

## Can we stand alone? Two Case Studies from the El Paso Museum of History

Collaborations and partnerships are very much needed for every museum to survive and prosper in the challenging 21<sup>st</sup> century.

JULIA BUSSINGER, BARBARA ANGUS\*



*Juan Torres from Ysleta del Sur Pueblo Performing Eagle Dance. Courtesy of Ysleta del Sur Pueblo Tigua Cultural Center. Permission granted from the Ysleta del Sur Pueblo Tigua Cultural Center.*

Can we stand alone? Collaborations and partnerships are very much needed for every museum to survive and prosper in the challenging 21<sup>st</sup> century. During the last few years, each exhibit, education program or event held at the El Paso Museum of History was created in collaboration with a community based group or institution. Our activities have varied from partnerships with

neighbourhood associations to binational events.

### CASE STUDY ONE: Awakening Our Giants Celebrating Our Firsts: El Paso's Wall of Giants

The founder of the Tom Lea Institute in El Paso once took us to the Old Court House to see the ►

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Contemporary Tigua Nation of Ysleta del Sur Pueblo Pottery

wonderful mural, *The Pass of the North*, by El Paso artist Tom Lea. The inscription above the artwork, which reads “Oh Pass of the North Now Our Giants Are Gone We Little Men Live Where Heroes Once Walked the Inviolable Earth”, provided us with inspiration. What can we do to creatively showcase the fascinating cultural-historical heritage of El Paso? Why not awaken these giants from our past? During its 400-year history El Paso has had many accomplishments, including some that were first in the nation, first in Texas, and first in the City of El Paso. Taking these into consideration, the idea of “Awakening our Giants Celebrating our Firsts” was born.

### Community Involvement

The concept was very successfully presented during a local History Radio Show. Listeners suggested additional El Paso firsts and possible giants to be honored. Motivated members of the community formed the “Circle of Giants.” The group worked on the following tasks:

- Every year select a “giant from our past” to be showcased at the El Paso Museum of History
- PR and market the “giant”
- Organise the Grand Opening
- Fundraise

### The Concept

Museum staff members actively collaborated with the “Circle of Giants” Community Group. An intriguing

form of showcasing was developed. This was not an exhibit, but a Wall of Giants. The goal of the wall was to celebrate and honor the selected giants of our history. Oral histories, related to the selected giant, were recorded and gave visitors more vibrant experiences. The life of each Wall of Giants was prolonged after the closing by offering it to different public places such as malls and interested organisations. Each Wall of Giants was displayed for one year. Throughout the year, many educational programmes took place such as lecture series, panel discussions, special tours, and hands-on programmes. So far, the El Paso Museum of History has hosted four Walls of Giants:

1. Don Haskins and Glory Road (the 1966 Texas Western NCAA champion basketball team).
2. Farah Manufacturing Inc., a local company that was a giant in the U.S. men’s apparel industry.
3. El Paso’s Mayors. This included information on how our city government has changed over time.
4. Missions and Their People. The first historic settlement in our area was Nuestra Señora de Guadalupe Mission (Ciudad Juarez, Mexico, today), founded in 1659. Other missions were added later, including Ysleta (now within El Paso City limits) and Socorro, slightly downriver.

### Partnerships

Depending on the selected giants, different partnerships were established. For the Fourth Wall of Giants, dedicated to the Missions and Their People, the museum partnered with the Mission ►



*Nevel Shed and Mary Haskins Dance at Don Haskins and the Team of Glory Road Wall of Giants Opening, December, 2009. Courtesy of El Paso Museum of History*

Trail Association, Mexican General Consulate in El Paso, TX, Cultural Affairs Department in Ciudad Juarez, Mexico, Capstone Production, El Paso County Historic Commission, El Paso Historical Society, and of course, Circle of Giants Community Group.

