they are visible. Who knows where? Who's in? Who decides? Who benefits? Who counts? How do we think about resources, organizational charts, annual reports, strategic plans, budgets, investments, and who visions?

迈向结论，重提 "谁的未来？" 的问题。博物馆如何才能解开他们自己的过去，他们自己的遗产和礼物，并期待着回应？这次讨论实际上是围绕着博物馆作为组织需要在他们的管理方式上进行创新。我们如何创建平台，以不同的方式思考他们的时间，而不是只考虑时间表和议程？以不同的方式思考他们的位置，以及他们在哪里可以被看到？谁知道在哪里？谁在里面？谁决定？谁受益？谁计算？我们如何思考资源、组织结构图、年度报告、战略计划、预算、投资和谁的愿景？



All from works that I touched. Who schedules, and what do agendas look like, and what if museums open up as the 2019 biennial did, to not only the agenda of an organization, but you could take over a space in the museum and make it your own, as this project does.

谁来安排，议程是什么样子的，如果博物馆像 2019 年双年展那样开放，不仅是一个组织的议程，而且你可以接管博物馆的一个空间，让它成为你自己的，就像这个项目一样。



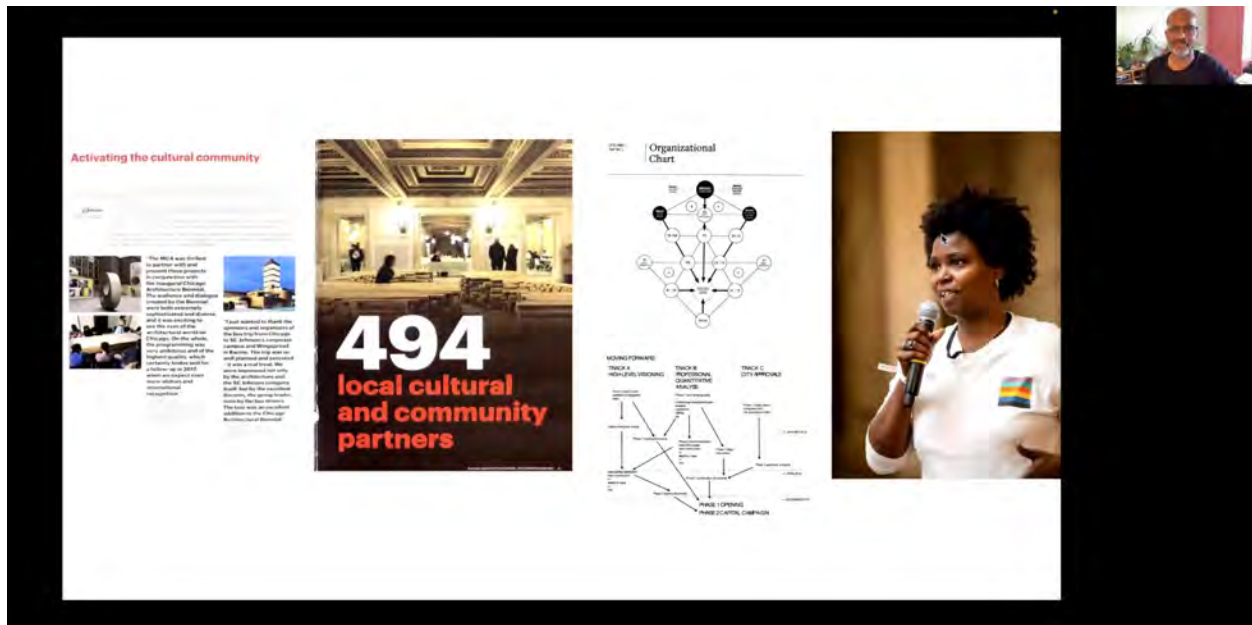
Thinking about the resources and how are they not only pointed to moving scholarships forward, but also moving high schoolers forward. On the left – we are looking at the Diversity in Design collaborative. 200 young people from Detroit participated with 30 black design creatives to learn about pathways and opportunities in a majority black city where design doesn't show up in these communities very often.

思考一下资源，以及它们如何不仅推动艺术家奖金的发展，而且也推动高中生的发展。在左边--我们正在看设计中的多样性合作项目。来自底特律的 200 名年轻人与 30 名黑人设计创意团队一起参加了这个项目，以了解在一个黑人占多数的城市中，设计并不经常出现在这些社区的途径和机会。



Thinking about remapping our institutions to be multi-sided, and more present, not as housing that you come to, but also places that are diffused more equitably across geographies. And then also how do we make space for the people that visit to map their own perceptions of importance and of value. Thinking about some of the dry aspects of the annual report, the organization chart, the strategic plan, and opening those up to more participants and more perspectives.

思考一下如何重新规划我们的机构，使之成为多面的，更多的存在，而不仅是作为你来参观的空间，也是更公平地分散在各个地域。然后，我们如何为来访的人们提供空间，让他们对自己的重要性和价值有自己的看法。思考年度报告、组织结构图、战略计划中一些枯燥的方面，并向更多的参与者和更多的观点开放。



Thinking about budgets and resources and where they are spent, and how things like marketing and publicity versus education, jobs themselves are kinds of investments. All these choices and priorities are challenged and transformed when we open up “who decides” and “who’s at the table” in these processes of making our institutions.

思考一下预算和资源以及它们的使用，以及像营销和宣传与教育这样的事情，工作本身就是一种投资。当我们开放“谁来决定”和“谁在谈判桌前”的这些机构建设过程时，所有这些选择和优先事项都受到了挑战和转变。

Thinking also about the physical plants and embodied carbon waste of buildings that are demised and exhibition materials. Thinking about how to connect those to jobs and opportunities. I love reflecting on the store that are resources that not only create souvenirs but also jobs. And restaurants as well in museums are economic engines. How do we think differently about the way those map themselves against the local economy?

也要考虑到物理空间和被拆除的建筑和展览材料所浪费的资源。思考如何将这些与工作和机会联系起来。比如说博物馆商店，它们不仅是创造纪念品的资源，也是创造就业机会的资源。博物馆里的餐馆也是经济引擎。我们如何以不同的方式思考这些实体本身对当地经济的影响？



These are some images about youth. Just a personal anecdote: there's a young woman whose back is to the camera in the left image who participated in the youth group that created the 2015 biennial exhibition. I was really delighted four years later to see her greeting the international press at the opening of the 2019 biennial. She is now not in the youth group but rather on the staff. She's an oral historian, a young woman that grew up in public housing in Chicago that sees museums as a career field. This kind of thinking about "who"-- sometimes anecdotal trajectories like that motivate the work that I'm doing now with the Diversity in Design collaborative. The image on the right is that gathering of 200 young people in Detroit. I love to imagine in four years, some of the 200 will have moved to different positions of authority in the creative field. This kind of thinking is what I want to leave us with today, as we think about "who futures the museum". Who belongs in the museum changes what the museum defines as the question it's attempting to solve and its purposes. It brings us to different conceptions of museum futures. Thank you.

再举一个个人轶事的例子：在左边的图片中，有一个背对镜头的年轻女性，她参加了创作 2015 年双年展的青年小组。四年后，我真的很高兴看到她在 2019 年双年展的开幕式上迎接国际媒体。她现在不在青年组，而是作为工作人员参与。她成为了一个口述历史学家，一个在芝加哥公共住房长大的年轻女性，将博物馆视为一个职业领域。这种对"谁"的思考，有时像这样的轶事轨迹激励着我现在与"设计中的多样性"合作的工作。右边的图片是在底特律举行的 200 名年轻人的聚会。我喜欢想象四年后，这 200 人中的一些人将会在创意领域的不同权威位置上发展。这种思考是我今天想留给我们的，因为我们在思考"谁是博物馆的未来"。谁属于博物馆改变了博物馆所定义的它试图解决的问题和它的目的。它给我们带来了博物馆未来的不同概念。谢谢。

## Discussion

**Mona:** Thank you so much, Todd! When I went to visit the Chicago Architecture Biennial, both editions – the 2017, which was very much a classic architecture biennial, which really talked about architects. As opposed to the 2019 biennial, which was a complete departure of what we imagined to be architecture, and thus created enormous controversy, but it was a necessary biennial. If we were to talk about public venues and advances in programming, I would actually say that made a huge impact in the visitors' minds, including myself, and also this line of work of really challenging the social status quo. I know that it has always been a line to your inner compass. It inspires greatly to rethink a future where the entire power structure that we know can be completely reimaged. Thank you and that leads us to the panel discussion.

非常感谢你，托德！我去参观了芝加哥建筑的两届双年展，2017年的双年展，是非常经典的建筑双年展，它真正谈论的是建筑本身。相对于2019年的双年展，它则完全背离了我们对建筑的想象，因此引起了巨大的争议，但这是一个必要的双年展。如果我们要谈论公共场所和在展览议程方面的进步，我实际上会想说它可能在参观者心中的巨大影响，包括我自己，但也是这种真正挑战社会现状的工作路线。我知道，它一直是你内心希望坚持的。它极大地激发了我们对未来的重新思考，我们所知道的整个权力结构可以被完全重新想象。谢谢你，下面我们进入小组讨论。

All of the questions are a bit organized with the panelists in mind. Each, in their own special way— but also with a lot of common values and activities— each one addresses what, who, and how. That is really the core of the symposium, because “what, who, and how” are extremely connected, and one affects the other in a profound manner. So, we felt that it's one of the great ways of organizing the questions and the panelists, and to open up the mind about what future we can imagine in terms of museums. I would like to ask Lath, for example, how can museums solve problems and what kind of problems exactly? I mean problem as a very generic word, but at the same time, you who have been leading the museum that ponders upon our sustainable future— I just would like to hear from you and your perspective.

