

## Invisible Cities: Spaces where oral histories and stereotypes collide

RICO WASHINGTON / SHINO YANAGAWA\*



Gail & Brian Paupaw (Mother and son. He is a snowboarder with an organization to bring inner city kids into winter sports).  
Photo: © We the People

City museums often deal with peripheral or problematic places. Finding a way to handle such places is never easy. *We the People*, a participative project and photographic exhibition, shows that opening the doors to dialogue is perhaps our primary means to destroy stereotypes about

“problematic” urban environments. *We the People*, which recently showed at the Brooklyn Historical Society, reveals the lives of residents of New York’s public housing projects. It results from the effort of a writer and a photographer, Rico Washington and Shino Yanagawa. We asked them to present ▶

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\* Rico Washington, a DC native and a former staff writer at XLR8R magazine. His work has appeared in *Ebony.com*, *Okayplayer*, *Wax Poetics*, and *Upscale*. Shino Yanagawa, a Tokyo native and a photographer. Her work has appeared in *GQ-Japan*, *Wax Poetics-Japan*, *Harper’s Bazaar-Japan*, *Nikkei*, and *Sankei*.



*Ephraim Benton (Actor & community activist).  
Photo: © We the People*

their work for *CAMOCnews*.

“The structure of the projects is like a maze. In every housing project, no matter where you’re at or what borough you’re in, it’s always going to be the same. But you adapt to your environment.”

Twenty-one-year-old college student Godborn Drayton is frustrated. While there are many layers to his frustration, the heart of the matter is the stark contrast between perception and reality of life in his community. “As humans, what we think, we do,” says Godborn. “So if you start feeling like a peasant, you’re going to start doing things you’re not supposed to do.”

Godborn has spent his life navigating the labyrinthine obstacle course of the Ingersoll Houses project in downtown Brooklyn. Survival skills acquired along the way have now become second nature. And through a delicate and unique balance of skill and circumstance, Godborn has managed to avoid the pitfalls that trapped many of his less fortunate peers. Yet while he is keenly aware that he’s an anomaly in that sense, he also understands how public stereotypes, coupled with seemingly insurmountable socioeconomic odds, can breed misfortune for others. In recent years, towering upscale condominium buildings have begun to sprout up around the periphery of his housing project. The traces of worry on his face are largely masked by the hope and confidence that spring from his academic efforts.

Godborn Drayton is but one of many New Yorkers whose conversations can be heard in *We The People: The Citizens of NYCHA in Pictures + Words*. Over the

course of 18 months, photographer Shino Yanagawa and I collected stories and captured still images from moments in the lives of former and current New York City public housing residents. The project was spawned from the same sense of frustration that had riled Godborn on the day of his interview. Why, we wondered, did the media circus surrounding the 2009 nomination and subsequent confirmation hearings of Supreme Court Justice Sonia Sotomayor emphasize so strongly her socioeconomic background? More precisely, why were some members of the press so astounded that Sotomayor was reared in New York City’s public housing community? Oddly enough, the media are also responsible for informing society’s larger pejorative perception of public housing. Glaring and frequent headlines of rampant drug abuse, violence, and deviant activity in public housing have painted a dystopian portrait of a perpetual and hopeless human wasteland. Local news cameras rush hastily to the scene of a crime in these communities, creating a feeding frenzy in search of the latest sensationalized 10 o’clock news broadcast.

Although they participate actively in breeding a damaging culture of fear and misperception, the media routinely walk away exonerated of their transgression. Meanwhile, a multitude of stories that could have a real and tangible positive impact on these communities remain unheard. As a collaborative pair of researchers who have interviewed and photographed well-known celebrities for notable media outlets, we decided to use our respective talents to give these stories and conversations the public platform they deserve. ►

*Jameel & Jaleel Faussett (Twin brothers).  
Photo: © We the People*



## CITIES

When we set about collecting our stories, Shino and I were unsure if we'd be able to find individuals willing to grant us entry into their lives. What we found, however, was the opposite. Our collective energy provided the perfect segue to easy conversation and referrals to interview and photograph friends, family, and associates living in public housing across the city. After assessing our character and intentions, these individuals quickly disclosed to us that they'd been waiting for opportunities to tell their stories.

### COLLECTING STORIES BEYOND THE MYTHS

Our conversations ranged from impressive personal accounts of success to testimony of the sociopolitical maladies—including routine police brutality, the threat of gentrification, and a lack of integrated support from city agencies—that plague these communities. In being entrusted with this cache of oral and photographic histories, Shino and I also knew we were entrusted with the task of weaving them into a textured tapestry that would endure for generations. We knew that we had to create a platform to debunk the myths: The myth that the majority of public housing residents were involved in illicit activity. The myth that most were uninterested in educational or socioeconomic self-improvement. The myth that two-parent households in public housing were far and few between. And the most prevailing myth of all: that the lives of people in public housing were of lesser value than those of others. With the help of project coordinator Dashaun Simmons, we set out to bring this project to fruition and debunk these myths. Since then, we have taken the project to Dakar, Senegal, to be exhibited at the 2010 World Festival of Black Arts & Cultures, and at the Brooklyn Historical Society from September 2014 to March 2015. This latter exhibition received a visit from the esteemed scholar and documentarian Henry Louis Gates and was the subject of wide press coverage, including a feature story on National Public Radio (NPR).

### CHANGING PERSPECTIVES: THE REACTIONS OF THE VISITORS

The responses from visitors to these exhibitions have been overwhelmingly positive. Many remarked that they'd been unaware of the lives of public housing



*Godborn Drayton (He's the one on the left).*

*Photo: © We the People*

residents, apart from what they'd heard through the rumor mill and the media. Most of all, gallery patrons seemed thankful for the profound sense of connection and understanding that our project engendered. Justice Sotomayor sent a personal note of praise from her chambers in Washington, DC. To those visitors who inquired as to why the project focused specifically on Black and Latino populations, we found ourselves explaining that these groups have long been seen as the face of public housing, and that they have borne the brunt of the stigmas and stereotypes that our project initially set out to examine and debunk. We realized that first-person narratives were the most powerful and effective method of achieving this goal. When Shino and I started working together on this project six years ago, we were unsure of whether our initiative would be accepted or understood. These days, we regularly find ourselves volleying between meetings and conversations about collaborations with the likes of the Museum of the City of New York (MCNY), 2011 TED prize winner JR's Inside Out Project, 2015 TED prize winners StoryCorps, New York University, and the creators of the Ford Foundation-funded 2014 documentary film *Time Is Illmatic*. Needless to say, we are grateful and humbled by the fact that the niche we have carved out for ourselves as artists (art + activism) is being recognized, respected, and appreciated by so many. But more than anything, we are elated that many of the aforementioned myths are now starting to be debunked.

For more info, visit [www.DebunkTheMyth.org](http://www.DebunkTheMyth.org)

*(With Layla Betti's contribution)*

# From the Chair

We are well into the heart of summer—a season that for some (hopefully many) of us provides some days of rest and rejuvenation with nice escapes in the countryside or the city. Summer can also offer opportunities for reflecting on and preparing new professional projects. For CAMOC's board and membership, summer is a time of intensive preparation for the organization's annual conference, which we typically schedule for August or—as we will do this year—early September.

This issue of *CAMOCnews*, the richest ever in content, contains not only a corpus of interesting material, but also the programme of this year's meeting. So, do have a look at it and join us in Moscow, September 2-4. There is still time to register and be part of a meeting that aims to bring together experts from all over the world to discuss one of the day's most challenging and timely topics: cities, migration, memory and the role of city museums. For regular updates, you can visit our specially designed Moscow conference website: <http://www.camoc2015moscow.com>

This third issue of 2015 includes reports on some exciting projects. In our main article, Rico Washington and Shino Yanagawa present the participatory oral history and photographic project "We the People." Elsewhere, Nicholas Francis previews a project that may prove meaningful for most cities and not only in the UK context: the "Future City" project. We also profile a variety of other creative museum exhibition and urban projects, including Jelena Savic's account of activities in the creative city of Porto, Piotr Hapanowicz's study of the "Cybertheque. Kraków – Time and Space" exhibition, and Joana Monteiro's article on the 2015 New Cities Summit on the future of the urban world. In texts by Brinda Sommer, Crawford McGugan, Jozefien De Bock and

myself, you'll read about the work initiated by CAMOC members—and CAMOC itself—in redefining and transforming twenty-first-century city museums of cities, as they respond to such challenging contemporary issues as urban migration. Joan Roca and Renée Kistemaker outline the 2013 Barcelona Declaration on European City Museums, as it was developed by the City History Museums and Research Network of Europe, an organization that Joan and Renée serve as Director and Secretary. Last but not least, we offer a personal history of the early years (2005-2010) of CAMOC as narrated by Ian Jones, CAMOC's Honorary Secretary and an always-eager companion and supporter of our activities. This is the first of a two-part presentation; in our second installment, to be featured in the next issue of *CAMOCnews*, we ask other active CAMOC members to discuss the period 2010-2015.

In fact, as we'd like every one of you to share your views and wishes on the future of city museums and CAMOC, we announce in this issue (see page 10) a special call for such contributions. All your views will be gathered and presented in the next issue of *CAMOCnews*, as a collective platform of dialogue and celebration for CAMOC's tenth year anniversary.

Beyond celebrations, museums and museum professionals once again find themselves at a turning point. This one demands that we move away from lecture-based approaches to more storytelling practices, from traditional pedagogies to collaborative formulas and constructive experimentations, and from passive views of our visitors to more active and connecting experiences with them. This is surely the case for city museums as well.

*Marlen Mouliou*

# CAMOC 2015 Moscow Conference: Memory and Migration

Moscow, 2 - 4 September 2015

## PROGRAMME



Moscow Kremlin. Photo: © Museum of Moscow

### WEDNESDAY, 2 SEPTEMBER 2015

- 09:00-11:00** CAMOC Board Meeting (for members of the Board)
- 10:00-11:30** Registration  
*Welcoming refreshments*
- 11:30-12:00** **Opening welcome speeches**  
Chair: Irina Smagina (Head of the International Department of the Museum of Moscow)
- Alexander Kibovskiy (Moscow Government Minister, Head of the Department of Culture),
  - Vladimir Tolstoy (ICOM Russia President, Adviser to the President of the Russian Federation on culture and the arts).
  - Alina Saprykina (Director General of the Museum of Moscow),
  - Suay Aksoy (Chair of the Advisory Committee of ICOM)
  - Marlen Mouliou (Chair of CAMOC)
  - Ian Jones (Honorary Secretary of CAMOC)
- 12:00-12:45** **Keynote speech on the main theme**

**of the conference: Migration and Museums**  
by Professor Morris J. Vogel (President, Lower East Side Tenement Museum)

*Discussion*

**12:45-14:00** *Lunch break*

**14:00-15:00** A guided tour of the Museum of Moscow

**15:00-18:00** **Session 1 on Theme 1: Migration, cities and city museums (papers 15' each)**  
Chair: Suay Aksoy (Chair of the Advisory Committee of ICOM) and Mikhail Gnedovsky (Director at the Cultural Policy Institute, member of the Board of Trustees of the European Museum Forum, member of the Board of ICOM Russia and of the Jury of the Cultural Policy Research Award)

- Diana Pardue (USA), "Connecting cultural heritage through migration museums"
- Chris Zisis (Germany), "Representing migration history in museums/ exhibitions"
- Lieve Willekens & An Lombaerts (Belgium), "Your story is our story"
- Guido Vaglio Laurin (Italy), "Turin Earth. The city and new migrations (2010 – 2011)" ►

*Discussion*

**16:30-17:00** *Coffee break*

**18:00-19:00 Session 2: Ignites Part A**

Chair: Layla Betti (CAMOC Secretary) and Polina Zhurakovskaya (Senior Researcher at the International Department of the Museum of Moscow)

- Anna Ulfstrand (Sweden), "On the Road: unaccompanied children telling their stories"
- Djalaliddin Mirzaev, Rano Ernazarova (Uzbekistan), "Museums of Termez: city-migrant and city of migrants"
- Irina Karpenko (Russia), "City museum and local society: involving groups in different projects"
- Jelena Savic (Portugal), "Feeling at home in Portugal: two creative cities and their Serbian immigrants"
- Maria Helena Versiani (Brazil), "Social inclusion in museums: the role of historical research"
- Sylvie Durand (Canada), "Music and social history: the coming together of two histories"

**19:00** Guided visit to the Bolshoi theatre or a performance at the Stanislavsky theatre (to be confirmed)

**21:00** *Reception at the Museum of Archaeology*

**THURSDAY, 3 SEPTEMBER 2015**

**09:00-09:45 Key-note speech**

by Dmitry Poletaev (Director at the Migration Research Centre): "*The urban migration museum as a platform for the cultural integration of different groups of citizens*"

*Discussion*

Chair: Marlen Mouliou (CAMOC Chair) and Alexander Ostrogorsky (Head of the Educational Department of the Museum in Moscow)

**09:45-11:15 Session 3 on Theme 2: City Museum as a Memory Centre and a Place of Inclusion**

Chair: Marlen Mouliou and Alexander Ostrogorsky

- Jakob Ingemann Parby (Denmark), "The theme of migration as a vehicle for museum change"
- Tina Rodhe (Sweden), "A museum for everyone – the relevant museum"
- Sophie Perl (Germany), "'Local Chats': An inclusive exhibition in a Berlin city museum"
- Javier Jiménez Figares (Canada), "How can museums build citizenship. Place-making, social involvement and migration"

*Discussion*

**11:15-11:45** *Coffee break*

**11:45-13:30 Session 4 on Theme 2: City Museum as a Memory Centre and a Place of Inclusion**

Chair: Maria-Ignez Mantovani Franco

(Chair of ICOM Brazil, CAMOC Vice-Chair) and Joana Monteiro (CAMOC Board Member, Museum of Lisbon)

- Marília Bonas Conte (Brazil), "The Immigration Museum of the State of São Paulo: engaging communities and sharing expertise"
- Jenny Chiu (Japan), "City museum, City memory, and people of the city"
- Sayoko Ueda, Tsuyoshi Nishiyama, Masakage Murano (Japan), "Creating a local ecomuseum in the city of Kyoto, Japan"
- Gulchachak Nazipova (Russian Federation), "The role of migration in the history of the city of Kazan: the museum aspect"
- Alina Saprykina (Russian Federation), "The museum of the city as a starting point for initiatives related to the development of the city"

*Discussion*

**13:30-14:30** *Lunch break*

**14:30-15:30 Session 5: Ignites Part B**

Chaired by: Afsin Altayli (CAMOCnews Editor) and Elena Solozobova (Head of the Publishing Programme of the Museum of Moscow)

- Foteini Aravani (UK), "The concept of place and space of the city of London in Video Art Games"
- Mariana Marinova (Bulgaria), "Sofia and migration waves during the IX-XI centuries."
- Volkan Atılgan Emek & Gürkan Sabri Şakrak (Turkey), "The Sinop City Museum Project"
- Sabina Veseli (Albania), "Tirana, a capital without a city museum"
- Patrizia Schettino (Italy), "From utopia to a real museum"
- Eugenia Bitsani (Italy), "Migration memory, cultural heritage: a vehicle for the intercultural identity of a city"
- Xingli Wang (China), "Hui-chow salt merchants created Yangchow City prosperity"
- Mimoza Dushi (Kosovo), "Home" for now or "Home" for life. Migration memories of Kosovan Albanian migrants in West European Countries (via video or skype)
- Naila Rahimova (Azerbaijan), "Memory and migration in Azerbaijan"

*Discussion*

**15:30-17:30 Workshop 1: Redefining the city museum**

Co-ordinated by Marlen Mouliou (CAMOC Chair)

- Introductory presentation of a case-study: by Joana Sousa (Portugal), "The Museu da Cidade - Museu de Lisboa"
- *Workshop*

**18:00 Visit to the Jewish Museum and Tolerance Centre**

"The most famous example of contemporary museum design in Moscow" (Ralph ▶

- Appelbaum). *This monument of industrial architecture, the constructivist Bus Garage, was designed by Konstantin Melnikov and the structural engineer Vladimir Shukhov in 1926.*
- 18:15** Guided tour
- 19:00** **Coffee break/Refreshments**
- 19:30** Presentation and workshop from the Tolerance Centre
- 20:10** *Discussion on cultural inclusion*  
Special guest: Nicola Beer (Secretary General of the Free Democratic Party of Germany, former Culture Minister of Hessen)