### Grand Opening

The Grand Opening of each Wall is a reason for a special celebration with targeted groups from our community. For example, the Grand Opening of the Wall of Farah Manufacturing Inc. was combined with a reunion of former Farah Manufacturing employees. More than 700 people came to this very special occasion. A very touching moment happened when a former Farah employee kissed the sewing machine she worked on many years ago at Farah Manufacturing. This moment was documented on the cover page of the El Paso Times. The current Fourth Wall of Giants coalesced with a light procession from the Santa Fe International Bridge to the El Paso Museum of History. Twenty historians from Ciudad Juarez, Mexico, crossed the International Bridge and joined El Paso Mayor John Cook and many El Pasoans in the procession. They brought a symbolic (electric) light from the first mission, Nuestra Señora de Guadalupe in Ciudad Juarez, Mexico. This symbol of light was used to ignite the electrical candles in the El Paso Museum of History, while unveiling the Wall of Giants. One of the Mexican Historians, Professor Imelda Vega Miranda, wrote on the Wall of Giants, "This City and Ciudad Juarez to always be sisters." Native American dances, music, food and beverage contributed to rekindle the hearts and spirits of the participants. The Circle of Giants Community Group

headed the festivities, including recognition for our guests from Ciudad Juarez, Mexico. This activity turned into a Bi-national event to remember!

### CASE STUDY TWO: *People of the Sun*

The ancestors of the Tigua people - the People of the Sun - were part of the Mogollon culture which extended throughout this part of the American southwest. In the aftermath of the 1680 Pueblo Revolt, they were moved by the Spanish from New Mexico to the El Paso/Juarez region, and eventually received a land grant there. Although their rights were technically protected under the Treaty of Guadalupe Hidalgo, formal U.S. recognition of the Tigua Tribe did not occur until the 1960s, after more than a century of land and cultural encroachment.

### The Search

The Tiguas of Ysleta del Sur Pueblo hired Nicholas P. Houser, a young anthropology student from the University of Arizona, to obtain an oral history of the Pueblo from Tribal members, and then use this information to search for published accounts. Decades later, Mr. Houser still hopes to find certain photographs and artifacts that were obtained from Tribal members in the late 19<sup>th</sup> century and deposited at major ethnological museums. One group of artifacts that he has located belongs to the Rijksmuseum voor Volkenkunde in Leiden, the Netherlands. These were purchased from Bernardo Holguin, a member of the Tribe, in 1882 by Dutch Anthropologist Herman Frederik Carel Ten Kate (1858-1931). ▶

*Former Farah Manufacturing employee kissing the sewing machine at Farah Manufacturing Wall of Giants opening. Courtesy of El Paso Times. Permission granted from El Paso Times*



## MUSEUMS

### Partnerships

In 2012, Mr. Houser and his wife, with members of the Pueblo's Traditional Council, visited the Rijksmuseum in order to see the Tigua artefacts. Staff members took the group into the storage facility where members of the Traditional Council were allowed to handle the artefacts, and even play the large drum. During the visit, Tribal representatives were asked if they would be interested in formally borrowing the items for display at the Ysleta del Sur Pueblo. The conditions for the loan included specific temperature/humidity, lighting, and security restrictions that the Tribal Cultural Center is currently unable to meet. Upon their return to El Paso, the group approached the El Paso Museum of History as a possible host for an exhibit on the Tigua, which would include the artefacts from Leiden. Eventually, a formal agreement was reached between the Tribal Council and the Museum's governing body, the City of El Paso, in which the Pueblo agreed to both fund and help design the exhibit, while the Museum was responsible for obtaining and maintaining the loan. For the Tigua, this was a project to be completed at all cost.

