





LEADING CULTURE DESTINATIONS

The Leading Culture Destinations journey started five years ago in London driven by a passion to find unique cultural experiences outside of the mainstream travel market. We turned to our close friends, asking them for cultural travel recommendations in places such as Paris, New York or Beijing, but we were also very curious in emerging and, as yet, less discovered gems, such as Quebec City, Belo Horizonte, Malta, Mexico City or Marfa, Texas, to name but a few.

Today, Leading Culture Destinations is an opinion-led platform bringing global nomads together with cultural destinations. Our community not only travels with us, but also share their insights and experiences on our platform, and throughout their networks. This creates unique opportunities for destinations to reach new audiences, transforming places into destinations of cultural desire.

Over the coming pages, you will be introduced to some of the key players in The Leading Culture Destinations network, and gain personal insights into those destinations at the forefront of a new cultural movement—namely, the winners of this year's Leading Culture Destinations Awards, which recognises those institutions and activations at the cutting-edge of the cultural zeitgeist. We also bring you thought-leadership from our Select Jury, Ambassadors, and extended friends and family, on everything from artificial intelligence, to the slow places movement and the emergence of restaurants that allow you to taste history, by resurrecting dishes from a distant past for a modern audience. We very much hope you enjoy the journey and travel yourself smart.

FLORIAN WUPPERFELD
FOUNDER OF LEADING CULTURE DESTINATIONS



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THE JURY

Every year, Leading Culture Destinations asks a cross-section of trans-disciplinary thought-leaders, from fields as disparate as art, architecture, design, and the travel industry, to share their insights into those cultural hotspots they believe define the zeitgeist. This year's jury includes the celebrated visual artist Charlotte Colbert; cultural scientist Lutz Henke; feted designer Arik Levy; multi-faceted designer and fashion icon Carlo Brandelli; art historian and prolific writer Lisa Hilton; collector and entrepreneur Eugenio Re Rebaudengo; groundbreaking architect Maximiliano Arrocet; writer and curator Joe La Placa; travel industry leader Helena Egan; and founder of contemporary African Art Fair Touria El Glaoui.

In the following pages, members of our 2018 Select Jury share their insights into the ever-shifting cultural landscape, exploring everything from the emergence of a generation of travellers devoted to experience, to the future of museums in an increasingly digital world. You can read more interviews with all of our jury members past and present at leadingculturedestinations.com



CHARLOTTE COLBERT

Visual Artist
London, UK



EUGENIO RE REBAUDENGO

Collector & Entrepreneur
Turin, Madrid, London



HELENA EGAN

Travel Industry Leader,
Helsinki, Finland



ARIK LEVY

Curator & Cultural Scientist
Paris, France



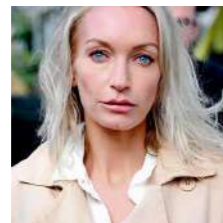
MAXIMILIANO ARROCET

Architect
London, UK



JOE LA PLACA

Gallery Director & Curator
London, UK



LISA HILTON

Writer & Art Historian
Venice, Italy



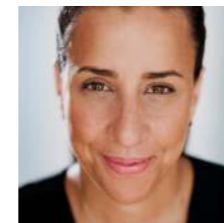
LUTZ HENKE

Cultural Scientist & Curator
Berlin, Germany



CARLO BRANDELLI

Creative Director
& Designer
London, UK



TOURIA EL GLAOU

Founder 1:54 Contemporary
African Art Fair
New York, London, Marrakech

CHARLOTTE COLBERT

Visual Artist
London, UK

Charlotte Colbert is an East London-based trans-disciplinary contemporary artist whose work spans sculpture, film and photography. Her work has appeared at Art Fairs all over the world: "I really believe in the importance of rituals and physical communal experience. Museums, public spaces, theatres, concert venues, parks, and so on, have a big role in helping shape our sense of shared culture."

EUGENIO RE REBAUDENGO

Collector & Entrepreneur
Turin, Madrid, London

Eugenio Re Rebaudengo is an entrepreneur and art collector who founded Artuner and is on the Committee of various institutions including Tate Young Patrons and Serpentine Future Contemporaries: "We are very lucky right now to live in such a connected world, and this goes beyond social media. Different fields of knowledge are more connected than ever."

HELENA EGAN

Travel Industry Leader,
Helsinki, Finland

Helena Egan is a global travel industry thought-leader and runs Planet Egan Ltd with her husband Roger Egan: "There are still a vast amount of inspiring, moving, beautiful, small and unknown destinations full of culture and art, such as the remote villages in the Himalayas, where you will find the true meaning of sustainability and responsibility in culture."

ARIK LEVY

Curator & Cultural Scientist
London, UK

Arik Levy is a Berlin-based multi-disciplinary creative best known for his public realm sculptures: "My favourite place is always the place I have not visited yet—each of these trips open another page for me, containing inspiration and metaphors to jump from. In every place I travel to, and have some time in, I map the cities, museums and galleries and try to trace as much as I can."

MAXIMILIANO ARROCET

Architect
London, UK

Maximiliano Arrocet is the director of Amanda Levet Architects and is best-known as the mastermind behind the MAAT Museum, Lisbon: "Museums have already transcended their physicality, they are no longer bound by their walls and archives. Technology is exponentially amplifying their reach and the public are finding new ways to experience them."

JOE LA PLACA

Gallery Director & Curator
London, UK

Joe La Placa is the director of The Cardi Gallery, Mayfair, and works as a freelance consultant on major art shows globally, such as the hugely successful Basquiat, Boom For Real at The Barbican in 2017: "Artists, neuroscientists, computer scientists specialising in AI and big data, along with the pioneers of virtual reality, will merge and become the cultural innovators of tomorrow."

LISA HILTON

Writer & Art Historian
Venice, Italy

Lisa Hilton is a widely published arts historian and writer based in Venice, who regularly writes about culture for the likes of Vogue, The Spectator and Literary Review, among others. "Right now, there's a sense that populist politics and financial uncertainty are besieging the very concept of civilisation itself, which renders cultural destinations where people can come together to communicate, explore, challenge and debate more important than ever."

LUTZ HENKE

Cultural Scientist & Curator
Berlin, Germany

Lutz Henke is a contemporary artist based in Berlin who holds a Master's Degree in Cultural Studies and is in charge of all the curatorial projects at Artitude, Berlin, where he is a key figure: "The large majority of people who have been involved in the development and programming of our space grew up in Berlin in the 90s, and therefore share a profound and natural interest in the city, its dynamic and its culture: from electronic music to graffiti-writing to fine art."

CARLO BRANDELLI

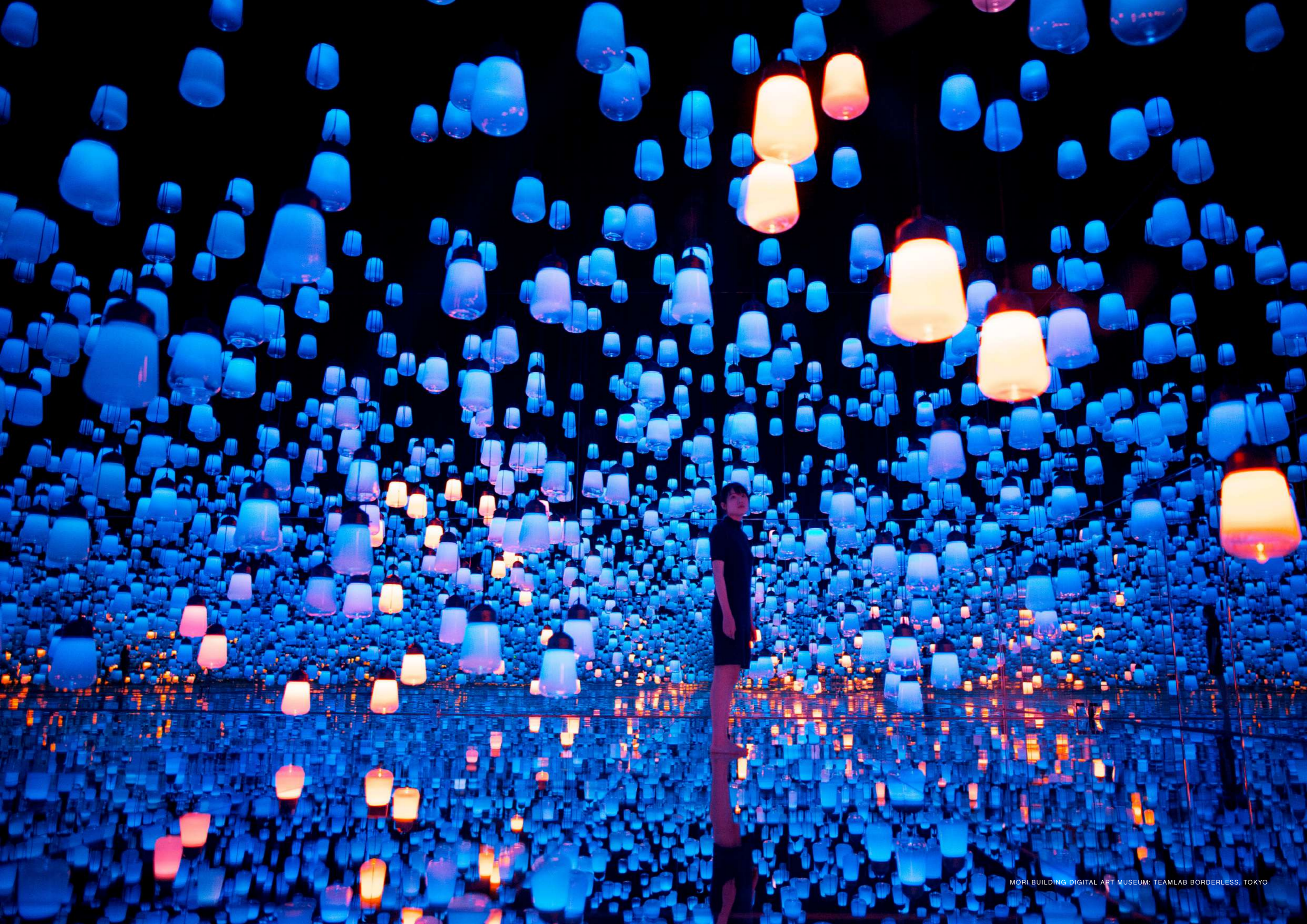
Creative Director
& Designer
London, UK

Carlo Brandelli is a creative polymath whose designs are in the permanent collections of the Design Museum in London and The MET in New York: "I am inspired by anyone who decides to make their living through creativity or art. So much of people's lives focuses on selling something they themselves have not created. To walk through any major city to see the majority of the population in front of a computer screen constantly is heartbreaking."

