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Fig. 1 Centre Pompidou, Paris, France

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Interaction between a Museum and a City in Europe
Framework for Methodological Evaluation

CITY
MUSEUM
PUBLIC SPACE
URBAN IDENTITY
URBAN TRANSFORMATION

The article examines different viewpoints on the museum's role in the transformation of urban identity. The review of existing research aimed at mapping and exploring the museum-city interaction and its features throughout history. The selected studies were categorized and analysed according to the field they cover (urbanism and architecture, economy, sociology and museology). The analysis has shown that the interaction between the museum and the city can be traced throughout history and that it experienced its first rise in the mid-1970s with the construction of the Pompidou Centre, and then in the late 20th and early 21st century, influenced by modern phenomena of globalization and migration. Due to the new way of interaction, museums have changed their architecture and purposes, repositioning themselves as a new tool for urban transformation. A tentative conceptual framework and methodology were set up based on research literature to evaluate the interaction between the museum and the city. Further research is necessary to explore and define those interactions and tools that will encourage the role of European museums in promoting and transforming urban areas.

INTRODUCTION

There is no global agreement on what is a city. Rather, the many diverse definitions vary between countries and regions, ranging from those using a single criterion (e.g. population threshold) to those using a mix of criteria (e.g. combination of population size, density, administrative delimitation, economic occupation etc.) (Parr, 2007; Bettencourt and Lobo, 2016; Dijkstra, Poelman and Veneri, 2019).

Despite the attempts to find a common definition for comparative purposes, a city is much more than the number of citizens. It is a living entity with its own identity, a potent force to drive innovation, consumption and investment with a vibrant capacity to respond to the demands and needs of its inhabitants, as well as to influence its surroundings.

The development of a city depends on various factors: geographical location, population growth, the consequences of natural disasters, the presence of natural resources, agricultural activities, trade opportunities, social organization, the development of industry, new building technologies, etc. With the end of the industrial age, cities lost an important backbone of their economic development and turned to new sources of funding and growth. The post-industrial era spans from the mid-1970s to the early 1980s (Lever, 1991). At that time, the economy turned to the tertiary sector of activity (trade, transport, catering, banking and tourism), which today employs more than half of the European population.

With the development of technology and socio-cultural changes, a new type of capitalism was being launched. At the local and national levels, cities and states understood the potential of cultural institutions as new drivers of urban regeneration. Museums, as globally accepted and popular cultural institutions, are particularly recognized as an important component of urban development whose value goes beyond a specific cultural object to embrace economic goals, employment and revenue (Van Aalst and Boogaarts, 2002; Brida, Meleddu and Pulina, 2012).

Currently, the museum is defined as a non-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage.[1] However, today the museum is increasingly understood as an economic unit, an enterprise able to contribute to the economic development of the city/region in which it is located (Evans, 2003; Plaza, 2006; Paül I Agustí, 2014). The museum is thus perceived as an urban focal point that transforms and enriches its environment in a socio-economic way (Ozorhon and Ozorhon, 2015).

The idea of the museum as a tool for urban regeneration was introduced in the mid-1970s with the completion of Centre Pompidou in Paris (Van Aalst and Boogaarts, 2002). This is one of the first examples of a museum as a metropolitan focal point, which was planned with the premise of urban renewal of the 4th district, the Beaubourg area. Soon enough it yielded a big success and became an example of a prosperous project for urban regeneration. Later on, the idea was followed by numerous newly-built museums, or expansions of existing ones, with the same intent. There are many famous examples of museums that have led to urban renewal, such as Guggenheim Bilbao, Tate Modern London, Louvre Museum in Paris etc. The implementation of this concept has been studied in cities in Europe and the United States. In European cities, such framework of urban development is further encouraged by the establishment of the European Capital of Culture programme, which was adopted in 1985, when the city was perceived as a place of culture after industrial production had declined and ceased to be the most important economic branch of development (Evans, 2003). The programme further strengthened the idea of culture as a driver of city development and set a new value scale for the success and socioeconomic status of the city. The transformation of parts of cities that were neglected after the industrial decline into cultural institutions was also justified by the preservation of heritage structures.