### Concept

The exhibit that emerged, *People of the Sun*, became a voyage of discovery. New sources of information available on the internet were utilised, and there was one glorious day at the Public Library where the group (Traditional Council, Mr. Houser, and museum staff) discovered some previously unrecognized photographs of the late 1800s two story pueblo. The final product was a very simple display that presented our audience (the Tigua people and the general public) with Native American artifacts made in our area but absent for some 130 years, photographs of a Pueblo that most of our community had no idea ever existed, and a timeline that points out dates and events unmentioned in our local newspapers. A small seating area within the exhibit allows visitors to look at a multi-volume history of Ysleta del Sur Pueblo. The stepped arrangement of the gallery walls (a Native American design motif) provided extra space for a large



*Rio El Paso Mayor Cook, His Wife and Prof. Teodore Montez from Juarez, Mexico Lead the Binational Light Procession*

educational section, a cooperative venture between the Museum and the Tigua Cultural Center.

### Grand Opening

*People of the Sun* had one homecoming ceremony and two official openings. The Traditional Council had requested to be present when the artifacts from Leiden were removed from their crate. What we did not know was that the large drum and a few others of the artefacts can only be handled by men. The El Paso Museum of History Curator and the Conservator from the Rijksmuseum, both women, stood back and allowed the Council members to unpack, bless the drum, and place the artefacts in the exhibit case under their professional direction. According to invitation, the exhibit opened the first night to the Tigua Tribe only, and the second night to El Paso Museum of History members. The Traditional Council and Tigua dancers took part in both official openings, and have offered to assist in any exhibit related programming.

### Conclusion

Working with community partners involves a calculated risk that people over whom we have no control (non-staff) will make good on their promises in a timely fashion. It also means that museum staff must occasionally relinquish their claim to being authorities on a particular subject! Our community partners frequently have lived through or know the historical topic chosen, and have preserved physical relics that may never be accessible to our Museum except through loan. It is our opinion that without community engagement, there will be no life in our Museum. Can we stand alone? We leave the answer open for discussions.

# From the CAMOC Chair

I wish you all a Happy and Peaceful New Year full with creativity!

2013 may well be labelled a vintage year for CAMOC. We aimed high and we made it. This would not have been possible if it were not for the efforts of a number of dedicated members who worked relentlessly and with enthusiasm. My thanks to each and every one of you!

We developed and successfully implemented two important projects for which we were awarded the ICOM Special Projects Grant: *Insight Favela* and *CITYTEXTures*. You have read about them extensively in our previous issues, and following their evaluation by SAREC, ICOM'S commission which assesses projects like this, we will now put our reports on-line for you.

Here I would just like to underline that with both projects we were able to create on-line collaborative resources and bring a new and continuous dimension to our work. The collaborative platforms are still at an early stage but just to have a taste of things to come you can go to CAMOC City Museum's stream, created by Rainey Tisdale together with Layla Betti at <https://soundcloud.com/camoc-city-museums> and listen to some wonderful readings on cities. You can even read and upload an excerpt from a writer or poet of your choice who writes about your city! The *Insight City Museums* platform is a more complicated one and Marlen Mouliou and Gegê Leme are still working on its construction, but it's fine to have a peep at <http://insightcamoc.wordpress.com>.

There has been a change of command for our website.

Ian Jones, CAMOC's legendary founding member and the first Secretary of the Board, handed over the moderation of the website to Rainey Tisdale, who also masterminded the transition from the old to the new CAMOC website right before the New Year. We also have a Working Group now to do Ian's work!

We wrote to you a good twice about the Working Groups and there is again an announcement about them at the bottom of this page. Do please join in, have your share in CAMOC's efforts and achievements, and enjoy a great sense of fulfillment! We have not planned any Special Project for 2014 because we are still working to improve the two resource platforms, but also because we want our Working Group on Projects and Conferences to develop new projects for us in the term ahead. Meanwhile, you will have seen the details of our conference in Göteborg in August and you may want to check the Conference Call on page 6 to send in your abstract.

You must have noticed the new style of our newsletter. At the end of the 2010-2013 term we thought it would be good to refresh CAMOCnews and make it more innovative and vibrant, thus reflecting the spirit of CAMOC better. I hope you like the new publication as much as we do. We have created a variety of "corners" so that we can include your book reviews on cities and museums as well as other features of various themes and lengths in CAMOCnews. Send your articles to us and let us know about your museums, activities and events. Have a great read!