TOURIA EL GLAOU

Founder 1:54
Contemporary African Art Fair
New York, London, Marrakech

Touria El Glaoui is the founding director of 1:54 Contemporary African Art Fair—a transformational platform for artists, galleries and curators: "I want to continue to strive for cultural, ethnic and gender diversity in the visual arts. I want to see more artists working and living in Africa having sustained artistic and cultural practices and being able to operate on an international basis."



TRAVEL YOURSELF SMART

Five years ago, Leading Culture Destinations was born from a desire to shine a light on those places we are passionate about. It's a pleasure to be able to share the raison d'être of Leading Culture Destinations with you.

FLORIAN WUPPERFELD

"Culture Makes Places Smart Destinations."

Today, we are witnessing a new trend in culture. Governments, tourism ministries and those companies involved in customised tourism offerings have identified 'culture' as one of the key drivers for tourism. Culture not only offers a unique experience in terms of highlighting a city or country's touristic assets, it is also a way for emerging economies to position themselves in the service sector. Culture works for him, her, the kids, and it offers people the opportunity to discover the unique DNA of a place. It's a sustainable form of tourism since the travellers learn—and not just consume.

"Culture Is The Currency of Cool."

The recent music video by Beyoncé and Jay-Z at The Louvre (viewed by more than 80m YouTubers) is just the peak of an iceberg that illustrates how culture has become the currency of cool. Many celebrities have discovered that their selfies in cultural destinations have great impact on their followers and fans, for example, Victoria Beckham's post in front of a portrait by an artist in the "circle of Leonardo da Vinci" had 192,000 likes within two days. Increasingly, brands and celebrities realise that museums are great places to showcase their history or to make them iconic—and wild increases in visitor numbers are proof that it's working.

"Culture is Soft Power."

Destinations who not only deliver a great time but transform people's views, and therefore the world we live in, are my personal heroes. This year, the Vatican, for example, commissioned 12 contemporary architects to create chapels 'for believers and nonbelievers' at the Venice Architectural Biennale 2018—something one could almost consider a revolutionary act. Similarly, French president Emmanuel Macron broke the mould at the 2017 Bastille Day parade, with the army marching band playing a medley from French electronic icons Daft Punk—bridging generational gaps and showing to the world that France is a modern, open society. Soft Power Destinations winner 2018, the Museum of Tomorrow in Rio de Janeiro, Brazil educates visitors about the world's urgent challenges in the areas of sustainability, coexistence, climate change, gender equality, water, energy and social justice among others. Technology and engaging narratives invite the audience to learn and experience at the same time.

"Culture Is The Future, As Well As The Past."

More and more cultural developments have emerged all over the world—and many more destinations are scheduled to open with 'culture' as their core offering. Driven by innovations of big, established cultural destinations that have gone beyond education, and beyond places of cultural pilgrimage, by transforming themselves into contemporary social hubs for culinary experiences or even sleepovers. It has become an essential tool to transform cultural destinations into soft power destinations shifting them from 'learning about the past' to 'understanding the challenges of the future'.

"We all are the culture, and we all need to nurture it."

This is the key mantra we share in common with all of our friends and family at Leading Culture Destinations. And we want to take this opportunity to say a big thank you to all our partners who enable us to spread the word, and support our mission to open up cultural destinations to a new generation of travellers. Thank you to Avis, Indigital Media, The South Kensington Club, The SUNx Program, Sasserath Kienbaum Plus Ltd, Lord Cultural Resources, YT Media, Jacobs Media Group and The New York Times.

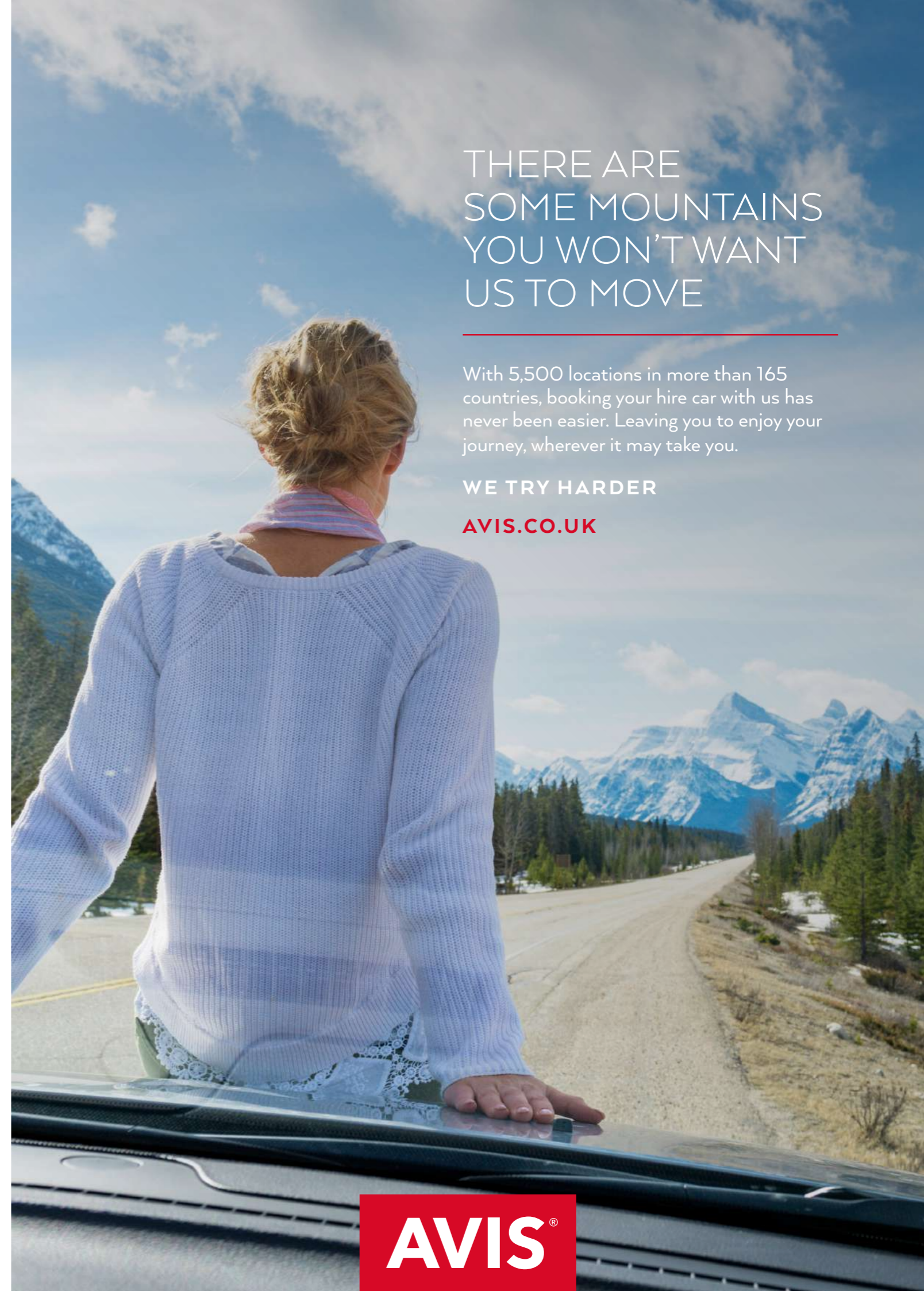
Travel yourself smart - and share your cultural discoveries and experiences with our community of likeminded cultural nomads by using our hashtag [#lcdtravel](#)

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THE LCD AMBASSADOR PROGRAMME

Each year, The Leading Culture Destinations Ambassador Programme grows exponentially, bringing together various culturally relevant figures from multiple disciplines to create our long-list of nominees and provide vital thought-leadership for The Leading Culture Destinations Academy. As key ambassadors of the LCD mindset, the artists, editors, tastemakers, collectors and curators at the heart of our community, share with us their thoughts on everything from the most culturally relevant places to visit on the globe, to the most groundbreaking cultural activations of the moment. Here, a selection of the most recent additions to our Ambassador Programme talk to us about the cultural destinations that cannot be missed.



KATHLEEN SORIANO

*Curator
London, UK*

"I love Valencia (for heritage reasons), Copenhagen (for the train that takes you to the Louisiana Museum), Turin, Bergamo (for the artist Giovanni Battista Moroni), Rome, Vienna, London, Sydney, Paris, Antwerp, Tilburg (for the De Pont Foundation), Portland (for the micro-breweries), Bremen (the home of Paula Modersohn Becker), Palma (where art and beach live in harmony), New York, New York."



ALESSIO DE NAVASQUES

*Creative Director
Rome, Italy*

"In my opinion, Athens is very interesting right now. Of course, it has one of the richest cultural histories of any city on Earth. But after hosting Documenta last year, it is experiencing an interesting cultural awakening that explores a tension between ancient and contemporary. Milan also has a good buzz, with the activity of the Pirelli Hangar Bicocca and the programming of the Prada Foundation."



JAMES STOCKWELL VAULKHARD

*Visual Artist
London, UK*

"I have had a somewhat nomadic upbringing, living between Kenya and London. As such, I suppose I identify quite strongly with the notion of the Global Nomad. One of my favourite places in the world is Florence, Italy, where I studied painting. If for nothing else than the pace and simplicity of day-to-day life, and, of course, it's intensely magical beauty."



LEANNE RAE WIERZBA

*Editor/Curator
London, UK*

I'm impressed by Fogo Island, Canada for the audacity of establishing a Leading Cultural Destination in one of the most remote and evocative locations in the Canadian wilderness. Alongside its residency, exhibition and art publishing programmes, Fogo Island is also home to an award-winning hotel and spa designed by native Newfoundland architect Todd Saunders.



MARK SANDERS

*Art Dealer
London, UK*

I have to say that I particularly like Berlin as a city right now. Not only does it have the largest concentration of artists anywhere in the world but it also has the right work/life balance which gives ample space for you to explore your creative potential. If I were a young artist right now, I would head straight for Berlin, no question.

LCD ART SAFARI PROGRAMME

UNIQUE TRAVEL EXPERIENCES FOR CULTURAL NOMADS AND PEOPLE COLLECTORS



Leading Culture Destinations is at the forefront of the culture-focused travel industry, creating unique experiences for global nomads all over the world that offer not only the opportunity to discover and explore hidden gems but also to network with like-minded individuals drawn from multiple professional and creative disciplines.

Our exclusive art safaris come in editions, just like works of art, and supply unique insights into cities from our expert guides. Recent expeditions have included New York, Berlin and Marrakech, and upcoming safaris take into their sway the rich history of Malta, the thriving art scene of Mexico City and the invigorated cultural landscape of Cape Town, South Africa since the creation of the celebrated Zeitz Mocca.