所有的问题都是以小组成员为中心组织的，他们各有各的特殊研究方式，但也有很多共同的价值观念和活动。每一个问题都涉及到什么、谁、以及如何做的问题。这确实是研讨会的核心，因为“什么、谁和如何”是极其相关的。所以我们发现，这是组织问题和小组成员的一个很好的方法，并打开思路，了解未来我们在博物馆方面的想象。我想问Lath，比如说，博物馆如何解决问题，到底是什么样的问题？我的意思是，问题是一个非常通用的词，但与此同时，你一直在领导思考我们的可持续未来的博物馆。我想听听你的意见和看法。

**Lath:** I'm happy to answer that. I just would like to say when Todd was speaking, I was just nodding the whole time. I appreciate everything Todd has just said, because it so mirrors a lot of the structural issues I've been working on in museums for years, and the ongoing challenges in particularly the American museums. I very much appreciate your point of view.

Lath: 我很乐意回答这个问题。我想说, 当 Todd 发言时, 我一直在点头。我很欣赏 Todd 刚才所说的一切, 因为它反映了我多年来在博物馆工作的很多结构性问题, 特别是美国博物馆的持续挑战。我非常欣赏你的观点。

To answer Mona's question, on solving problems, I wouldn't be so arrogant to say that we are in the problem-solving business, but I would say that what we can do is to present more possibilities, more imaginings. Where often we have a crisis isn't so much in the lack of solutions, it's actually in the lack of even thinking of possibilities and the playing field and how wide it can be. We can really think so much more broadly than what often seems to be the case. We took the very important step in our development of the exhibitions to engage primarily with artists and designers, and not with technologists or scientists. We did partner those artists and designers with technologists or scientists often, but we were really looking to these artists and designers to have a broader conception of what could be and what the possibilities might be to address these problems. And I think that's where the power of museums can be, which is showing the possibilities, not necessarily providing answers, but really opening up a breadth of potential directions of where answers might be found.

回答 Mona 的问题, 关于解决问题, 我不会如此傲慢地说我们是在解决问题, 但我会说, 我们能做的是提出更多的可能性, 更多的想象力, 在这里, 我们往往有一个危机, 并不是因为缺乏解决方案。它实际上是在缺乏甚至是对可能性的思考, 以及对它可以有多宽的平面视野。我们真的可以比通常看起来的情况下想得更广泛。我们在展览的发展中采取了非常重要的步骤, 主要与艺术家和设计师, 而不是与技术专家或科学家接触。我们确实经常与这些技术专家或科学家合作, 但我们真的在寻找这些艺术家和设计师, 以便对解决这些问题的可能性有一个更广泛的概念。我认为这就是博物馆的力量所在, 它展示了各种可能性, 却不一定提供答案, 但真正打开了可能找到答案的潜在方向的宽度。

**Mona:** Thank you Lath. Actually, that takes me to Olga with whom I wanted to jump off with two words that Lath pointed out, possibilities and power. "Possibilities of museums" and "power of museums." Olga, would you share with us, what thoughts does that trigger, for you?

莫娜: 谢谢你, 拉斯。实际上, 这让我想起了奥尔加, 我想用两个词来引出问题: 可能性和力量。"博物馆的可能性"和"博物馆的力量"。奥尔加, 你能和我们分享一下, 对你来说, 这引发了什么想法?

**Olga:** I always like to talk through examples. I would say that examples of "power" in museums that I'm seeing now: the Centre d'Arts Santa Mònica in Barcelona—the museum closed to the public for six days in an action proposed by the artist, Joana Moll, with the aim of reducing energy consumption and emissions. With that, raising awareness in the public sphere. These actions were in all local news, televisions, social media, and it creates a big discussion about whether this should happen to museums or not. I would say that I really think it was a great action, in this kind of present of "living in emergency"—not just climate emergency, but also extended social emergency as well. I think really museums can play a role in imagining all the ways of addressing the mitigation, the adaptation that we need to respond, in this case, to the climate emergency. But at the same time, I have to think of other power—the rising and very important movement to de-colonize the museum, which is making progress, albeit slowly, but it's a very important issue to be made. For example, in my city and many others, the heritage is exhibited without explaining its origins and the relations of power extraction and

exploitations behind this heritage. I see all these kinds of movements are changing that. By doing so, the museum becomes a medium for these cultural and eco-social changes that we need.

**Olga:** 我总是喜欢通过例子来谈。我想说的是，我现在看到的博物馆中的 "权力 "的例子。巴塞罗那的圣莫尼卡艺术中心，一个博物馆在艺术家 Joana Moll 提议的行动中，对公众关闭了六天，目的是减少能源消耗和排放。通过这个行动，提高公共领域的意识。这些行动出现在所有当地的新闻、电视、社交媒体上，并创造了一个关于是否应该发生在博物馆的激烈讨论。我想说，我真的认为这是一个伟大的行动，在这种 "生活在紧急情况下 "的当下，不仅是气候紧急情况，也是扩展的社会紧急情况。我认为博物馆真的可以在关注这些问题方面发挥作用，包括我们需要应对的缓解和适应，在这种情况下，气候紧急情况。但同时，对被殖民主义问题困扰的博物馆来说，它正在取得进展，尽管缓慢，但这是一个非常重要的问题。例如，在我的城市和其他许多城市，文化遗产被展出，但没有解释背后的权力提取和剥削的关系。我看到所有这些类型的运动正在改变这一点。通过这样做，博物馆成为我们需要的这些文化和生态社会变化的媒介。

**Mona:** Thank you, Olga. I love your interesting twist in your response to the question.

**Alan:** Thank you everyone for your wonderful presentations. It's wonderful to see your slides and ideas. I have a question for Todd, but it would be interesting for other people to weigh in. It particularly concerns Todd's subject and his presentation: I know that the group you work with is really focused on bringing in new designers, new folks particularly into design as a practice, but you mentioned that wonderful quote about 'When are we going to see the museum guard becomes the director of the museum?' I actually have thought that before, at places like MoMA PS1. I was wondering, especially established museums have these power structures between donors, maybe city governments, boards of directors, administrators, curators, and audience. Are there ways that you are imagining that can be restructured to change who has power, who's involved, who benefits?

**Mona:** 谢谢你，Olga。我喜欢你在回答问题时的有趣转折。

**Alan:** 感谢大家的精彩演讲。看到你们的幻灯片和想法真是太好了。我有一个问题要问 Todd，但其他人也可以加入进来。但它特别与 Todd 的主题和演讲有关，我知道你工作的小组真的专注于引进新的设计师，特别是将设计作为一种实践的新人，但你提到了那句精彩的话，我们将看到博物馆的警卫成为博物馆的管理者，实际上我之前就想过这个问题，比如 MoMA PS1。我在想，特别是那些成熟的博物馆在捐赠者、也许是市政府、董事会、行政人员、策展人和观众之间有这些权力结构。你所想象的方法是，它可以被重组，以改变谁有权力，谁参与，谁受益。

**Todd:** That's a great question. In some ways, we are reflecting on who tends to be in power as a place to start. And then how do we dismantle or reconfigure that. Just a sketch diagram— in the hierarchy of the museum world, for whatever reason, museums of science, culture, and technology, are not at the same esteem level as museums of art. If we think about directors of museums of art, whether it's of MoMA, the Met, or the Louvre, the pathway tends to be curatorial to director increasingly, or from outside, from business. So that reflects certain biases, of what's considered important. There is a scholarly community with expertise, but there are also collectors and value that art has.

**Todd:** 这是个好问题。在某些方面，我们正在反思谁倾向于权力，作为一个开始改变出发点。然后，我们如何拆除或重新配置它。只是一个草图--在博物馆世界的等级制度中，无论出于什么原因，科学、文化和技术博物馆都不像艺术博物馆那样受人尊敬。如果我们考虑到艺术博物馆的馆

长，无论是 MoMA、大都会还是卢浮宫，其途径往往是策展人到馆长，或者管理者来自外部，来自商业机构。因此，这反映了某些偏见，什么被认为是重要的。有一个具有专业知识的学术界，但也有收藏家和艺术的价值。

And if we drill down into museum, where do people of color tend to find themselves— the front of house staff, those taking our tickets or sitting at the desk managing the store, basically retail positions; guards; but sometimes we overlook the fact that people in those positions, they may have studied art or be an artist. Great story: at the biennial, my team discovered that one of the guards always took a great interest. He would always show me something new. But, actually, the reason he had this special insight was because he was a practicing artist on the side, but because he was wearing that uniform... we get this unidirectional perception of this person. That's an anecdote, but regarding who's at the top and who's at the bottom and how to invert that, it's intentional work. It requires restructuring and taking risks sometimes on maybe someone from a cultural or science institution that needs to be the leader of an art institution that has that perspective of less top-down that can begin to devolve the power and recreate structures. It's a lot of dry organizational stuff about creating processes and devolving power. There are great examples of museums that started this process of opening themselves up to a broader community, such as the Oakland Museum of California which has done great work in that regard. I think it sometimes involves looking at models outside of the museum itself of innovation and grassroots organizing that informs decision-making, from below to above.

如果我们参看博物馆的雇员，有色人种在哪里--前台工作人员，那些为我们取票或坐在柜台前管理商店的人，基本上是零售职位；警卫；但有时我们忽略了一个事实，即在这些职位上的人，他们可能研究过艺术或是一名艺术家。在双年展中，我的团队发现了一个有趣的故事，其中一个警卫总是对艺术有很大的兴趣。他总是会给我看一些新的东西。但实际上，他有这种特殊的洞察力的原因是，他是一个艺术家，因为他穿着那件制服，我们对这个人有片面的看法。这是一个轶事，但关于谁是领导者，以及如何颠倒这个权力机制，这是有意义的工作。它需要重组，有时需要冒险，也许来自文化或科学机构的人需要成为一个艺术机构的领导者，他有那种不太自上而下的观点，可以开始下放权力和重新创建结构。这是很多关于创建流程和下放权力的组织工作。有很多博物馆开始向更广泛的社区开放的例子，比如加州奥克兰博物馆，它在这方面做了大量的工作。我认为这有时需要关注博物馆本身以外的创新和基层组织的模式，这些模式为决策提供参考，从下到上。

The biennial had many such examples— of women, for example, in Sao Paulo that take over buildings and basically self-govern, and begin to demand resources to convert those informal occupations to formal housing. How can museums take a look at that and say what if we invert things? It takes a lot of courage to risk and to fail sometimes. It's been inspiring for me to take a step back in design which is where I come from. We like to talk about "design thinking," but one of the important aspects of design thinking for institutions is that we have to risk failure and that is not the end of the world. The failure of an initiative or a project doesn't mean the failure of the enterprise. We can learn from these experiments. We can iterate and improve them. We can start small and grow. It might be something like to form a team council that's really empowered, with young people of your community at the table. As they manifest changes that are small, that implies some bigger changes down the road.