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1   http://icom.museum

Rise of the Museum and Contemporary Urban Development

In recent times, cities have been faced with challenges. Rapid growth of the world's population is mostly concentrated in urban areas. New economic and cultural opportunities of globalisation leading to increased mobility of people, objects, ideas and knowledge, together with the ongoing political, economic and cultural processes of the creation of the European Union, have had a deep impact on the development of contemporary cities in Europe. Museums, as institutions historically responsible for representing society, documenting its transformations and conserving its memory and history, contribute to these changes by undergoing a process of deep transformation of their missions, strategies, practices, spaces and exhibitions (Montanari, 2013).

The second rise of the museum, which marked the end of 20th and the beginning of 21st century, has witnessed the effects of contemporary phenomena of globalisation on the form, organisation, mission and status of museums, indicating their potential role in facilitating mutual understanding and social integration in the creation of a new European identity. With the new role, museums were changing their primary function and the traditional understanding of what a museum space is, setting up a potent mechanism for the regeneration of the city or its parts and implementing new ways of interaction. In this way, museums have significantly contributed to the transformation of urban culture in the context of European integration (De Frantz, 2005). As they have grown into a key element in city marketing, attracting visitors and investments, museums are becoming one of the most popular strategies for modernizing urban areas and a potent urban landmark with the exceptional power to transform their surroundings (Ozorhon and Ozorhon, 2015; Gibson, 2013; Paül I Agustí, 2014).

The Museum-City Interaction

The museum-city relationship is complex, as they interact at many different levels. Through literature review, the present study aims to identify theoretical grounding or relevant conceptual frameworks for establishing an initial methodology to evaluate the museum-city relationship. Although there are many studies that consider the development of museums and their impact on urban development, there is a lack of a comprehensive and systematic approach to this topic. This paper will present, analyse and systematise the available literature on the subject, using an interdisciplinary approach by considering four main aspects of this topic: urbanism and architecture, economy, sociology and museology. Through an analysis of different museum-city interactions, this study aims to explore and pinpoint possible frameworks, practices and tools used to promote the role of European museums in the endorsement of urban development and urban cultural governance.

The first part of the paper describes the methodology and criteria used for selecting relevant studies that explore the relationship between the museum and the city in different time periods in Europe.

The museum-city relationship in the analysed studies is assessed and viewed from at least one out of four different approaches: urbanism and architecture, economy, sociology and museology.

The second part of the paper defines and describes the elements of interaction that were selected through literature review and classifies them into four comprehensive groups: urban policy, location, architectural form and social space.

In the third part of the paper, a link between the defined interactions and the spatial scale (state/city – city district – building – interior) is formed. This enabled creating a tool that makes it possible to select different combinations of interaction elements and spatial scale to be used for further studies, depending on the interest of the researcher.

The identified tool could be further developed in the future with the addition of new elements emerging from ongoing opportunities and challenges that drive the diversity and transformation of the museum-city interaction.

Literature Search for Elements of Interaction

The references were collected by searching for a combination of keywords – city, museum, public space, urban identity and urban transformation – in the research databases. A total of 70 papers that analyse museums in European cities over time were selected. After reviewing, 31 publications published from 1993 to 2021 were selected and they explore the relationship between the museum and the city using at least one of the four different approaches: urbanism and architecture (8 studies), economy (7 studies), sociology (8 studies) and museology (8 studies) (Fig. 2).