You can find out more about the LCD Art Safari Programme at leadingculturedestinations.com



TIPPET RISE ART CENTER, MONTANA, USA
WINNER OF BEST NEW MUSEUM OF THE YEAR AWARD,
NORTH AMERICA, 2017

LCD ACADEMY PROGRAMME

THE KNOWLEDGE SHARING AND NETWORKING INITIATIVE SHAPING DESTINATIONS THROUGH LEARNING AND COMMUNITY BUILDING



The LCD Academy online offers insights from the experts at the core of our network. This e-learning tool offers insider views upon everything, from the shift to the experiential in museum culture to the meditative healing power of art, and the power of institutions to affect socio-political change.

You can visit the LCD Academy at leadingculturedestinations.com

Can't skip a thriving atmosphere



#CantSkipPortugal

Leading Culture
Destination Awards 2018
**Lisbon has been shortlisted
for Emerging Culture City of the Year**



#lisbon #culture #portugal

GENERATION EXPERIENCE

EXPERIENTIAL TRAVEL AND THE RISE
OF THE GLOBAL NOMAD

by Mark Tungate

To a certain extent the vendors of travel have always sold experience. In the 19th century, Thomas Cook was a pillar of the Temperance movement who conceived his 'pleasure trips' as a means of distracting industrial workers from the hardship of their daily lives—and the consequent temptations of alcohol. At a more exclusive level, the creator of the Orient Express, Georges Nagelmackers, was careful to weave a tapestry of romance and adventure around his train, advising male passengers on the inaugural journey to carry pistols against the possibility of marauding bandits. Later on, the early airlines—with their rickety short-range planes—positioned frequent refuelling stops as opportunities to soak up the local sights. There was a very long period, roughly from the early 1960s until the start of the current decade, when the allure of experience was forced to compete with the pleasures of consumption. Home ownership, domestic appliances, electrical goods, automobiles, affordable fashion, gadgets and more recently mobile devices: all the traditional trappings and signifiers of success seemed vitally important to the baby boomers and their heirs.

And then something happened. Very possibly, it was linked to the financial crisis of 2008, the collapse of property prices and the accompanying sound of bursting dreams—climate change, the rise of global terrorism and the sense that life is both uncertain and precious no doubt contributed to the shift. The fact was, suddenly owning stuff didn't seem quite so important any more. Perhaps it was possible to have a different life; a better one, furnished not with objects but with memories, stories and knowledge. Ironically, the very gadgets that had started out as status symbols aided the rise of the modern nomads. If it was possible to work from home, why go home at all? Why not work from elsewhere? Even travel itself had become magically accessible, thanks to the rise of low-cost airlines and the world-is-your-oyster information and booking capabilities of the smart phone. This was not the world of my childhood. In the 1970s, the closest I got to a fabulous destination was Sandbanks in Dorset. (Maybe my parents were saving up for a microwave oven.) But only a few days ago, my son could be seen striding over the Luis I bridge in Porto, part of the experience economy at the age of seven. And let's not forget the 'I' word. The bragging

potential of Instagram has raised experience to the level of currency: a fantastic view or a shot of an exotic city is now far more desirable than a designer t-shirt. The luxury goods industry is anxious about this development. While I was researching my book *The Escape Industry*, I came across a quote from Shaun Rein, founder of the China Research Group, who was speaking at a conference in Shanghai: 'The new luxury is not buying a branded bag, it's swimming with dolphins, hiking mountains, visiting far-flung amazing places – and then sharing the images on your phone.' It's notable that Louis Vuitton is pushing ever harder on its past as a purveyor of upmarket baggage – 'The Art of Travel' – while many luxury brands now also own hotels.

Once experience had taken primacy over consumption, people began casting their nets wider. Why not explore art, culture, creativity? Some of the more enlightened modern nomads evolved into cultural treasure seekers.

As culture is somewhat trickier to navigate than photogenic vistas, it's understandable that organisations such as Leading Culture Destinations sprung up to provide a curatorial and advisory role. Particularly for seasoned travellers, who may have visited the more obvious destinations, they shine a light on the extraordinary. Not to mention allowing us to experience it in the very best of circumstances.

I think it would be wrong, however, to assume that cultural nomadism is solely the terrain of the wealthy or privileged. In London and Paris—and no doubt in many other cities around the world—a metro card is a ticket to fascinating neighbourhoods and inexpensive (often free) art galleries and museums. Even the wonders of Venice and Istanbul are far easier to access now than they were in the days of the Orient Express. The culture of experience—and the experience of culture—is more a question of attitude than of budget. So there you have it: a new generation, hungry for experiences, keen to learn, and alert to beauty. Let's not call them consumers. Their watchword is culture.

*Mark Tungate is a Leading Culture Destinations ambassador and Paris-based journalist. He is the author of *The Escape Industry: How Iconic and Innovative Brands Built the Travel Business* (Kogan Page).*



'The new luxury is not buying a branded bag, it's swimming with dolphins, hiking mountains, visiting far-flung amazing places – and then sharing the images on your phone' – Shaun Rein, founder of the China Research Group.



“Museums, public spaces, theatres, concert venues, parks, and so on, have a big role in helping shape our sense of shared culture, dragging us away from a narcissistic dialogue into a more communal one.”

LCD SELECT JURY MEMBER

CHARLOTTE COLBERT

THE CONTEMPORARY ARTIST
ON THE CONNECTIVE POWER OF MUSEUMS AND
THE NEED TO CONSTANTLY RE-WRITE HISTORY

Charlotte Colbert is a Franco-British artist and filmmaker whose work explores the myriad nuances of language, psychoanalysis, and socio-political constructions of identity. Her moving-image, screen sculptures are a truly innovative offering, made of layered TV screens encased in Corten Steel—matching a strange tenderness with the implacable power of an immovable object. Her 170kg, 11-screen reinterpretation of Lucian Freud’s famous Benefit Supervisor Sleeping painting of Sue Tilley, for example, inverted the male gaze, reframing Freud’s working-class subject from objectified to objectifier. Colbert’s photographic work is also strongly anchored within the language of film and storytelling. Her pictures are mostly conceived as a series, a sequence developed in script format before being shot. Colbert has shown at major international fairs such as Hong Kong Basel, Istanbul art fair, Miami and photo-London, and her work has been likened to the surreal work of tooter, Breton and Dali. Here, the celebrated 21st century visual storyteller tells us why one of her favourite cultural destinations is a family-run restaurant on London’s Bethnal Green Road, and explains why history must always be re-written.

If there was one piece of art you could feature in, which one would it be?

I would probably want to be in Lucille Hadžihalilović’s *Evolution*, even though it would be a terrifying experience. It is a body horror—a strange siren world where young boys are impregnated. The artistry was so precise, and the world so compelling. It spoke a language that I physically understood, and am also exploring in my own work—the body, and the infinitely big reflecting the infinitely small; the strangeness and foreignness of the body; and the surreal disempowerment of the body as a societal vehicle.

How important are museums in the contemporary paradigm?

I really believe in the importance of rituals and physical communal experience—museums, public spaces, theatres, concert venues, parks, and so

on, have a big role in helping shape our sense of shared culture, dragging us away from a narcissistic dialogue into a more communal one. Museums are so important in acting as a counter power to the everyday manipulation of advertising, news and just every day life, giving the space of an experience existing within different parameters.

What are your favourite cultural hotspots?

My favourite place to go is probably Pelluci on Bethnal Green Road, London. It’s an amazing old-school East London family run cafe. It’s definitely a cultural destination. People from all walks of life go there, share a meal, banter, and are poked fun at equally by Nev and his lovely sister Anna.

Who do you think are the cultural innovators of tomorrow?

It feels like there are two big strands of thought—those who believe technology will solve everything, and those who think technology is at the heart of all problems, like the survivalists. I’d love to see more dialogue between them, so that we may find an in-between road.

What are you up to at the moment?

I’ve just got back from installing a piece in a museum in France for an all-woman show. It was an amazing group of women—a coven of inspiring and brilliant characters and artists. I made a porcelain brick wall set at a 90-degree angle from the institution’s wall, aiming to force an alternative history into our mainstream. On the bricks are names of women who were pioneers in their fields and changed the world. Some are better known than others, and all have played a role in making the world, as we know it today. Among them are blank bricks, nameless as well as gaps—those who we will never know. History is always just a story, and needs to be re-written always.

Read more interviews with thought-leaders and cultural provocateurs at leadingculturaldestinations.com



CHARLOTTE COLBERT
BENEFIT SUPERVISOR SLEEPING, 2017

TECHNOLOGY VERSUS TRAVEL

THE IMPACT OF ARTIFICIAL INTELLIGENCE
UPON THE TRAVEL INDUSTRY

by Roger Egan

Technology is great, isn't it? It's there in almost every aspect of our lives. Want to see how many steps you've walked? There's an App for that. Want to find out what that tune is that's playing at the Beach bar whilst sipping a Mojito? There's an App for that. Hotel rooms that open with NFC on your smartphone, booking cabs, finding public water filling points. I think there may also very soon be an App for making telephone calls...

One of the benefits of this adoption of technology is that we are able to reduce the time taken to accomplish some of the more mundane and time-consuming aspects of our lives. For me, one of those things is the booking of a vacation. Yes, it has become a relatively simple process for the individual thanks to technology. In theory, you can have your flight, accommodation and activities booked upon one platform in ten minutes. And it can all be done within the comfort of your own home, workplace, or, well, anywhere, really, from a smart-phone. Great. Unsurprising then that OTAs (Online Travel Agents) and booking platforms have become enormously popular and successful. Why? Because they aim to please every one, or, at least, as many people as possible. And it works, to a certain extent. Most people want similar things from a two-week getaway, and most will come back home satisfied with their experience. It's such common practice that people don't even ask any more how you booked your holiday.

But what if you're looking for that personal touch? Not so easy as you think. You can type away on various platforms, and eventually, you will realise that 'unique experiences', 'tailor-made' and the like all seem to look quite depressingly similar.