Suay Aksoy

## CAMOC is now inviting members to the new series of working groups!



Rio Botanical Gardens, the venue of the special project 'City Textures'.  
Photo: Suay Aksoy

The working groups:

1. Publications
2. *CAMOCnews*, CAMOC's regular newsletter
3. Projects and conferences, including two sub-groups arising out of the Rio de Janeiro August 2013 conference:
  - a. on the Rio Favela *INSight* Project and the creation of a crowd source online platform on cities and city museums,
  - b. on the Rio *CITYTEXTureS* project (Literature and Cities);
4. Recruiting new members for CAMOC
5. Fundraising for CAMOC activities
6. CAMOC Rules - the rules each international committee must have
7. The CAMOC web site
8. City Museum Research
9. Especially for city museum directors and staff - issues of leadership, governance and sustainability of city museums.

**If you would like to join any of these groups please get in touch with the CAMOC secretary at:**

[secretary@camoc.icom.museum](mailto:secretary@camoc.icom.museum)

# CAMOC Conference 2014: Industrial Heritage, Sustainable Development, and the City Museum

Göteborg, Sweden, 6 - 8 August 2014.

## Conference Partners

CAMOC / Göteborg City Museum / Region Västra Götaland / Västarvet / ICOM Sweden  
TICCIH (The International Committee for the Conservation of the Industrial Heritage)



Göteborg, Sweden, Photo: Stefan Isaksson/imagebank.sweden.se

How can city museums help people to understand, explain, and make use of the ongoing transformation of urban society from its industrial base to a future marked by limited resources and expanding technological capabilities? CAMOC's 2014 conference explores this question through sessions of papers, round table discussions, "Ignite!" forums, and posters.

## SESSION THEMES INCLUDE:

- The role of cultural heritage—tangible and intangible—in postindustrial urban development  
*How can cities build upon past traditions to shape a sustainable future after their traditional economic base has declined?*
- New technologies for documenting and presenting industrial heritage  
*Technological innovation drove our industrial past. Can we also harness it today to offer us new ways of understanding that past?*
- "Museums" across the city: museum experiences beyond the museum walls  
*Does the city museum of the future have to look like the one of the past? Where else can we benefit from*

*"museum-like" experiences?*

- Interpreting the role of migration in industrial and postindustrial society

*In the past, as in our own time, cities have been sites of regional and global movement. How do we understand and represent the changing patterns of migration that have shaped cities from the industrial era to today?*

## FULL DAY POST-CONFERENCE TOURS (scheduled August 9<sup>th</sup>, 2014)

- 08:00 Departure Göteborg
- 09:00 Arrival at Saab car museum  
Coffee, presentation
- 10:00 Discussion about the challenges and future plans of the museum
- 11:30 Short tour of the Innovatum Science Centre and the connection with the Saab car museum
- 12:00 Departure to Borås

### a. SAAB Car Museum (first tour, scheduled in the morning)

Located by the Göta river waterfalls, the City of ▶

## CONFERENCE CALL

Trollhättan has been a site of industrial production since the early 20th century. Since the Second World War, car manufacturing has dominated the city's industrial landscape.

The SAAB car museum was, until December 2011, a privately operated company museum. When SAAB Automobile Company filed for bankruptcy, the City of Trollhättan acquired control over most of the museum's artefacts. Today the museum is operated by the City of Trollhättan and the region of Västra Götaland.

As a company museum, the Saab Museum focused mainly on the product, representing different car models produced since 1947. Rather than retell the company's history, the museum now aims to contextualise the automobile industry within a larger discussion about automobility and social development in the city since the 1950's.