The selected research articles were systematized depending on the year of publication, the predominant field of interest (urbanism and architecture, economy, sociology and museology) and the period of interest. Museums which were built by the middle of 20th century were considered historical and those built from the middle of 20th century on were
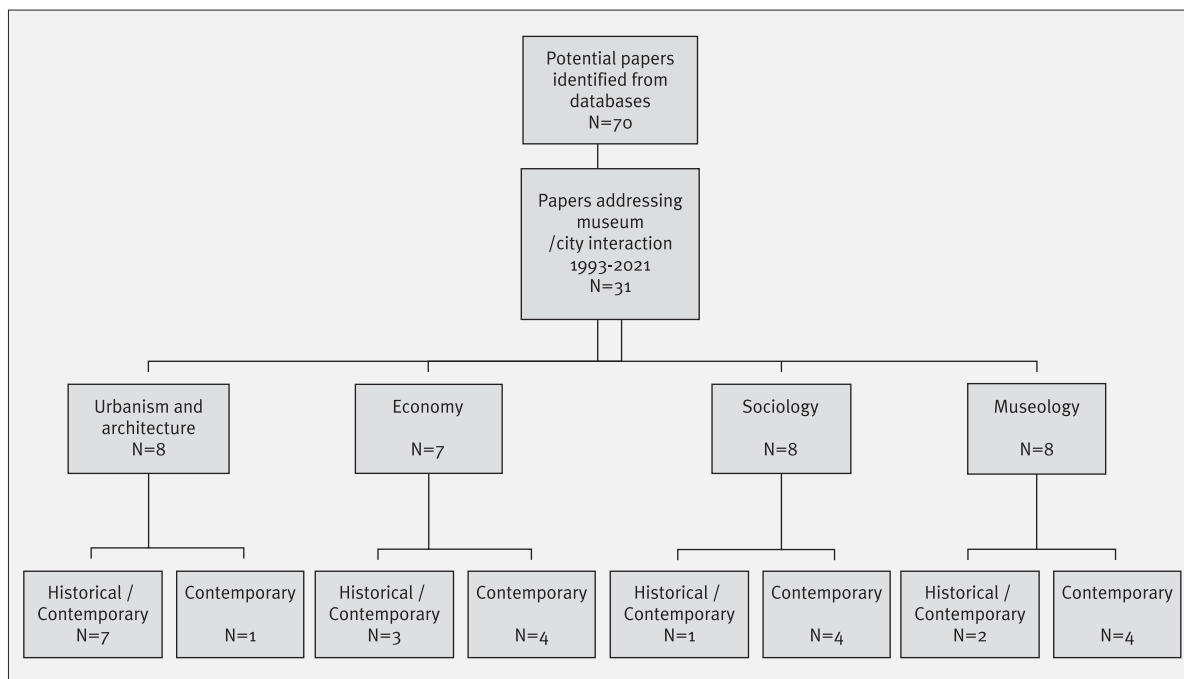
Fig. 2 Flowchart of selection and grouping of analysed studies

considered contemporary. The number of studies that examine the museum-city relationship through a parallel analysis of historical and contemporary museums is the same as the number of studies that analyse the museum-city relationship using just contemporary museums (13 studies). Five studies did not use a particular museum as a research topic (Table I).

The selected studies considered the museum-city relationship through one or a combination of areas. For example, some studies observed how the relationship between the museum and the city affected the financial aspect of the city/state and the museum itself, while other studies observed this relationship from a sociological viewpoint, studying how the museum affects the prosperity of citizens living in its surroundings. It can be seen that the studies that analysed both historical and contemporary museums were more concerned with urbanism and architecture, while the studies that analysed contemporary museums were more interested in topics from the fields of sociology and museology. The field of economy was of equal interest to both types of studies.

DEFINITION AND SYSTEMATISATION OF ELEMENTS OF INTERACTION

The elements of interaction between the city and the museum were separately analysed in each paper. The exhaustive list of elements of interaction was then considered and conceptually aligned. Finally, 14 elements of in-

teraction were profiled, defined and systematized into four comprehensive groups denoting different types of interaction between the museum and the city: urban policy (1), location (2), architectural form (3) and social space (4) (Table II).

The first group of interaction, *Urban policy* (1), relates to the city/state policies and their standpoint towards the museum. In some cases, there are very strong culture-led urban strategies where city/state governments recognize the potential of cultural buildings, including museums, for urban renewal, which is followed by economic and social well-being. Urban policy consists of four main elements: urban-economic development strategies, size, global or local impact and returns on investment. Urban-economic development strategies element explores how city/state leadership considers the museum – as an urban activator or an institution that is not expected to have particular impact on urban development. The size factor correlates the size of the city and the museum, as well as the population of the city and the number of museum visitors. The global/local impact of the museum investigates the influence of the museum on local surroundings and the city/state in general. This element explores whether the museum has become a must-see tourist attraction that brands the city, whether there has been any influence of the city on the museum, and whether the number of museum visitors correlates to the number of city visitors. The return on investment in analysed studies was assessed based on muse-