So what do? Talk to someone. No. Not an analyst, but a specialist. A Travel Agent. Yes, really. Get yourself down to your local agent and have a chat. Tell them what you like. What you love and what you hate. Opera, Museums, Festivals, Ice carving, Beer festivals, architecture... Whatever you want to experience. Think of it as an investment. After all, it is your time you are spending. For you, booking a vacation is a

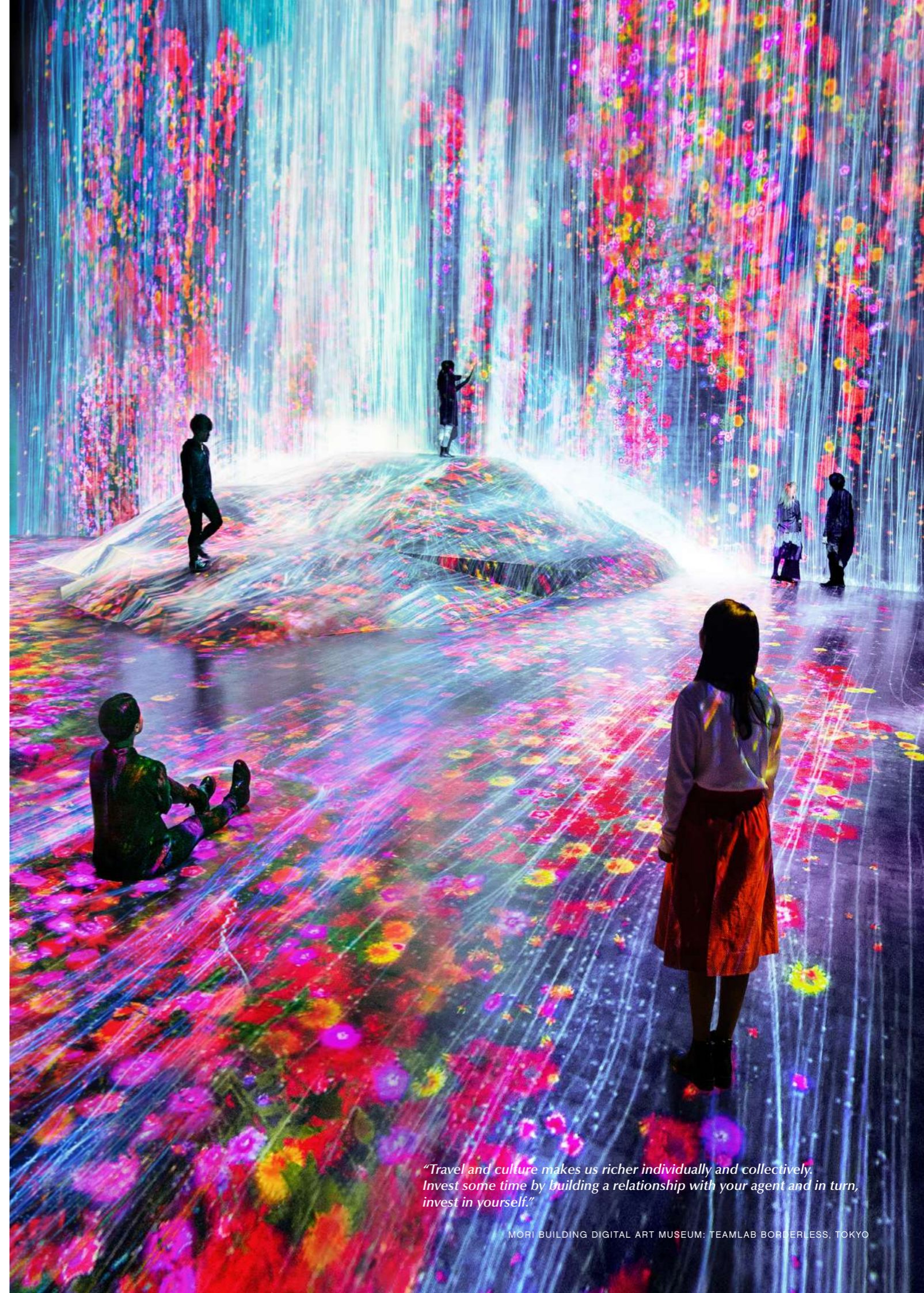
process you go through probably three or four times a year, and spend maybe a few days in total. For the agent, it is what they do every day. The more information the agent has, the better your experience will be. You have the chance to build a relationship that has the potential to be phenomenally rewarding. It's time to stop thinking of the travel agent simply as someone that books flights and villas on your behalf, instead consider them as your personal gateway to the cultural world.

Here lies the most significant difference between OTAs and a Human Travel Agent. Culture. Culture is about people, about what it means to be human. If culture is about humanity, doesn't it make sense to begin your cultural journey by talking to a person? Computers and programs don't have culture. They have algorithms. I don't speak algorithm. The OTAs way of booking is to apply a series of filters (chosen by you) to arrive at a destination that is most likely to be acceptable. You get close, but there may still be a little work you have to do if you want something that speaks only to you.

The agent on the other hand doesn't work this way. The agent is human. They have culture. They understand you. An agent will be able to get straight to the heart of your vacation, using their knowledge, experience and vast pool of resources. What would usually have been a vacation can be transformed into a cultural experience.

Your time belongs to you. It's valuable, really the only commodity we all have. Travel is a great way of spending time. Travel and culture makes us richer individually and collectively. Invest some time by building a relationship with your agent and in turn, invest in yourself. I don't think there's an App for that.

Roger Egan is co-founder of Planet Egan Ltd, and is committed to creating new partnerships and synergies in order to work towards the ultimate goal of a more sustainable and responsible travel and tourism industry.



"Travel and culture makes us richer individually and collectively. Invest some time by building a relationship with your agent and in turn, invest in yourself."

Small Ships,
REMOTE RIVERS AND COASTS



THE CHINDWIN
 MONYWA to HOMALIN - 7 nights



LAOS MEKONG
 VIENTIANE to CHIANG SEAN - 10 nights



LAOS TO CHINA
 VIENTIANE to JINGHONG - 14 nights



LOWER GANGES RIVER
 KOLKATA to FARAKKA - 7 nights



UPPER GANGES RIVER
 KOLKATA to VARANASI - 14 nights



THE BRAHMAPUTRA
 GUWAHATI to JORHAT - 7 nights

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For over twenty years Pandaw has specialised in exploring the remote and off the beaten track rivers of Asia, places that few, if any, can navigate with our specially designed ships. We offer travellers a truly exclusive, unique experience.

Essentially an outdoor experience, travellers meditate on the unfolding panorama of human and wildlife thriving on these great rivers from the spacious promenade and observation decks. All on board enjoy an informal and friendly atmosphere - the 'Pandaw Spirit' - for which we are renowned. We also have the highest passenger-to-deck space ratio of any cruise ships afloat, offering plenty of spots to relax and take in the panorama or chat with fellow travellers.

Learning about the culture and history, first hand, both on board and ashore is a key part of a Pandaw journey. There are active walks and bike rides through the countryside and local

villages, speedboat explorations penetrating deeper into the jungle, visits to heritage sites. Passengers have many opportunities to interact with welcoming local communities, including visits to Pandaw Charity projects along the way.

Finished in brass and teak by skilled local craftsmen and in the tradition of the Irrawaddy Flotilla Company. All seventeen Pandaw's unique fleet are finished to exacting first class standards with all modern conveniences. Objects of great beauty, these vessels have an ultra shallow draft and can venture where other ships can not.

At Pandaw we have an all-inclusive policy, so travellers can relax in the knowledge that there are no hidden extras, all that is excluded is wine and imported beverages, spa therapies and personal laundry. We are also family friendly, indeed our expeditions are perfectly suited to kids who gain unforgettable life experience from their interactions in the villages along the way.

Burma

Pandaw are pioneers in river cruise expeditions in Burma and still to this day very few, if any, vessels are able to carry passengers on these. We offer the widest choice of river cruises in Burma: 1, 2 and 4 night short cruises from Mandalay to Pagan; 7 night cruises on the Irrawaddy and Chindwin Rivers; and 10 and 14-night cruises from Rangoon to Mandalay.

Laos to China

Sail on the spectacular Upper Mekong River all the way from Vientiane to China or vice versa. This incredible, pioneering 14-night river expedition, only recently made possible, allows guests to discover charming villages, stunning scenery, pristine jungle, the fabled "Golden Triangle" and the natural wonder of the emerald green waters of the Mekong in China's remote Yunnan province.

India

In late 2018 we open on the Lower Ganges, in late 2019 we start up on the Brahmaputra and Upper Ganges and the Andaman Islands in 2020: three Pandaws covering all the key waterways of Northern India with their sacred sites and cultural riches.

DISCOVER MORE AT PANDAW.COM

tel: 0208 3967320, email: information@pandaw.com or contact your travel agent



LEFT GLASS NO. 4. PHOTOGRAPHY NICK KNIGHT

LCD SELECT JURY MEMBER

CARLO BRANDELLI

THE DESIGNER DUBBED
'THE GERHARD RICHTER OF SAVILE ROW'
ON TRANSDISCIPLINARY CREATIVITY

Carlo Brandelli is a creative polymath whose designs are in the permanent collections of the Design Museum in London and The Met in New York. He regularly lectures in Italy and the UK and is a design consultant for brands as diverse as Adidas and Jaguar. His very first project 'Squire' fused art, fashion and design into one concept space and gallery, and won him fans, such as Helmut Lang and Alexander McQueen. As a fashion designer, he has received several diverse awards, including the British Fashion Council's Menswear Designer of the Year Award in 2005—the year in which he was also voted the UK 's most stylish man by GQ magazine. His work is regarded as a cross-disciplinary exploration into art and fashion, and for much of his career he specialised in contemporary Savile Row tailoring, often showing complex installations as part of the fashion work, not least at the helm of Savile Row brand Kilgour. His 'Unstructured Suit', for example, was recently shown at MOMA in New York as part of the seminal 'Is Fashion Modern Exhibition'. Here, the 2018 LCD jury member, tells us about his undying passion for Turin, and why cultural innovation does not have to rely on technology.

If there was one piece of artwork you could feature in, which one would it be?

Themes of reflection have constantly run through my work, so the idea of narcissus and echo seems painfully appropriate, I have often worked in glass and mirror in design, and lots of the installations I have worked on have focused around mirrors—of course, the idea of a mirror and reflection is so attached to fashion.

How do you believe museums will impact future cities?

Museums should always be institutions that present visual creative facts—inspirational places reflecting the artistic truths. I know they are trying to connect in more experiential ways, but I don't know how valid that is. When I go to a museum, I just want the work to speak for itself, so I think a museum should really just be an archive that presents a very true and objective record of the artists and artifacts that they are talking about.

What is your favourite cultural city?

Turin: Italy's forgotten city, and the origin of so much design and art innovation. It is also the home of the Carlo Mollino Museum—Casa Mollino—the mysterious design legend's old apartment. It contains a rare painting by his friend the design hero Ettore Sottsass—whose paintings are beautiful, but are obviously less known. Mollino designed the Teatro Regio Torino in Turin, which is recognised as one of the great unspoken reference points for architects. He was also known for taking very beautiful Polaroids of dancers from the evening scene in Turin.

Who do you think are the cultural innovators of tomorrow?