双年展有许多这样的例子，例如，在圣保罗，妇女接管了建筑物，基本上自我管理，并开始要求资源，将这些非正式的职业转换为正式的住房。博物馆怎么能看一看，并说如果我们把事情倒过来呢？冒险和失败有时需要很大的勇气。对我来说，在设计方面退一步是很有启发的。我们喜

欢谈论 "设计思维", 但对于机构来说, 设计思维的一个重要方面是我们必须冒着失败的风险, 这并不是世界末日。一个倡议或一个项目的失败并不意味着整个企业的失败。我们可以从这些实验中学习。我们可以迭代和改进它们。我们可以从小处开始, 然后成长。这可能是像组建一个团队委员会, 这是真正的赋能, 与你的社区的年轻人在桌子上一交流。当他们表现出小的变化时, 这意味着接下来会有一些更大的变化。

**Alan:** it's a wonderful example of the project in Sao Paolo of creating something before it's actually funded or established by civic government.

Alan: 这是一个很好的例子, 在圣保罗的项目中, 在民间政府实际资助或建立之前, 他们创造了一些东西。

**Lath:** I'd like to respond as well, because you asked the question. So, I'm a former museum guard. Todd has made a really great point about this hierarchy. For myself, when I started as an exhibit builder and guard, and anything required—I worked in the retail store. I did everything in a small museum for 30 years. At 18 years old, I started in the field. It is highly unusual for me to end up in my position. I was only able to do it working my way up through children's museums and science centers. Probably I was one of the only museum directors without an advance degree, as well, which I think there is only a handful of us. Even though I have taught in Master's programs, I actually have no Master's or higher degree myself. But I do think there is an incredible amount of gatekeeping at those higher levels. I only ended up in my first director position because I was working with Paul Allen, the co-founder of Microsoft who also never even graduated from college. At that museum in Seattle, I did a couple of things right away. One was having no degree requirement for any position in the museum because I joked that if I did, then Paul wouldn't be able to qualify for any of the roles, or Bill Gates, or Elon Musk, or Mark Zuckerberg. The other thing was paid positions, so no volunteers and no unpaid interns. We have the same policy here in Dubai. My entire staff is paid staff here as well. Those are very small steps in some ways you can take, but the impact that we saw on the diversity of staff, particularly in Seattle, was very profound. In Dubai, it's a very different context. I think 95% of our staff would be considered as "diverse background", so I'm the outlier a bit here. It's a different cultural context.

**Lath:** 我也想回应一下, 因为我是一个前博物馆警卫。Todd 对这个等级制度提出了一个真正的观点。就我自己而言, 我一开始作为一个展览搭建者和警卫, 也在博物馆零售店工作过。对我来说, 最终能达到我的位置是非常不寻常的。我在儿童博物馆和科学中心都工作过工作方式。可能我也是唯一没有高级学位的博物馆馆长, 我想我们中只有少数几个人。即使我在硕士课程中教过书, 实际上我自己也没有硕士或更高学位。但我确实认为, 在那些更高层次上有令人难以置信的把关发生。我得到了上一份馆长职位因为我和保罗-艾伦一起工作, 他是微软的联合创始人, 但他甚至没有从大学毕业。在他西雅图的那个博物馆, 我上任后立刻做了几件事。一件是博物馆的任何职位都没有学位要求, 因为我开玩笑说, 如果我不这样做, 保罗就无法胜任任何角色, 或者比尔-盖茨, 或者埃隆-马斯克, 或者马克-扎克伯格。另一个是带薪职位, 所以我们没有志愿者, 也没有无薪实习生。我们在迪拜也有同样的政策。我的整个员工在这里也是带薪员工。这些是你可以采取的一些非常小的步骤, 但我们看到对员工多样性的影响, 特别是在西雅图, 是非常深刻的。在迪拜, 这是一个非常不同的背景。我想我们 95% 的员工会被认为是 "多元化背景", 所以我是这里的一个异类。这是一个不同的文化背景。

**Mona:** In that sense, I think in academia or in museum, there is the same type of gatekeeping. Your incredible path is quite inspiring, for everybody in the symposium today.

**Mona:** 在这个意义上，我认为在学术界或博物馆里，也有同样的把关方式。你令人难以置信的道路是相当鼓舞人心的，对于今天研讨会上的每个人。

**Olga:** I was thinking that the conversation is about who, and where is the power. I love that Todd said that something more open and porous, and horizontal. When we started to talk about this, the word “participation” appears. I would like to make a critical comment on what participation is and whether this gives power to generate the contents exhibited, or ask for change in governance of the museum. I would say that in many cases, ‘participation’ is like the tick-box or checklist of political correctness. Somehow it becomes like the default, without really strong responsibilities. With that I would refer to the book, “The Nightmare of Participation” by Markus Miessen, which I found very insightful, because he claims that conflict is the driver of change. To make people gather who have conflict, and work for the conflict to be solved. Not just we share and talk, and we do gathering, and tick ‘participation’. I would love that the museum should embrace conflict, social conflict, conflict in the museum collection, as I pointed out before, because of the colonization issues. Also conflict outside, as I did with the air pollution. Things that can really touch and spark the way of how citizens can think of the museum as a platform for critical thinking.

**Olga:** 我在想，对话是关于谁，以及权力在哪里。我喜欢 Todd 说的，更加开放和多孔的东西，水平的。当我们开始讨论这个问题时，出现了“参与”这个词。我想对什么是参与，以及这是否给了权力来产生展览的内容，或者要求改变博物馆的管理方式，做一个批评性的评论。我想说的是，在很多情况下，参与就像政治正确性的勾选或检查清单。不知何故，它变得像默认的，或强大的可能性。关于这一点，我想参考马库斯-米森的《参与的噩梦》一书，我觉得这本书很有见地，因为他声称冲突是变革的驱动力。要让聚集在一起的人有冲突，并为冲突的解决而努力。而不仅仅是我们分享和谈论，我们做聚会，装模作样的促进参与。我希望博物馆应该拥抱冲突，社会冲突，博物馆收藏中的冲突，正如我之前指出的，因为殖民化问题。还有外界的冲突，正如我对空气污染所做的那样。这些事情可以真正触动和激发公民如何将博物馆作为一个批判性思维的平台的方式。

**Mona:** Thank you Olga! That leads to a burning question that I have, also working with students at the ICCI. I notice that there is a growing trend of the public becoming the curator. We have observed this desire in our students’ futuristic proposals. I want to ask you, is this another simple challenge of the status quo or could this truly bring a meaningful impact? And how could that transpire?

**Mona:** 谢谢你，奥尔加。我想到一个迫切的问题，也是在 ICCI 与学生一起工作中发现的。我注意到，公众成为策展人的趋势越来越明显。我们在学生的未来主义提案中观察到这种愿望。我想问你，这是对现状反应的另一个简单挑战，还是这真的可以带来一个有意义的影响。这又是如何实现的呢？

**Lath:** I would say this is something I have been familiar with for a long time. If you look at the work of Nina Simon, The Participatory Museum, and other projects she did at one of my former institutions in California, in that vein, having inherited some of that work, I think there are some real challenges with it. The way I characterize it is that if I went to a hospital, I wouldn’t expect to do the surgery myself, I would want someone who is a professional to do that. Why in a museum would I want to have someone who was not a professional to be creating the exhibition? It devalues the profession to assume that just anyone can come and do this work. At the same time, it also does, primarily challenge, to Todd’s point,

who has traditionally done the work has been a fairly narrow slice of the population. And that absolutely should be challenged. But I don't know if the appropriate way to challenge it is to take people who aren't trained practitioners and put them in that role. The better option would be, as Todd is trying to do, to get a higher degree of diversity in the field in the first place. And have that training and create, ideally, impactful programs and exhibitions but from different perspectives.

Lath: 我想说这是我熟悉了很久的东西。如果你看一下尼娜-西蒙的工作，参与式博物馆，以及她在我以前的加利福尼亚机构所做的其他项目，我继承了其中她的一些工作，我认为这其中有一些真正的挑战。我的说法是，如果我去医院，我不会期望自己做手术，我会希望有专业人员来做。为什么在博物馆里，我想让一个非专业人员的人去创作展览？假设任何人都可以来做这项工作，这是对专业的贬低。同时，这也是对 Todd 观点的主要挑战，传统上，谁来做这项工作是一个相当狭窄的选择。而这绝对应该受到挑战。但我不知道挑战它的适当方式是否是让那些没有受过训练的从业人员来担任这个角色。更好的选择是，正如托德正在努力做的那样，首先在这个领域获得更高的多样性。通过这种培训，创造出理想的有影响力的项目和展览，但从不同的角度。

**Todd:** Going back to Olga's comments about the "checkbox version of participation" on one hand, and what Lath has just talked about of the nature of expertise. I think these two things can go together where if we were just generating content that's to be experienced, that's one thing. But I do think that deep, meaningful participation begs the question of what museums are producing. Is the purpose of a museum to create exhibition-based experiences? As someone in that hierarchy, I get to the education departments, which often, you know, there is an exhibition created with that level of expertise, and the educators sort of figure out how to share that. If we decide that the learning piece of the museum is more central, how we think about participation and constructing the learning, and pedagogy, is a different kind of concern.