*This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find collaborative models that include commercial, voluntary, and public interests in the operation of a local museum.*

### **b. Textile Fashion Centre, Simonsland** (second tour, scheduled in the afternoon)

12:30 Arrival at the Textile museum and Lunch (public transport are frequent to Göteborg and takes an hour)

01:30 Short tour of the Fashion centre

02:00 Discussion about the challenges and future plans of the Fashion centre with coffee break at 3 pm

04:00 Departure Borås

05:00 Arrival Göteborg

A new venue for heritage, fashion, textile and design is emerging in the old industrial area of Simonsland, in central Borås. The Textile Fashion Centre is a creative center for culture, science, innovation, and business built around the area's traditional history as a centre of textile and fashion.

The textile machines of Simonsland—cradle of Sweden's textile industry—stopped making noise a long time ago. Yet the neighbourhood's old buildings remain. Today Simonsland is internationally recognised as a centre of textile and garment enterprises. The collaboration of the Textile Museum and the University of Borås has produced the Textile Fashion Centre, which merges enterprise and heritage.

*This tour looks at the challenge of making Simonsland a vibrant neighbourhood where tradition and innovation can meet again.*

### **POST-CONFERENCE WORKSHOPS**

(half day event scheduled afternoon August 8<sup>th</sup> / Alternatively morning August 9<sup>th</sup>)

#### **a. Göteborg's Industrial Heritage**

Public transport by Ferry (20 min) to the former shipyard

area fifty years ago, Göteborg was one Sweden's most industrialised cities. Following World War II, the city's industrial plants remained intact and its shipyards expanded. Volvo launched a new, cheaper model in its local facility and SKF built a new ball- and roller-bearing plant. By the 1970s, local manufacturing was threatened. Today the city is using its long-standing industrial heritages a key to renegotiating its identity and reshaping its future.

A part of this process is the creation of an industrial heritage centre in Göteborg's central district, which was once dominated by the shipbuilding industry and today has been converted to a mixture of small enterprises and housing. The proposed industrial heritage centre, part of the city's 400-year celebration in 2021, begs the question of how future citizens will perceive the industrial era.

*This workshop discusses how to include Göteborg's industrial past in the city's future.*

#### **b. Insight Hammarkullen**

Public transport by tram (20 min) to Hammarkullen

The suburban community of Hammarkullen is planning a virtual storytelling centre aimed at adding memories of this satellite suburb to the larger history of the city.

The rapid postwar industrial expansion in Göteborg demanded new labour, which was only feasible by migration. A shortage of housing forced the authorities to start a housing programme. 1970s-era urban planners preferred the concept of the satellite town, located in a green environment on the outskirts of the city. Placing workers closer to nature, removing them from inner-city slums, planners hoped to offer Göteborg's new residents a healthier life.

Thousands of immigrant workers subsequently found accommodation in the newly built suburbs of Angered, Hjällbo, and Hammarkullen. As the city's industries went into decline, these suburbs became the site of unrest. A group of Latin Americans in Hammarkullen expressed their frustration through the medium of Carnival. Forty years later, the carnival has become a trademark expression of life in the suburb.

*This workshop, which builds on techniques developed in CAMOC's Insight Favela workshop in Rio de Janeiro in 2014, asks how carnival be used as a tool to empower members of the local community to engage in the future of the city. Participants will also consider the advantages and disadvantages of digital media, in comparison to a more traditional physical site, such as a local museum, in accentuating local identity.*

**To submit a proposal for a presentation:** Please send a description of no more than 350 words, as well as a 100-word biographical summary to: [secretary@camoc.icom.museum](mailto:secretary@camoc.icom.museum)  
**New deadline for submission of proposals: 1 March 2014**

**Registration:** You can register in the conference online at the following site:  
<https://www.viaregi.com/registration/deltagerweb.aspx?kid=2542&pid=53069>



*Little Museum Front Room, The Little Museum of Dublin*

## No small feat

**The Little Museum of Dublin fills a big gap in the city's complex contemporary environment.**

**AEDIN MAC DEVITT\***

How do you go about restoring civic pride in a city where the values and identity of the recent past have been put into question? Trevor White's response to this challenging conundrum was to set up a city museum in Ireland's capital, Dublin, at the height of the recession and with no initial funding. Founder of The Dubliner magazine and now director of the Little Museum of Dublin, White saw the need for a space that would promote a keener sense of who Dubliners really are as the country continues to deal with the challenges of a crushing political and financial crisis.