## FRIDAY, 4 SEPTEMBER 2015

- 09:00-09:45 Key-note speech**  
by Dmitry by Eugene A. Tartakovsky (Senior Lecturer at the Tel-Aviv University School of Social Work, consultant to governmental and non-governmental organisations in Israel on issues related to immigration and multiculturalism)  
*"Between Sending and Receiving Societies: Hopes, Challenges, and Paradoxes of Modern Immigration"*  
Chaired by: Ian Jones (Honorary Secretary of CAMOC) and Julius von Freytag-Loringhoven (Project Director Russia and Central Asia and Head of the Moscow office of the Friedrich Naumann Foundation)
- 09:45-11:30 Session 6 on Theme 3: City museums as places of debate and social involvement in the changing city**  
Chaired by: Ian Jones and Julius von Freytag
- Nicole van Dijk (Netherlands), "City museums as places of debate and social involvement in the changing city"
  - Elif Çiğdem (Germany), "Bibliothek der A jten: Keeping memories alive!"
  - Marie-Paule Jungblut (Switzerland), "Make the museum a social hub for different social groups"
  - Louisa Nnenna Onuoha (Nigeria), "Lest we forget: Nigeria's Brazilian quarters and the mandate of preserving public monuments in Nigeria"
  - Norikazu Shimizu (Japan), "Memory of internal migrants in coalfields"
- Discussion*
- 11:30-12:00 Coffee break**
- 12:00-14:00 Workshop 2: City museums and networking: ways of co-creating collaborative projects**  
*Co-ordinated by Afsin Altayli*
- Introductory presentation of a case-study: by Christine De Weerd, Lars De Jaegers (Belgium) "Models – imagining to scale"
  - Workshop
- 14:00-15:00 Lunch break**
- 15:00-16:30 CAMOC General Assembly**
- 17:00-19:00** Visit to the Museums of the Kremlin.  
*Guided tour*
- 19:30-22:30 Reception at the Museum of Moscow Concert**

## SATURDAY, 5 SEPTEMBER 2015

### Optional post-conference tours

#### One-day trip by bus to New Jerusalem

The New Jerusalem Monastery is a unique male monastery. It was founded in 1656 as a patriarchal residence on the outskirts of Moscow. The New Jerusalem Museum of History, Architecture and Art, was founded in 1920 and until 2014 was located in the grounds of the Resurrection New Jerusalem Monastery. It has now a very large, modern building and works as a cultural cluster. *Guided tour.* Reception. 60 min from Moscow, from € 100  
<http://www.njerusalem.ru/mainpage.php>

#### One-day trip by bus to Abramtsevo Museum

This famous estate, laid out in the mid-18th century, has known several owners and over the years has entertained so many great writers and artists such as Nikolay Gogol, Ivan Turgenev, Ilya Repin, Mikhail Vrubel, and Valentin Serov. *Guided tour.* Reception. 120 min from Moscow, from € 100  
<http://www.abramtsevo.net/eng/>

#### One-day trip by bus to Yasnaya Polyana

A wonderful, picturesque place where Leo Tolstoy was born, where he lived most of his life and where he ended his days. Here he wrote War and Peace, Anna Karenina and so much else. *Guided tour.* Reception. 3 hours from Moscow, from € 100  
<http://ypmuseum.ru/en>

#### One-day trip by train to St. Petersburg

The Hermitage, the Russian museum, the Peter and Paul Fortress, Kunstkamera, the Museum of the Political History of Russia in the Mathilda Kshinskaya House, The Historical Centre of the city is a UNESCO World Heritage site. 8-12 hours by train, 4 hours by Sapsan. Reception at the Museum of Political History of Russia, from € 200  
<http://www.saint-petersburg.com/museums/>  
<https://www.hermitagemuseum.org/wps/portal/hermitage/?lng=en>  
<http://www.saint-petersburg.com/museums/russian-museum/>  
<http://www.saint-petersburg.com/museums/peter-paul-fortress/>  
<http://www.saint-petersburg.com/museums/kunstskammer-museum-antropology-ethnography/>  
<http://www.saint-petersburg.com/museums/museum-political-history/>

## OTHER CULTURAL SITES OF INTEREST

#### The Garage Museum of Contemporary Art

<http://garageccc.com/en>

#### The Pushkin State Museum of Fine Arts

<http://www.arts-museum.ru/?lang=en>

#### The Tretyakov Gallery

<http://www.tretyakovgallery.ru/en/>

#### MAMM

<http://www.mamm-mdf.ru/en/>

# Foresight: Curating the future of cities

NICHOLAS FRANCIS\*

Imagining the city of the future has long been a source of fascination for architects, artists, and designers around the world. Through drawings, maps and film, urban futures have been depicted in many ways - from tranquil green utopias and great domed constructions to vast, inter connected mega-structures and machines.

The UK is currently undertaking a comprehensive study looking at the future of its cities. For the last two years, the UK Government Office for Science<sup>1</sup> has run a Foresight project to develop the theoretical and empirical evidence base on the future of UK cities to inform decision makers, both in central and city government. As with all Foresight projects, it is taking a view towards 2065, considering how people will live, work and interact in cities 50 years from now.

The UK was one of the first modern societies to urbanise and subsequently de-urbanise. Cities, once perceived as a problem, are now recognised as the heart of the country's social, cultural and economic life, and home to the vast majority of the UK's population of 62 million people. The UK's cities should be seen as sites of opportunity, where policy objectives either succeed or fail, shaping not only their own future, but also that of the wider national system of cities.

As we look ahead to the next 50 years, the future of the UK will be shaped by its cities. Anticipating change will be crucial to their success. By 2065 the UK population may rise by 25% to as much as 80.5 million making it one of the EU's most populous countries. This will create many challenges for cities. But there is a great opportunity for them to evolve ►



\*Nicholas Francis curated *The Future City*. He is the Research Lead for the Foresight Future of Cities Project and also a Research Consultant for Space Syntax Ltd.

<sup>1</sup> <https://www.gov.uk/government/organisations/government-office-for-science>

<sup>2</sup> <https://www.gov.uk/government/collections/foresight-projects>



Photo: © The Future Cities Project

and reinvent themselves, fostering a better quality of life for their inhabitants.

We recognise that our project sits in a long, rich history of engaging with the future of cities. In acknowledgement of this, early on in the project we commissioned two contextual reviews: one examining how the future of cities has been visualised through time and another identifying the ideas and concepts underpinning how people have written and thought about the future of cities.

With this in mind, and in the spirit of opening the project's thinking up to greater public and professional involvement, we sought to share some of the project's thinking in the form of a public exhibition. It is widely known that high quality, well-visualised, engaging content can help enhance the legitimacy and transparency of the futures processes to the wider public and help build momentum behind the activities of the project.

Foresight established a partnership with the Royal Institution of British Architects (RIBA)<sup>3</sup> to use part of their gallery space for the exhibition. The Future City exhibition drew on the academic working papers

from the Foresight Future of Cities Project and RIBA's recent reports. The exhibition sought to ask questions such as:

- What do changing technologies, demographics and lifestyles mean for our cities?
- How can emerging tools help future proof cities and their citizens?
- What might your city look like in 2065?

The exhibition identified and quantified four selected challenges for UK cities over the coming 50 years (population growth, an ageing population, health and economic shifts) before identifying possible future design opportunities to tackle these challenges. The content was richly illustrated throughout with imagery from *A Visual History of the Future*.

#### IMMERSING AUDIENCES IN THE FUTURE:

During the RIBA exhibition Foresight was approached to create an immersive digital installation for the York Festival of Ideas. The installation was situated in York's 3sixty exhibition space, a square room with four 8 metre, computer-controlled, projection walls and a loudspeaker system<sup>4</sup>.

The exhibition was adapted into a 10 minute looping video installation which mixed imagery, text, voiceover, video footage and animated infographics. The installation was divided into four 'chapters' which looked at each of the future challenges in turn. A voiceover track introduced and narrated each of the chapters. The infographics were re-worked and animated to allow the scale of the installation to come to life. ▶

Photo: © The Future Cities Project



<sup>3</sup> <http://www.architecture.com/Explore/Home.aspx> (accessed: 10th July 2015)

<sup>4</sup> <http://www.york.ac.uk/tftv/facilities-hire/3sixty/> (accessed: 10th July 2015)

## DESIGNING THE FUTURE CITY:

In designing our cities, urban decision-makers will have a bigger range of tools than ever before. Whether designing for a single plot of land, creating an institution or an entire city - pen and paper has been complemented by a wide range of electronic data collection devices, geo-surveys, satellite mapping and visualisation software. These have allowed us to better understand the dynamics of human behaviour and the physical constraints of sites. Many technologies have become commonplace and can be harnessed to develop ever more complex urban landmarks, systems and spaces.

In future, innovative 'design tools' will help UK cities maximise the opportunities of the future. There will be no 'one size fits all' or quick solutions to the complexity accumulated over centuries of urban development. The exhibition proffered some emerging design tools that could tackle the next 50 years of the UK's urban challenges - it doesn't posit these as a solution, but merely seeks to open the debate about how we are designing our future. Good or bad design, in its broadest sense, will be the most significant tool to shape the future of our cities. The future city may not look that different to today on the surface but the way it is realised is likely to be very different.

## LEGACY:

Over the next 6 months, as the Future of Cities project draws to a conclusion, the aspiration is to



Photo: © The Future Cities Project

further develop and adapt the exhibition material into a modular format which could be available for touring around the country after the project has finished. There have also been enquiries from the Bristol Festival of Ideas and the Izolyatsia Foundation for versions of the exhibition.

The work has been the inspiration for a student competition established by RIBA and the Commonwealth Association of Architects to visualise the future of cities in 2065. The results of this competition were exhibited at RIBA at a high-profile 2 day summit during June 2015. The results will also be exhibited at the Commonwealth Heads of Government Meeting during November 2015.

*The Future City ran at the Royal Institution of British Architects from February to April 2015.*

*The digital installation of The Future City ran at the York Festival of Ideas during June 2015.*

*Exhibition design: Draught Associates - <http://www.draught.co.uk/>*

# SHARE YOUR WISHES!

*There is nothing greater or more motivating than shared wishes for a community.*

On the occasion of the tenth anniversary of CAMOC, we ask you to share with us your wishes for CAMOC and for city museums. We will collect and publish them in the next issue of *CAMOCnews*.

Please send your e-mails to: [afsinaltayli@gmail.com](mailto:afsinaltayli@gmail.com)

Deadline: September 10<sup>th</sup>, 2015

# CAMOC: A personal history of the early years

IAN JONES\*



First meeting in Moscow 2005. Photo: Ian Jones

The best city museums act as a starting point for the discovery of the city, which can lead people to look with fresh, more informed and tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible future histories. Nicola Johnson, *Museum International*, UNESCO vol.47 July-September 1995

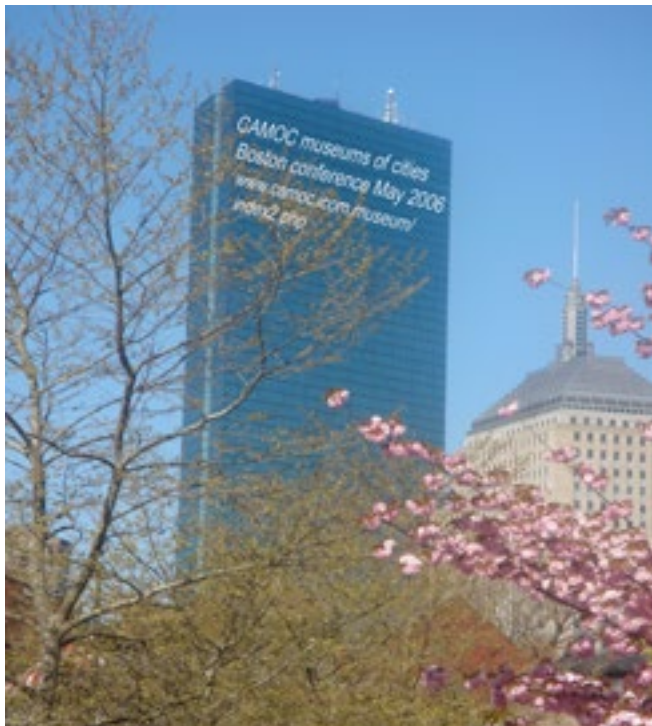
CAMOC ultimately owes its origins to changing attitudes to museums of cities and when it was set up in April 2005 our committee reflected an idea whose time had long come: the city museum as a starting point for the discovery of the city, its past, its present and its possible future.

\* Ian Jones, Secretary of CAMOC 2005-2010

CAMOC was not the first in the field. In 1993 a meeting of city museums was held at the Museum of London, perhaps the first of its kind. It marked the founding of the International Association of City Museums, an informal group of like-minded city museum people. The International Association held a second meeting in Barcelona in 1995 and in the same year UNESCO's *Museum International* published an edition on museums of cities, one of the very few publications in the field at the time. A third meeting was held in Luxembourg in 2000 and the fourth at the Amsterdam Historical Museum in November 2005. The proceedings are worth reading. (*City Museums as Centres of Civic Dialogue?*, Renée Kistemaker ed., Amsterdam Historical Museum, Amsterdam 2006). Prominent in the Association were ICMAH, ICOM's international committee for museums and collections of archaeology and history, and IAMH, the international association of museums of history.

The Association was an informal grouping. Perhaps a more formal arrangement, such as an ICOM committee and the status and funding that implied, was needed. That led ultimately to CAMOC.

I became aware of these developments through a job my colleagues and I, in a small company specialising in building projects, were given in 2002. We were asked to look at the feasibility of creating a museum about Cardiff, the Welsh capital. The city was bidding to become the culture capital of Europe in 2008 and the City Council wanted a museum to tell the story of Cardiff as part of the bid. The bid failed, but at least the museum was created. I had never worked in a museum (which is a terrible confession for an ICOM member), and definitely knew nothing about city museums so I visited as many city museums as I could. Most were eclectic museums of city history and guardians of city treasures, fine in themselves, indeed some were marvellous, but they had little ►



*Boston Hancock Tower, CAMOC 2006 Boston Conference.  
Photo: Ian Jones*

to say about the living city around them which I found rather odd. Some though were adventurous and dared to examine the city today and even looked to the future. One was not a museum at all, but an urban centre – the Arsenal in Paris which made a great impression on me.

I read the literature and it was clear that city museums were changing. A new form of city museum was emerging, one which could contribute to the city's development, however modestly, and help re-inforce a sense of place and identity. I had just joined ICOM and it occurred to me that there could be an international committee for museums of cities. I wrote to ICOM and got a reply from Eloisa Zell, someone known to just about every ICOM member past and present, and who subsequently was instrumental in making CAMOC happen. She told me that I was far behind the times, and I was very far from being the only one with the same idea. Things were already happening and she put me in touch with Galina Vedernikova, Director of Moscow City Museum who had already thought of this possible ICOM committee. And of course there were many others with the same thoughts.

At the ICOM triennial conference in Seoul in 2004

following a motion by Galina, approval, you could say in principle, was given for the establishment of an international committee for museums of cities. The meeting to set up the committee was held in Moscow in April 2005, and Galina became the first chair. Eloisa Zell and John Zvereff, then ICOM's Secretary General came along to check us out, as it were. The meeting went well and sufficient numbers from Russia and the Central Asian republics joined to make the committee viable. Indeed, without our Russian colleagues at the beginning we would have found it difficult to get off the ground. The acronym CAMOC (Collections and Activities of Museums of Cities), by the way, was thought up by Eloisa.

CAMOC was given three years to prove that it fulfilled a need and was worthy of ICOM funding, at the time a rather alarming challenge, not least because we had no money, and we were almost strangers to each other. Setting up a bank account proved difficult (banks seemed to think we were some sort of mafia) and in the end I entered into an arrangement to have an account with ICOM's own bank and for them to administer it for us, one of only three international committees to do so at the time.

ICMAH, then one ICOM's most successful international committees, had contributed so much to the field. CAMOC had to make a case therefore for its own distinctiveness. That was not easy and took time, but at least good relations were finally established with ICMAH. The first conference took place in Boston in 2006, and not long after that we gained our first performance award from ICOM. Since then we have had eight conferences in different countries. ►

*CAMOC 2008 Seoul Conference. Photo: Ian Jones*



## CAMOC HISTORY

You can check the details, including programmes and speakers, on our web site. We have also held meetings in Athens, Copenhagen, Moscow, Kazan and Berlin, and members have been involved in projects to set up city museums in, for example, Aveiro in Portugal and Volos in Greece. Then more recently there is the Insight Favela Project in Rio. So, we have been pretty active over our ten years and we are no longer ICOM's smallest committee.

That is an outline of CAMOC's history, at least as I have experienced it. What about the future? To me, a committee has to be more than a forum for museums to talk to each other, like so many committees. Making contact with others, exchanging ideas and exploring partnerships across national boundaries is essential, and that's the great value of conferences - we learn from the experience of others, and we get to know people in similar fields. But how can we make a measurable difference, make a positive contribution to cities and to urban living? Not so easy.