Todd: 一方面要回到 Olga 关于打卡式"参与"的评论，另一方面要回到 Lath 刚刚谈到的专业知识的性质。我认为这两件事是可以结合在一起的，如果我们只是生成要体验的内容，那是一件事。但我确实认为，深入的、有意义的参与引出了一个问题：博物馆在生产什么？博物馆的目的是创造基于展览的经验吗？而在这个层次中的某个人，我到了教育部门，这往往是，你知道有一个展览是用这种水平的专业知识创造的，教育者想出如何分享。如果我们决定，博物馆的学习部分更核心的，我们如何思考参与和构建学习？

Paulo Freire in Brazil, is the theorist of 'the learner is the teacher'. Coming from that position is where we were in the public housing museum, such to say, that women who lived in the public housing don't have urban planning degrees or architecture degrees or much less curatorial degrees, but actually know more about the legacies and histories of what wasn't working and insights into what was working that we can't see— around community organizing on one hand, and what wasn't working in terms of policies of higher household construction or how the rooms were designed with minimal requirements so that they are not livable. That expertise was important for even experts like urban planners or sociologists, to hear even at the level of anecdote, and then together we construct tools to learn what to do differently, which can show up in a conversation, in a toolkit, as well as in an exhibition. If we only think of museums as manifesting exhibitions, devolving expertise is a challenge, but if toolkits and conversations and tours of neighborhoods, and really re-considering the purpose of housing as a civic right is the goal, then it's not a checkbox participation.

巴西教育理论家保罗-弗莱尔提出学习者就是老师。从这一立场出发，可以说，住在公共住房中的妇女没有城市规划学位或建筑学位，更没有策展学位，但她们实际上知道更多关于什么是遗产和历史，以及对什么是有效的见解，我们不能看到一方面围绕社区组织，以及什么是无效的政策，更高的家庭构建或房间如何被设计成最低要求，使他们不适合居住。这种专业知识对于像城市规划师或社会学家这样的专家来说也很重要，即使是在轶事的层面上也能听到，然后我们一起构建工具，学习如何以不同的方式来做，这可以在对话中、在工具包中以及在展览中显示出来。如果我们只认为博物馆是在做展览，下放专业知识是一个挑战，但如果工具包、对话和参观社区很重要，并真正重新考虑公共住房作为公民的目标，那么它就不是一个打卡式的参与。

But the other question is when you galvanize the community, not everyone is going to be working at the museum. We can do both. Remember the girl I mentioned, of our 15 people, one decided 'this work I want to do', so she made that pathway. But for the 14 others, whatever they ended up doing, this just gave them the sense that their voices are meaningful, that these issues are meaningful.

但另一个问题是，当你激发社区，不是每个人都会在博物馆工作。我们可以同时进行。记得我提到的那个女孩，在我们 15 个（人）中。这个人决定这个工作，所以她做了这个途径。但对于其他 14 人来说，无论他们最后做什么，这只是让他们觉得自己的声音是有意义的，这些问题是有意义的。

**Olga:** What we did in the Big Bang Data exhibition, we offered a space inside the exhibition space at the end. It was around 200 square meters. It was quite big to host workshops and conversations. We had staff as mediators. That was very important and was appreciated as a way of continuing the exhibition in another format, like having a meaningful conversation, also looking at which events, what to join, what type skills you need to join, and also giving the space to the city to present prototypes. That worked so well because it built a continuity under the purpose of the exhibition. Also, with the idea of staging, giving a scenography to that, we painted the walls; we build a fab-lab with which some students created furniture. We really made a little home in the museum. That was an experiment, because the museum never had done that. We call it the beta station, to have the beta state of mind to discuss things. Now they are doing it with every exhibition. Sometimes it's good for exhibition space to prototype and test other ways, to gather, to engage audiences. Because at the end we all want this cultural transformation that we need, with this major crisis all around us.

Olga: 我们在大爆炸数据展上所做的，是在展览空间的最后提供一个参与空间。它大约有 200 平方米。相当大，可以举办研讨会和对话。我们有工作人员作为调解人。这是非常重要的，并被赞赏为以另一种形式继续展览的方式，如进行有意义的对话，也看哪个活动，加入什么，你需要什么类型的技能来加入，也给城市提供空间来展示原型。这样做的效果非常好，因为它在展览的目的下建立了一个连续性。此外，我们也有将其作为展示舞台的想法，我们刷了墙壁，建立一个制造实验室，一些学生用来制作家具。我们真的在博物馆里做了一个小家。这是一个实验，因为博物馆从来没有这样做过。我们把它叫做 Beta 站，以 Beta 的心态来讨论事情。现在他们在每个展览中都会这样做。有时，这对展览来说是好的，因为空间也成为原型，以测试其他方式，收集，吸引观众。因为在最后，我们都想要这种我们需要的文化转型，在我们周围的这个重大危机中。

**Todd:** Olga, your story made me remember that between the two biennials, my board chair visited in 2017, which was richly in every nook and cranny in the Chicago Cultural Center – and then comparatively, at the preview of 2019 before it was open to the public, he pulled me aside and said, "Is

this too empty?" And part of the emptiness was that a lot of the space and resources was dedicated to the research and to the making space for you to engage with the resources, as opposed to spending the resources on immersively capturing your eyes at every turn. I took the risk of my board chair, who's investing the same amount of money roughly one biennial to the next— suddenly a lot of the money was invisible money versus on-the-wall money. Those come to your question, Alan. Those are the risks that leaders have to take, manifest in real-time. Because to have the space for the conversation, you have to fund that conversation and the research, and to bring people together, sometimes even the bus to get the kids there, etc. It looks invisible and folks get nervous about that. And then what's going to happen after the conversation? There's less control in this model of museum making that is also required for the future relevancy of the museum.

Todd: 奥尔加, 你的故事让我想起, 在这两个双年展之间, 我的董事会主席参观了 2017 年的版本 (有非常丰富的展览内容)。然后他去看 2019 年的预展时, 他把我拉到一边, 说, "这是不是太空了?" 而空的部分原因是, 大量的空间和资源被用于研究, 以及为研究提供参与资源的空间, 而不是将资源跨越在沉浸式地捕捉你的眼睛上。我承担了我的董事会主席的风险, 他投入了同样多的钱。但是突然间, 很多钱是看不见的。这些是领导人必须承担的风险, 体现在实时上。因为为了在对话中拥有空间, 你必须资助这种对话和研究, 并把人们聚集在一起, 有时甚至是把孩子们带到那里的巴士, 等等。它看起来是无形的, 人们对此感到紧张。然后, 谈话之后会发生什么? 在这种博物馆制作模式中, 有较少的控制权, 这也是博物馆未来相关性的要求。

**Alan:** Yeah, even in your example of knowing what 15 of your participants have done over the past years, that was hard to do, just tracking 15 people. But counting the number of people that enter the building is easy, as a metric.

**Todd:** A hundred percent. Exactly. Who counts and what. The impact on the 15 youths versus a million tourists, what's more? Where's the bigger difference going to be made?

Alan: 是的, 即使在你的例子中, 知道你的 15 个参与者在过去几年中做了什么, 这也很难做到, 但计算来参观的人的数量很容易。

Todd: 百分之百正是如此。谁来算, 算什么。对这 15 个年轻人的影响与一百万游客的影响相比, 什么更重要? 什么才是更大的区别?

**Alan:** We have a technology question. I thought it was very interesting that Lath has been talking about avoiding engineers— or thinking that technology is not everything and in some ways the tendency is to over-present new tech when talking about the future as opposed to experiences and ideas. But I do wonder about the question that museums tend to engage and try out new technologies, is there anything you see that does open up some possibilities of the future? Immersion is a hot trend, but do you think it's a future trend, Olga?

Alan: 我们有一个技术问题。我认为这非常有趣, 拉斯一直在谈论尽量避免完全和工程师合作, 认为技术不是一切, 在某些方面, 在谈论未来时, 我们倾向于过度介绍新技术, 而不是经验和想法。但我确实想知道, 博物馆倾向于参与和尝试新技术的问题, 有没有什么你看到的确实打开了未来的一些可能性? 沉浸式是一个热门趋势, 但你认为这是一个未来的趋势吗?

**Olga:** when I think about technology in the museum, I think about two things. They seem not to connect, but we need the museum to have their collections 'datafied', digitized. This is not really happening in our museums, because of the lack of budget and other things. But this is very important because we need it for sharing the production of knowledge and new content, which have to be also available online, to spark creativity and imagination, because this is what we need, to envision the world in new ways. But when we jump into the exhibition space, some clients ask me for tech devices. I've tried a lot of them like the Google glasses and VR headsets to understand how it works. I also designed an environment full of interactive sensors. Now I advocate for (imprint) environments, where the physical experience comes first. The sensation opens our bodies, sensors, and brains to other layers of knowledge and perception. Then we get deeper in that because that openness in the visitor is there first. We catch that openness, and then we can talk about deeper layers of interpretations, making questions, tools to reflect. I really do believe we need these first. We don't want to face a panel with text anymore. We need this call to our senses first. That's why in the air pollution project, the first shock was a completely new soundtrack made by a beautiful singer—a well-known electronic DJ in our local community—What's going on? What is she singing? And then you enter that mode for reception, which is so important.