"This is a very important moment in Irish history," says White, referring to the country's post-Celtic tiger ethos. "Up until 2007, we had this strong, but bogus, sense of who we were that's completely evaporated and no one is quite sure what it means to be Irish anymore."

He also believes that Dublin is neglected within the national

narrative. "The mere fact that when the last museum of Dublin closed (the Civic Museum, in the early 2000s), there wasn't a whimper of protest, tells its own story about the neglect of Dublin in the national picture."

The idea for the museum grew out of a civic initiative called City of a Thousand Welcomes set up by White and colleague Simon O'Connor, a composer, with the help of the Irish Tourist Board and the city government. City of a Thousand Welcomes is a greater programme whereby locals meet with visitors to Dublin and introduce them to the city, giving them an insider view. According to White, 2,500 volunteers have signed up as ambassadors to the city and the Sydney Morning Herald has described the programme as the best free thing to do in Europe.

"We got some funding and then the possibility of getting two rooms on the first floor of a Dublin City Council-owned Georgian building emerged. ►



*Groceries, The Little Museum of Dublin*



*Findlater Messenger Bike, The Little Museum of Dublin*

\* Aedin Mac Devitt, Editor, ICOM journals.





*Little Museum Back Room, The Little Museum of Dublin*

Very quickly we realised that we had an obligation to grow the idea – I’d always been mindful of the fact that Dublin didn’t have a city museum – so we launched this museum, which is based on the community museum model.” Although neither White nor O’Connor have a formal background in museums, they quickly received the backing of members of the Irish museum community who encouraged them to approach the project with a fresh perspective. “The advice we were given was good because in approaching the idea of a museum with fresh eyes, we inadvertently stumbled on a theme emerging in the more progressive museums, namely a shift from lecture to conversation”, says White. “We felt very strongly that unless the people of Dublin take ownership of this place, then it doesn’t matter how successful it is on paper.” The museum’s Advisory Board nevertheless includes members of the Irish museum community, including Pat Wallace, former Director of the National Museum of

Ireland and Peter Murray, Director of the Crawford Gallery. The main goal of the Little Museum of Dublin is to tell the story of Dubliners in the 20<sup>th</sup> century and to this end, city inhabitants have actively contributed by answering a call for donations launched by the founders through various media channels. Within five months, they had received almost 1,000 donations and the museum was officially opened in October 2012 by the Lord Mayor of Dublin. Objects displayed on its three floors range from early-20<sup>th</sup> century images of tenement life in Dublin to a music stand loaned by a soldier to President John F. Kennedy for his speech to the Irish parliament. The major political and social changes in the city in the last century are all examined. Guided tours are given on the hour, and Dubliners who have donated artefacts are regularly invited to come in a talk about these items to visitors. During a recent visit, I took in the two temporary exhibitions including

*Where were you? Dublin youth culture and street style 1950-2000*, which presents photos from Dublin photographer Garry O’Neil, and *Heart of the City*, Brendan Walsh’s portrait of the north city centre in the 1970s and early 80s, highlighting the poverty and dire living conditions of many at the time.

**Future plans**

Exhibitions planned for the future include a celebration of 1,000 years of the Battle of Clontarf; an exhibition that chronicles the life of Lafcadio O’Hern, a writer who grew up

in Dublin but was one of the most famous writers in Japan, where several museums are dedicated to him; and a fan-curated exhibit on rock group U2.

The museum will also continue to provide free civics and history classes for school groups every morning, which addresses the broader remit of the museum to provoke conversation and reflection on what it might mean to come from Dublin and Dublin’s place in the national story.