This is one simple proposal: helping to re-build a museum destroyed by war or the force of nature, and not only museums but historic city quarters which have been destroyed or damaged beyond recognition. This is something that can be achieved by working with organisations such as Blue Shield, ICCROM, ICOMOS, UNESCO itself, and obviously the ICOM National Committees. One example: there is a photo of what is left of the Museum of Donetsk on our web site. Donetsk was created as an industrial centre by a Welshman, John Hughes in the mid-nineteenth century and was once called Hughesovka before it became Stalino, then Donetsk. The Glamorgan Archives in Wales has over 1,000 items relating to the city and are keen to help in re-building the museum, and they are not alone. It will not be easy and it will not happen soon, but we should try.

Then, helping to set up a city museum in a country or a city without one. Again, exerting influence on governments, both local and national to protect the urban heritage – CAMOC as a pressure group. After all, we are a committee with specific expertise in a specific field. We should use that expertise.

Of course, there are the great practical difficulties in being practical. We are, after all, a committee of volunteers, with no permanent secretariat. But if we fail, at least we can say we tried.



*Jack Lohman and Zhang Lan at Shanghai 2010 CAMOC Conference.  
Photo: Ian Jones*

No, I did not think in 2005 that CAMOC would be where it is today. The remarkable Newsletter, the web site, the Facebook entry, a whole range of activities by members. That is down to a succession of chairs and secretaries and members who have transformed it into to one of ICOM's most successful committees. In my view, the turning point was after our conference in Shanghai in 2010 when we had new people, a new look and went on to another level altogether. We now should go on to yet another level where we get practical and make a difference. The difference may be small, but it is worth doing.

**The literature on city museums is growing rapidly, but these are some relevant texts which did much at the beginning (when the literature was fairly limited) to give shape to a philosophy of city museums:**

- Nichola Johnson, "Discovering the City," *Museum International* no. 187, vol.47, no. 3: 4-6, UNESCO, Paris 1995.
- Max Hebditch, "Museums about Cities" in the same issue: 7-11.
- Duncan Grewcock, "Museums of Cities and Urban Futures: New Approaches to Urban Planning and the Opportunities for Museums of cities," *Museum International*, no. 231, vol. 58, no 3: 40 UNESCO, Paris 2006
- See also City Limits, the growth of city museums: 22-25, Simon Stephens, *Museums Journal*, London October 2005. The article is built around CAMOC with contributions from members.

# Migration History as Part of (Urban) History: The role of museums

Ghent, 12 December 2014

JOZEFIEN DE BOCK\*

The history and heritage of major cities everywhere in the world include the history and heritage of the many immigrants that have passed through or settled there in the past. Most of these cities have seen large numbers of immigrants changing not only their population structures but also their social, economic, political and cultural fabric. However, very often, the important impact of migration is not reflected in the way in which the city's history and heritage are represented by our city museums.

In 2014, the STAM-Ghent City Museum set up a large-scale project dealing explicitly with the city's migration history. This project, which had the title 'Sticking Around', has been discussed at the 2014 CAMOC annual conference and in a previous edition

of the CAMOC newsletter (*CAMOCnews* 2014 #4). To round up the project, STAM invited other museum professionals who have been working on the same issues to a one-day workshop where experiences and expertise were shared, compared and discussed. The focus of the workshop was on city museums, but some of the participants represented other kinds of museums, which greatly enriched the discussion. The workshop took place on Friday, December 12th at STAM in Ghent. Below follows a short report, indicating some of the themes that were discussed that day, the participants' different points of view and approaches towards specific practices and ideas, and relating these to concrete examples of the projects each was working on. ►

Photo: © Amaury Henderick / Blijven Plakken



\*Dr. Jozefien De Bock, migration historian and senior associate editor of *European Review of History* (*Revue européenne d'histoire*), currently working with AMSAM - Institute of Social History

## WORKSHOP

The workshop was attended by a dozen people, representing the Museum of Copenhagen, the Amsterdam Museum, the Antwerp Red Star Line Museum, the AMSAB-Institute of Social History (Ghent), the KADOC-Documentation and Research Centre for Religion, Culture and Society (Leuven), the Royal Museum for Central Africa (Tervuren-Brussels) and of course the Ghent City Museum STAM. After a short presentation of the Sticking Around-project – intended mostly as a trigger for broader questions to come to the fore – and an introductory round, in which all participants presented the way(s) in which their institutions were tackling the subject of migration, the workshop participants addressed a number of questions concerning the ways in which migration history is, can or should be addressed by (city) museums. Three of these questions are especially relevant to our city museums, and the discussions came up with some very fruitful examples and ideas.

### **SHOULD MIGRATION BE LIFTED OUT AS A PARTICULAR TOPIC OR SHOULD IT BE SURREPTITIOUSLY INTEGRATED IN THE COLLECTIONS AND EXHIBITIONS OF (CITY) MUSEUMS?**

Most participants have been treating migration as a separate topic: both STAM and the City Museum of Copenhagen have run exhibitions focusing on the history of migration to their respective cities, the Red Star Line museum deals solely with the history of migration, the Amsab and Kadoc-archives have functioned as partners in many migration-related projects, etc. As until then, migration had remained largely unnoticed in their respective institutions or cities, these projects were deemed necessary to draw attention to the subject, both among the broader public in general and among (the descendants of) migrants specifically. Having long been cast aside as a part of history belonging here (at the place of destination) nor there (at the place of departure), a lot of the stories, objects and documents that represented this history have not survived, as they have died or been discarded with the people who originally carried them. For the curators of Sticking Around, one of the main goals of making a project that focused on migration history (however clearly embedding it in a wider historical perspective, see further) was to raise awareness among institutions, organizations and families alike about the importance of this history and of the heritage documenting it,



*Photo: © Damiano Oldoni / Blijven Plakken*

in order to prevent further loss and to encourage people to actively engage with their own heritage. However, these projects and specific museums should not become an alibi, discharging the institutions that organised them and other museums of the duty to integrate (the history of) migration into their permanent collections, exhibitions and daily work. This argument was forcefully argued by the Amsab-ISH, which is working hard to integrate the theme of migration into its general research and collection programme. In the end, the goal should be to mainstream migration, giving it a place that reflects its factual importance in our societies past and present. In order to illustrate the need for such a mainstreaming, the discussion likened the theme of migration to the theme of gender, a very fruitful comparison which makes abundantly clear how careful we as museums and other heritage institutions should be when we talk about migration and migration history.

### **WHAT IS MIGRATION HERITAGE AND HOW SHOULD IT BE COLLECTED AND PRESERVED?**

Unlike scholars and journalists, who can address the topic of migration history from a knowledge-based point of view, museum and archival professionals very much need to reflect on the heritage migration has created and how this heritage could be collected, preserved and shown to a wider audience. The Red Star Line Museum in particular has been working hard on the questions ‘What is migration heritage? When does heritage become migration heritage? Where does it start and where does it end? What should be collected and exhibited, and what not?’ ▶

In general, all the tangible and intangible heritage that relates to the migration experience itself (leaving one's place of birth, travelling to another or several other destinations, and initially settling there) are easily considered migration heritage. But what about the stories and objects that document the lives of migrants before they became migrants, or after they settled permanently. The example of the German documentation centre DOMiD is referred to: this centre documents the history of migration in Germany in objects, stories, archives and audiovisual material, and collects in a very broad way, linking its materials to the stories told by their owners. Many of the objects from their collection could not be considered 'migration heritage' when seen out of context, but do acquire that status – although not everyone agrees on that – through the stories they evoke. Opinions differ: some think that museums cannot gather such widely diverse objects; others – especially the archival institutions – are of the opinion that collection should be as wide as possible, including materials that today might not be considered interesting, with a view to ensure the preservation of what might come to be considered as such by future researchers and heritage professionals. This difference of opinion, it is concluded, stems from the different roles of museums on the one hand and archival institutions and documentation centres on the other hand, both of whom have essentially different roles. It can be solved by setting up collaborative structures, as happened in the framework of the Sticking Around-project, where STAM and Amsab worked closely together for the collection and preservation of materials. Once such a broad collection can be set up, including everything that is related to migrants and migration, the question remains of what in the end should be

selected and put on display when we as city museums want to show the history of migration and integrate it in the stories we tell about our cities. Still all too often, the objects and stories that are chosen represent an exotic image of migration, focusing on differences and presenting migration as something strange and alien. In their respective projects, both the curators from Copenhagen and STAM have actively strived to take a different approach. Based on the extensive historical research they have carried out – research that was not initially aimed at the creation of an exhibition – they have selected images and texts that were historically important and representative for the city's migration history, embedded firmly in the wider frame of urban history. By not starting from a fixed image of what needed to be represented ('we are looking for pictures of x and y') but from the results of a more generally conceived research ('this is what has come out of the research'), a more balanced and diverse picture of migration history was drawn that was less exotic and more realistic, showing e.g. mixed groups of colleagues at the workplace, 1970s' immigrants with flared trousers and John Travolta-hairdos, etc. In Sticking Around, the selection that was made was also based on what immigrants themselves thought should be shown – which brings us to our third question.

### **WHAT SHOULD BE THE ROLE OF IMMIGRANT COMMUNITIES IN THE PROJECTS AND IN THE PERMANENT EXHIBITIONS OF (CITY) MUSEUMS?**

Until now, the role of grassroots organisations and individual immigrants in the projects set up by museums and other cultural institutions has remained rather limited. Also in the projects of the participants to the workshop, the relations with migrants and migrant organizations were mostly constructed upon personal relations, but not institutionalised and thus dependent upon specific members of staff. The archival institutions had experience with projects run by migrant organisations themselves, where they instead functioned as subordinate partner, but mostly, things are the other way around. This is a matter of institutional functioning – not only migrant groups, but also other minority groups rarely have a decisive voice in our cultural institutions, although many city museums are currently setting up new models to change this and to effectively introduce a real participatory approach to their daily working. However, here, the opinions of the ►



Photo: © PhileDeprez / Blijven Plakken

discussants differ. While some believe that actively involving grassroots organisations (be they migrants organisations or others) is practically unfeasible and paralyzes the decision making process, others believe it is a necessary step to a more democratic practice of cultural heritage. Generally however, all agree that the endeavour to preserve migration heritage and make it accessible to a wider audience – and especially to (the descendants of) migrants, should be a participatory endeavour, and that migrant organisations and interested individuals should be closely involved. In most cases, this is a struggle far from won, as our institutions are not always prepared to allow for the new methodologies and approaches such a participatory design asks for.

As cultural diversity and its impact on the identity of the societies that are characterized by it becomes ever

more important, the topic of migration and migration history provides an interesting angle for our museums to address this issue. However, when tackling this topic, there are many questions to be asked and things to be taken into consideration. Further, a great degree of openness of mind and readiness to incorporate new ways of thinking and acting are required of the museum as an institution and of its staff, both in their professional and personal capacities. More established and larger-scale institutions particularly struggle with these questions, whereas our smaller scale and closer-to-home city museums often have more freedom and flexibility to adapt. Less concerned with prestigious projects and more with the necessity to reflect the story of all people making up the urban population, city museums could be the pioneers in this particularly interesting field of heritage, that is strongly developing at this very moment.

# The “Cybertheque. Kraków – Time and Space” Exhibition

PIOTR HAPANOWICZ \*



*A journey through time and space by balloon.*  
Photo: © Historical Museum of the City of Kraków

The Krzysztofory Palace is situated on the west side of the Main Square in Kraków. It is one of the most impressive residences in the city, taking prominent second place to Wawel Royal Castle in terms of rank and glory. Currently, the building is regaining its former magnificence thanks to careful restoration, infrastructure modernisation and the adaptation of the building to meet modern museum standards.

On 30 October 2014, in the renovated interiors, the “Cybertheque. Kraków – Time and Space” permanent exhibition opened. The idea behind this exhibition was to present Kraków in a modern way in terms of its urban development. Cybertheque is a digital treasury of knowledge about Kraków and will be systematically expanded and replenished. At this primary stage, you can see the development of Kraków from the pre-settlement period (before 1257) to the implementation of the “Great Kraków” project at the beginning of the 20th century. The exhibition is a showcase of the museum’s achievements in ▶

\*Piotr Hapanowicz – historian, curator of “Cybertheque. Kraków – Time and Space” Exhibition.

## EXHIBITION

the field of digital reconstructions of Kraków and its agglomeration of buildings.

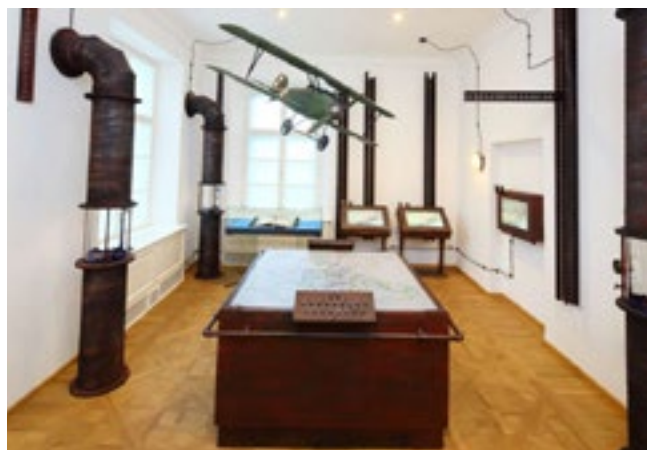
### Cybertheque and the Digital Visualisation

Almost ten years ago, the Historical Museum of the City of Kraków began to implement an exhibition and research project exploring the visualisation of the old historical buildings of Kraków. For this purpose, an interdisciplinary team of specialists was established. In 2008, Piotr Opaliński managed the development of the digital visualisation section which worked on the creation of three-dimensional digital city models at both urban and architectural levels.

In museums, you can use digital methods of visualisation for three main reasons. Firstly, as a precise research tool to illustrate and verify a number of scientific assumptions. Secondly, as a visual element that enriches or even creates a museum exhibition. The third aspect is using the visualisations to communicate and popularise scientific knowledge.

In recent years, the evolution of specialised software and progress in the field of computer technology allowed the use of digital modelling methods to image existing objects of material culture and reproduce lost ones. Creating a digital reconstruction of old buildings is an excellent tool in improving the understanding of historians and architectural researchers. In many cases, it is the only method that allows the accurate reproduction of buildings. The main advantages of digital modelling are the ability to develop variant versions that take into account degrees of probability and virtually unlimited opportunities to apply adjustments in accordance with the progress of scientific research.

On 30 computer screens in the “Cybertheque” rooms, you can see over 100 visualisations of former buildings in Kraków, more than 1,000 digitised museum artefacts and watch 4 films in 3D. An important complement to these multimedia presentations are artefacts of the Historical Museum of the City of Kraków carefully arranged to form an attractive exhibition layout.. The Cybertheque space is also enriched by quotes about Kraków from historical sources.



*Exhibition Cyberteka. Kraków – time and space.  
Photo: © Historical Museum of the City of Kraków*

### Structure of the Exhibition

In the history of Polish settlements Kraków has a unique position as an ancient place of settlement, the seat of the rulers and a major sacred, cultural and economic centre. The exhibition is presented around two themes, one focussed on a timeline of the city and the second on its urban space. There are also six independent rooms focusing on various sub-themes related with city's history.

The first room – “Cracovia Origo” (Origin of Kraków), presents a narrative about the ancient history of Kraków. The second space – “Oppidum” (City), is the story about the formation of the Kraków settlement complex (the Wawel Castle, Okół – the settlement outside city walls, other centres of settlements) and highlighting selected buildings of Romanesque architecture.

Another part of the exhibition – “Civitas”, tells the story of a landmark in the city's history, namely the incorporation of Kraków by Duke Bolesław V the Chaste, on 5 June 1257, and the development of the city until the end of the 15th century. Duke Bolesław's actions formed the basis of a new urban layout for Kraków; one of the most impressive European implementations of a medieval city model to this day. The arrangement of the room refers to the Gothic interior of the Kraków Town Hall and its use by local government. In the room, you can find some exceptionally valuable exhibits – some unique insignia of the Kraków local authorities such as a small sceptre and a ring worn by mayors of Kraków ▶

## EXHIBITION

since the 16th century. You can also see there the oldest known image of Kraków from the north, made in the atelier of Michael Wolgemut and Wilhelm Pleydenwurff, published in *Liber chronicarum* by Hartmann Schedel, (Nuremberg) in 1493.

The fourth space – “Forum”, presents the urban development of Kraków from the 16th to the 18th century, primarily through the prism of the Kraków Main Square. To this day, the square hosts many cultural events and it is the most important public space in Kraków - a place with a unique historical, cultural and social meaning. The Main Square has also been a place of significant national events such as ceremonial royal entrances, homages paid to Polish rulers and triumphant parades. The most significant of them took place after King John III Sobieski defeated the Turks at Vienna in 1683.