**Olga:** 当我想到博物馆的技术时，我想到了两件事。它们似乎没有联系，但我们需要博物馆将他们的藏品数据化、数字化。这在我们的博物馆中并没有真正发生，因为缺乏预算和其他。但这是非常重要的，因为我们需要它来分享知识和新内容的生产，这些内容也必须在网上提供，以激发创造力和想象力，因为这是我们需要的，以新的方式设想世界。但是，当我们跳入展览空间时，一些客户要求我提供技术设备。我已经尝试了很多，比如谷歌眼镜和 VR 头盔，以了解它的工作原理。我还设计了一个充满互动传感器的环境。现在我提倡物理体验是第一位的。这种感觉使我们的身体、传感器和大脑打开了其他层次的知识 and 知觉。然后我们会深入其中，因为游客的那种开放性首先就在那里。我们抓住这种开放性，然后我们可以谈论更深层次的解释，提出问题、反思的工具。我真的首先相信这些。我们不再需要他们去面对技术了。我们首先需要的是对我们感官的呼唤。这就是为什么在空气污染项目中，第一个冲击是一个全新的配乐，由我们当地社区的一个著名的电子 DJ 做的，观众回想，这是怎么回事，她唱了什么。然后你进入那个多重感官的空间，这是很重要的。

**Lath:** Obviously, working at the intersection of museum and technology for a long time, that has been something I think about a lot. For us it was very intentional to not be technology first in part because it is not sustainable. I have inherited enough old tech-driven exhibits to have the nightmares of maintaining these things. My last museum was a museum of operating vintage computers, so I know how this stuff works. Honestly my biggest concern with a lot of these screen-based immersive exhibition-type experiences is the utter lack of authenticity. We know that from the research of museums that authenticity is the absolute key. There was a critical study that basically looked at would people rather see the ashes of the burnt Mona Lisa than a perfect reproduction? And overwhelmingly people would say an exhibition of the ashes of the burnt painting than the reproduction, because of the sense of authenticity and the connection to the authentic object. I think that's where I have concerns about this tendency to go so far to the digital. Also, the idea that a lot of the immersive experiences are "new". I worked on my first immersive exhibition in the 1990s. This is not anything new. Actually, my favorite one was in the early 2000s in the Franklin Institute in Philadelphia. We built something called the train factory. We took a 1932 steam locomotive and animated it and made it into an immersive experience. And that's something we've been doing for a long time in the museum. So, this idea that now because it's screens, so it is somehow different... I would say it's a poor simulation of that kind of experience.

**Lath:** 显然，在博物馆和技术的交叉点工作了很长时间，这是我经常思考的问题。对我们来说，不以技术为先是非常意义的，部分原因是这是不可持续的。我继承了足够多的旧技术驱动的展品，以及维护这些展品是一个噩梦。我的上一个博物馆是一个收藏老式计算机的博物馆，所以我知道这些东西是如何工作的。说实话，我对这些基于屏幕的沉浸式展览类型的体验最大的担忧是完全缺乏真实性。我们知道，从博物馆的研究来看，真实性是绝对的关键。有一项重要的研究，基本上是在看人们是否愿意看到被烧毁的蒙娜丽莎的灰烬而不是一个完美的复制品？绝大多数人都会说，烧掉的画的灰烬的展览比复制品好，因为真实感和与真实物品的联系。我想这就是我对这种走向数字的趋势的担忧。还有一个想法是，很多沉浸式体验都是“新”的。我在 20 世纪 90 年代做了我的第一个沉浸式展览。这并不是什么新鲜事。实际上我最喜欢的一次是在 21 世纪初在费城的富兰克林研究所。我们建造了一个叫做火车工厂的东西。我们把一个 1932 年的蒸汽机车做成了动画，并把它做成了一个沉浸式体验。而这是我们在博物馆里已经做了很长时间的事情。所以这个想法，现在因为它是屏幕，所以它在某种程度上变得不同。我想说这是对那种体验的糟糕模拟。

**Alan:** what about the other side of the question? Is there anything you think is promising, maybe for sharing, networking, community building, or for education? Maybe some technology is really changing things?

**Lath:** I will say the rise of social media and the ability to share broadly these experiences is a positive development. Clearly, during the pandemic when air travel is restricted, and also for ecological reasons, a lot of us are quite wary of traveling so much. So, I think if there are opportunities to share these experiences more remotely through everything from Youtube walkthrough videos to social media postings. I'd love to say I have high hopes for the so-called metaverse, but I've also done exhibitions on the history of VR, and we are nowhere even close to making metaverse that kind of compelling experience.

**Alan:** 那问题的另一面呢？有没有什么你认为有前途的东西，也许是用于分享、网络、社区建设，或者用于教育？也许有些技术真的在改变事情？

**Lath:** 我想说的是，社交媒体的兴起和广泛分享这些经验的能力是一个正向的发展。显然，在疫情期间，当航空旅行受到限制时，也是出于生态的原因，我们中的很多人对旅行有很大的戒心。所以我认为如果有机会通过 youtube 上的演练视频和社交媒体的发布来更多地远程分享这些经验，我很想说我对所谓的元宇宙抱有很大的希望，但是我也做过关于 VR 历史的展览，我们现在的技术还没有真正接近元宇宙这种经验。

**Todd:** Authenticity for me is a driver. Personally speaking, museum is a unique public space. I loved the biennial because it was not gated at all. It was literally an extension of the public street. So, there were homeless people sitting in our galleries consistently. A kind of library space. This mixing of people in a casual way around something authentic in real space and time is important. What frustrated me in museum space is how do you activate my fascination for those personal-to-person encounters beyond this specific “I'm looking at a work and I'm taking information away”. I guess museum as educational space as a kind of public space for person-to-person encounters. Thinking about technology, the one we are on (Zoom) strikes me as interesting because it's convening. It's hard to construct a place for gathering in the museum space, particularly now as we have these concerns about biological pathogens,

but we can gather in virtual spaces and share those experiences we might have separately together, seems to be a space of opportunity. I wonder what will happen to these platforms we have learnt after the pandemic has subsided. When I was doing the 2019 biennial, it was not an option to organize such a convening. Simple tool, but it has a lot of potential for innovation.

Todd: 真实性对我来说是一个驱动力。就个人而言，博物馆是一个独特的公共空间。我喜欢双年展，因为它完全没有门禁。它实际上是公共街道的延伸。所以一直有无家可归的人一直坐在我们的画廊里。一种图书馆的空间。在真实的空间和时间里，人们以一种随意的方式围绕着一些真实的东西混合着，这一点很重要。在博物馆空间让我感到沮丧的是，你如何活跃我对那些个人与个人之间的接触的迷恋，超越这个具体的“我正在看一个作品，我正在带走信息”。我想博物馆教育空间是一种个人与个人之间的接触的公共空间。思考技术，我们正在使用的技术（Zoom）让我觉得很有趣，因为它是召集性的。在博物馆空间里很难构建一个聚会的地方，特别是现在我们对生物病原体有这些担忧，但我们可以在虚拟空间里聚会，分享那些我们可能单独拥有的经验，似乎是一个机会空间。我想知道在疫情平息之后，我们所学习使用的这些平台会发生什么。当我在做2019年的双年展时，并没有选择组织这样的召开。简单的工具，但它有很大的创新潜力。

**Mona:** I have always been a purist regarding the technology. Everything you have all said resonates with me because when we choose a technology, we all have to ask what purpose it is serving, and how it gives the storytelling possibility that another technique would not allow us. As we always say, form follows function, it's the same thing for me— technology follows the function, follows the content needs. My question is about from here to the future, and how do we really get there. I was intrigued by Olga's terminology, "exhibitions as an emergency toolkit". If you expand the notion of exhibitions to the scale of a museum, how can museum function differently, by adopting this toolkit, for example?

Mona: 对于技术，我一直是个纯粹主义者。你们所说的一切都让我产生了共鸣，因为当我们选择技术时，我们都必须问它的目的是什么，以及它是如何提供另一种技术所不允许的讲故事的可能性的。正如我们常说的，形式服从功能，对我来说也是如此--技术服从功能，服从内容需求。我的问题是关于从这里到未来，以及我们如何真正到达那里。我被 Olga 的术语“作为应急工具包的展览”所吸引。如果你把展览的概念扩展到博物馆的规模，博物馆如何通过采用这种工具包，以不同的方式运作？

**Olga:** This would mean that the museum understands that the visitor goes to museums to encounter, as Lath pointed out, not just for inspiration... maybe thinking the museum is just to raise a certain awareness. I agree with that, but at the very core, it's the visitor encountering tools that bring a shift in their habits. A shift in the ways of seeing the world. And instead of going to the museum to reaffirm your existing thoughts, beliefs, and feelings, the museum should be a place to have them challenged and expanded. For me, the methodology I used for the air project is going through several steps— the museum should identify first the conflicts in the community. When I say conflicts, maybe it's in the collection. Maybe it's an underrepresentation of something, or not explaining well enough, or maybe it's in our environment something happening. Then to work and research, to engage with local engines and community. It means that we are transitioning from museums just to exhibit or custodians of heritage to being a producer. The third point is to co-create, think, or commission or design how this research can be displayed in the space, not only physically but also non-physically. It means using other platforms, because once you are having something to say, you have to manage to disseminate in many ways. Also, because as you expand this concept, you reach a larger audience and decision makers. If you really want

to produce change, it's important to document, register, and evaluate each step. At the very end, you have to use the museum as a platform for change in the society.

**Olga:** 这将意味着博物馆明白，参观者去博物馆是为了遇到什么，正如拉斯指出的，不仅仅是为了灵感，也许认为博物馆只是为了提高某种意识。我同意这一点，因为在最核心的地方，是参观者遇到了工具，带来了他们习惯的转变、看待世界的方式的转变。而不是去博物馆重申你现有的想法、信念和感受，博物馆应该是一个让他们受到挑战和扩展的地方。对我来说，我用于空气项目的方法是通过几个步骤--博物馆应该首先确定社区中的冲突。当我的意思是冲突，也许是在藏品中。也许是对某些东西的代表不足，或者解释得不够好，或者也许是在我们的环境中发生了什么。然后去工作和研究，与当地的社区接触。这意味着我们正在从博物馆只是为了展览或保管遗产过渡到成为一个生产者。第三点是共同创造，思考，或委托或设计如何在空间中展示这些研究，不仅是物理的，也是非物理的。这意味着使用其他的平台，因为一旦你有话要说，你必须通过多种方式来管理传播。还因为当你扩大这个概念时，你会接触到大量的观众和决策者。如果你真的想产生变化，重要的是记录、登记和评估每个步骤。在最后，你必须用博物馆的东西作为社会变革的平台。

**Alan:** the last question is for you to sum up everything we have been talking about. How can the future museum be constructed to advance the future of our society and planet, and to be influential. How can we imagine a future institution? Maybe also thinking about the civic institutions, which are certainly not going away, the city and state history museum, the national history museum, the natural history museum, art museum, etc., thinking about these, can we imagine future manifestations more influential, more beneficial for society?