The museum will also soon introduce walking tours, including a literary history, gay history and women’s history of Dublin.

In a classic blend of Irish ambition and humility, the museum’s overall goal is to become the best “small” city museum in the world, and Trevor White is convinced there is a great opportunity to create a very special experience for visitors. He sums up:

“I consider it a huge privilege to participate in a public conversation about what it might mean to be Irish and I feel strongly that promoting a sense of our complex shared heritage is an essential part of that conversation.”

# Museum of Moscow

**The Museum of Moscow, one of the oldest city museums with an extensive and diverse collection of millions of objects, has moved into a vast building of outstanding architecture of the 19<sup>th</sup> century in the heart of the city...**

POLINA ZHURAKOVSKAYA\*



*Festival 'The City Day' in the courtyard of the Museum of Moscow. Stilts show. 07<sup>th</sup> of June, 2013  
Andrey Sazonkin*

Founded in 1896, the Museum of Moscow is one of the oldest city museums. In its hundred years of history the Museum repeatedly changed its name and its themes in accordance with the changing spirit of the times. Over the years the Museum has built up an extensive and diverse collection of more than one million objects reflecting city history, its ever-changing architectural styles over the centuries, important events in political life, culture, art, sport, and the everyday life of ordinary people.

Recently the museum moved into a vast building, worthy of this collection and the great challenges the museum faces. The building, the former military Provisions Warehouses, is an outstanding architectural monument of the early 19<sup>th</sup> century in the very heart of the city. By the end of 2014 this whole extraordinary space (almost 23,000 m<sup>2</sup>) is to be completely renovated and modernised. It will be fully prepared for new projects, fresh ideas and innovative educational and social programmes.

Today the Museum of Moscow is not only a museum **about** Moscow – it's also a new museum **for** Moscow: with special programmes for children and young people, sophisticated exhibitions of contemporary art created by the best Russian curators, a modern centre for documentaries and a hi-tech media library. We hope that very soon our museum will sit alongside outstanding city museums such as the Museum of London, the Luxembourg City History Museum, the Museum of Liverpool, the Museum of the City of New York and many others.

This year we set up a new summer playground – a carefully designed cultural space which hosts festivals, events and

films on a regular basis. At present the Museum is starting its own educational and excursion programmes, a children's studio, and developing new exhibition areas which will significantly expand the horizons of the Museum.

Over time, museum should become not only a modern museum and exhibition centre, but also an information centre, where citizens and tourists will be able to find all the most interesting information about Moscow.

The Museum of Moscow is situated in a convenient location that is ideal both for city people, whether travelling by car or public transport, and for tourists. Within walking distance are a string of some of Moscow's finest cultural attractions: the Central House of Artists (CHA); the New Tretyakov Gallery (with a most interesting collection of Russian avant-garde); Muzeon Park; Gorky Park; GARAGE, the Centre for Contemporary Culture; the Multimedia Art Museum; the

Pushkin Museum; the Red October art cluster; the Strelka Architectural Institute; and the Turgenev, Pushkin and Tolstoy house museums.

The museum plans to set up partnerships with other city museums and museums of contemporary art and contemporary architecture, developing exclusive travel programmes and collaborative cultural projects for Moscow.

*Ostozhenka. View of the Church of St. Elijah the Prophet and Christ the Savior Cathedral. Photo from the collection of Emiliy Gotye-Dufaye, the famous Moscow philanthropist and member of the Imperial Moscow Archaeological Society. 1913*



Museum of Moscow  
Web: [www.mosmuseum.ru/](http://www.mosmuseum.ru/)  
[facebook.com/mosmuseum](https://facebook.com/mosmuseum)

\* Polina Zhurakovskaya, Senior Researcher in the International Department of the Museum of Moscow.