Another space – “Agglomeration”, is a narrative about the phenomenon of the Kraków conurbation, i.e. the Tri-City: Kraków–Kazimierz–Kleparz. In 1335, King Casimir III the Great, under the Magdeburg rights, located the new town of Kazimierz, south of Kraków. Its geometric urban plan was one of the most ambitious implementations of a ‘perfect’ medieval town in Lesser Poland. In 1366, King Casimir III the Great located another town – Kleparz – north of Kraków. The Kraków conurbation’s heyday was ended by the Swedish occupation in 1655–1657. During the Great Northern War at the beginning of the 18th century, foreign troops, including the Swedish occupied the city several times. Fires, plagues and tributes led to the biggest crisis in the history of Kraków (in the first half of the 18th century) dramatically affecting trade, industry and local government.

The highlight of this room is one of the finest relics of Polish cartography –the monumental “Kołłątaj” plan. It was commissioned by Hogo Kołłątaj, a political thinker, historian and philosopher, of the University of Kraków’s Main Crown School.” This unique work, graphically ‘perfect’, of unprecedented large-scale, with a rich topographic content, was created in Kraków in the years of 1783–1785. The interior of this room is a reference to the development of the Enlightenment thought and science. An important element here is a centrally located prop in the form of a balloon which

suggests the theme of scientific experiments that were so popular in the 18th century.

The last room presents the spatial and urban development project called the “Great Kraków”, implemented in 1909-1915. At the beginning of the 20th century, Kraków, the former capital of the Piasts and Jagiellonians dynasties, the centre of Polish identity, called the “Polish Athens”, or the “Polish Piedmont”, was a small city in terms of area (around 6 sq. km). Austrian authorities had surrounded the city with a circle of forts making Kraków a border fortress. Of all the major cities of the Habsburg dynasty, Kraków had the smallest area and the highest population density (almost 16,000 residents per sq. km).

The idea of extending the city limits had troubled the city government for many years. Urban development was managed and implemented thanks to the efforts and determination of Juliusz Leo, the Mayor of Kraków. During the implementation of the project, the city area increased nearly seven times to almost 47 sq. km. The interior of this room will refer to the importance of industrial and technological development in the city’s history. The highlight in this room is a model of the Albatros D.III (Oef) biplane fighter aircraft suspended from the ceiling, which is a reference to its use in, and technical developments of, Central Europe in the 20th century.

The Cybertheque exhibition project will continue to evolve and be added too and currently includes , a short presentation on contemporary Kraków. The exhibition shows the spatial development of the city in the 20th century, including the rise of the social realist Nowa Huta (translates as “the new steel mill”) area and its inclusion into Kraków in 1951.



*Part of exhibition - new media in action.  
Photo: © Historical Museum of the City of Kraków*

# FAHR 021.3: Stimulating urban environments

JELENA SAVIĆ\*



*The Future. Photo: © Filipa Frois Almeida, FAHR 021.3*

FAHR 021.3 is a small team of architects and artists working in the creative city of Porto, Portugal. Their mission is to “stimulate environments and build emotions” through communicative installations, site-specific art and activities.

Besides Porto, Berlin is the most significant city for FAHR founders Filipa Frois Almeida and Hugo Reis. The two Portuguese designers met in the German capital, when both worked as architects at the J. Mayer H. studio in that city. In 2011, they created the first installation together, for a street art festival in Berlin’s Neukölln. “Ein Moment, Bitte” (“Just a Moment, Please”) was a series of reflective surfaces conceived to make people stop and rethink the city around them, or simply to enjoy a contemplative moment for themselves.

If not for the effects of the global economic crisis upon building construction, Almeida and Reis would have returned to their architecture careers. But sometimes the very constraints that limit us can also inspire our creativity, and that was the case with FAHR.

Eventually, ephemeral architecture emerged as the permanent focus of the duo’s design interests.

The term “ephemeral,” in the case of FAHR’s work, nonetheless demands some qualifications. As technology changes, so to do the needs to which architecture responds. Buildings and their components are more “ephemeral” by nature than they used to be. On the other hand, some of FAHR’s works are built to last. (Those ones that aren’t have been thoroughly documented by Filipa, who is also a photographer.) The team’s main point, rather than finding fixed and finite solutions, is to pose questions, draw attention to urban problems, and engage people in critical thinking and dialogue.

## PROJECTS

Among its many projects, FAHR has recently developed several related to Portuguese urban traditions and historical urban spaces. Here are a few:

### **THE BASIL FLOWERS (2014)**

This work was created as a tribute to Saint John’s Day, when Porto hosts one of Europe’s liveliest street festivals. Basil flower pots are one of the symbols of the festivity. In earlier times, young men used to buy the pots, pin tiny flags with popular verses inside, and give them to their girlfriends as a part of courtship.

Besides reinterpreting the festive tradition, FAHR also brings new layers of sensory urban experience to citizens and visitors, emphasizing olfactory and haptic experiences (traditionally, to sense the basil scent, one touched the plant and then smelled his palm).

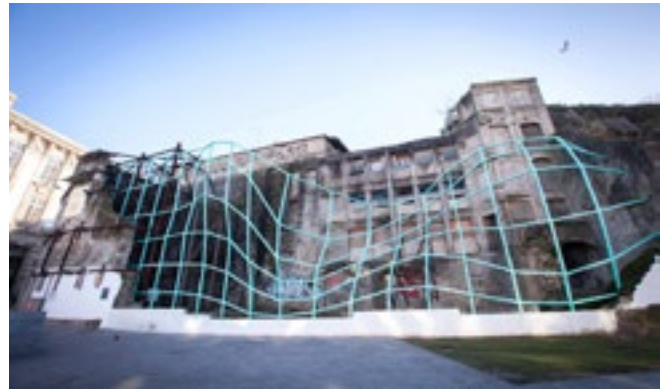
### **FLOATING PALANGRE (2014)**

The installation was created last summer in Espinho, a coastal town near Porto.

Reflecting on a traditional Portuguese fishing



\*Jelena Savić, Architect (PhD in Urban History) from Bosnia and Herzegovina. Currently lives in Porto.



*The Basil Flowers (top). Metamorphosis (top right). Floating Palagran (bottom right). Photos: © Filipa Frois Almeida, FAHR 021.3*

technique, this work is also about citizenship. The buoys form a chain and a network in which each element matters, just as every citizen counts in the life of the city. The floating buoy network penetrates the town and weaves its urban fabric into the oceanfront area.

### **METAMORPHOSIS (2015)**

Next to the well-known São Bento railway station adorned with its azulejo panels, there stands one of Porto's many abandoned, deteriorated structures, desperately calling for reassessment and intervention.

FAHR could resolve neither the problem of this particular decayed building, nor the causes of its present state, which are deeply embedded in the city's socio-economic context. However, what the group could do was to draw public attention to these issues through a project that "dignified" the space. The green metal mesh breathes life into the grey walls and symbolically supports the ruin until its metamorphosis into a fully functional structure can be made possible.

### **THE FUTURE**

After an early start marked by struggle and doubts, the FAHR team seems to have won the battle: they do what they love and continue living in their hometown.

Porto has grown into a supportive environment for creative and experimental approaches to urbanism. Yet FAHR tackles problems that are relevant far beyond Porto. The team has worked in Germany, Italy and Mexico. For the future, they aim towards further internationalisation and growth, both of physical and disciplinary territories.

### **WHAT'S IN A NAME?**

Inevitably, people interested in the projects of FAHR 021.3 want to know: what does the name mean? Yes, it is an acronym derived from the founders' initials, but it's also something more. "Fahr" suggests the German "fahren" (to drive, to move) and "erfahren" (to learn, to experience). The numbers mark the date when spring begins, also symbolizing new beginnings and renovation of life cycles.

### **Note:**

*FAHR 021.3 currently has four members. Besides the co-founders, Filipa Frois Almeida and Hugo Reis, Maria João Aguiar (project manager) and João Castelo Branco (architect) also take part in the team.*

*More information: [www.fahr0213.com](http://www.fahr0213.com)*

# Seizing the Urban Moment: Cities at the heart of growth and development

New Cities Summit 2015, 9 – 11 June 2015

Jakarta, Indonesia

JOANA SOUSA MONTEIRO\*

After the New Cities Summit in Dallas in 2014 about re-imagining and transforming the 21st century metropolis, this year's leading global event on the future of the urban world took place in Jakarta, on 9-11 June.

As in the three previous Summits, the continuous increase in the world's urban population was one of the big topics, letting us know that in the next three decades the world will see the largest increase in the world's urban population in human history.

The “urban moment” refers to this enormous demographic global movement towards cities, a very complex phenomenon.

Delivering technology solutions for urban problems, facing the water challenge, including access to safe drinking water, were other key topics discussed at the Summit. According to the final programme, interesting questions have been raised related to whether cities can or should save the world: how can cities meaningfully lead the way on the major issues ▶



\* Joana Sousa Monteiro, Museum of Lisbon; CAMOC board member.

## NEW CITIES

of our time: climate change, economic crisis, job creation, inequality or security? Has too much hope been placed in cities? Should the return of the city-state be welcomed?

Journalist Joshua Chambers highlighted the contribution by the Nobel Peace Prize winner Muhammad Yunus who stunned the audience with some sharp reminders about the downside of cities as they are currently designed. “The contribution of cities making the world unliveable is enormous. That concept of cities cannot go further – we have to redesign.” Professor Yunus was clear: cities cannot be celebrated if they create great inequality, and hoover up vast amounts of resources for the benefit of a very few. With massively increasing populations, there is a risk of growing challenges and resource consumption, without the promised benefits of urbanisation.

The closest theme approached in the Summit to culture and heritage was the parallel panel “VENI, VIDI, VICI: CULTURAL TOURISM IN THE CENTURY OF CITIES”. The panel presentation suggests that “cultural tourism has become a lynchpin in the economic life of our cities and cities compete to make the most compelling ‘offer’ to mobile, often fickle visitors.” The urban cultural offers are growing in the shape of festivals, art fairs, museum and gallery exhibitions, concerts, etc. In this panel moderated by Alan Chong from the Asian Civilisations Museum there were questions raised like: What does success look like? How do we balance the needs of the local population and those of the visitor? What do those tourists really want?

One of the Summit features is “What Works”: a series of dynamic presentations by pioneering urban innovators from around the world. I would focus on one of the presentations in 2015, “Creating Collective Urban Experiences in Cities: Video”, by Mouna Andraos, a co-founder of “Daily tous les jours”, a Montreal-based design studio that creates collective urban experiences, with projects ranging from pop-up museums to software applications: engage the public into becoming active participants in the stories that are told around them.

The pop-up museum project called “Musée des possibles/ Museum of Possibilities” was created in 2010 in a free area of Montreal where 300 balloons were installed. The goal was for people to see that their city could be a little prettier and for everyone to hang in the balloons their ideas about improving their lives. The public actually participated and presented 300 different proposals, which were taken to the city council, and the balloons were given to the public and spread out in the city.

The project description and the Summit video can be seen at:  
<http://www.dailytouslesjours.com/project/musee-des-possibles/>

<http://www.newcitiesfoundation.org/creating-collective-urban-experiences-cities-video/>

More about the Summit at:  
<http://www.newcitiessummit2015.org/>  
<http://www.newcitiesfoundation.org/are-cities-really-a-good-thing-new-cities-summit-highlights-day-two/>



# Defining Museums of Cities in the 21<sup>st</sup> Century. Work in progress

CAMOC Berlin Workshop, 27-28 March 2015

MARLEN MOULIOU\*

Cities never stand still, and neither should museums about them. This year CAMOC celebrates 10 years of life, and the time seems right to reflect on the function of museums about cities in the 21st century. What should be their purpose now, their values, and their specific objectives?

Museums about cities can benefit a great deal from a strong professional network through which they can share knowledge, ideas and common problems and common solutions. This network can help museums to reflect on and assess their social significance and relevance in a world where cities hold prime roles in international politics. The debate about the role of citizens in the urban age is of increasing importance, and one in which our museums should take an active part. There are so many civil groups engaged in urban society and museums can learn from their approach to the problems and possibilities of urban living. Museums can learn much from them in transforming their working methods to create new more inclusive

platforms, which encourage and facilitate cultural participation from people who are not usually represented in museum collections and stories.

In the two previous issues of CAMOCnews, Afsin Altayli provided a foretaste of the preparatory work that preceded the workshop which took place in Berlin on 27-28 March 2015 as a way to kick-start an interactive exchange of experiences, thoughts and suggestions on the identity of museums of cities in the 21st century. In this issue, it is my turn to share with you a digest of some key data collected through the survey CAMOC conducted in the early months of 2015 on the new roles of museums of cities. The questionnaire sent to all CAMOC members and the answers collected have been the baseline material for the conduction of the workshop in Berlin.

This text also incorporates notes drafted by Brinda Sommer and Afsin Altayli, rapporteurs of the two enthusiastic sub-groups that participated in the ►



*From workshop at Stadtmuseum Berlin.  
Photo: Afsin Altayli*

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workshop. (Workshop participants: Suay Aksoy, ICOM International, Advisory Committee Chair; Afsin Altayli, CAMOCnews, Istanbul; Lars De Jaegher, STAM-Ghent City Museum; Claudia Gemmeke, Stadtmuseum Berlin; Nele Güntheroth, Stadtmuseum Berlin; Hans Martin Hinz, ICOM International, President; Otto Hochreiter, GrazMuseum; Renée Kistemaker, Amsterdammuseum; Crawford McGugan, Open Museum, Glasgow Life/ Glasgow Museums; Joana Monteiro, Museum of Lisbon and ICOM Portugal; Marlen Mouliou, CAMOC Chair and Athens University; Peter Schwirkmann, Stadtmuseum Berlin; Brinda Sommer, Stadtmuseum Berlin) No words are enough to thank Brinda and Afsin for their insightful reports as well as all colleagues who invested time and energy to respond to the questionnaire or/and contribute in the workshop. I hope the review below proves to be a well-tuned loud speaker of their opinions.

### 1. Survey questionnaire

The questionnaire consisted of two parts. Part A aimed to record the profile of the respondent (name, institution represented, CAMOC membership status, date of museum foundation and its last major rehabilitation, short description of the museum institution and its legal status). Although the questionnaire was not only addressed to members who had a working relationship with a museum institution, most respondents belonged to this category. Perhaps we should have stressed more the broadness of the survey in order to encourage more professionals (i.e. independent researchers, academics, freelancers etc.) to share views. We know better now.

Part B consisted of 16 questions which together aimed i) to brainstorm a number of key-concepts that define city museums in contemporary society; ii) to identify the types of museums and institutions whose work is similar to that of museums of cities and vice versa identify various museum attributes that museums of cities are associated with; iii) to outline the space, collection and interpretation profile of the responding museum as well as its focus; iv) to assess the museum's participation in the city's cultural life, its network of collaborations in the city as well as the community's participation in the museum's activities; v) to present innovative projects that signpost the museum's potential impact on the city and its own future operation; and vi) to detect key challenges and areas of future development for the museum.

24 filled questionnaires have been collected representing 16 countries from four continents: four samples from China, three from Germany, two from Italy, Belgium and USA respectively and one sample from each of the following countries: Spain, Portugal, Ireland, the Netherlands, Sweden, Austria, Bosnia-Herzegovina, Turkey, Russia, Cameroon and Brazil. One more response was submitted from the UK as a free narrative text responding to some of the points raised by the questionnaire. A digest of the responses follows.

### IDENTIFYING KEY CONCEPTS FOR MUSEUMS OF CITIES IN CONTEMPORARY SOCIETY

This first question allowed the compilation of a long list of "key-words" mostly connected to city museums and their operation, which were then classified under certain conceptual categories, conventionally entitled: urban space and time, museum content/material, museum activities, social phenomena, emotions, economy, society. In the list below, I pigeonhole an array of key-concepts selected by the respondents in order to schematically summarise them under the aforementioned rubrics. What becomes immediately obvious, both by the plurality of words used and the frequency of their appearance (see numbers within brackets), is that most concepts used focus on the social value of museums as connecting bridges with individuals, communities and society at large. They also bring forward the urgent need to create more participatory ways of museum operation in order to be accountable but also more engaging and socially effective. The key words that stand out for the intensity of their use are diversity, engagement, participation, history, memory and identity. Undoubtedly, they are concepts, which are not limited to city museums. We nevertheless need to stress that this is not necessarily a global approach, as we can detect differences between East and West, between Asia and Europe for instance. In the latter case, the participatory social nature of museums is more intensively served.