艾伦：最后一个问题是让你总结一下我们所谈论的一切。未来的博物馆如何构建，以推进我们社会和星球的未来。我们如何能想象一个未来的机构？也许还可以思考一下民间机构，这些机构肯定不会消失，城市和州的历史博物馆，国家历史博物馆，自然历史博物馆等，思考这些，我们是否可以想象一个未来的机构更有影响力，对社会更有利？

**Todd:** We have our major institutions and major cities that have resources, incredible influences and legacies – that's one ingredient. I'm also really fascinated with an idea, which is a non-museum ingredient, of this 15-minute-city, popularized by the Paris mayor Anne Hidalgo. If you think about it, if all the things you need were 15 minutes away. What if culture, a museum, was in that 15-minute radius. By looking at Chicago, I don't have a 15min culture city. Because in this city, those resources are so bounded by these large institutions, that's another ingredient. What if you blend these two? What happens to the big institutions if we're thinking about a 15-minute city? I'm going to credit Helen Molesworth's introduction to Kerry James Marshall's recent show. She talks about, in the context of his work, which is bringing public housing's history into the museum. She reminds us that the anecdotal history of the Louvre is of artists occupying a palace and opening it up to the public, which reminds us that the origin of the museum was a revolutionary act. It's also appropriating resources and turning them into something new. I'm not proposing that we go and invade our art history museums and bring those into the 15-minute cultural institutions. But I'm going to divide this model by another thing that's happening in the New York City Cultural Affairs Department, which is inverting its funding priorities. While all the museums in the US are fundraising from donors and stakeholders and businesses, they are also getting public money, because we consider culture to be a public benefit. The way the diagram used to be, was that the MoMAs, and the Mets, and the big natural history museums of the world would get an unequitable portion of the public resources. Taking all these ingredients all together in terms of

where I'm coming from, we need to more equitably distribute particularly these public resources; we need to think about the geography of culture and where it's not found. There are intellectual resources, influences, and money that is inordinately existing in the large institutions. When we blend them all together, it creates a different future. It doesn't have to be conflictual, but there is conflict implied, and risks implied. But we can do this together with people in power willing to take the risk and to change the system we have.

托德：我们有我们的主要机构和主要城市，它们有资源，有令人难以置信的影响和遗产--这是一个成分。我也非常着迷于一个想法，15分钟的城市，由巴黎市长 Anne Hidalgo 推广的。如果你想一想，你需要的所有东西都在15分钟之内。如果文化，博物馆，就在这15分钟的半径内呢。通过观察芝加哥，我发现它不是一个15分钟的文化城市。因为在这个城市，这些资源被这些大型机构所束缚。如果你把这两者融合起来呢？如果我们考虑的是一个15分钟的城市，那么大的机构会怎么样？我要归功于 Helen Molesworth 对 Kerry James Marshall 最近的展览的介绍。她谈到在他的工作背景下，就是把公共住房的历史带入博物馆。她提醒我们，卢浮宫的轶事历史是，艺术家占据了一座宫殿并向公众开放，这让我们想起博物馆的起源是一种革命行为。这也是对资源的占有，并将其变成新的东西。我并不是提议我们都要入侵我们的艺术史博物馆，把这些东西带入15分钟文化机构，但我要用纽约市文化博览会部门正在发生的另一件事来划分这个模式，这就是颠倒其资金的优先次序。虽然美国所有的博物馆都在向捐赠者、利益相关者和企业筹款，但也有获得公共资金的，因为我们认为文化是一种公共利益。在过去的架构中，纽约现代艺术博物馆、大都会博物馆和世界上大的自然历史博物馆得到了不公平的公共资源的一部分。把所有这些成分都放在一起，就我的想法而言，我们需要更公平地分配，特别是这些公共资源；我们需要思考文化的地理，以及它在哪里没有被发现。在大型机构中存在着智力资源、影响力和金钱，这些都是不寻常的。当我们把它们融合在一起时，就会创造一个不同的未来。它不一定是冲突的，但隐含着冲突，也隐含着风险。我们可以和愿意承担风险的当权者一起做这件事，并改变我们的系统。

**Lath:** one thing I didn't mention, but related to the definition of museums, is that we actually operate as an LLC, on a purely earned revenue model. We are publicly funded to open but we now operate independently as an LLC. It will be a bit of an issue when we host ICOM in 2025 because by their definition we are not actually a museum, but we are one of the host institutions! I think it shows a lack of imagination of what actually a museum might be. In all three proposed definitions, the first sentence is a "non-profit" organization, which also shows a huge amount of ignorance about the rest of the world, and that non-profits don't exist in places like the UAE. I think there is a lot to be learned from looking at alternate funding models and the ways we organize ourselves. My contribution here is building institutions that can be an example. So obviously, Museum of The Future is designed in one way to be an example of an alternate kind of museum. My last museum in Seattle was also very intentionally designed to be an alternate kind of museum. We were a museum that had a massive collection, but we let everyone use everything in the collection. We let everyone come into the museum and if they asked nicely, we would take them anywhere in the museum. I used to say to the staff, the things we let you do here will get you fired in any other museums, so please keep that in mind if you leave and go work somewhere else. But it was really true. We would sit in our offices, and occasionally, I would see a group of people coming through our offices, because they are on their way back from the collection storage area to the restoration lab. I think that museum is, for a lot of people, an inspiration and a totally different kind of museum. I am also inspired by the Oakland Museum of California, or the Wing Luke Museum of the Asian Pacific American Experience in Seattle, and other places that are really thinking differently of what they can be as a museum. For the field, it provides a lot of inspiration for others that maybe have a more historically bound and hierarchical organization to change. It might seem to be hard,

but it might not be as hard as they think it is. It is helpful to have examples of successful institutions that are doing things in radically different ways.

拉斯：有一件事我没有提到，但与博物馆的定义有关，就是我们实际上是以有限责任公司的形式运作的，采用的是纯粹的收入模式。我们是由政府资助开放的，但我们现在作为有限责任公司独立运作。当我们在 2025 年主办国际博物馆会议时，这将是一个问题，因为对于他们的定义，我们实际上不是一个博物馆，但我们又是其中一个主办方。我认为这表明我们对博物馆的实际含义缺乏想象力，而且在阿联酋这样的地方不存在非营利组织。在所有三个拟议的定义中，第一句是“非营利”组织，这也显示了对世界其他地区的巨大无知。我认为有很多东西可以从研究替代的资金模式和我们的组织自己的方式中学习。我的贡献是在这里建立可以成为一个例子的机构。所以很明显，未来博物馆在某种程度上被设计成一个替代性博物馆的例子。我在西雅图的上一个博物馆也非常有意地被设计成另类的博物馆。我们有大量的收藏品，但我们让每个人都使用收藏品中的一切。我们让任何人进入博物馆，如果他们问得好，我们会带他们到博物馆的任何地方。我曾经对员工说，我们让你们在这里做的事情在其他博物馆会让你们被解雇，所以如果你们离开并去其他地方工作，请记住这一点。但这确实是事实。我们会坐在办公室里，偶尔，我会看到一群人经过我们的办公室，因为他们是在从藏品储存区返回修复实验室的路上。我想那个博物馆对于很多人来说，是一个灵感，是一个完全不同的博物馆。我也受到加州奥克兰博物馆，或西雅图的 Wing Luke 亚太裔博物馆，以及其他地方的启发，他们真的以不同的方式思考他们可以成为一个博物馆。对于这个领域来说，它为其他可能有更多历史约束和等级组织的地方提供了很多灵感，以改变它们。它可能看起来很难，但它可能没有他们想象的那么难。有成功的机构以激进的方式做事情是有帮助的。

**Olga:** I would say that museums shouldn't work as an island. Sometimes, you would think by the way they behave, they are isolated; I would like to envision that museums create archipelagos, connections, networks. Maybe collections that they can share. This happens but it could happen in a more intense way. Are you creating networks with other museums? Are some of the things that you are showing come from other museums? Are you going to create connections with other cities, or even in the area, like another country in the area? I really think there is great importance in creating these relationships, communities, archipelagos, culture that becomes continents... to share, imagine and to take care of each other.

奥尔加：我想说，博物馆不应该作为一个岛屿工作的想法。有时候根据他们的行为方式，他们是孤立的；我想设想博物馆创造群岛，连接，网络。也许他们可以分享的藏品。这发生了，但在一个更激烈的方式。你是否与其他博物馆建立了联系？你所展示的一些东西是否来自其他博物馆？你是否要与其他城市，甚至在该地区，如该地区的另一个国家建立联系？我真的认为，创造这些关系、社区、群岛、成为大陆的文化是为了分享、想象和互相照顾。

**Alan:** I think these points are great: museums create connection, and this 15-minute city, and new models for museum structures.

艾伦：我认为博物馆创造联系是很好的。而这个 15 分钟的城市，这个博物馆结构的新模式。

**Mona:** There is a real depth in the conversation we are having. It helps my students to rethink their projects they are creating, which is to envision a completely new type of institution. It also opens my mind as to how to approach certain aspects of my work and how to channel that. Thank you very much.