Table I Selected studies systemised in subject groups

Literature unit	Field of interest	City / Museum	Historical / Contemporary Museum	Period of interest
Urbanism and architecture				
Griffiths, 1993	Urbanism	Glasgow, London	H + C	1857-1992
Van Aalst and Boogaarts, 2002	Urbanism / Architecture	Amsterdam / Museumplein Berlin / Museuminsel	H + C	1970-2000
De Frantz, 2005	Urbanism / Architecture	Vienna Museumsquartier	H + C	1970-2004
Giebelhausen, 2006	Urbanism / Architecture	Berlin, Bilbao, Groninger, Hamburg, London, Luxembourg, Madrid, Munich, Paris, Rome, Vienna	H + C	Antiquity – 2004
Tali and Pierantoni, 2011	Urbanism / Architecture	Budapest / LUMU Tallinn / KUMU Zagreb / MSU	C	1930-2009
Paül I Agustí, 2014	Urbanism / Architecture	Barcelona, Paris, Turin	H + C	2000-2013
Ozorhon and Ozorhon, 2015	Urbanism / Architecture / Economy	Istanbul / Topkapi Palace Museum, Museum of Modern Art, Naval Museum	H + C	1478-2014
Kochergina, 2017	Urbanism / Architecture	Museum Quarters Vienna, Berlin, Amsterdam, Copenhagen, Budapest	H + C	1970-2017
Economy				
Newman and Smith, 2000	Economy / Urbanism	London	H + C	1910-2000
Swyngedouw, Moulaert and Rodriguez, 2002	Economy / Urbanism / Architecture	Athens, Berlin, Bilbao, Brussels, Copenhagen, Dublin, Naples, Vienna, Lisbon, London, Rotterdam	C	1979-2009
Evans, 2003	Economy / Urbanism / Architecture	Barcelona / MACBA Berlin / Imperial War Museum, Jewish Museum Bilbao / Guggenheim Paris / Louvre, Centre Pompidou	H + C	1851-2001
Plaza, 2006	Economy / Architecture	Bilbao / Guggenheim	C	1976-2004
Plaza and Haarich, 2009	Economy / Urbanism / Architecture	Bilbao / Guggenheim	C	1980-2008
Brida, Meleddu and Pulina, 2012	Economy / Architecture	Bolzano / Archaeological Ötzi Museum	H + C	2007-2010
Degen and García, 2012	Economy / Urbanism / Architecture	Barcelona	C	1979-2008
Sociology				
Taborsky, 1982	Sociology / Museology	–	–	15th century – 1980
McTavish, 1998	Sociology / Architecture / Museology	Paris / The Louvre Museum	H + C	1895-1998
Gospodini, 2001	Sociology / Architecture	Bilbao / Guggenheim	C	1950-2000
Gospodini, 2002	Sociology / Urbanism	European metropolitan / larger / smaller cities	–	1980-2021
Mitrache, 2012	Sociology / Architecture	Bilbao / Guggenheim	C	1980-2000
Gibson, 2013	Sociology / Museology	–	–	1990-2011
Heidenreich, 2013	Sociology / Urbanism	Essen / Museum Folkwang	C	1875-2012
Ruggiero, Lombardi and Russo, 2021	Sociology / Museology	Paris / The Louvre Museum Trento / The MUSE Antwerp / Museum aan de Stroom	C	2019
Museology				
Harrison, 1993	Museology / Sociology	Great Britain	C	19th century – 1992
Abt, 2006	Museology / Architecture	From antiquity to the 20th century, European cities	–	Antiquity – 20th century
Hillier and Tzortzi, 2006	Museology / Architecture	London / Tate Museum Verona / Castelvecchio	H + C	1984-2006
Macdonald, 2007	Museology / Architecture	–	–	1960-2006
McCall and Gray, 2014	Museology	Great Britain	C	1971-2013
MacLeod, Dodd and Duncan, 2015	Museology / Architecture	Manchester / Imperial War Museum North	C	1965-2014
Tzortzi, 2016	Museology / Architecture	Antwerp / Museum aan de Stroom Athens / Acropolis Museum Berlin / Jewish Museum Rome / Museum of Palazzo Valentini	H + C	1999-2014
Tzortzi, 2017	Museology / Architecture	Aarhus / Moesgaard Museum	C	1966-2017

um earnings per year, retail per m², employment, whether the museum is a of part of cultural investments, ownership of the museum and number of visitors.