#### *A List Of "Key-Words" Connected To City Museums And Their Operation, As Selected By Respondents And Classified For The Purpose Of This Research*

##### **Urban space & time:**

'urbanity' / 'urbanism' / 'city development' / 'future of cities' (3); revitalization/regeneration (2); urban governance-democratic planning; digital city; space - territory; urban fabric; emerging urban ▶

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issues / problems; homeland; palimpsest

**Museum content:** display content; entertainment / leisure time / fun; exhibitions; new technologies storytelling

**Museum activities:** programming; attractions

**Economy:** service-agency for global tourism; jobs

**Societal phenomena:** history (6); identity (6); memory (3); change (2); immigration (2); development direction (2); knowledge; urban experiences

**Emotions:** comfort

**Museum & society:** mirror to the super-diversity of the city (9); community - social engagement (7); variety of ways to participate (7); meeting places – connecting people (4); forum on new proposals (2); democratic planning - contributor to social citizenship (2); belonging - homeland (2); relevance to the entire city population; activism; dialogue; dynamics; flexibility; innovation; transdisciplinarity; openness; human rights; crowdsourcing; prospective; “writing” new stories; gateway to the city; polyphony; re-politicization of museum objects as a new object competence; museum self-reflexibility

By way of example, I select and quote below six museum definitions drafted by professionals representing museum organisations from six countries in four different continents:

*A City Museum is a centre of information, reflection and discussion about a city, offering the multi-faceted explanations and backgrounds of the city's past as a frame of reference. As a forum for the important topics concerning municipal society, it will contribute to the process by which that society comes to an understanding about its present and future. With its collections, exhibitions and events, the museum reacts to the present as it raises questions about the future. A City Museum tries to represent as well as address the diverse city society of the 21st century: in its staff as well as in its program and collections. The museum adopts a participatory orientation, which takes the wealth of its visitors' experience and knowledge seriously and makes use of it as an integral element (Jan Gerchow, Frankfurt Historical Museum, Germany).*

*A City Museum should be an urban heritage centre that presents and explains city history and identity, thus promoting reinterpretations of the City's past and present. The City Museum should be able to tell stories about its citizens and their urban spaces, engaging the public with the city puzzle of cultural, social and economical diversity. Furthermore, it should also reveal the city's aspirations for its own future (Joana Monteiro, Museum of Lisbon, Portugal).*

*A City Museum is a space where people or population can identify themselves, view activities and programmes developed by this Institution; it is also a place of well being and entertainment for the family (Christian Nana Tchuisseu, Cameroon).*

*An urban space, where community and tourists come together for exploration, experience and enjoyment (Julia Bussinger, El Paso Texas History Museum, USA) A City Museum is a forum space of knowledge about the city, in which its inhabitants can exercise the right to reflect on the past, recognize themselves as citizens at the present and formulate collaboratively the future of the city. It is a contemporary history museum that has the territory and city life as objects of study, in different temporalities (Maria Ignez Mantovani Franco, ICOM Brazil).*

*A city museum is a public cultural infrastructure and a cultural landmark of a city. It provides a spiritual homeland for citizens for their reminiscence and expectation of the city through its collections and exhibits (Chen Jianzhong, China)*

## DECODING TYPOLOGIES FOR MUSEUMS OF CITIES

When posing the question “What other types of museums and institutions do you think are similar to the city museum as far as their work is concerned?”, the most popular answer is “city archives” followed by “history museums”, “community museums” and “science and technology museums”, “city libraries” and “art galleries”. Extending the questioning on the convergences of museums of cities with other institutions, the prompt “If you work in and represent a city museum, which are the attributes that you would like your institution to be associated with? (Cultural centre, gallery, initiative, cultural institution, community centre, regional museum, community museum, history museum, art museum, museum of society, eco-museum, industrial museum, ►

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*heritage site, migration museum etc.?)” reveals that the institutional type that comes first in the list of preferences is “community museum” and “community centre” which together strike the highest score (26) and “cultural institution/centre” (18), followed by “museum of society” (15), “art museum” (12), “history museum” (11), “regional museum” (10), “heritage site” (10), whereas further down the list is “migration museum” (8) and other museum types (“eco-museum, archaeological museum and industrial museum” with much smaller frequencies).*

Renée Kistemaker, Senior Consultant on Project Development and Research at Amsterdam Museum and Secretary of the European Network of City Museums and Urban Research notes in fact that *“the city museum is a multi-disciplinary institution: it has (or: can have) characteristics of a history museum, an art museum, a regional museum, a community museum, an archaeological museum, an industrial museum. The City Museum does not exist! It varies, depending on the history of the museum and its collections, the history of the city, and the size of the city”*.

### PROFILING MUSEUMS OF CITIES IN TERMS OF THEIR SPATIAL, COLLECTION AND INTERPRETATION FOCUS

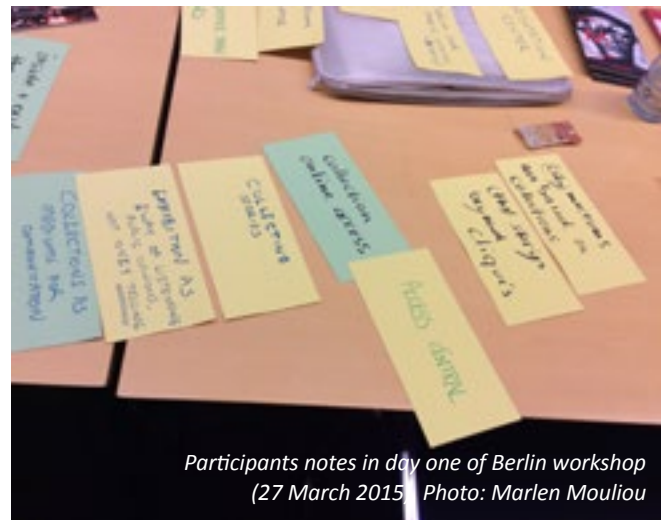
The responses received indicate that most museums of cities in the sample perceive themselves both as urban and national bodies, with expanding breadth beyond the local, at least some of them, through endorsement of an equally international profile.

Most city museums continue to rely on historical collections but, as Lars de Jaegher noted from STAM (Belgium), it would be interesting to explore whether there has been an evolution in their collecting strategy and their missions at large. STAM for instance doesn’t collect historical weapons any more (although the museum has such a collection) but nowadays concentrates more on collecting scale models of the city and currently is developing a project on migration in order to enrich the museum collection (new media, oral histories, photo collections, etc.). The nature of museum collections is expected to differ depending on its geographical distinctiveness. A typical city museum in Europe, for example, consists of paintings, prints and drawings, art objects, historical and some archaeological objects, audio-visual and photo collections, textiles, furniture, coins and medals,

armory, toys, scientific instruments, technology, every day life etc., whereas Christian Nana Tchuisseu from Cameroon outlines the elements of a collection in an African museum as arts and crafts, pearls, traditional textiles and games, song and musical Instruments as well as audio-visual. The Chinese examples of the sample focus on pottery and calligraphy collections.

As regards the interpretative strategies of city museums, A. Altayli suggests that most city museums are based on a combination of historical, artistic and design oriented approaches. Identity is a very common issue that they discuss but since they do not get politically involved in urban politics and their focus on human rights is generally limited, the potential of these discussions to carry communities forward to a better condition becomes rather limited. This observation is indeed supported by almost all the responses received but I would like specifically to bring forward voices such as those of R. Kistemaker (Amsterdam), J. Monteiro (Lisbon) and M. I. Mantovani (Sao Paulo) who suggest that the interpretative approach will depend on the purpose of the exhibition, its subject etc., and indicate that interdisciplinary and diversity are in fact the new mantra.

Although museum narratives still tend to be much more informative in nature (describing and understanding the past and actual situation of the city) than prospective (creating or envisioning the future), most would agree with M. I. Mantovani’s observation that “the focus of the narrative in the City Museum needs to be dialectic. Being articulate, and able to describe, and interact ▶



Participants notes in day one of Berlin workshop  
(27 March 2015) Photo: Marlen Mouliou

with the past are essential factors to understand the present and design the future.” These temporal references are interdependent and define the profile and characteristics of cities and their way of living.

### ASSESSING THE MUSEUM PRESENCE IN THE NETWORKS AND CULTURAL LIFE OF THE CITY

The responses related to this aspect of museum preparedness identified networks (specially networks between museums within the same locality) as quite important, and highlighted that museums could be really active on different levels of urban cultural life. In Amsterdam for instance, the city museum is represented in the Board of the Amsterdam Consultative Body of public and private museums; it has close links with the municipal marketing organisation and website I Amsterdam and equally close contacts with the municipal archive, the municipal archaeological service and the university. In Graz, the city museum collaborates with the Akademie Graz, local festival organisations, the university, the Association for History and Education (CLIO), the Association for Support of Youth, Culture and Sport, the Steirische Kulturinitiative, the Werkstadt Graz and others. M. I. Mantovani, in her response reflecting the Brazilian museum world, did make the point that *“she would try to conquer the collaboration of museums of history, migration, art, and primarily peripheral communities’ museums such as those located in slums, in prisons, etc. Brazil has a network of initiatives called culture points and points of memory, in which peripheral groups fit together. This network would be the main connection of collaboration of a City Museum in Brazil”*.

The survey also helped trace different strategies in terms of community engagement and participation in museum work in different geographical regions around the world. We can certainly argue that there are different mindsets, different social norms, different political cultures, and different museum practices from north to south of Europe and outside Europe’s frontiers. Participatory projects are an integral part of museum work in Amsterdam, Frankfurt and other museums in central Europe and USA, whereas such projects are now being endorsed as a way to exercise effective social practice in museum organisations in the south of Europe.

### SEEKING INNOVATION, DETECTING UPCOMING CHALLENGES AND AREAS OF FUTURE DEVELOPMENT

In general, some very interesting temporary projects (i.e. on creative and cultural industries in European cities), museum re-openings (for example, that of Frankfurt Museum and Valencia Museum both in 2017), research projects (i.e. on contemporary urban heritage and the relation of heritage and senses) and international collaborations (for example, on connecting the Copenhagen and El Paso history museums digital WALLS) are currently under development. Again from Brazil, we are informed that the country is now facing two major crises, which could give birth to innovative urban projects of great public interest. A city museum would be the obvious body to organize them. The first crisis deals with ethics and involves a political action of the society against corruption on the part of rulers and the second one is the crisis of water which is directly related to the issue of sustainability of cities (need for conscious consumption, the role of media in public information campaigns and the kind of social practices implemented, ethics, etc.). By way of concise presentation of innovative projects suggested by the respondents, I list some examples below

- Stadtlabor (Frankfurt City Museum)
- Sticking Around exhibition on migration (STAM)
- Use of audiovisual technologies and historical drama as interpretative tools (Valencia Museum)
- Operation of a local school for city guides (Moscow Museum)
- Design of an interactive space for kids under 10 (Moscow Museum)
- The WALL (Copenhagen Museum) and DIGIE (El Paso Museum)
- Use of innovative text and information systems (Amsterdam Museum)
- Implementation of e-culture (Amsterdam Museum)
- Making totally accessible online collections (Amsterdam Museum)
- Endorsement of critical approach to history (GrazMuseum)
- Implementation of urban expeditions (Sao Paulo Museum, Rio Favela & CAMOC)
- Production of social work with vulnerable communities and individuals (Stockholm Museum)
- Structural collaborations with planning departments (STAM)

- Interesting interpretative exhibition modes (at Copenhagen Museum, the Museum of Society and Economy in Vienna at the beginning of 20th century, at Pavillion de l'Arsenal in Paris, etc.)
- The Viking Triangle project (Ireland)
- Total mission and operation strategy redesigning of a museum (Museum of Lisbon).

Financial sustainability, social relevance, building new audiences and influencing local politics are indeed obvious key current challenges that come to the fore in the responses. The priorities for most museum professionals taking part in this survey in terms of future museum development have been the following:

- o Museums to be more participatory
- o Museums to build networks in cities and between cities and regions,
- o Museums to reflect on urban diversity and reach out to promote this diversity and transform the museum into a real public space.
- o Museums to support social justice, human rights and democracy in society.

## 2. Berlin workshop conclusions

A focused discussion about the role and definition of city museums in our era followed in the Berlin workshop and revealed a number of enriching ideas and fruitful thoughts for CAMOC's future work. These can be summarised as follows:

- City museums are based on collections of various kinds, not only material objects but also a wealth of immaterial goods (stories, emotions, memories) which offer the possibility to create spaces of interactive dialogue and experience sharing in society moderated/mediated by the museum.
- Yet, we need to be reminded that museums have the obligation to represent all voices and all social groups whose stories are often untold or misinterpreted elsewhere.
- Museum collections and museum stories need to be accessible (both physically and intellectually) and this is very crucial in the era of web 2.0 and knowledge sharing.
- City museums must approach communities and individuals in a proactive way and become

co-production spaces and crowd-sourcing collectors of memories by developing participatory methodologies of collecting, curating, or even governing.

- In terms of their presence in the urban space, city museums can play a key role in the process of urban planning by providing historical knowledge about the city and can change urban areas by their mere existence (e.g. new museum buildings, increased tourism, retailing etc.)
- They can also act as meaningful interfaces between different agents (authorities and citizens) and thus contribute to democratic processes, in tune with the desirable visions for the creation of a fairer and happier city.
- There is of course a certain fluidity and flexibility in city museums' operation today in terms of their physical space. A city museum can operate in a diversity of locations in physical urban spaces or in digital platforms.
- City museums' presence in e-culture is very strong (websites, blogs, social media, apps on smart phones) and some city museums may exist only digitally. They are therefore able to reach a bigger and more diverse audience.
- City museums form strategic partnerships with other institutional and non-institutional agents in order to present their collections and work beyond their restricted locations. Today there is much more imagination in the use of public space by museums as an extended urban lab for their work (e.g. presentations and performances in public space)
- Many city museums of course operate in historic museum locations, which need to be respected as monuments but also be used creatively as modern functional spaces. Conflicts of interest between preservation and accessibility issues often arise and this is a challenge to be taken into account. Some do feel that new museum buildings may be a viable solution for city museums to display more recent history and developments of the present city, but this is not necessarily the only way.

It is our intention to continue exploring the issue more during another special workshop scheduled for CAMOC's Annual Conference in Moscow in early September which will provide an interactive live platform for discussion.

# Looking and Seeing: Berlin's communities and museums

CRAWFORD MCGUGAN\*



*Looking at Berlin through the Brandenburg Gate. Photo: Crawford McGugan*

I was kindly invited to take part in a recent CAMOC meeting in Berlin in March 2015. The meeting brought a number of European museum professionals together to discuss 'defining museums of cities in the 21<sup>st</sup> century'. Other colleagues will report on the discussions had and the in-depth research currently underway by CAMOC around this theme.

What I would like to reflect on, and share, are personal perspectives on the weekend that I spent in Berlin and in particular in the company of Eberhard Elfert and Martin Duspohl – two people with a passion for seeing Berlin. Eberhard and Martin generously shared their thoughts, experiences and visions of contemporary Berlin. Thanks to them, Claudia Gemmeke, Brinda Sommer, Dimitri Hegemann and the others involved in the CAMOC meeting for helping me see Berlin and city museums in new ways.

Saturday 28 March – seeing hidden stories  
Claudia and Brinda (Stadtmuseums Berlin) had hosted an insightful visit to the Markisches Museum in the morning, outlining the challenges faced by the museum service in representing Berlin's hugely complex history. We were now going to explore the Luisenstadt area – part of former East Berlin – on foot with club-culture enthusiast, activist and flâneur Eberhard Elfert.

Eberhard is determined to preserve the memory of the club culture in this area. Following the 'collapse' of the wall, many young people began living, working and creating in the derelict factories, flats and shops that had been near the eastern side of the wall. Eberhard had produced a map for us listing some of the main clubs, communes (past and present), and cold war 'security bunkers' that became landmarks for alternative reasons in the 1990s.

Eberhard had an informal relationship with the Stadtmuseum staff. Brinda, who had organised the CAMOC visit, had met Eberhard and was maintaining the link as a way of understanding more about Berlin's contemporary culture. This networking, an essential element of creating social capital, offers a great chance for Berlin Stadtmuseums to engage with this history and the communities that Eberhard knew<sup>1</sup>.

Eberhard himself had an interesting role in that he is employed to liaise between 'special interest groups' and the city council. An example of this was his work with the residents of Teepeeland which is, I think, one of the last communes in this area. His role is to represent and engage with the community here in terms of meeting their needs, coming to resolutions and facilitating communication between various organisations and Teepeeland. ➤

\* Crawford McGugan is a curator with the Open Museum which is the outreach department within Glasgow Museums.

<sup>1</sup> The Organisation for Economic and Co-operational Development (OECD) provides a definition of social capital - <http://www.oecd.org/insights/37966934.pdf> - which is increasing becoming relevant for museums.

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*River Spree walking tour map, the walk took about 2 hours. Map by Eberhard Elfert.*

One of the highlights of the walking tour was a visit to Tresor (<http://tresorberlin.com/>) which is more than just a club venue. The scale was immense. Set in a former power station since 2007 (think Tate Modern, London) it hosts clubs nights, music performances, a record label, theatre shows and 'gatherings'. The club was still going in the basement level when we got there about 11:30 and there was a sound check for a 30 hour live music performance underway.