Mona: 我们的对话帮助我的学生重新思考他们正在进行的项目，也就是设想一个全新的机构类型。它也打开了我的思路，让我知道如何告知我工作的某些方面，以及如何引导。非常感谢你。

**Alan:** There were two big topics I was thinking about, throughout the presentations. One of them is collections. I notice that Todd was mainly talking about issues kind of outside of collections. Although in the first slide, there was mention of the Christopher Columbus Statue in Chicago, and that is a collection issue of public sculpture. And who decides what is collected or displayed. Lath's museum is very unusual. Its collection is a visualization of the future as opposed to a historical collection. Olga was presenting on her major project about air pollution which is also quite contemporary. But thinking about this issue of how collecting is done in the future, how choices are made about what is preserved... It's almost a digital question, as we are starting to deal with our own photo collections— how do I deal with the preservation for my own historical collection. But who's making the decision and what's important to preserve in order to display later. I was wondering whether you have thoughts about collection practice in the future.

Alan: 我在思考两个大题目。其中一个收藏。我知道 Todd 主要谈的是收藏之外的问题。虽然在第一张幻灯片中，提到了芝加哥的克里斯托弗-哥伦布雕像，那是一个公共雕塑的收藏问题。谁来决定什么被收藏或展示。拉斯的博物馆的收藏是未来的视觉化形式，而不是历史性的收藏。奥尔加介绍了她关于空气污染的主要项目，这是相当当代的。但是，思考这个问题，即在未来如何收集与保存什么，这几乎成为一个数字问题，因为我们开始处理我们的照片收藏 - 我如何处理我自己的历史收藏的保存。但谁在做决定，什么是重要的保存和以后的展示。我想知道你对未来的收藏问题是否有想法。

**Lath:** A huge initiative we were involved in my last museum, since we were a museum of computers, was the massive challenge in archiving digital history. Actually, we will lose probably the majority of the last 30 years' history because they are saved in formats that are either degrading or non-recoverable because of the operating system or the resource required to recover them has become increasingly scarce. This is the least appreciated challenge in the museum field. I will be speaking about this at ICOM this year, we will be speaking with a couple of fantastic panelists about our absolute failure to address the massive shift going to a digital-based archive and what does it mean. Particularly, I'm looking at things like records from political administrations. In my own small world, we were looking at the development of software and video games. The vast majority of the development is being done in electronic formats that no archive is going to exist for. That entire history will be lost of how those things were developed. It's a massive challenge. My last museum was one of the only places with the resources that tried to tackle it, but it's been closed because the founder is no longer alive. I know that there is a UNESCO effort and a bit going on with the Software Preservation Network. But honestly the scale of it is 1/one millionth to what it needs to be in the museum field.

拉斯: 我们参与了我上一个博物馆的一个巨大的倡议，因为我们是一个计算机博物馆，是数字历史存档的巨大挑战。实际上，我们可能会失去过去 30 年的大部分历史，因为它们保存的格式要么是退化的，要么是无法恢复的，因为操作系统或者恢复它们所需的资源已经变得越来越少了。这是博物馆领域中最不被重视的挑战。在今年的 ICOM 会议上，我们与几个小组成员谈论了我们并没有解决走向基于数字的档案的大规模转变。在我自己的小世界里，我们在看软件和视频游戏的发展。绝大多数的发展都是以电子格式进行的，没有档案会存在。那关于那些东西是如何发展的历史都会失去。这是一个巨大的挑战。我的上一个博物馆是唯一有资源试图解决这个问题的地

方，但它已经被关闭了，因为创始人已经不在人世。我知道有一个联合国教科文组织的努力，在软件保护方面有一些进展。老实说，它的规模是博物馆领域所需的 1/100 万。

**Alan:** What about if you are trying to preserve a trillion images a year. It's important how they are indexed. Or which ones are flagged as important...

艾伦：如果你试图每年保存一万亿张图片，那怎么办？这对其他指数来说很重要。或者哪一个被标记为重要？

**Lath:** Somebody mentioned that we have a problem of small data sprawl, which means you have this collection of fairly significant size saved over a million devices in a million different places. How do you figure out what's important from that? My wife is a photographer. When my daughter was in her first year of life, we took 40,000 pictures. What do you do with 40,000 images?

Lath：有人提到，我们有一个小数据蔓延的问题，这意味着你有这个相当大的集合，在一百万个不同的地方保存了超过一百万个设备。你如何从中找出什么是重要的？我的妻子是一个摄影师。当我女儿出生的第一年，我们拍了 40,000 张照片。该怎么处理它们？

**Olga:** For example, the Canadian Center of Architecture, they refuse to have a permanent collection exhibited. They have a massive archive, but they only do temporary exhibitions related to specific research engaged with part of the collection and part of some other sources. I like this idea that their archive is massive and growing. They are trying to be digitized to be preserved and shared. But what you produce with that is always new knowledge and new ways of seeing it. The idea of a permanent collection exhibit reminds me of the cabinet of curiosities that you go around once in a while to see. For the urgent issues, we need more flexible institutions in order to address the production of new knowledge and new imaginaries. Somehow, when you just open the door of an institution with a permanent collection, and that's it for the next 10, 20, or 50 years... the point is missing.

奥尔加：加拿大建筑中心，他们拒绝让永久收藏品展出。他们有大量的档案，但他们只做与特定研究有关的临时展览，从事部分收藏和部分其他来源。我喜欢这个想法，他们的档案是巨大的，而且在不断增长。他们正在努力实现数字化，以保存和分享。但用它产生的东西总是新的知识和新的方式来看待它。展出永久收藏品的想法让我想起了你偶尔去看的奇珍异宝柜。对于紧迫的问题，我们需要更灵活的机构，以解决新知识和新想象力的生产。不知何故，当你只是打开一个拥有永久收藏品的机构的大门，在未来的 10 年、20 年或 50 年里，这就是它.....这一点被忽略了。

**Todd:** The institution that I work with often, the building is the artifact or the main collection. So, for example, the last remaining of this complex of forty public housing structures. I did work on James Madison's Montpelier, which was a core building built by his enslaved workers. At some point 20 years ago, it became part of the Dupont family mansion. And how can we understand that historic core? I have done a lot of collaboration with the historical preservation community. There's certain parallels in questions of what we preserve in our built environment and then what do we preserve in objects. In the Black history museum, we had rollerskates, and someone's coat that they wore, as stories of women protecting their community and their security guard coat, versus fine arts objects or versus dinosaur bones. But as architectural problems, having a container for these catalogues of objects... Usually in a

collecting institution, the collection is the deep part of the iceberg, whereas what can be exhibited is the top-most. There are a lot of questions about whether collections are the core part of museums, even though that is the museum's origin. They become architectural questions, because objects are physical collections, and data is in its own universe. It just boggles my mind, the digital collecting question.

托德：我所工作的机构往往是，建筑是人工制品或主要收藏品。因此，例如，这个由四十个公共住房结构组成的建筑群中最后剩下的。我在詹姆斯-麦迪逊的蒙彼利埃（Montpelier）上做过工作，那是由他的奴隶工人建造的核心建筑。在 20 年前的某个时候，它成为杜邦家族豪宅的一部分。那么我们如何理解这个历史核心呢？我与历史保护团体进行了大量的合作。我们在建筑环境中保存什么，然后在物体中保存什么，这些问题有某些相似之处。在黑人历史博物馆里，我们有旱冰鞋，还有某人穿的大衣，作为妇女保护社区的故事，以及她们的保安人员与艺术品或与恐龙骨的对比。但作为建筑问题，有一个容器来存放这些目录中的物品.....通常在一个收藏机构中，收藏品是冰山的深层部分，而可以展出的东西是最上面的。有很多关于收藏品是否是博物馆的核心部分的问题，尽管那是博物馆的起源。它们变成了建筑问题，因为物体是物理收藏品，而数据是在它自己的宇宙中。它只是让我感到困惑，数字收藏问题。

**Audience question: From your introduction, we can see a lot of amazing cultural creative products designed by departments of the museum. I'm wondering how concepts of these products connect to the museum? How were they developed?**

观众提问：从您的介绍中，我们可以看到很多由博物馆各部门设计的令人惊叹的文化创意产品，我想知道这些产品的概念是如何与博物馆联系起来的？它们是如何被开发出来的？

**Lath:** I would say it is one of the novel things we did with our development department. Brendan McGetrick and I outlined the core storyline of the immersive exhibitions, but then we did engage with artists and designers around the world to develop specific parts of each exhibition. To do that, it had to be subsumed in the overall storyline and overall design aesthetic. We worked with our primary design studio, ATELIER BRÜCKNER in Stuttgart, Germany, that was in charge of making sure each artist's work blended seamlessly into the other's, but they were all within that same storyline. One of the critiques we maybe have of the museum is that people go through the exhibition and don't realize that they are a collection of works by different artists. On one of the floors we have a work by Marshmallow Laser Feast, and then it goes into a work by Superflux, and work by New Future Lab, and work by another studio. These all seamlessly blend together. For most people it feels like a more traditional science center exhibit, but they are actually all works from different studios. But there is no actual label that shows that. I give a lot of credit to the artists and designers that they were willing to work on a project where they didn't receive individual credit. It was all about creating a cohesive experience for the guests. In contrast, the Barbican's new exhibition that has some of the same artists featured, but as stand-alone works of art, not as part of an immersive continuous journey. That's how we did that process and it was a very novel thing. There are some places like Meow Wolf in Santa Fe that have done immersive work with artists. And TeamLab in Tokyo and other places. But these are not the same thing with a cohesive storyline. So that is something quite novel we have done.