The second group *Location* (2) includes elements that describe the positioning of the museum in the urban context. This factor is important for the museum's impact reach and can directly lead to a positive, neutral or even negative influence, primarily on its neighbourhood and then on the city and its wider surroundings (Paül I Agustí, 2014). The location interaction group includes three elements: location in the city, spatial relations and water/greenery element. Location in the city defines the area where the museum is placed (historic, city centre or urban peripheral area). Spatial relation analyses the sur-

Table II Elements within each interaction between a museum and a city

Urban policy

Urban-economic development strategies	Size	Global / Local Impact	Return on investment
Included / Not included	Size of the city	Global impact of the museum	Museum earnings per year
Part of the culture-led policy	Size of the project	Local impact of the museum	Retail per m²
Part of cultural investments	City population	Impact of the city on the museum	Employment
Ownership	Number of visitors	City branding	Part of cultural investments
City branding		Number of visitors	Ownership
			Number of visitors

Location

Location in the city	Spatial relation	Water / Greenery	
Historic centre	Surroundings similar/different usage of space	(Non) Existing	
City centre	Impact of the city on the museum and *vice versa*	Size	
Urban peripheral area	Connected / Not connected with the surrounding city area	Usage	
		Public or private	

Architectural form

Museum cluster	Freestanding building	Impact	
Position in the city	Position in the city	Impact on the surroundings or if the surroundings had an impact on the building	
Surroundings similar/different usage of space	'Iconic' architecture		
	Landmark		
Connected / Not connected with the surrounding city area	Architectural layout		
Spatial and visual relations between buildings	Adjusted to the pre-existing urban fabric/or not		

Social space

Placement	Form	Additional content	Impact
Adjacent to the building	Square	Museum shop, coffee shop, spaces for education, multipurpose hall, theatre, library etc.	Impact on the surroundings
Inside the building	Linear / Path		
Non-existing social space	Part of the communication area		
Connected with the surrounding city area / Not connected	Courtyard		
Accessibility	Dispersed over several areas		

roundings of the museum, whether their usage of space is similar or different from the museum's and whether the museum has an impact on the nearby city area and *vice versa*. The last element of interaction regarding the location of the museum in the city is water/greenery. It considers four factors: if there are water or green areas nearby (e. g. pond, river, fountain, park, garden, etc.), what size they are, how they are used and whether they are under public or private ownership.

The third group of interaction, *Architectural form* (3), features elements that describe the museum building and its layout. The new architectural approach recognises the needs of a growing number of different groups of city residents, formulates them and creates strategies that will best respond to new trends. These new strategies use architectural solutions and museum layouts as a means of responding to the identified trends in community needs. Thus, the museum layout is subject to constant change under the influence of a cultural, political and wider social context. The architectural form interaction observes whether the museum is part of a museum cluster or a freestanding building, the impact that the architectural form of the

building has on the city or whether the city has in some sense influenced the museum layout. The first element establishes whether the museum is part of a museum cluster, if it is surrounded by similar or different usage of space, if there are other objects of the cluster connected in any spatial or visual way and whether they benefit each other or if the museum is not connected to its surroundings. The position of the museum cluster in the city should be analysed as well. The freestanding building element analyses the museum building, whether it is an 'iconic' architectural building – designed by a famous architect and if the building yielded success by itself, esteemed by both professionals and members of the lay public (Sklair, 2006). A museum building can also be a landmark, meaning that it is different/unique compared to its surroundings and a point of reference (Lynch, 1960). The architectural layout element analyses the museum layout and what type of content there is in a certain area of the museum. The last element analyses whether the museum building is adjusted to the pre-existing urban fabric regarding the size and height of the building. The last block of interactions that consider architectural form deals with

the impact of the city on the design and position of the museum building, or any impact of the museum building on the city.

The fourth group, *Social space* (4), examines the museum's public space. The element of placement provides input into the existence of social space within or around the museum: where it is located, if it is adjacent to the building or inside, if it is connected to the surrounding city area and how/when it is accessible for usage (whether it can be used/accessed regardless of the working hours of the museum), what form the social space creates, if it is a square, linear/path, part of the communication area, courtyard or dispersed over several areas. Additional content element analyses what content the social space provides – museum shop, coffee bar, spaces for education, multipurpose hall, theatre, library, etc. The last element is the impact of the social space on the surrounding area.