Tresor's Director, Dimitri Hegemann, gave us an insight into the ethos of the club and the history of clubbing in this area of Berlin since 1989. He wants to acknowledge the importance of 'night' in terms of the Berlin's contemporary culture and its significance to creative processes, philosophy and thought in the city.



*The public footpath where Berlin's unique 'Teepeeland' is located follows the south bank of the River Spree.*

*Photo: Crawford McGugan*

Tresor will be hosting a new international project called 'Happy Locals'. Dimitri hopes it can create a 'sub-culture of understanding'. He explained that it was a way of conveying the 'energies' of Tresor to other like-minded people across the world. It is also a way to acknowledge and work with a 'living archive' of people in and around Tresor. 'Happy Locals' is to start in October 2015 with 10 participants travelling to Berlin to examine how techno, music, culture and the city can successfully combine to create spaces like Tresor.

The idea of visiting a club as part of a discussion about 'museums of cities' highlights the dynamic and evolving spaces in which the story of the cities takes place. Museums can learn from and partner other organisations, communities and individuals to help tell the stories behind the changing city.

### Listening too

After lunch a small group of us visited Friedrichshain-Kreuzberg museum (FXHB)<sup>2</sup> which one of 12 local community museums in Berlin. I had visited in 2011 and was impressed by the content and philosophy of the museum. At that time funding was provided from the local area's social work budget. There are three members of staff and Martin Duspohl (Director) took us round the virtual city gallery in the museum – 'A walk through the virtual city'.

This gallery 'installation' opened in 2012 with 29 Berliners sharing over 150 stories about the Friedrichshain-Kreuzberg area personal to them. Using i-Pods museum visitors can listen to real stories, look at images of the areas and choose their own 'walk' through Friedrichshain-Kreuzberg. Interpretation is available in German and English throughout the museum.

The themes that the stories covered have been categorised under 10 headlines – arrival, work, eating, belief, suffering, meeting, play, conflict, support and living. Visitors can follow these colour coded themes by accessing numbered stories plotted on the map on their i-Pods. This is an ongoing collecting project with a recording studio built into the gallery.

I decided to follow the story of Christina (rather than a theme) who came to Berlin in 1990 just after the ▶

<sup>2</sup> <http://www.fhxb-museum.de/index.php?id=1>



*Stories are mapped out on the floor graphic. The recording studio can be glimpsed behind the pillar. Photo: Crawford McGugan*

wall came down. Christina talked about her experiences of living in some of the many squats in the east of the city at that time, bringing up young children in communes and later moving to an apartment in Kreuzberg. She reminisced about the dramatic changes to the city over the last 25 years, the people she had met and the loss of the communes.

Martin then introduced us then to the newest permanent display in the museum featuring stories of the migrant communities that have defined the area since the war.

Freidrichshain-Kreuzberg is home to around 280,000 people and came into being through the combination of the West Berlin district of Kreuzberg and East district of Freidrichshain. Kreuzberg has a tradition of migration and has, at this time, significant Turkish and Kurdish communities. The area is also a centre of Berlin alternative and sub-cultures.

Martin explained that the migration experiences of different communities were conveyed through associations with physical spaces, buildings and landmarks in the Freidrichshain-Kreuzberg area. The 'landmarks' included the Hospital, the Osram Lightbulb factory or Gorkitz Park. He told us that previous displays at the museum had been created with and about local communities (co-production) for example a Turkish barbers but that this, whilst celebrating contributions, had marked out communities as 'different'. The approach in this new gallery directs this celebration onto community assets that are (or were) shared by many people and so hopefully helps develop shared understandings. Each 'landmark' had its own display including objects, images, video and audio oral histories, historic information and quotations. Former employees of the lightbulb factory included people originally from Vietnam and they talked about the factory, the city and everyday life.

<sup>3</sup> <http://www.jugendmuseum.de/>

The display about the local hospital featured contributions from some nurses who had come to Berlin from Korea in the 1950s and 60s. However it is not just migration communities that have contributed to the displays. This is the crucial point of the displays and use of 'landmarks'. The landmarks (and objects) prompt responses and shared experiences.

During our visit the museum was hosting an adult art class on the top floor. Martin had also just hosted a visit from a group of 2nd and 3rd generation holocaust survivor families. This is just one of many programmes that encourage people to meet to discuss issues at the museum and to then go out and explore the area as part of a guided walking tour.

Our 'museum-athon' was completed (much) later on Saturday evening with a visit to a bier-keller in Kreuzberg in which the owner had installed his own 'mini-museum' of Kreuzberg photographs.

### **Sunday 29 March – seeing more**

On recommendation from Martin, I took the subway to Schoenberg's Jugend Museum on the south-side of Berlin<sup>3</sup>. The museum has a similar remit to FHXB and it too is supported by the local Berlin city council for that area. It represents the different communities living there from a young persons' point of view – Jugend Museum. The Visit Berlin's English website introduces the museum as 'The happy to try out new things history museum for young people', bit of a mouthful but sounded exactly the kind of place I wanted to see more of.

Spread over 3 floors the museum had 4 distinct exhibition/activity areas. In the basement there was a 'cabinet of curiosities' which to be honest was looking pretty tired and compounded my encroaching museum fatigue. But onwards and upwards. ►

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The ground floor had a display about life before the wall came down using Stasi photographs and surveillance reports. Literally a chance to view the world through eyes of the East German State security services who were monitoring everyday activities of West Berliners. All the interpretation in this museum was in German so with my limited language skills it was a challenge – just one of the challenges many migrants will face of course.

Heimat Berlin is an exhibition curated by young people. 'Heimat' is difficult to translate into English as it combines ideas of home, origin and fatherland. The young people had interviewed older and newer members of the Schoneburg community about their experiences, opinions and thoughts.

The participants had created personal scrapbooks of their research and with the help of professional film makers had made a series of short films showing the diversity of the area. Themes covered included working, learning and shopping.

Alongside this display there was an interesting example of contemporary collecting – a 'Bar' that represented the famous Berlin club culture of the 1990s. This display was in keeping with the museum's remit of working with young people to tell the history and stories ('Geschichte' – which can mean both) that were important to them. Many young people came to the areas near the former wall and improvised with found objects to furnish flats, shops and social spaces. I immediately thought of Eberhard, Brinda and Dimitri and their respective agendas of cultural

development and representation.

The label explains that young people came to Berlin from all over the world after the wall came down.

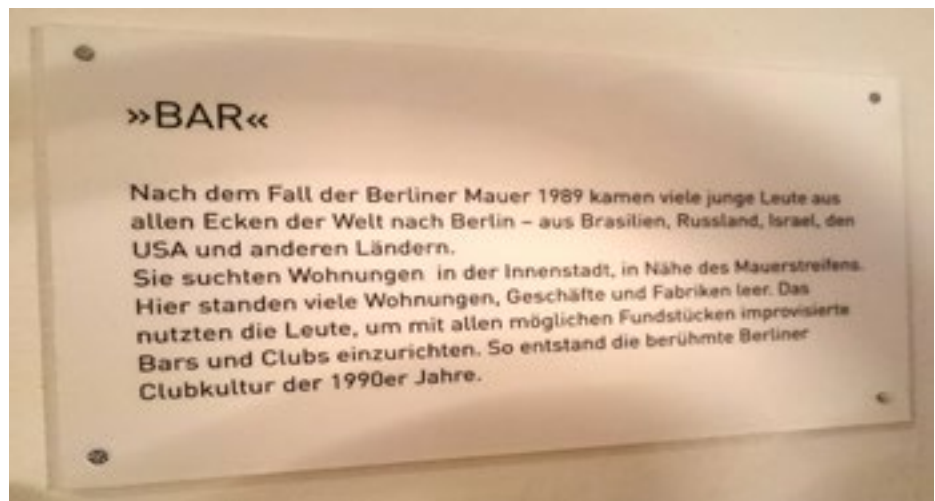
On the first floor was 'Villa Global: The Next Generation' a large scale installation made up of 14 individual rooms that were designed and populated with objects by 14 different people each with a migration story.

One participant shared his thoughts, images and feelings on coming to Berlin from Iran.

This, alongside Heimat Berlin, has been a three year project with young people reflecting on migration experiences. Each room contained furniture, images, photographs, objects, books and writings that tell the migration story of an individual living in Schoneberg. Participants came from different countries including Poland, Iran and Haiti.

This was an interesting immersive museum experience for several reasons. The interpretation was kept to a minimum and when used was clearly aimed at a younger audience 10-12 years perhaps (easier for me to understand though). With limited interpretation available it became something of a detective process of building a narrative through the 'clues' (objects) in the rooms. Personal identity seemed a strong theme in rooms created by younger members of the community – fitness and leisure equipment and photographs of friends were a significant feature. Older participants seemed to be more aware of ►

*The label explains that young people came to Berlin from all over the world after the wall came down. Photo: Crawford McGugan*



## MUSEUMS

their personal heritage with cultural specific objects and 'traditional' cultural images being presented.

It must be noted that the Villa Global installation was just part of the creative project process. 1600 young people were involved in the broader learning programme and tours of the installation were still available as was evident in the other galleries.

### Reflecting

I left Berlin feeling enthused about the future of city museums in general and by the community engagement championed in FHXB and Schoenburg. The colleagues I met have very similar challenges and concerns about how city museums represent their communities – collecting objects with migrant communities being just one.

Berlin is a hugely complex city both in terms of history and local authority areas of influence. Berlin's Stadtmuseum staff find themselves trying to represent the stories of the city and communities whilst

dealing with the agendas of the city's politicians.

Staff are making links with local community activists (like Eberhard) and presenting exhibitions that meet the needs of local, national and international audiences. This is the challenge for a 'world city' museum service – how do you balance big histories and little histories, together, for everyone, coherently? Local museums in Berlin like FHXB and Schoenburg are clearly well ahead of Glasgow Museums in terms of representing and working with migrant communities. These museums are helping visitors (and participants) to see a local, citywide and international issue through projects based in community engagement.

I saw Berlin in new ways during my visit. It helped me see much more of the city and its people. I left thinking; can city museums reflect local, national and international perspectives at once? What can we learn from the local Berlin community museum experience of presenting the changing city (including issues like migration) in visible, coherent and relevant ways?



# Join CAMOC now!

## A DECADE DEDICATED TO CITY MUSEUMS, URBAN LIFE AND OUR COMMON FUTURE!

This year we realise the tenth anniversary of CAMOC and we are delighted to have you all with us. Our foremost aim is to keep CAMOC always fresh and inspiring and expand our borders in every direction. To do so, this year:

- We have started a new debate on defining city museums.
- We are renewing our communication strategies and strengthening our social media channels to reach more people.
- We are planning seminar and training events.
- We will strengthen even more collaborations between members of the network.
- We will invest more on strategic research in collaboration with other key partners within and beyond ICOM.

Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community. To become a member of ICOM and CAMOC please visit our "web page". It will have a bridge/link that will direct people to our membership page: <http://network.icom.museum/camoc/get-involved/become-a-member/>



**BECOME A MEMBER.**

# Conference Report: “The Future of city museums”

Vienna, 19-20 March 2015

BRINDA SOMMER\*



*Reflections on museums in the urban context. Fashion and Design Museum, Lisbon. Photo: Marlen Mouliou*

Numerous city museums all over Europe and beyond are currently rethinking their approach of presenting the culture and history of their city to the public. Often contemporary conceptual ideas are taken into consideration when renovating historical locations and constructing new buildings. In addition, meeting the needs of visitors and competing effectively with numerous other leisure and learning opportunities are important factors.

Due to extensive refurbishment of its current building and the construction of a new museum building

nearby, Vienna's city museum will close its doors to the public in 2017. Both buildings are planned to be open and welcoming visitors in 2020. In the meantime, a new concept for the exhibitions is to be developed for both locations. This aspiring project prompted the museum to invite directors from other European museums that are undergoing transformation to share experiences and talk about their visions for future city museums.

Mainly guests from Vienna or Austria attended the conference - only a few participants came from German museums. I had the chance to visit the conference with a travel grant from CAMOC in preparation for the Workshop “Defining Museums of Cities in the 21st century” which took place in spring 2015 at Berlin city museum. Working for Berlin City Museum, which is currently in a state of profound transformation as well, I very much appreciated the extensive information provided at the conference.

This report focuses on aspects of the conference that seem most relevant to me for the future development of city museums and provides an insight into some innovative museum programmes.

## **How do museums make themselves relevant to their audiences?**

The conference started with a contribution by Lisa Yun Lee, director of the Jane Addams Hull-House Museum, a National Historic Site in Chicago, USA. She called her museum a “dynamic memorial” which works with contemporary social issues linking together research, learning and social engagement.

She shared examples of collaborative community work which focused on emotional development for girls ►

\* Brinda Sommer, personal assistant to the directorate, Berlin City Museum  
<http://www.stadtmuseum.de/>

through intensive summer courses featuring cooking, performances and acting. For city museums that are looking for new ways of getting in touch with their audience, this was truly inspiring.

<http://www.hullhousemuseum.org/>

How do you make a classical historical museum attractive to a young audience?

In her talk entitled “eCulture: The Museum as a Social Hub”, the director of the Basel Historical Museum in Switzerland, Marie-Paule Jungblut, raised the issue of how museums can remain appealing to their traditional visitors and at the same time become more attractive to younger audiences.

She presented a new digital strategy as part of an overall audience-strategy. “eCulture” is now integrated into every part of the museum’s work from the collections to exhibitions, education and communication. Basel Historical Museum has added different perspectives and new thematic approaches to their permanent exhibitions through the introduction of tablets while, at least for the moment, the displays remain the same.

Jungblut explained that the museum presents a combination of traditional and more innovative formats for its visitors and made it clear that museums need to provide services to the public. Thus, in addition to presentations and guided tours, the museum now offers ‘tweet ups’, after work get-togethers, picnics lunches, extended opening hours for working people and even yoga classes in the museum garden. Jungblut described that this new way of approaching the audience not only affects the relationship between the museum and its visitors but also leads to profound internal discussions about working modes and the need for new skillsets in museums.

<http://www.hmb.ch/en/home>

### **How do you create a city museum from scratch?**

The German city of Stuttgart doesn’t have a city museum but is in the process of creating one in a refurbished historical building in the city centre. Anja

Dauschek, head of staff planning, in her speech “City Museum Stuttgart – the new kid on the block”, talked about the concept and physical structure of the new city museum which will open in 2017. She defines “transparency”, “flexibility”, “dialogue” and “service” as important key concepts for the development of the new city museum.

Before opening, the museum’s profile will be developed through special exhibitions and partnerships with other institutions. A ‘city-laboratory’ for young people and an education programme with schools are among the examples of such partnerships.

With no permanent location at the moment, City Museum Stuttgart has developed an attractive virtual presence. People are invited to participate in online projects and can receive information about the planning process of the museum. Moreover, they are being asked to contribute to the growing collection of the museum. Unlike many historical city museums with universal collections, the Stuttgart city museum has defined certain exhibition topics that it wants to work on. New objects are specifically collected according to these future exhibition projects.

<http://www.stadtmuseum-stuttgart.de/en.html>

### **How do you do everything which is expected from a modern city museum at once?**

The Frankfurt Historical Museum is currently in a profound process of transformation. Its historical location is being refurbished and a new museum building is being constructed. The building activities are happening in conjunction with the development of a completely new concept for the exhibitions. Jan Gerchow, director of the museum, presented his comprehensive plans for the future of the museum. He identified “relevance”, “diversity” and “participation” as key principles for the new city museum Frankfurt. He explained that the museum should be relevant to the whole city, that it reflect the city’s cultural diversity and integrate “user generated knowledge”, not as a “nice to have” option, but as a necessity.

The Frankfurt Historical Museum is working



intensively on creating specific exhibition formats for particular target audiences instead of one single exhibition for everybody. Among the new exhibitions there will be a thematic exhibition on the history and culture of Frankfurt focusing on certain city-related topics. Another exhibition will provide tourists with an overview of the city. Specific exhibitions will also be aimed at children and a format that deals with contemporary and future issues of the city is to be included. The new museum will open in 2017.

[http://www.historisches-museum-frankfurt.de/index.php?article\\_id=160&clang=1](http://www.historisches-museum-frankfurt.de/index.php?article_id=160&clang=1)

### **How do you find creative solutions for museums' problems?**

Paul Spies, director of The Amsterdam Museum, gave a talk entitled "The Dual Museum: City Museums between entertainment and education". He reflected on some expectations that city museums have to deal with and illustrated possible solutions. Spies stated that city museums, especially the ones that are located in cities with a lot of tourism, have to consider different offers for their heterogenic audience (e.g. tourist and pupils), which in turn might cause difficulties for a city museum to create an identity for itself.

For example, in order to meet the needs of tourists the Amsterdam Museum has developed an exhibition which takes about 45 minutes to visit. In this format the history and culture of Amsterdam is presented in a condensed way as the exhibition "DNA of Amsterdam".