Innovation today suggests progression through technology, and while I feel technology is a useful tool, it should not be the method by which art is made. A good example is Virgil Abloh—he has made 'appropriation' from art to fashion the acceptable modus operandi. But, although this works, to a certain extent, it will allow the 'less intelligent' element of the fashion design market to continue to copy the arts blatantly, as opposed to absorbing inspiration and taking their own work somewhere else.

Who inspires you and why?

I am inspired by anyone who decides to make his or her living through creativity or art. So much of people's lives are focused on selling something they themselves have not created. To walk through any major city to see the majority of the population in front of a computer screen constantly is heartbreaking.

What are you up to at the moment?

I have just produced a series of 12 portfolio works on paper for art Brussels, 18-22 April, and through Spazio Nobile Gallery, Brussels. The work is a series of collages made from the drawings and ephemera of my last menswear collection.

Read more interviews with thought-leaders and cultural provocateurs at leadingculturaldestinations.com

THE TASTE OF HISTORY

HOW THE MARITIME MUSEUM REDISCOVERED
THE CULINARY SOUL OF MALTA

by Liam Gauci

Birgu is an ancient seaside town which has been the heartbeat of the Mediterranean Island of Malta for centuries. The castle at the tip of the peninsula has been home to Greeks, Romans, Byzantine Governors, Saracen Warlords, Aragonese condottieri, Crusading Knights of St John, Revolutionary French Captains, and British Admirals. Today, it is home to two museums embarking on a new journey of discovery, a journey through the history of food of the island. The Maltese kitchen has become the protagonist for these two museums, and a pantry of ingredients, recipes and dishes has been brought to life through artifacts, documents and modern farming methods of the past, giving visitors an opportunity to 'taste history'.

The Malta Maritime Museum and the Inquisitor's Palace have many stories to tell. They have a unique position in the heart of Malta's Grand Harbour. Studying what was being brought into the island over the centuries and what was being cooked both for the foreigners living on the island and for the locals; the curatorial team of both museums have initially chosen the 18th century as the starting point for this investigation. The results have been surprising and mouth-watering. Patrons have been regaled with 18th century recipes and dishes, some of which had been forgotten for years, others have been around for centuries but their true origins had been lost. Visitors to the museum have been delighted to find pop-up workshops and food tasting sessions in these two museums. It usually all starts with a few choice nibbles. Most of which is local sustainable produce. Typically, guests enjoy local sheep ricotta salted with sea water, Maltese pecorino aged for three months, air-dried sausages, wild foraged rucola, Maltese olive oil and handmade ship's biscuit. From the offset the stories behind these nibbles are simply an amazing insight to this peculiar island in the Mediterranean. Ricotta is salted with sea water as fresh water was always a commodity on such an arid island. The recipe for the air-dried sausages comes from an 18th century court case in which a butcher sues a Corsair Captain for unpaid sausage bills. Thanks to the court bureaucrats meticulous records the curators were able to find the unpaid ingredients: local pork trimmings, salt, wild thyme, and smoked chili. With the help of experimental archaeology in a local butcher's shop we now can taste the 'salsiccia' embarked aboard the Corsair ship. Stories such as this

one, are endless. On cold winter days, the recipes at the museums will sometimes include soups. These warm chowders owe their history to magic spells found in Inquisition court cases. Anna Segond was accused in front of the Inquisitor of preparing chick pea and broccoli soup for her husband for weeks on end.

This was not because she had nothing else to cook, but because a slave had told her that it was the only way to blind her husband to the advances of their neighbour's wife.

Later guests sometimes are offered hot chocolate. A warm beverage enjoyed in Malta since 1590. That's over 400 years of chocolate consumption. Chocolate from the newly discovered South American continent was so popular that it was the law aboard ship to provide all slaves with a mug of coco every evening. Anyone Captain who did not adhere to this could have his license revoked.

Sweets and Coffee are also found on the menus at every Taste History event. Various recipes of the dozens of pastries and sorbets that were popular on the island have been re-discovered. It will come as a surprise that even before refrigeration Malta enjoyed ice creams and sorbets. Ice blocks were imported daily from Mount Etna in Sicily. This ice was prized by the many foreign and local chefs. The ice was the key ingredient to prepare chocolate ice cream, pistachio ice cream, cinnamon ice cream and strangely enough Parmesan ice cream. One other popular sorbet prepared by our chefs at taste history is Coffee Sorbet. The recipe is originally from 1746 and it provides us with an insight to the far reaching arm of the Maltese kitchen. Arabesque coffee originated from Africa, and was captured by Maltese Corsairs, Vanilla emanated from Madagascar, cinnamon from the Spice Islands and Ice from neighbouring Sicily. All ingredients were mixed together to produce a drink that brought most of the known world into one glass in tiny Malta. Understanding the history and culture of an island by simply tasting its long lost dishes is a new approach being spearheaded by Heritage Malta the Maltese national agency for museums.

Liam Gauci is a dynamic young historian based in Malta and is curator of the Malta Maritime Museum. He is best known for his books In The Name of The Prince: Maltese Corsairs 1760-1798.



THE LEADING CULTURE DESTINATIONS AWARDS

Over the last five years, we have had the privilege of recognising the latest developments within the expanding sector of cultural travel, witnessing various trends that have effectively brought the travel industry ever-closer to culture. From the expansion of the digital footprint of museums, to the increase of culture-focus travel programmes, cultural travel has truly exploded into the global scene.

As we carefully selected the nominees for this year's Leading Culture Destinations Awards, one clear trend defined the clear majority of the nominated destinations: immersion. Cultural destinations have been exploring new and diverse ways to completely envelop visitors in overwhelming sensory experiences through art, architecture and technology. Our winners truly mastered the art of immersion, employing a wide variety of approaches and tools to take the visitor beyond a mere visit, into the sphere of profound cultural experience.

We are very thankful to have collaborated with such an exciting group of cultural destinations over the last 12 months, and we are proud to provide a platform to highlight the leading examples of successful cultural travel. We hope the selection of our jury this year will inspire you to travel yourself smart.

LEADING CULTURE DESTINATIONS OF THE YEAR

What truly makes a “cultural destination”? Beyond the latest blockbuster exhibitions and breath-taking works of architecture; today’s Leading Culture Destinations create highly curated experiences for even the most demanding of visitors. From the site-specific solo-exhibition by Philippe Parreno at Gropius Bau to the collection-inspired merchandise at the Mumok Shop, our winners exemplify the power of an immersive experience by defying the norms of cultural visits and taking visitors into an alternative reality through the power of art, architecture and design.

YSL MUSEUM, MARRAKECH, MOROCCO
FONDATION JARDIN MAJORELLE, MARRAKECH
PHOTOGRAPHY BY NICOLAS MATHEUS

BEST EXHIBITION

Philippe Parreno at Gropius Bau, Berlin, Germany

After the impressive takeover of the Tate Modern’s Turbine Hall in 2017 with his work *Anywhen* (Hyundai Commission), Philippe Parreno brings a solo and untitled site-specific exhibition to the intricate galleries of Gropius Bau. This exhibition explores the various levels of ‘existence’ through a variety of media including Virtual Reality (VR). Innovation and the power of various levels of immersion made this exhibition a truly unmissable destination.

BEST ARCHITECTURE

YSL, Marrakech, Morocco

The Red City of Marrakech, as well as the works of Piet Mondrian, were of profound inspiration for Yves Saint Laurent throughout his life. These elements guided Studio KO to develop a museum structure that would evoke the texture of YSL’s signature couture. The interior was designed to evoke the suavity of the lining of a couture jacket while the exterior was inspired by the weft of the variety of fabrics used by the fashion icon. This unique marriage between fashion and architecture resulted in a spectacular space that includes a collection of 5,000 articles of clothing, 15,000 haute couture accessories; a library of 6,000 books; a 150-seats auditorium and an open-door café.

BEST RESTAURANT

The Garden Museum, London, UK

After an outstanding renovation The Garden Museum opened its doors in 2017 with the incredible addition of the Garden Café. This beautiful glass structure sits on the former churchyard of St. Mary at Lambeth where various tombstones insets are still visible. The minimalist structure boasts also a minimalist menu that is rich in seasonal flavours and changes on a daily basis. Led by chefs George Ryle (Padella, Primeur) and Harry Kaufman (Lyle’s, St John Bread & Wine) their focus on simplicity and fine ingredients carefully celebrate the heritage of the Garden Museum through every dish.

BEST SHOP

MUMOK Shop, Vienna, Austria

This minimalist gem celebrates Scandinavian design in every aspect of daily life. From bicycle lights all the way to toothbrushes, the varied inventory includes a large array of accessories and design. In addition, MUMOK Editions offers a collection of exclusive editions from emerging and established artists with strong ties to MUMOK including: Martin Beck, Dirk Bell, Cosima Von Bin among various others.

BEST DIGITAL EXPERIENCE

Mori Building Digital Art Museum: TeamLab Borderless, Tokyo, Japan

TeamLab Borderless solo exhibition takes technology and immersion to a completely different level. The show includes a three-dimensional 10,000 square meter space, 520 computers and 470 projectors. The often sold-out show lets visitors walk through infinite spaces where works can freely move from one room to the next and form interactive experiences between the visitor as well as between other works. Borderless is an unparalleled destination that explores a truly borderless world through art, space and a sublime use of digital technology.



YSL MUSEUM, MARRAKECH, MOROCCO
FONDATION JARDIN MAJORELLE, MARRAKECH
PHOTOGRAPHY BY NICOLAS MATHEUS



THE CLIMATE SMART AWARDS

IN PARTNERSHIP WITH SUNX



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WINNER

The Science Express

This year, The Climate Smart Award goes to “The Science Express” a brilliant innovative travelling exhibition in India. The second year of our Climate SmART Awards with LCD saw a huge increase in the number of museums and exhibitions around the world focusing on Climate Resilience Exhibits—not surprising given the sharp increase in extreme weather events. The Science Express India came out as the eventual winner—largely because of the innovative idea of taking the message to the people—particularly young people and in rural areas. All the judges commented on this unique feature as the differentiator, emphasising that innovation will be a key factor in the war on climate change.

Some have now become permanent facilities—so the range and quality is improving, making life harder, yet more rewarding for our judging panel from the SUNx Council. In the end, it came down to three incredible entries from different continents.

The Climate Museum from New York USA—whose vision that “an informed, confident and motivated public will advance Climate Action” could be a theme for this whole Award category, which reflects SUNx commitment to lifetime learning. It was a very close runner up.