INTERACTION AND SCALE

In further analysis, 14 defined elements, differentiated into 4 interactions, were associated with each analysed study (Table III). The majority of studies observe the museum and

the city through more than one interaction, confirming the complexity of the museum-city interaction. The museum-city interaction that appears most often is urban policy (21), followed by architectural form (18), social space (16) and location (11).

Studies that are in the urbanism and architecture subject group research the museum/city interaction mostly through urban policy elements (8/8), followed by location (6/8), architectural form (6/8) and rarely social space (1/8). Economy studies also mostly use urban policy elements (7/7), occasionally location and architectural form (3/7) and rarely social space (1/7). Studies from the sociology group analyse the museum/city interaction by using social space elements (8/8), occasionally urban policy elements (3/8), while location and architectural form are rarely addressed (2/8). Museology studies examine the museum/city interaction mostly by using elements of architectural form and social space (6/8), and sometimes urban policy (3/8). The location element was not relevant for this group of studies.

Subsequently, the connection between the four groups of the museum/city interaction and scale (state/ city, city district, building, interior) was formed (Table IV).

It is easily read from Table IV which elements should be analysed depending on the scale and the area of research interests at a given time. The table can be read both horizontally and vertically. For example, if one wants to research the location of a museum building in a city district, elements that one should use as preliminary research are location in the city, spatial relations and the existence of water/greenery nearby (horizontal and vertical reading at the same time). If the subject of interest is the location through all spatial scales, then Table IV is read horizontally under the interaction – *Location*. Likewise, if we want to analyse the museum/city interaction from the state/city point of view, then Table IV should be read vertically under the scale – *State/city*.

This proposal is based on the analysis and definition of the interactions between the museum and the city that have been used so far in the literature and does not exclude new approaches that could be applied in future studies and which should complement the existing analysis.

CONCLUSION

The role of the museum goes far beyond its primary task of displaying selected exhibits in an appropriate manner. Through repositioning themselves as a new tool for urban development, museums are changing their architecture and function as well (Aalst and

TABLE III MUSEUM-CITY INTERACTION IN SELECTED STUDIES

Literature unit	Field of interest	Period of interest	Interaction
Urbanism and architecture			
Griffiths, 1993	Urbanism	1857-1992	Urban policy
Van Aalst and Boogaarts, 2002	Urbanism / Architecture	1970-2000	Urban policy / Location / Architectural form
De Frantz, 2005	Urbanism /Architecture	1970-2004	Urban policy / Location / Architectural form
Giebelhausen, 2006	Urbanism / Architecture	Antiquity – 2004	Urban policy / Architectural form
Tali and Pierantoni, 2011	Urbanism / Architecture	1930-2009	Urban policy / Location / Architectural form Social space
Paül I Agustí, 2014	Urbanism /Architecture	2000-2013	Urban policy / Location / Architectural form
Ozorhon and Ozorhon, 2015	Urbanism / Architecture	1954-2014	Urban policy / Location / Architectural form
Kochergina, 2017	Urbanism / Architecture	1970-2017	Urban policy / Location / Architectural form
Economy			
Newman and Smith, 2000	Economy / Urbanism	1910-2000	Urban policy / Location
Swyngedouw, Moulaert and Rodriguez, 2002	Economy / Urbanism Architecture	1979-2009	Urban policy / Location
Evans, 2003	Economy / Urbanism Architecture	1851-2001	Urban policy / Architectural form
Plaza, 2006	Economy / Urbanism	1976-2004	Urban policy
Plaza and Haarich, 2009	Economy / Urbanism / Architecture	1980-2008	Urban policy / Location / Architectural form
Brida, Meleddu and Pulina, 2012	Economy / Architecture	2007-2010	Urban policy / Architectural form Social space
Degen and García, 2012	Economy / Urbanism	1979-2008	Urban policy
Sociology			
Taborsky, 1982	Sociology / Museology	15th cent. – 1980	Social space
McTavish,1998	Sociology / Architecture Museology	1895-1998	Social space
Gospodini, 2001	Sociology / Architecture	1950-2000	Urban policy / Location / Architectural form Social space
Gospodini, 2002	Sociology / Urbanism	1980-2021	Urban policy / Social space
Mitrache, 2012	Sociology / Architecture	1980-2000	Location / Social space
Gibson, 2013	Sociology / Museology	1990-2011	Architectural form / Social space
Heidenreich, 2013	Sociology / Urbanism	1875-2012	Urban policy / Social space
Ruggiero, Lombardi and Russo, 2021	Sociology / Museology	2019	Social space
Museology			
Harrison, 1993	Museology / Sociology	19th cent. – 1992	Urban policy / Social space
Abt, 2006	Museology / Architecture	Antiquity – 20th century	Urban policy / Architectural form
Hillier and Tzortzi, 2006	Museology / Architecture	1984-2006	Architectural form / Social space
Macdonald, 2007	Museology / Architecture	1960-2006	Architectural form / Social space
McCall and Gray, 2014	Museology	1971-2013	Urban policy / Social space
MacLeod, Dodd and Duncan, 2015	Museology / Architecture	1965-2014	Architectural form
Tzortzi, 2016	Museology / Architecture	1999-2014	Architectural form / Social space
Tzortzi, 2017	Museology / Architecture	1966-2017	Architectural form / Social space