The Amsterdam museum is located in a historic building in the city centre, a former orphanage. The building is composed of small rooms which are difficult to use for contemporary forms of presentations. Therefore the museum is considering creating offers for different target audiences in a separate building. This would transform the Amsterdam Museum into an organisation with more locations causing a shift from a centralized to a rather decentralized museum service. Spies suggests that one way to realize this idea might be on a collaborative level, either with other museums or in non-museum locations, in temporary ways.

He presented an example of a successful experiment in which a portrait gallery from Amsterdam Museum is displayed at the Hermitage in Amsterdam and had had considerably more visitors than in the Amsterdam Museum. He concluded that an important factor in winning the favour of the audience is that city museums should be as flexible as the city which they aim to represent and that if people don't visit museums the museums would have to visit the people.

<http://www.amsterdammuseum.nl/en/amsterdam-museum>

### **Concluding Thoughts**

The conference made clear that many city museums face similar challenges especially in transforming the classic historical museum into an attractive and audience-oriented institution of the 21st century. It also highlighted the fact that museums approach the matter in comparable ways. All of the speakers pointed out certain key words that are frequently applied to city museums and illustrated them with specific and comprehensible projects.

It has also become very obvious that museums cannot ignore the increased digitalization of society and the diverse possibilities that this development offers. Integrating these methods into everyday work without neglecting traditional ways and forms is both challenging and promising. Furthermore, the conference has shown that the focus of museums' work lies increasingly with the audience. Future city museums need to take the needs of their different audiences seriously and be more service-oriented.

Of course these tendencies will not only lead to a different output they will also affect the people who work behind the museums' scenes. Internal discussions about working modes and "museum professions" are only the beginning and will eventually lead to different forms of training and the development of new skillsets by museum staff. These aspects might not be revolutionary but should be taken seriously into consideration by many city museums. They also show that we are still at the beginning of a long and exciting journey.

# The Barcelona Declaration on European City Museums

Barcelona, 8th November 2013

THE CITY HISTORY MUSEUMS AND RESEARCH NETWORK OF EUROPE\*



City History Museums and Research Network of Europe, general meeting 2013. copyright MUHBA (Edmon Mestres)

*The City History Museums and Research Network of Europe was created and is managed by MUHBA (Museum of the History of Barcelona), and has its secretariat at the Amsterdam Museum. Since 2010, the Network holds regular meetings in Barcelona. The meeting in 2013 was dedicated to drawing up a shared statement about city museums in Europe. The Network's member institutions have followed very different paths, and they also have different objectives, ways of working and sensibilities. Their efforts toward creating a statement they all can endorse have compelled them, at least, to seek out a common language. Because the City History Museums and Research Network of Europe is an informal collaboration network, its statement is not meant to have an institutional impact.*

In Europe today many cities fulfil important economic, political, administrative, social and cultural functions. These are often the result of a long historical tradition that sometimes even dates back to Antiquity. Cities in Europe are bearers of a unique urban history, tradition

and culture. They also are places of creativity, innovation and change, crucial aspects for the economic and social future of Europe.

The Barcelona Declaration intends to contribute to a clearer definition of European City Museums and foster a growing and enduring mutual recognition. City museums are characterised by their diversity, so it is impossible to establish a single typology. Large and small, old and new, their collections vary considerably. Whether they display artistic, historical and archaeological objects, or photographs and immaterial heritage, they all aim to play a key role in society, by favouring civic dialogue, provoking unpredictable opinions and emotions. As places visited by residents and tourists alike, they reflect on the very concept of the city as a source of heritage and of future growth, to be cherished and shared. From this common ground, such museums can promote and visualise the role of cities in the future.

The Barcelona Declaration on European City Museums ►

\* On behalf of the network: Joan Roca (MUHBA, Director of the network) and Renée Kistemaker (Amsterdam Museum, Secretary of the network)

## THE BARCELONA DECLARATION

intends to offer common profile delineation for the various types of city museums. After all, what they have in common is their main theme and object of study: cities and their citizens.

### HISTORY AND HERITAGE

City museums collect and keep the material and immaterial heritage, past and present, of their cities and citizens. By shaping the chronicled and living memory of towns, these museums contribute to the dynamic process of writing and rewriting the city's history, actively involving citizens, who provide their own definitions of their urban history and heritage within a single historical framework.

### ACADEMIC PLATFORM

City museums carry out fundamental and applied research in a wide range of disciplines related to their mission of collecting, displaying and interpreting historical narrative. To do so, they collaborate with professionals working in different fields, such as urban historians, archaeologists, sociologists, ethnographers, art historians and museologists. Academic standards are crucial for the reputation of city museums as genuine and dependable institutions, capable of stimulating the academic world to link their research programmes to social urban issues.

### URBAN NETWORK

A city museum is concerned with the history and heritage of the city as whole. This implies that it needs to cooperate with other related institutions such as archives, archaeological and monumental departments, etc. On a more local level, neighbourhood organisations that play an active role in the conservation and interpretation of heritage and history should also form a part of such collaborative networks. The democratic and public task of a city museum must be guaranteed by a free-flowing relationship with local authorities.

### EDUCATIONAL FUNCTION

A city museum involves citizens in its work in a number of ways. To begin with, both the museum building and the urban areas in which the museum is active should be welcoming spaces that arouse the interest of residents and visitors. This is a way

of favouring citizen participation, increasing awareness and enhancing the quality of citizenship. Urban history is thus viewed from a new perspective that contributes to social cohesion in our modern multicultural societies. The website of a city museum and its links to other urban sites can be important virtual tools.

### MEETING POINT

A city museum acts as an open platform and meeting point for citizens and visitors. Within its walls, critical and intercultural discussions can favour a new understanding of the city's history and heritage, of the large and small stories that configure its meaning, prompting new ideas that can trigger present and future transformations—in short, a city museum can become an urban laboratory.

### R+D+I CENTRES

As places of research and cultural production, city museums work as R+D+i, centres which are in a good position to connect heritage and urban economy in various cultural and creative sector.

### TOURISM

As an institution with a scope extending beyond its actual building to include the entire town, a city museum can offer innovative sightseeing strategies and help to develop more profitable and sustainable tourist programmes. City museums can contribute to interpret the fabric of a city, its monuments and its architecture, in new and stimulating ways.

### CITY MUSEUMS AND EUROPEAN IDENTITY

Over the course of their history, cities have always played a key role in defining Europe. Moreover, cities played the lead in the most significant transformations of modernity. Therefore, city museums need to act and be recognised as relevant organisations in the construction of European identity.

This declaration is proposed by several European city history museums and other centres linked to history and heritage: This is an informal and non-institutional group, City History Museums and Research Network of Europe that meets regularly in Barcelona to debate about museums, cities and heritage.



Poster image of *The Light of Lisbon*  
Photo: © Museum of Lisbon

## EXHIBITION THEME

### *The Light of Lisbon*

#### Dates & Place

16 July – 20 December 2015

Museu de Lisboa, Lisbon

Information online at

[www.museudelisboa.pt](http://www.museudelisboa.pt)

#### Description

The Light of Lisbon aims to present, for the first time, an exhibition on the worldwide known phenomena of the natural light of Lisbon, considered as an unique and special light that each day continues to enchant Portuguese and foreigners, questioning the scientific specificity of that light and helping to understand the objective and subjective singularities that contribute to make it so special.

Curated by Ana Eiró, professor of physics and former director of the National Museum of Natural History and Science, and Acácio de Almeida, director of photography in Portuguese and foreign cinema, the exhibition “The Light of Lisbon” also relies on the partnership of the publicity journalism tv show “Imagens de Marca” and the participation of the EDP Foundation, the National Museum of Contemporary Art, the Faculty of Science of the University of Lisbon, the Lisbon Video Library and São Jorge Cinema, among other institutions.

# Exhibition Alert

## EXHIBITION THEME

### *Mapping Brooklyn*

#### Dates & Place

26 February – 6 September

Brooklyn Historical Society, New York

#### Information online at

<http://brooklynhistory.org/exhibitions/current.html>

#### Description

A prime impetus for visual artists has been to better understand and interpret the world around them. In contemporary practice, artists observe, collect, explore, interact, depict, and diagram. Cartographers follow similar impulses in seeking to give visual form to geography and to physical space. Mapping Brooklyn juxtaposes maps with the work of contemporary artists working with historic maps, suggesting the myriad ways in which maps can represent, on one hand, such practical matters as way-finding, property ownership, population shifts, and war strategy, and on the other, the terrain of the metaphorical, psychological, and personal. In the galleries at both venues, historic maps and contemporary works will be in dialogue, suggesting common themes—the desire to explore, chart, and analyze territory—and highlighting the innovative ways in which contemporary artists use mapping, cartography, and exploration to reveal data, ideas, and emotions.

A key element of Mapping Brooklyn is its local focus. Brooklyn is not only an international center of the contemporary art world, but also the most populous of New York’s boroughs, with more than 2.5 million residents. It is a place of astounding diversity—few Brooklynites can claim familiarity with all of its neighborhoods and diverse cultures. It is also a place of change—neighborhoods and demographics are in constant flux, as are the built environment and use of land. This exhibition aims to introduce visitors to the remarkable range of maps, from those that have sought to study and document facets of the borough to contemporary artworks that reveal mapping as a powerful means of representation.

## EXHIBITION THEME

### *The World in a Mirror*

#### Dates & Place

24 April – 16 August

MAS | Museum Aan de Stroom (Antwerp, Belgium)

#### Information online at

[http://www.mas.be/Museum\\_MAS\\_EN/MASEN/On-Display/The-world-in-a-mirror.html](http://www.mas.be/Museum_MAS_EN/MASEN/On-Display/The-world-in-a-mirror.html)

#### Description

The Earth’s surface area is 510 million m<sup>2</sup>. For centuries, humans all around the world have tried to make Earth’s massive size comprehensible in a smaller format, namely in maps of the world.

Maps of the world, from past to present, show us what we know about the world. World maps are reflections of a spirit of the times. In the Christian Middle Ages, Jerusalem was the centre of the world maps. The unknown parts of the world were populated with monsters and fairy-tale figures. Explorations later expanded horizons. Eastern and Western knowledge came together. Globes were created. Now, thanks to Google’s satellite maps, it seems like we know practically everything about the world. But is that true?

“The World in a Mirror” depicts the history of the Western view of the world using unique maps and globes. Each century saw more and more of the world being mapped out, and the way in which that world was presented differed in each century too. A few contemporary artists add their own reflections of the world to this story.

## EXHIBITION THEME

### *The Industrial Age: The Birth of Modern Netherlands*

#### Dates & Place

5 March – 2 August

Amsterdam Museum (Netherlands)

## ACTIVITIES & EVENTS

### Information online at

<http://www.amsterdammuseum.nl/en/industrial-age>

### Description

The Industrial Age is an exhibition that shows just how modern and turbulent the nineteenth century really was, full of contradictions. Bringing the visitor top exhibits from museums and archives at home and abroad combined with unique historical visual material.

In the nineteenth century, after a hesitant start and still looking back, the Netherlands experiences a metamorphosis. Roads, railways and canals are built. Across the country industry emerges and modern machines are set to work. This is the beginning of multinationals such as Unilever and Heineken and the start of mass production, mass consumption and mass culture. Amsterdam is transformed into a vibrant capital city to which foreign tourists flock to enjoy quaint, traditional Holland.

The exhibition is part of a joint project with NTR/VPRO. On 3 April 2015, NPO2 broadcasts the first of a 13-part series on The Industrial Age. Accompanying the exhibition and the TV series, is a book published by Uitgeverij Walburgers. It is compiled by Amsterdam Museum curator Kees Zandvliet and NTR/VPRO presenter Hans Goedkoop. Both the TV series and the book are in Dutch only.

## EXHIBITION THEME

### *The time and the Instant. Photographic Landscapes of the Lake Garda 1870-2000*

#### Dates & Place

15 March – 1 November

MAG – Museo Alto Garda, Riva del Garda (Italy)

#### Information online at

[http://www.museoaltogarda.it/en/mostre/anteprema/exhibits/exhibit/paesaggi\\_fotografici\\_del\\_garda\\_da\\_fine\\_ottocento\\_al\\_tempo\\_presente](http://www.museoaltogarda.it/en/mostre/anteprema/exhibits/exhibit/paesaggi_fotografici_del_garda_da_fine_ottocento_al_tempo_presente)

#### Description

A point of arrival for many tourists, a must on many Grand Tours, Lake Garda has always attracted curious gazes, capturing people's attention since the early days of photography.

The Time and the Instant explores the photographic landscapes of Garda over almost a century and a half, an excursus through its natural environment, local society, and tourist landscape, and an account of its transformation, all rendered through images chosen from the vast photographic archive of the MAG. In this way, the instant--be it caught by a long-pondered shot or perhaps taken on the spur of the moment--contributes to the narration more than a century of history, evoking those who have lived through the various moments of its passing.

Moving from room to room, visitors witness the landscape in its slow yet relentless transformation. The initial selection is dedicated to Riva del Garda, as depicted from vantage points which have remained largely unchanged to this day. There follows an interpretation of the Upper Garda area and its towns, with a number of significant images of the Ponale Road and various shots of the lake itself--the photographic subject par excellence.

The great central hall is dedicated to those villages looking onto the Lake – Malcesine, Sirmione, Desenzano, Salò, Fasano, Gardone, Gargnano and Limone – and the human activities taking place there. Alongside pictures taken by tourists or photographs shot by illustrious travellers and photographers, as well as writerly descriptions of the region's majestic natural setting, this journey also features images linked to work: washerwomen busy at their chores, captured forever in a shot that alludes to a skilful task handed down over the generations; fishermen going about their business on the lake, people waiting to board a boat. More recent images of water sports and children's summer camps tell of a not-too-distant past.

Among the protagonists of this era, it is the tourists who frame many of the most beautiful or powerful views, or who have their photos taken in poses that change just as the tastes of the times depicted in this exhibition do. Some of the images chosen to represent this photographic journey are the work of photographers famous in their day, such as Napoleone Segatini, Giorgio Sommer, Alois Beer, Augusto Baroni, G.B. Unterveger and Pietro Florianini. The exhibition also focuses on photographic publications of this era, such as those by Photoglob (Zurich), Wehrli A. Kilchberg G. (Zurich), Würthle & Spinnhörn (Salzburg) and Stengel & Co. (Dresden).

The last part of the exhibition itinerary is dedicated to the period from the 1920s to the 1960s. Once again, people's approach to photography changes hand in hand with changes in traditions and the urban panorama.

In the flow of this journey narrated through fleeting moments, visitors also encounter images that create a sort of short circuit. These are photographs taken from the SguardiGardesani collection, depicting these same places in contemporary views created by artists such as Gabriele Basilico, Jordi Bernadó, Luca Campigotto, John Davies, Mimmo Jodice, Martin Parr, Bernard Plossu and Massimo Vitali.

## EXHIBITION THEME

### *Mad about Helsinki*

#### Dates & Place

6 June – 5 December 2015

Helsinki City Museum (Finland)

#### Information online at

<http://www.helsinginkaupunginmuseo.fi/en/exhibitions/mad-about-helsinki/>



## ACTIVITIES & EVENTS

### Description

The Mad about Helsinki exhibition lets you experience the City's five hundred years of history. The exhibition tells the story of Helsinki from the 16th century to the present day. Helsinki from different historical eras, including Mayor Lars Michelsson from the 16th century and Aurora Karamzin, the wife of a colonel who lived in the city in the 19th century, as well as steel spring bed industrialist Kalle Kärkkäinen, representing the 20th century, present their home town and their lives. Their experiences give visitors to the exhibition insight into how Helsinki grew from a small town of wood buildings into a European metropolis. The exhibition has been implemented in four languages: Finnish, Swedish, English and Russian.

### EXHIBITION THEME

#### ***Vienna's Ringstrasse. The making of a grand boulevard***

##### Dates & Place

11 June – 4 October 2015

Wien Museum Karlsplatz

##### Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/the-ring-boulevard-in-the-making.html>

##### Description

Wien Museum celebrates the 150th anniversary of the Ringstrasse boulevard with a “making of” exhibition about its pioneering years: Vienna on the road to becoming a modern city, from the launch of its programme of urban expansion to the official opening of the splendid Ring boulevard on 1 May 1865. Design drawings, sketches, models and photographs that have never been on public display before illustrate the side-by-side existence of “old” and “new Vienna”, of construction sites and wastelands, demolition works and new buildings going up.

Through these images, the outlines of a society in transformation can be gleaned: Launched as a major government project, the Ring development became a stage for Vienna's new, self-confident haute bourgeoisie, which was to play a decisive part in the last decades of the Habsburg monarchy. Revenue from the sale of building lots to private investors was used for the construction of many public buildings. For several years, Vienna turned into a huge construction site – and a laboratory for new architecture. With its abundance of representative buildings in the historical styles that were most popular at the time, the “via triumphalis” of the Danube Monarchy became something of a “high street of the 19th century”. The exhibition presents the key players in the urban expansion programme, introduces the photographers who documented the fortifications and their demolition, looks at and behind the facades of the first mansions and palaces around the Ring and shows visitors around major construction sites.