The Hangzhou Low Carbon Science and Technology Museum China is the first Museum dedicated to low carbon solutions in the world’s most populous country. As such its influence over time will be massive—it was a little early this year, perhaps reflected in its theme of “Low carbon life is what people will surely choose in the future”

Professor Geoffrey Lipman, Co-founder SUNx

NEW CULTURE DESTINATIONS OF THE YEAR

Cultural Identity, in particular the strength of regional heritage, was the universal building block of this year's leading new museums globally. Renowned architectural firms - including KO Studio, Heatherwick Studio and Barclay & Crousse - were deeply inspired by local history native materials as well as the legacy of existing structures which they carefully transformed into cultural destinations. From the tip of Cape Town to the Peruvian dunes, our winners take visitors into new journeys through outstanding gallery spaces and unique and diverse collections of archaeological artefacts, fine art, design and haute couture.

FOUNDATION CARMIGNAC, PORQUEROLLES ISLAND, FRANCE

EUROPE

Foundation Carmignac, Porquerolles Island, France

Located in the idyllic Porquerolles Island; the Fondation Carmignac offers an incredible backdrop to a wide range of leading 20th century artists including; Alighiero Boetti, Jean-Michel Basquiat, Jeff Koons, Gerhard Richter and Marlene Dumas among many others. The Foundation has two pivotal initiatives: a photojournalism award and strong commitment to exhibiting 20th century leading artists. "I created this foundation for the pleasure of sharing what I love with as many people as possible. I prefer the word 'share' to the word 'transmit'. That is why I like accessible works. Art needs to speak." Édouard Carmignac

NORTH AMERICA

Museum of Contemporary Art of Toronto, Canada

MOCA's new home in the Lower Junction neighbourhood is an impressive 55,000 square foot purpose designed space that is truly committed to supporting emerging artists. MOCA has partnered with Akin Studios to provide studio space within the museums for 20+ artists. Selected artists will be invited to work within the walls of MOCA and visitors will be invited to selected Open Studio days.

LATIN AMERICA

Paracas Museum, Paracas, Peru

After the destruction of its predecessor during Peru's 2007 earthquake, this remarkable structure was devised by the French-Peruvian architectural studio Barclay & Crousse. The architectural plan and selection of materials was inspired by pre-Columbian traditions which resulted in the ceramic-like texture of the façade and the labyrinth of galleries spaces. The permanent collection includes a wide range of archaeological artefacts from the neighbouring desert dunes.

AFRICA/ MIDDLE EAST/ UAE

Zeitz MOCA, Cape Town, South Africa

From the impressive tubular base to the spectacular "cellular honeycombs" within the interior, this marvellous structure has become an emblem of Contemporary of African Art. Designed by Thomas Heatherwick, this project gave a new life to a waterfront grain silo converting it into 100 galleries spreading over nine floors. The structure also includes a boutique hotel on the top floor while the permanent collection primarily includes contemporary artists from South Africa and the Diaspora.

ASIA PACIFIC

Tai Kwun Centre For Heritage & The Arts, Tai Kwun, China

The literal meaning of Tai Kwun in Chinese is "Big Situation". This name has been in place since the 1880s when this structure served as a police station, and nowadays, it was kept by the founder as remembrance of the district's heritage. The centre includes gallery spaces for the visual, performance and theatrical arts. Tai Kwun also celebrates the heritage of Cantonese storytelling through its eight purpose-built storytelling spaces and passageways as well as its through its dedicated programming - Tai Kwun Stories.



SOFT POWER DESTINATIONS OF THE YEAR

BEST ACTIVATION

Bursting At The Seams, Makati, Philippines

Philippine Detention Centers, photographs by Rick Rocamora, organised by Filipinas Heritage Library, and exhibited at the Ayala Museum is the winner of this year's Soft Power Destination Award, Best Activation. BURSTING AT THE SEAMS is recognised for its truthful depictions of the state of the Philippine jail system. Visitors to the exhibition are empowered to share their reactions and their thoughts with legislators about the country's prison system. This exhibition and the public's positive engagement with it demonstrate how a historical museum can step outside its traditional role of examining the past to setting the agenda for the future of the Philippines and other nations with penal systems in need of reform.

BEST CULTURAL DISTRICT

Fogo Island, Newfoundland, Canada

Fogo Island is the winner of this year's Soft Power Destination Award, Best Cultural District for the community and destination building work of the Shorefast Foundation, including the Fogo Island Inn, and Fogo Island Arts. In a short five-year period, the Shorefast Foundation has revitalized the isolated fishing community of Fogo Island, and created an international cultural destination through artist residencies, and inspiring architecture. Fogo Island has developed entirely new kinds of answers to community issues—and artistic issues as well. Local artists create works inspired by the legacy of Fogo Islanders having lived for 300 years on an island off the island of Newfoundland' mainly as fishermen. The Shorefast Foundation links local people to the visitors from 'away' through a unique programme of local ambassadors. At the same time, Fogo plays host to artists from communities and cultures from around the world, transforming the island into a place for cross-cultural collaboration in a magical geography.

BEST CULTURAL ORGANISATION

Museum of Tomorrow, Rio De Janeiro, Brazil

Rio De Janeiro's Museum of Tomorrow is the winner of this year's Soft Power Destination Award, Best Cultural Organisation for its work prototyping a more sustainable and social future using both traditional and experimental technologies through a trans-disciplinary approach. The Museum of Tomorrow is working to engage global society in solving the world's urgent challenges in the areas of sustainability, coexistence, climate change, gender equality, water, energy and social justice among others. The museum has maintained relevance and importance to its local community and is ensuring accessibility through free access cards for all residents and employees of its local port area.

Lord Cultural Resources is proud to partner with Leading Culture Destinations for the third year to present the Soft Power Destination Awards. Created to celebrate the power of cultural organisations to influence and empower their communities and beyond. Large national museums have long been effective in cultural diplomacy, providing the places, collections and expertise that governments need to impress and enlighten allies and trading partners and their publics with their cultural attainment. Today, with the rise of social media, and the growing importance of cities, we are increasingly seeing that small and mid-sized institutions can exercise outsized influence both locally and internationally. This year's winners of the "Soft Power Destination Awards" are great examples of how relatively small institutions can have large-scale impact through soft power. The winners in this category have become soft power destinations by being accountable and transparent, and by seeking to be excellent, relevant and sustainable in all that they do. In an increasingly complex world, these institutions are shining inspirations.

*Gail Lord and Rebecca Frerotte
Lord Cultural Resources*





TRAVELLERS' AWARDS

The Avis Travellers' Awards proudly recognise the spirit of innovation by celebrating emerging cultural destinations, shining a light on a new breed of art hotels that offer not just bedrooms, but unique and immersive cultural experiences. This year, we also recognise those individuals who are transforming the norms of travel by sharing cultural insights and experiences on their blogs and social channels

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Gail Lord and Rebecca Frerotte
Lord Cultural Resources

BEST ART HOTEL OF THE YEAR

Chateau la Coste, Provence, France

Located in the heart of Provence, Chateau La Coste offers an incredible destination that beautifully blends wine, art and architecture. During your stay you will have the opportunity to enjoy an incredible selection of prestigious wines while taking part in exceptionally curated art and architectural walks around the various art spaces of the chateau including the Art Centre designed by renowned Japanese architect Tadao Ando.

EMERGING CULTURE CITY OF THE YEAR

Lisbon, Portugal

From the San Jeronimo Monastery (UNESCO Heritage Site) to the recently opened Museum of Art Architecture and Technology, (MAAT) Lisbon offers a wide range of impressive cultural destinations. Over the last several years, Lisbon's charming nightlife and cuisine has solidified the city's position as a truly unmissable cultural destination.

BEST CULTURAL NOMAD OF THE YEAR

Art Weekenders

Pal and Lydian are not just your typical wanderlusting couple. Their blog and Instagram aims to give a platform to lesser known cultural destinations predominantly in the Netherlands and across Europe. Pal and Lydian have also developed an incredible passion for Street Art and extensively cover leading exhibitions and news on the contemporary Street Art Scene through their captivating shots.

EXPERIENTIAL DESTINATIONS OF THE YEAR

BEST LGBT DESTINATION

Valletta, Malta

Turquoise waters and a picturesque Old Town have made Valletta an increasingly popular destination for same-sex honeymoons. In recent years, the progressively inclusive and relaxed vibe of Valletta has attracted LGBT couples and singles alike to celebrate Malta Pride Week and visit LGBT-friendly locales such as boutique hotel Casa Ellul, Monaliza, Morpheus Bar and AXM Club among many others on Great Siege Road.

BEST LUXURY DESTINATION

South Africa

A booming cultural scene, the rise of the South African wine country and incredible landscapes have quickly developed South Africa into an emergent luxury destination. From the Delaire Graff Estate in the Winelands to the One&Only Hotel in Cape Town—South Africa is clearly strengthening its focus on luxurious services and destinations.

BEST FOOD DESTINATION

San Sebastian, Spain

Lamb stews, cod, Tolosa bean dishes are some of the staples of the rich and coastal cuisine of the Basque region. San Sebastian has become a key destination within this region due to a new generation of chefs who have received raving international reviews and a rain of Michelin stars. Kursaal Restaurant and Arzak are just two out of the 16 restaurants in San Sebastian which currently hold a Michelin-star rating.

BEST SMART DESTINATION

Oslo, Norway

“The vision for Oslo is to make it a smarter, greener, more inclusive and creative city for all citizens—a smart city that innovates with the citizens’ interest and well-being at the core.”—City of Oslo Official Website
Over 50 projects are currently being sponsored by the city’s programme FutureBuilt which financially supports sustainable projects. These projects, started in 2010 and due for completion by 2020, include the New Munch Museum as well as The National Museum for Art, Architecture and Design

BEST SILK ROAD DESTINATION

Uzbekistan

Glistening mosaics and turquoise minarets within a cosmopolitan setting have made Uzbekistan an increasingly desired destination among cultural nomads. Cities such as Khiva, Bukhara and Samarkand are icons of the rich splendour of the Silk Road.

With such a vast array of travel experiences, what draws visitors to cultural travel? Our Experiential Awards winners truly showcase the wide variety and diversity of destinations and experiences inspired by arts and culture. Often remote locations, such as Uzbekistan are reinventing themselves through immersive experiences that allow visitors to experience culture beyond the walls of museum collections, and instead, through the vibe and energy of these exciting locations.