Table IV Interaction and scale

Scale Interaction	State/City	City district	Building	Interior
Urban policy	UEDS	UEDS	UEDS	G/L Impact
	Size	Size	G/L Impact	ROI
	G/L Impact	G/L Impact	ROI	
	ROI			
Location	Location in the city	Location in the city	Location in the city	Spatial relations
		Spatial relations	Spatial relations	Water / Greenery
		Water / Greenery	Water / Greenery	
Architectural form	Museum cluster	Museum cluster	Museum cluster	Museum cluster
	Freestanding building	Freestanding building	Freestanding building	Freestanding building
	Impact	Impact	Impact	Impact
Social space	Placement	Placement	Placement	Placement
	Impact	Additional content	Form	Form
		Impact	Additional content	Additional content
			Impact	Impact

See Table II for the definition of each interaction
UEDS – Urban-economic development strategies; G/L Impact – Global or local impact; ROI – Return on investment

Boogaarts, 2002). Modern technology is transforming museums from spaces of observation and learning to spaces of interaction, participation and engagement. The aesthetics and architectural design of new museums are dynamic and intend to amaze and attract tourists and citizens of all profiles, satisfying their needs for new experiences in the global social and cultural context while achieving popularity and profit for the city. Consequently, this transformation forms a new interaction between a museum and a city.

Systematic studies on the potential regenerative impact of museum buildings on the city are scarce, especially concerning their role within urban development, apart from rare exceptions, such as the Guggenheim Bilbao (Tali and Pierantoni, 2011). The field of interest of selected studies ranges from urbanism and architecture to economy, sociology and museology, reflecting the complexity and different layers of the museum-city relationship (Table I). This complexity is further manifested through a number of elements according to which individual studies have evaluated the museum-city relationship (Table II). A special challenge in this paper was the definition of individual elements, and the delineation of their conceptual content, which enables the use of this classification in future studies on the topic. This paper aimed to set a framework and a starting point for future research on the interaction between a museum and a city, possibly identifying those models that benefit the positioning of museums as vehicles for urban development. The elements that were selected from research papers were defined and divided into four main interactions so that they could be se-

lected and used depending on the topic of future research. Even though it can be concluded that a city can only be analysed from the state/city and city district aspect, whilst a museum from the building and interior, should in our opinion be analysed both through all the criteria and the complete spatial scale since only by considering all elements of their interaction through time and space can we get a better global view and anticipate future perspectives of the museum-city interaction. In this paper we have created a setting for future research as through interactions and scale presented, it is easy to read what elements should be analysed depending on the scale and groups of research interests at a given time. The advantage of the presented guidance is that it can instruct those interested in the topic of the museum-city interaction which elements to include in the analysis depending on whether they are primarily interested in urban policy, architectural solutions or social or economic aspects. The spatial aspect can be selected as well as a specific period of time that is of interest to the researcher.

In this context, the present study serves as a starting point for further research that could implement the proposed methodology for putting forward the best practices for future urban cultural planning. The existing framework needs to be continuously upgraded in the future with the addition of new elements as new concepts are developed following the transformations of museums and cities based on political and cultural community needs.

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