拉斯：我想说这是我们的开发部门所做的新奇的事情之一。Brendan McGetrick 和我概述了沉浸式展览的核心故事情节，但随后我们确实与世界各地的艺术家和设计师接触，开发每个展览的具体部分。要做到这一点，必须将其归入整体故事情节和整体设计美学中。我们与我们的主要设计工作室--位于德国斯图加特的 ATELIER BRÜCKNER 合作，负责确保每个艺术家的作品与其他艺术家的

作品完美融合，但他们都在同一个故事情节中。我们可能对博物馆的批评之一是，人们在参观展览时没有意识到它们是不同的艺术家的作品的集合。在其中一个楼层，我们有一个 Marshmallow Laser Feast 的作品，然后进入 Superflux 的作品，还有 New Future Lab 的作品，以及另一个工作室的作品。这些都无缝地融合在一起。对于大多数人来说，这感觉就像一个更传统的科学中心展览，但它们实际上都是来自不同工作室的作品。但没有实际的标签来显示这一点。我非常感谢艺术家和设计师们，他们愿意在一个没有个人荣誉的项目上工作。这都是为了给客人创造一个有凝聚力的体验。相比之下，巴比肯的新展览有一些相同的艺术家，但作为独立的艺术作品，而不是作为一个沉浸式连续旅程的一部分。这就是我们做这个过程的方式，这是一个非常新颖的事情。有一些地方，如圣达菲的 Meow Wolf，已经与艺术家做了沉浸式的工作。还有东京的 Teamlab 和其他地方。但这些都不是有凝聚力的故事情节的同一件事。因此，这是我们所做的相当新颖的事情。

**Audience:** I'm a post-doc doing research on museum fundraising. I saw in Olga's slides that business models and funding are the main concerns of the museums. I wonder in the circumstances of the pandemic, one of the purposes of the museum is bringing people on site, but what if most people can't go to the museum? How can museums reach out to their audiences? How can museums reach out to donors and funders to show their value? Not all museums are huge museums that may not suffer so much from funding problems. How could digital transformation influence museum fundraising?

观众：我是一名博士后，正在做博物馆筹款方面的研究。我在奥尔加的幻灯片中看到，商业模式和资金筹措是博物馆的主要关注点。我想知道在疫情的情况下，博物馆的目的之一是把人们带到现场，但如果大多数人不能去博物馆怎么办？博物馆怎样才能接触到他们的观众？博物馆如何向捐赠者伸出援手，展示他们的价值？并非所有的博物馆都是巨大的，没有那么多的资金问题。数字化转型会如何影响博物馆的筹款？

**Olga:** One of the concerns for me is that a lot of the museums are not public based. Some do not publicize how they are funded. Because with climate change concerns, and some are actually funded by the fossil fuel industry. But where have the tech companies gone? They don't support culture. Where are they? I think they find museums as competitors. But you find Exxon and BP funding the Tate Modern and other museums, but you don't find Amazon, or Apple funding, because they are not interested. They produce their own content. They want us to be in their platforms. In this change of times, there is a contradiction in funding culture. I don't know. Maybe it should be crowd-funded, or finding synergy for every project you are researching. With air pollution project, for example, I had to go to different companies to complement the public investment. It's a hard job. It's an open question.

奥尔加：我担心的一个问题是，很多博物馆都不是以公共为基础的。有些没有公布他们是如何资助的。因为对气候变化的关注，而有些实际上是由化石燃料行业资助的。但科技公司到哪里去了？他们不支持文化。他们在哪里？我认为他们找到博物馆作为竞争对手。但你发现埃克森和英国石油公司资助泰特现代博物馆和其他博物馆，但你没有发现亚马逊，或苹果的资助，因为他们不感兴趣。他们生产自己的内容。他们希望我们在他们的平台上。在这个时代的变化中，在资助文化方面有一个矛盾。我不知道。也许应该是众筹，或者为你研究的每个项目寻找协同效应。以空气污染项目为例，我不得不去找不同的公司来补充公共投资。这是一个艰难的工作。这是一个开放的问题。

**Todd:** I'm interested in how Lath might answer this. Does the LLC model help you avoid some of these non-profit questions? My last two jobs, as an executive director and associative director, the fundraising was like maybe number one job.

托德：我对拉斯可能如何回答这个问题感兴趣。有限责任公司的模式是否能帮助你避免一些非营利性的问题？我的前两份工作，作为执行董事和协会董事，筹款，可能是头号工作。

**Lath:** My last museum was funded by one individual. I used to joke I had to do fundraising but only from one person. It is a huge issue in the field. The model we have, either you have some billionaires, or some large corporations that really dictate the terms of what museums exist. Jeff Bezos's two-hundred-million-dollar donation to the Smithsonian's Air and Space Museum is a great example. He basically dictated the tilt of that entire organization towards one topic when he could have given to the entire Smithsonian and let them choose where it goes. He's setting the agenda. I think that's very problematic. It goes to Olga's point that why we are having fossil fuel companies funding but not tech companies. I would say even my museum in Silicon Valley really struggled to get tech companies to support. The hardest exhibit that we had to fund was the climate change exhibit. I think that tells you something as well. I think that's one of the reasons that we often have to go the route that we have. Because to be primarily earned-revenue based, it's like the public is funding the museum by buying tickets. There is less impact on what you do as an institution. We do have corporate sponsors. It's unavoidable in a way. Ticket sales are never going to be enough, but most of the public don't realize that for museums, the cost of running a museum is exponentially higher than what you actually achieve through ticket sales. For most museums, they would have to charge \$100-200 USD to pay truly for the cost of running a museum. I don't think the public has an appetite for that price. For us, we have to rely on corporate sponsors, running events, retail sales, but it also puts you at a huge risk that in a pandemic when everything gets shut down, all of your revenue will basically disappear. It's the downside. For us, as the last resort, we have government backing. But that's the real challenge if you go to a crowd-funding or revenue model. It's a risky proposition. But for my last museum, if you have a billionaire funding you, if the funder passes away, the museum is then closed. There is also a risk with that as well. Personally, I'd love to see all museums to be public-funded, to be responsible to the public rather than the politicians.

Lath：我的上一个博物馆是由个人资助的。我曾经开玩笑说，我必须做筹款，但只为一个人。这个领域是一个巨大的问题。我们的模式，要么你有一些亿万富翁，要么有一些大公司，真正决定了博物馆存在的条件。杰夫-贝索斯对史密森尼航空和航天博物馆的两亿美元捐款就是一个很好的例子。他基本上支配了整个组织对一个主题的倾斜，而他本可以给整个史密森尼博物馆，让他们选择去哪里。我认为这是很有问题的。这与奥尔加的观点相同，为什么我们有化石燃料公司的资助，而不是科技公司。我想说的是，即使是在硅谷的博物馆，也在努力争取科技公司的支持。我们不得不资助的部分展览是气候变化的展览。我想这也告诉你一些事情。我认为这是我们经常不得不走我们的路线的原因之一，因为主要是以收入为基础，公众通过购买门票来资助博物馆。我们确实有企业赞助。这在某种程度上是不可避免的。门票销售永远是不够的，但大多数公众没有意识到，对于博物馆来说，运营博物馆的成本是成倍地高于你通过门票销售所取得的实际成果。对于大多数博物馆来说，他们必须收取 100-200 美元才能真正支付博物馆的运营成本。我不认为公众对这个价格有兴趣。对我们来说，我们必须依靠企业赞助，举办活动，零售，但它也保留了一个巨大的风险，即在疫情中，当一切都被关闭时，你所有的收入基本上都会消失。这是一个坏处。对我们来说，作为最后的手段，我们有一个政府的支持。但这是真正的挑战，如果你到一个众筹或收入模式。这是一个有风险的构成。这是一个有风险的提议。但是对于我的上一个

博物馆来说，如果你有一个亿万富翁资助你，如果资助者去世了，博物馆就会关闭。这也是有风险的。就个人而言，我希望看到所有的博物馆都是由公众资助的，对公众而不是对政治家负责。

**Todd:** I'll echo that wish of public funding. I'm not in defense of tech so much; I've also experienced lack of investment...But, when I would have unsuccessful interviews about their potential for funding, I do think that museums both on the civic funding side and on the tech side, have work to do. Because historically those that step up, for the civic benevolence of the museum, it has to do with them being in the major center and the tourist magnet. There are also learning and social impact. I speculate maybe millennials and Gen Z innovators would be potential funders for the museums if we are not only telling a better story but also doing some of the things that we are talking about today. The shift, the local impact, the sustainability, and not just a tourist engine downtown... If we create different opportunities to support the model.

托德：我赞同公共资金的这个愿望。我不是在为技术辩护，比如缺乏投资，我也经历过，当我采访他们的资金潜力时，我确实认为博物馆在公民资金方面和技术方面，都有工作要做。因为从历史上看，这些博物馆的公民慈善事业，它与他们在主要中心和旅游胜地有关。有学习和社会影响。我猜测也许千禧一代和 Z 世代的创新者会成为博物馆的潜在资助者，如果我们不仅讲一个更好的故事，而且还做一些我们正在谈论的事情。转变，对当地的影响，可持续性，不仅仅是市中心的旅游引擎。我们创造不同的机会来支持这个模式。

**Lath:** Todd, you were talking about all the hidden work of the last biennial. It was such important work but because it was not in the exhibition, so some people who only saw the exhibition would miss it. So, the storytelling that we do institutionally is to make sure all the hidden work— for a lot of institutions, that's the majority of the work. It's the work we do in education, conservation, and all things most people never see. How do we tell a more compelling story about that to show the value?

Lath: 托德，你谈到了上届双年展的所有隐藏工作。这是一个非常重要的工作，因为它不在展览中，所以一些只看展览的人就会错过它。因此，在我们的机构中讲故事是为了确保所有的隐藏工作被看见--对于很多机构来说，这是大部分的工作。这是我们在教育、保护和所有大多数人从未见过的东西方面所做的工作。我们如何讲述一个更有说服力的故事来展示其价值是很重要的问题。

**Alan:** I have run a little loose with the time and I see we've run over. It was not my intention to end on the subject of money, but perhaps that's appropriate. Thank you everyone for a fantastic discussion. Thank you to the whole panel.

**Mona:** Yes, thank you to everyone in the audience—it's late there! We wish you a pleasant evening, morning, and daytime, and we look forward to the next event.

艾伦：我的时间有点紧，现在我们已经到时间了。我虽然并不打算在资金的问题上结束今晚的讨论，但也许这是个合适的时机。谢谢大家的精彩讨论。也感谢整个小组。

莫娜。是的，感谢在座的每一位--那里已经很晚了！谢谢你们。我们祝你有一个愉快的夜晚、早晨和白天，我们期待着下一次活动的到来。