THE BRIGHT FUTURE FOR MUSEUM LATES

by Nick Stockton

Art appreciation after-dark is an increasingly common phenomena, with collaborative museum night events in cities all over the world attracting hundreds of thousands of people. How? Moscow is a particularly instructive example, the city's policymakers and programmers have embraced the concept of late opening to the extent where it is normal to visit museums, galleries and libraries till 10pm in the evening. In this environment their three annual showpiece nights: Museum, Art and Library Nights thrive. The visitors expect their cultural services to be open at convenient times so when there is a fabulous big annual moment they are ready and eager to take part. Mexico City's monthly festival Noche De Museos is an example of possibly the most prolific Lates programming in the world: 40 to 50 venues coming together every month for a night of Lates organised by the city council. Ana Rita Garcia-Lascurain Director of Mexico City's Chocolate Museum explained: "Having the obligation of doing something every last Wednesday of the month has been very motivational." Amsterdam's annual MusuemNacht is a trail-blazing event and organisation. Run by young people for young people, the four paid employees are required to be under 30 and be in post no longer than three years. The event sells-out its 33,000 tickets every year in just five weeks to Amsterdam postcode residents only. Travel and tourism disruptors like Airbnb are bringing more people to stay into city centres, many driven to new places by attractive cultural offers. Suddenly a whole new generation of visitors are available to museums, less encumbered by past prejudices. In London, a new festival of museum night events (Lates) will take place on midsummer's weekend in June 2019. The aim of the festival is precisely to spearhead 'A Culture of Lates'—a commitment by policymakers and museum leaders to invest in Lates as the industry's contribution to the UK's night-time economy (NTE). The concept, of a Culture of Lates, was first proposed in February 2018 when three-linked research reports were published by Culture24, supported by Arts Council England, the Winston Churchill Memorial Trust and Airbnb, examining for the first time the role that Lates play in the NTE, both in the UK and Internationally (including case studies from Sydney, Melbourne, and the aforementioned Moscow and Mexico City) and the potential impact of cultural tourism. The research evidence and findings point to healthy prospects for the growth of Lates in the UK, building on cross-territory knowledge sharing and can be seen as a roadmap for future development. The reports outlined the opportunity to create a Culture of Lates in the UK by developing Lates into a significant contributor to a diverse and harmonious night-time economy

offering a high quality product that generates income for museums and galleries. Also, by exploiting growing demand for an offer that combines creative content with food and beverage under one roof and combining regular programming with big festival moments to build event capacity. The new London Lates festival exemplifies how Culture24 supports the sector to exploit these opportunities. The festival will offer customers a high-quality, unique offer, simple to understand and attractive to identify with. Venues will reach new people, earn revenue and work together, synthesising the opportunities the research identified into market-ready practice. This new model for a UK museum festival can be applied to any town or city with a handful of non-performing arts venues in close proximity to each other: Amsterdam and Budapest's versions are approaching their third decades of successful life. Responses to public surveys indicate customers want Lates events to include music, artists, talks plus food and drink. Event listings data shows this is exactly the offer museums are increasingly providing proving that venues are alive to demand. Experiences are made more memorable by participation—the act of doing leaves a lasting impression on the psyche. Museums can be supportive spaces for adults to lose their inhibitions around playfulness and many have great relationships with the 'spirit guides' of participation – artists. The London-based artist Tine Bech, for example, devised a participatory treasure-hunt type intervention, called Rainbow Makers, and activated it at the Manchester Whitworth Art Gallery in 2016. Participant groups, (the Rainbow Makers) wore 'Light Vests' adorned with switchable coloured LEDs and were given seven iconic art pieces to find, each designated with a colour of the rainbow and 'guarded' by 'Gatekeepers'. Once the groups found the artworks the Gatekeepers changed the teams' vest colours, with hand-held remotes, and took photos that were uploaded to a giant screen in the venue's hub space. The teams completed the seven stage quest, returned to the hub to see their photos contribute to the development of a giant on-screen rainbow and to collect a print out of their favourite Rainbow Maker image. The event sold out mainly to the Whitworth's local catchment of diverse young people. The game gave people permission to play with friends, family and strangers, introduced people to artworks in an interactive way and was great fun. Magic, it seems, is conjured in museums at night.

Nick Stockton is a freelance journalist specialising in science, transportation and infrastructure and is a regular contributor to Wired Magazine.



Museum lates are all about combining regular programming with big festival moments to build event capacity.

LCD SELECT JURY MEMBER

JOE LA PLACA

THE CELEBRATED CURATOR AND ART DEALER
ON THE HEALING POWER OF CULTURAL EXPLORATION



VIEWING ROOM, AVA, LONDON, 2013
IMAGE SUPPLIED COURTESY OF ALL VISUAL ARTS

Joe la Placa is one of the unsung heroes of the contemporary art world. A friend and confidante to the iconic likes of Keith Haring and Basquiat, the New-York-born curator and collector began his career in the early 80s, arranging radical street-art activations, and now advises some of the world's top collectors. As a young man, he studied art history and fine art under Donald Kuspit and Joseph Kosuth, and worked as an assistant for many artists, including Julian Schnabel. He went on to work for three major New York galleries (Leo Castelli, Sperone Westwater and Fischer, and Annina Nosei) before opening his own in 1983. Currently the director of The Cardi Gallery, London, la Placa was formerly CEO of All Visual Arts (AVA), a radical arts funding partnership founded with Michael Platt (CEO Bluecrest Capital Management), for which he curated 62 exhibitions worldwide. Last year, he worked as the chief advisor on Jean Michel Basquiat: Boom For Real, a major retrospective of the artist's work at The Barbican in London, which broke attendance records. Here, the 2018 LCD select jury member tells us why he believes art to be imperative to human survival and explains why in the future, androids may truly dream of electric sheep.

If there was one piece of art you could feature in, which one would it be, and why?

I would want to be the webs of a Jackson Pollock painting—infinately expanding through the galaxies to places no man has gone before.

How do you believe museums will impact future cities?

Art and museums have slowly replaced organised religion and churches. The architectural splendour and huge budgets spent on new museums, such as The Louvre Abu Dhabi, are akin to the cathedrals that came before them. These new temples of transcendence through art, where people from all social classes connect with each other on a deeper philosophical and spiritual level, function in much the same way as places of worship.

What is your favourite cultural destination?

Throughout history, art has been used as a form of détente—peter Paul Rubens was an ambassador as much as he was an artist, bridging the divide between warring countries through culture. Today, there's nothing more important than East-West relations—for

two very distinct cultures begin to understand each other in fundamental ways. The recent boom of Western galleries in Hong Kong, the bridge to the mainland Chinese market, and private foundations in Shanghai, like the Yuz Foundation, are helping close the gap between the world's two biggest superpowers.

Who do you think are the cultural innovators of tomorrow?

Artists, neuroscientists, computer scientists specialising in AI and big data, along with the pioneers of virtual reality, will merge and become the cultural innovators of tomorrow. Neuroscientists now have a telescope into how the human brain functions like never before—this combined with behavioural data and the new landscape of the virtual reality, the hyperrealisation of the Greek concept of Mimesis, will cause a collapse of what has classically been thought of as separate disciplines in the arts and humanities. What will emerge is hybrid form of creator that will birth a new form of culture. It will be a brave new world, not unlike the visions of Philip K. Dick in Do Androids Dream of Electric Sheep.

What in your opinion are the most important activations in art right now?

Shanghai and Hong Kong are the two most exciting new cultural destinations in my book. Shanghai has gone through one of the greatest urban transformations I've ever witnessed, and will continue to evolve as a gateway to China. There is no more important form of détente than for East and West to begin to understand each other on a level only art can procure.

What for you is the ultimate purpose of art?

Back in 2010, I co-wrote a book how to battle chronic stress—phantom stress—based on the work of my friend, the clinical psychiatrist Dr. Phillip Romero. It was all about how chronic stress destroys relationships and destroys the immune system. I came to the conclusion that art was imperative to human survival because a world without art is one in which you'd die of chronic stress. Art helps us adapt to adversity: the making and breaking of emotional attachments; shame; what it is to be human and the big one... death. It's all detailed in The Art Imperative.

Read more interviews with thought-leaders and cultural provocateurs at leadingculturaldestinations.com

THE SLOW DOWN MOVEMENT

MUSEUM AS THE MENTAL REFUGE FOR THE DIGITALLY DISTRACTED GENERATION

by Lisa Hilton

What are museums for? In terms of their evolution from the private Wunderkammern of great Renaissance patrons such as the Medici, through the state-sponsored institutions of eighteenth century Europe and the philanthropic foundations of the USA in the nineteenth, the answer would appear to have been relatively simple: in the words of the critic James Panero, they were “orderly warehouses”- places where the venerated artefacts of the past could be studied by the public with the goal of aesthetic or historical enlightenment. Since the 1960’s, the purpose of the museum has become a far more contentious issue. Museums are now a multi-billion dollar international business, they provide venues for everything from childrens’ sleep-overs to fashion shows, to Michelin-starred restaurants. The socially-oriented museum is vastly powerful—it can regenerate neighbourhoods, even whole cities, command huge public budgets and transform both artists and the architects whose creations house their work into celebrities. But where does that leave the collections and, as visitors, our relationship with them?

For some critics, the neglect of the visited in favour of the visitor has had a highly detrimental effect on the original function of the museum. What is lost when museums cease to be “about something” in favour of being “for somebody”? If sculptures, paintings or antiquities are considered worthwhile only to the extent of their relevance to their “consumers”, museums abdicate their autonomy in favour of a reflective narcissism, which to critics like Panero appears pernicious, if not suicidal: “such progressive ideology, combined with what I would call a non-profit profit motive that seeks ever larger crowds, greater publicity, expanding spaces, ballooning budgets, and bloated bureaucracy—a circular system that feeds on itself—has turned the... museum into a neoliberal juggernaut.”

In this argument, the museum has delivered itself up to our digitally-distracted age, becoming one more hectic locus for the display of the individual ego. We take a selfie in front of a Cezanne or a Velazquez to prove to our followers that we have been in the presence of something extraordinary, when what we are actually doing is foregrounding ourselves within the artwork, this extraordinary object on which we are, in fact, turning our backs. We give the cold

shoulder to Michelangelo and make our subject our own banality, degrading the piece to no more than a frame for our grinning faces, even as our need to take such a photo subverts our intentions.

And often, I do feel this way. I don’t want to peep at Rothko at Tate Modern between a phalanx of agitated toddlers. I get irritated by the horses of bored and bewildered tourists plodding dutifully around the mosaics of San Marco. Yet I refuse to believe that we would be better to return to a past where the museum was a dusty secular cathedral, to be approached in reverent silence. At every stage of cultural history, the prospect of the many having access to what was previously reserved for the few has been met with outrage and dire whisperings of decline. Earlier this year, I sat in The Royal Academy for about an hour, quite alone, watching the wondrous Mortlake Tapestries of the Charles I exhibition flutter and murmur on the gentle currents of the gallery’s air. It was a transcendental experience. And for everyone who has experienced such a transformative moment, we would do well to remember that they are supported by the vitality and dynamism of a museum culture which seeks to invite people in.