### EXHIBITION THEME

#### ***The City in the Archives. Stories of Turin from its origins to the eve of the Great War***



*Mostra Citta - ASCT.  
Mostra Citta/City Exhibition.  
Photo: ©Turin City Archive*

##### Dates & Place

23 December 2014 – 30 November 2015

Turin Historical City Archive

##### Information online at

[http://www.comune.torino.it/archiviostorico/mostre/citta\\_in\\_asct-2014/citta-asct.html](http://www.comune.torino.it/archiviostorico/mostre/citta_in_asct-2014/citta-asct.html)

##### Description

The itinerary narrates Turin urban expansion, highlighting the political key moments which brought the city to cover a more and more important role, becoming the capital first of the Duchy of Savoy, then of the kingdom of Sardinia and finally of Italy.

An anthology in which ample space is given to the documentary and iconographic material. Interesting and curious moments about the life of the city, related to its political, social, cultural and economic growth are illustrated with plenty of images and mentioned in brief historical notes: an invitation to rediscover the ancient heart of Turin.

### EXHIBITION THEME

#### ***Folk City: New York and the folk music revival***

##### Dates & Place

17 June – 29 November 2015

Museum of the City of New York

##### Information online at

<http://www.mcny.org/folkcity>

##### Description

In the 1950s and 1960s, folk music blossomed in New York City, especially in Greenwich Village, where clubs and coffee houses showcased singers like Pete Seeger and Odetta and nurtured a generation of newcomers, including Bob Dylan, Judy Collins, Dave Van Ronk, Ramblin' Jack Elliott, and Peter, Paul and Mary. The multi-media exhibition Folk City: New York and the Folk Music Revival, featuring original instruments, handwritten lyrics, and video and film footage, traces the roots of the revival, its growth in New York, its major players, and its impact on American politics and culture during the tumultuous 1960s. ►

## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### **Břevnov**

##### **Dates & Place**

May – November 2015

Museum of the City of Prague

##### **Information online at**

<http://en.muzeumprahy.cz/2122-brevnov/>

##### **Description**

Břevnov is the seventh exhibition from the series of the historic suburbs of Prague. Similar to the previous exhibitions, three-dimensional artefacts, paintings, historical postcards, photographs, prints, and other items will introduce the most remarkable places and moments of life in Břevnov and its vicinity. The exhibition will cover the history of the suburb up to the mid-20th century, partly extending to the 1980s.

Visitors will learn about the history of this interesting part of Prague which is the home of the earliest Benedictine monastery in Bohemia. The territory originally encompassed the villages of Břevnov (later Velký Břevnov), Malý Břevnov (Břevnovek), and Tejnka, which, along with several homesteads, flanked Bělohorská Street leading from Prague to Western Bohemia.

### EXHIBITION THEME

#### **Miserachs – Barcelona**



*Festes de Gràcia, Barcelona. "Barcelona Blanc i Negre" Series. 1964. Photo: ©Hereves de Xavier Miserachs, MACBA Collection.*

##### **Dates & Place**

18 September 2015 – 10 January 2016

MACBA – Museum of Contemporary Art of Barcelona

##### **Information online at**

<http://www.macba.cat/en/exhibition-xavier-miserachs>

##### **Description**

This exhibition completes the task of classification, catalogation and conservation of the extraordinary collection of Xavier Miserachs (Barcelona, 1937 – Badalona, 1998), deposited at MACBA in 2011. It follows the construction of a visual imaginary of the city of Barcelona through the work of the photographer. Curated by Horacio Fernández, historian of photography, essayist and publisher, and designed by the Langarita-Navarro bureau, the exhibition is centred around the photo-book *Barcelona. Blanc i Negre*, 1964.

The show pays homage to the intense relationship Miserachs had with Barcelona and his decisive influence on the construction of a photographic imaginary of the city that is still powerful today. Xavier Miserachs' Barcelona can be regarded as a model for the treatment of the photographic heritage in the age of post-photography, when

the materiality and traditional status of photography have been changed forever. The exhibition will show the complexity and richness of Miserachs' collection, kept at MACBA's Study Center.

Accompanying the exhibition will be the photo-book *Miserachs. Barcelona*, published jointly with Editorial RM and edited by Horacio Fernández, as well as a book of essays on the photographer.

### EXHIBITION THEME

#### **Istanbul. Antwerp. Port City Talks**

##### **Dates & Place**

23 October 2015 – 24 January 2016

MAS | Museum Aan de Stroom (Antwerp, Belgium)

##### **Information online at**

[http://www.mas.be/Museum\\_MAS\\_EN/MASEN/On-Display/Istanbul-Antwerp-Port-City-Talks.html](http://www.mas.be/Museum_MAS_EN/MASEN/On-Display/Istanbul-Antwerp-Port-City-Talks.html)

##### **Description**

This autumn, the MAS takes you on a multimedia journey through the Golden Horn to Istanbul, the legendary city in Turkey and a place to stir the imagination. The exhibition *Istanbul. Antwerp. Port City Talks* focuses on the decisive role played by the water in Istanbul's development into the city that it is today, making use of certain points that it has in common with Antwerp.

*Istanbul. Antwerp. Port City Talks* traces Istanbul's development as a port in the 19th and 20th century from an Antwerp perspective. Through multimedia installations, you will discover the Golden Horn, a natural inlet of the Bosphorus. This inlet has long been a protected port area around which the city of Istanbul has developed.

The exhibition will take place in connection with the "europalia.turkey" arts festival. The festival puts a new guest country in the spotlight every two years. The exhibition is a coproduction between Tabanlıoğlu Architects in Istanbul and the MAS.

# Conference Alert

## CONFERENCE THEME

### ***Museums as Civic Spaces: Eight International conference on the Inclusive Museum***

#### **Dates & Place**

7 – 9 August 2015, New Delhi, India

#### **Information online at**

<http://onmuseums.com/>

#### **Description**

The inclusive museum is an aspirational civic space that is created and recreated based on the context and relevance to diverse stakeholders. It liberates museums and communities from legacies, enables a first voice, and empowers people of culturally and linguistically diverse backgrounds with a sense of place and multiple identities. The challenge is also to address intersectionality across cultural borders through appropriate research, development and capacity building. This must be at all levels of engaged partners from curators, educators, conservators to directors and trustees. Connecting collections and communities is critical.

The Inclusive Museum Knowledge Community continues to build on the lessons learnt and ongoing discursive crossings to promote for posterity the museum for diverse peoples irrespective of their backgrounds. India on the cusp of an unprecedented museum development is the host to the Eighth International Conference on the Inclusive Museum. As the world's largest democracy it is also well known for its cultural and language diversity. This diversity is embedded in the nation's Constitution. A vibrant civil society such as India mandates relevant and responsive cultural institutions, especially inclusive museums.

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#### **Funded by**

The Inclusive Museum

## CONFERENCE THEME

### ***Sustainable City 2015 – 10th International Conference on Urban Regeneration and Sustainability***

#### **Dates & Place**

1 – 3 September, Medellin, Colombia

#### **Information online at**

<http://www.wessex.ac.uk/15-conferences/sustainable-city-2015.html>

#### **Description**

The 10th International Conference on Urban Regeneration and Sustainability (Sustainable City) will be held at the Universidad Pontificia Bolivariana in Medellin, Colombia. The University is named in honour of the South American Liberator Simon Bolivar.

This Sustainable City meeting follows a series of successful conferences starting in Rio de Janeiro in 2000 and regularly held since then in different locations throughout Europe and Asia. The meetings always attract a substantial number of contributions from participants from different backgrounds and countries. The variety of topics and experiences is one of the main reasons behind the success of the series. The dynamic growth of Colombia and in particular the rapid development of Medellin, which has recently been designated the most innovative city in the world, led to its choice as the venue for the Sustainable City 2015 conference.

Urban areas result in a series of environmental challenges varying from the consumption of natural resources and the subsequent generation of waste and pollution, contributing to the development of social and economic imbalances. As cities continue to grow all over the world, these problems tend to become more acute and require the development of new solutions.

The challenge of planning sustainable contemporary cities lies in considering the dynamics of urban systems, exchange of energy and matter, and the function and maintenance of ordered structures directly or indirectly supplied and maintained by natural systems. The task of researchers, aware of the complexity of the contemporary city, is to improve the capacity to manage human activities, pursuing welfare and prosperity in the urban environment. Any investigation or planning on a city ought to consider the relationships between the parts and their connections with the living world. The dynamics of its networks (flows of energy matter, people, goods, information and other resources) are fundamental for an understanding of the evolving nature of today's cities. ►

## ACTIVITIES & EVENTS

The Sustainable City Conference addresses the multidisciplinary components of urban planning, the challenges presented by the increasing size of the cities, the amount of resources and sources required and the complexity of modern society.

### Funded by

Universidad Pontificia Bolivariana, Colombia; Wessex Institute, UK

## CONFERENCE THEME

### ***New Typologies of (E/Im)Migration: Mobility and Transcultural Spaces. 20th Culture and Power International Conference***

#### Dates & Place

8 – 10 October, Santiago de Compostela, Spain

#### Information online at

<http://www.cultureandpower.org/>

#### Description

The 20th Culture and Power International Conference seeks to bring together scholars interested in issues of migration and mobility, with particular emphasis on the new patterns and typologies of (e/im)migration that have emerged in the 21st century and their representation in literature, the media, and the visual arts. More than ever before, migration is nowadays one of the factors that most powerfully contributes to the configuration of our current transnational and transcultural contemporaneity. Transnational forms of migration have served to destabilise cultural barriers and frontiers, putting to the test the ways in which nations and national imaginaries have traditionally been constructed or defined. Migration has created transcultural spaces that challenge the idea of the nation-state and its borders, showing that national and cultural identities are unstable, metamorphic and in a constant state of transformation. Such transcultural spaces are often sites where relations of power are tested and contested, where culture is productively transformed and where new hybrid and rhizomatic identities emerge. However, these processes have not always been perceived in positive terms, giving rise to ongoing debates surrounding national identity, citizenship, border regulations as well as individual and collective rights. Especially in a period of economic crisis such as the present, it is worth pondering the extent to which migrant regulation and policies are affecting or will affect current patterns and typologies of (e/im)migration.

#### Funded by

Iberian Association for Cultural Studies

## CONFERENCE THEME

### ***Urban Planning and Architectural Design for Sustainable Development***

#### Dates & Place

14 – 16 October, Enna, Italy

#### Information online at

<http://www.ierek.com/events/urban-planning-architecture-design-sustainable-development/>

#### Description

Development and planning problems continuously affect both rural and urban areas all over the world.

Urban development has led to deterioration of the environment and has also worsened the problems faced by rural areas, such as mountain regions, coastal areas, and many others. Taking into consideration the interaction between different regions and developing new methodologies for monitoring, planning, and implementing novel strategies can hinder solutions and lead to environmental pollution and non-sustainable use of available resources.

Nowadays, sustainable development has become an inevitable choice for humanity after facing a series of resource and environmental problems that have become universal problems faced by all countries all over the globe.

The topic of how to scientifically develop while effectively using the limited environmental resources has become an important topic in academia, the private sector, and governmental departments.

#### Funded by

Ierek

## CONFERENCE THEME

### ***Spaces and Flows – 6<sup>th</sup> International Conference on Urban and Extraurban Studies***

#### Dates & Place

15 – 16 October, Chicago, Illinois, USA

#### Information online at

<http://spacesandflows.com/the-conference>

#### Description

Each year, Spaces and Flows: an International Conference on Urban and ExtraUrban Studies draws a diverse group of participants from all over the world. Our program development team draws on this diversity to craft a rich and distinctive conference experience, including plenary speakers, paper presentations, workshops sessions, exhibits, and social events.

The conference program groups together presentations along similar themes to facilitate knowledge sharing and community building, so the first schedule of sessions will be available when we're able to present a complete picture of the conference.

#### Funded by

Spaces & Flows



## ACTIVITIES & EVENTS

### CONFERENCE THEME

#### ***Cultural Mapping: Debating Spaces and Places***

##### **Dates & Place**

22-23 October, Valletta, Malta

##### **Information online at**

<http://valletta2018.org/news/cultural-mapping-conference-call-for-papers-and-posters/>

##### **Description**

Cultural Mapping: Debating Spaces and Places, is the second annual Valletta 2018 International Conference on Cultural Relations in Europe and the Mediterranean.

The conference will explore Cultural Mapping in Europe and the Mediterranean and is linked to the Cultural Mapping project: a process to generate information and analysis on culture use and practice in public and publicly-accessible spaces in Malta and Gozo. The project is at an advanced stage and a website with geographical data on all towns and villages will be launched in April.

The Valletta 2018 Foundation's Cultural Mapping project is the first exercise of this kind to be carried out within the local context and aims to allow cultural practitioners, artists, researchers, policy makers and town planners to identify the sites and spaces of cultural relevance within each locality. The objective of this conference is to bring together academics and practitioners worldwide, with a specific focus on European and Mediterranean countries/regions; to debate cultural mapping and its implications within a Euro-Mediterranean context; to share knowledge and develop a better understanding of cultural mapping practices; to encourage a thorough investigation of how cultural mapping exercises can be utilised as a tool for policy makers and cultural practitioners; to promote cooperation between researchers and operators with regards to cultural mapping; and to foster debate over the long-term legacy of cultural mapping exercises.

##### **Funded by**

Valletta 2018 Foundation, in collaboration with the Centre of Social Studies, University of Coimbra

### CONFERENCE THEME

#### ***Annual Meeting on Cultural Heritage / Cultural and Creative Industries: Economic Development and Urban Regeneration***

##### **Dates & Place**

4-5 December, Rome

##### **Information online at**

<http://creativeindustries.uniroma3.it>

##### **Description**

The rise of awareness about the economic significance of creativity in a globalized world has gone hand in hand with the affirmation of the term 'creative industries', often used interchangeably to the term 'cultural industries'. Culture and creativity are considered key competitiveness drivers in the knowledge-based economy. They account for substantial shares of income and employment in developed countries and offer important opportunities to policy makers to raise local levels of urban quality and social well-being. These strengths are the basis for important potential contributions of cultural and creative industries to the 'smart', 'inclusive' and 'sustainable' growth that are placed at the core of Europe 2020 economic strategy.

This is the fourth international event organized by CROMA and the Department of Business Studies of Roma Tre University, after Heritage and Cityscapes (5-6 October 2012), Sustainable Cultural Heritage Management (11-12 October 2013), Cultural Heritage, Present challenges and future perspectives (21-22 November 2014). The conference aims to promote the debate and the sharing of knowledge and experiences on research, policy and projects focusing on Cultural and Creative Industries. The official languages will be English and Italian. All the written materials - abstracts, presentations and full papers - should be in English.

##### **Supported by**

AIPAI (associazione italiana per il patrimonio archeologico industriale)

AISU (associazione italiana di storia urbana)

CITY HISTORY MUSEUMS NETWORK

SISE (Società italiana degli storici dell'economia)

### CONFERENCE THEME

#### ***Islands Cities and Urban Archipelagos 2016***

##### **Dates & Place**

7 – 11 March 2016, Hong Kong

##### **Information online at**

<http://www.islandcities.org/icua2016.html>

##### **Description**

This conference brings together researchers from across the globe to explore urban life on islands and archipelagos. Islands are often associated with peripherality, yet they have long been important sites for the growth of cities. Physical separation from the mainland and spatial limitations can encourage the transport of products and ideas, improved defence infrastructure, construction of social capital, consolidation of political power, formation of vibrant cultures, and concentration of population. Some island cities were located on inland river islands and have since expanded far beyond their original borders while others are still strongly associated with their island cores.

Fostering dialogue between the fields of island studies and urban studies, this interdisciplinary conference will feature presentations ►

## ACTIVITIES & EVENTS

that explore and critique the varied connections between the urban and the insular from a diversity of perspectives on culture, planning, politics, architecture, economy, and environment in island cities worldwide. We welcome papers and panels focusing on individual case studies as well comparative analyses and conceptual frames.

**Funded by**

Island Dynamics

## CALL FOR CONTRIBUTIONS

**Send us news about your museums, new exhibitions and projects!**

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

*The deadlines for submissions are:*

May 30<sup>th</sup>, 2015; August 30<sup>th</sup>, 2015; November 30<sup>th</sup>, 2015, March 1<sup>st</sup>, 2016.

We need visuals of your museums (outside and inside) to use on our website.

Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

Please send your emails to:

**Layla Betti, CAMOC Secretary: [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)**

**Afsin Altayli, CAMOCnews, Chief Editor: [afsinaltayli@gmail.com](mailto:afsinaltayli@gmail.com)**

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THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES

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