Rather than adopt a black and white approach of populism against purity, it might be worth thinking about how museums can continue to exist as ‘slow spaces’ whilst thriving within a modern commercial landscape. We have quiet carriages on trains, why not quiet galleries? Days when the interactive digital experiences are turned off? Late openings mean that museums can be enjoyed by families during the day whilst reserving more contemplative moments for adults. Sitting in front of an artwork in perfect silence is a luxury, but not an impossibility, and potentially might open the museum to the currents of mindfulness and wellbeing which are so much part of the contemporary zeitgeist. If the purpose of the twenty-first century museum is expansiveness, in every sense, then it seems entirely plausible to privilege the individual’s private aesthetic journey without insisting on a monopoly on beauty.

Lisa Hilton is a widely published arts historian and writer based in Venice, who regularly writes about culture for the likes of Vogue, The Spectator and Literary Review, among others.





CITIES IN TRANSFORMATION

HOW MUSEUMS CONTINUE TO ACTIVELY SHAPE
CITIES AROUND THE WORLD

by Robyn Bennett

In 2009, Chinese officials met to discuss how to secure the nation's place in the international imagination. Their solution was to elevate culture higher up the strategic agenda. Within two years the country's Ministry of Finance had launched the first government-sponsored private equity fund to invest \$3 billion in China's cultural sector, with the aim to make it a key "pillar industry" by 2020. China's decision to focus on nurturing its culture—the "spirit and soul of the nation", in the words of its governmental policy—points to a movement that in recent years has taken hold across the globe. Far from simply an optional add-on, the cultural sector is being recognised as absolutely vital to stimulating urban development and enhancing a nation or city's reputation as a lively and dynamic place to visit, work and live. Arguably, the most iconic example of a place transformed through its investment in its cultural capital is Bilbao. The opening of Frank Gehry's iconic Guggenheim Bilbao museum has had a prodigious impact on the Basque city, driving an influx of visitors (20 million by its 20th birthday), significant economic uplift and a dramatic increase in global recognition.

Many emerging cities worldwide are seeking to emulate the "Bilbao effect", turning to internationally renowned architects and partnerships with well-reputed cultural institutions in an attempt to secure their status on the global stage. One such example is the newly opened V&A Dundee, the dramatic £80 million centrepiece of the Scottish city's waterside regeneration project. Pinned to London's iconic Victoria & Albert Museum and designed by Japanese 'starchitect' Kengo Kuma, it aims to become a "living room for the city" and elevate Dundee to greater international renown. This idea of museums as 'living rooms' is one that aptly captures the ever-growing importance of cultural spaces within cities. Crucially, the creation of these buildings is – for the most part, at least – about much more than an exercise in vanity and a race to create the most visually impressive skyline. In the globally homogenised world in which many communities have been left feeling void of a sense of collective consciousness, cultural venues are seen as powerful restorative tools, creating social hubs of meaningful exchange.

Indeed, many global museums are extending their influence beyond the walls of their physical buildings and taking an active role in shaping local community life. To return to the example of the V&A Dundee, during its five-year construction period the museum has been involved in a variety of community

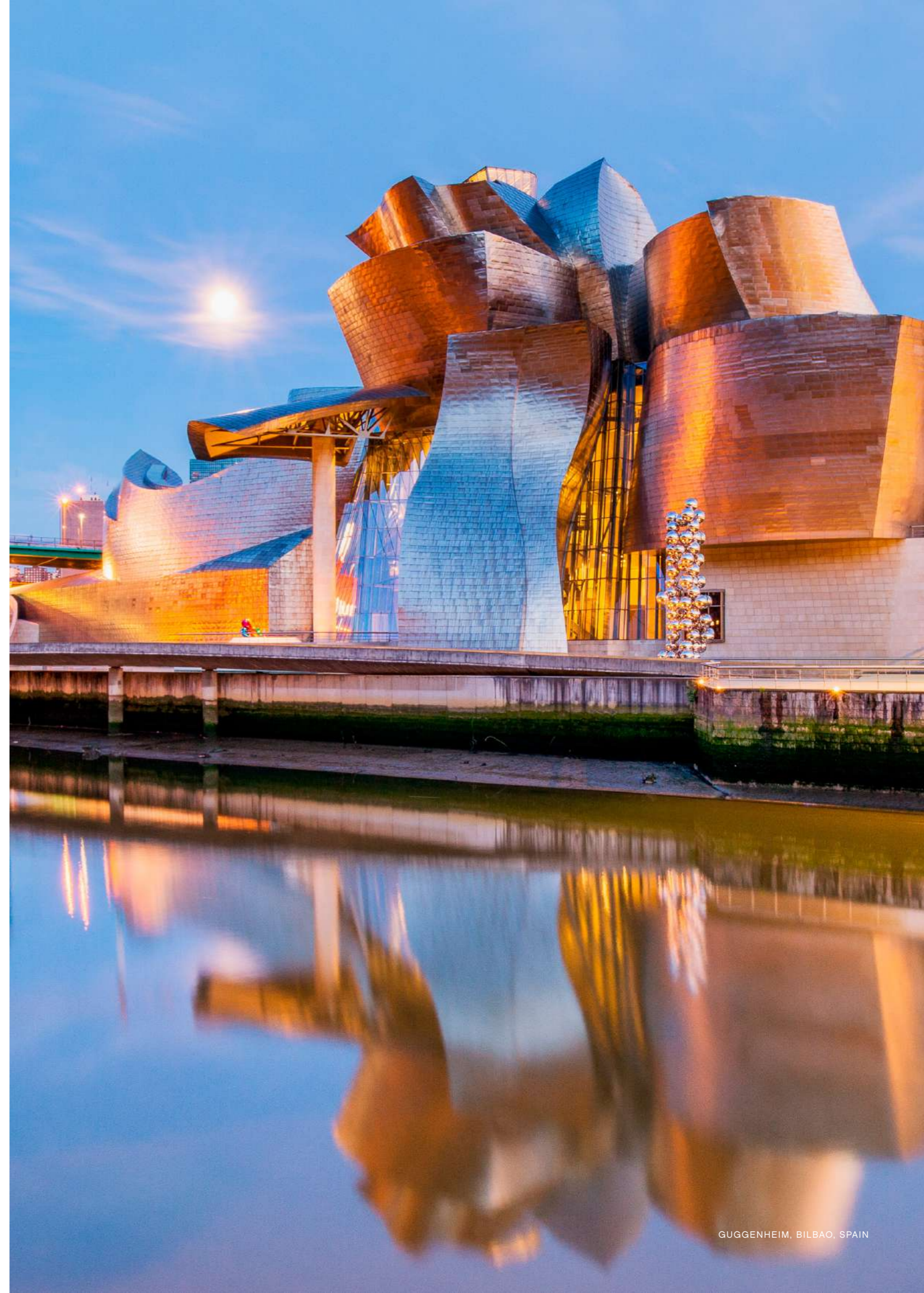
engagement programmes – from a 'Design in Motion' national touring exhibition, to entrepreneurial design challenges in regional schools and local community-building projects.

What's more, it's not just public sector investments that are helping to grow global cities' cultural capital. The commercial sector is actively participating in the process, recognising the community-building power of cultural spaces and consequently creating their own museums and galleries as extensions of their brand. Global fashion houses have been especially prolific in this sphere, with brands from Louis Vuitton to Prada and Yves Saint Laurent all having left notable marks on their respective cityscapes (Paris, Milan, and Marrakech) with iconic new buildings. Interestingly, just as the commercial world is looking to the cultural sphere for lessons on authentic experiences, there's also plenty that the public sector can learn from commercial best practice – especially when it comes to brand management. It's important for cities to combine their multifaceted cultural capital with all other key characteristics that make them unique and memorable into a coherent brand presence.

On the one hand, it's about being able to cut through the noise in an age where digital platforms control the global travel market. Think of it this way: these digital giants might not run the parties, but they certainly own the guest lists. And perhaps more importantly, it's also about being able to identify—and crucially act on—new opportunities for innovation. Giving the city a public face that exposes its core competencies, values and personality will see like-minded individuals drawn to it, be they tourists or future citizens, investors or businesses.

The upcoming Leading Culture Destinations Trend Report 2019 offers a full exploration of how tourism boards are engaging with the arts & culture sector to strengthen their cities' brands and become leading global destinations. Based on qualitative research and featuring insights from culture and travel industry leaders worldwide, the report showcases global case studies, explores the drivers behind them, and highlights best practice initiatives having the greatest impact on city brand perception.

Robyn Bennett is a consultant at Sasserath Kienbaum Plus (SK+), a global growth and innovation consultancy. She is intrigued by cities: how they accommodate their past, live for the present and, most importantly, plan for their futures.



LEADING CULTURE DESTINATION OF THE YEAR 2018

ZEITZ MOCAA

“There was a real worry with this project about whether we could get people to come inside,” - Thomas Heatherwick (Dezeen Magazine, September 2017)

It sounds absurd that a captivating structure would not be sufficiently inviting for visitors to wander inside, however, this was the top challenge for renowned British architect Thomas Heatherwick while developing the design of Zeitz MOCAA. Museum-going and Contemporary Art were both far cries from the common interests of the residents of Cape Town and therefore the structure needed to essentially push through the curiosity of visitors to captivate them to walk inside. In other words, the structure needed to have texture and its identity needed to lie in the interior in order to drive visitors to simply wonder in. Therefore, Heatherwick opted for the following approach “Our role was destructing rather than constructing, but trying to destruct with a confidence and an energy, and not treating the building as a shrine” (Dezeen Magazine, September 2017).

Fast-forward to the opening of Zeitz MOCAA in 2017, and visitors have become completely immersed by the power and soul of the “honeycomb-like” labyrinth that guides the visitor’s experience and entices them to discover each and every exhibition space. The collection focuses solely on contemporary artists from South Africa and the Diaspora and has propelled Contemporary African Art into the global art scene. With over 100 individual gallery spaces the collection includes emerging artists as well as established African artists such as Chris Ofili, El Anatsui and William Kentridge.

Over the last year, Zeitz MOCAA quickly became a must-see cultural destination that has captivated the interest of visitors worldwide due to its impressive architecture and unique collection. In addition, the V&A Waterfront area, on which the museum sits looking over the sea, has expanded into a mixed-use district that includes residential, commercial and entertainment spaces. As a result of its rapid development and strong impact in today’s cultural sphere, Zeitz MOCAA was unanimously selected by our jury as the 2018 Leading Culture Destination of the Year.



ZEITZ MOCAA, CAPE TOWN, SOUTH AFRICA



ZEITZ MOCAA, CAPE TOWN, SOUTH AFRICA



ZEITZ MOCAA, CAPE TOWN, SOUTH AFRICA

THE LEADING CULTURE DESTINATIONS
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