# Ares Kalandides on (in)formal cities

**The (in)formal city project is an exchange programme between Johannesburg and Berlin, where the target is to understand how cities are made through different practices and processes.**

**Marlen Mouliou interviews Ares Kalandides\*.**

Dr. Ares Kalandides has worked as an urban planner and consultant in the field of urban development and place marketing in Berlin since 1990. He has implemented numerous projects on a national and international level and consulted various districts, cities, and regions in Germany and worldwide.

**Marlen Mouliou:** *Can you tell us a bit about the (In)formal City programme you organised in 2013? Its scope and outcomes?*

**Ares Kalandides:** The (in)formal city project is an exchange programme between Johannesburg and Berlin, where we are trying to understand how cities are made through different practices and processes. 20 participants (10 from Berlin and 10 from Johannesburg) share experiences and exchange visits to conceptualize a common methodology in researching those two completely different environments. We are coming to the point where we would reject the formal/informal dichotomy (just like the top-down/bottom-up one) and instead think of the complex ways in which cities are made. The programme is organised by the Goethe-Institut, sponsored by the Bosch-Stiftung and curated by myself. More information can be found here: <http://informalcity.wordpress.com>

**MM:** *What do informal processes of city making can teach to city museums?*

**AK:** What they can teach (to anybody) is that practically everything we do “creates place”, i.e. it contributes to real and presumed qualities of places. One very important element in the whole process are institutions (such as museums) where knowledge and experience are collected, condensed, translated and transmitted. I see city museums as initiators but also as key intermediaries that can play a facilitating role among different players.

**MM:** *What are the elements that shape a good and successful collaborative urban initiative? Do you have a specific example of good practice, co-created by a city museum and other urban actors, to share with us?*

**AK:** Unfortunately you can only judge an initiative from its outcome. There is no magic recipe for success. Every initiative is part of the particular, local logic that is not really transferable. What we can keep

in mind though are certain elements to look at and examine locally (our informal cities projects is trying to contribute to that); What are the individual motivations behind the actors of the initiatives? How do they interact and what power relations are they involved in? How are their relations to all types of institutions (museums, but also administration, laws etc.)? What is the role of facilitators if they have any? How are the connected to different geographical scales from the local to the global?

**MM:** *Can city museums play an active role in the formal planning of a city?*

**AK:** They can play an active role in the formal planning of a city because of the role as “urban condensers” (as mentioned above).

**MM:** *Can city museums play an instrumental role in creating strong brands for their cities?*

**AK:** This depends very much on what visibility is given to the museums. City brands are complex processes that take place in people’s minds and can only be marginally influenced strategically. A city museum is first of all a brand of its own; Yet, through synecdoche, (pars pro toto), it can lend its power to the whole city. We see this happen with other museums (Louvre-Paris, British Museum-London), why not city museums?

**MM:** *There are many divides between North and South Europe, not only because of the current economic and social crisis. Even in the cultural sector, the participatory model of urban collectivities is not so common in the South compared to other countries in northern and Western Europe. Would you agree with this observation and if yes, how do you explain it?*

**AK:** Yes, I share the observation, but we have to understand that such participatory models have developed over time and they are embedded in a different understanding of what is public sphere. I first need to recognise the existence of an abstract public sphere (some kind of understanding among people who have never met and will never see each other, yet still need to decide together) before I can participate in it. On the other hand collective action can function at a very small level among people who meet face-to-face and ▶

\* Ares Kalandides is Urban planner, Managing Director of in:polis, <http://blog.inpolis.com/>

we see this working well in Southern Europe too.

**MM:** *Few months ago, CAMOC implemented a day's workshop in one of the favelas of Rio de Janeiro during its annual conference, in collaboration with the Museu da Favela of Pavão-Pavãozinho and Cantagalo (<http://www.museudefavela.org/>).*

*Our intention is to work eventually on a bigger scale project for the creation of a community website. Would you consider favelas as informal cities? If yes, a) how do you think creative industries might affect informal cities' transition to formal cities (i.e. culinary activities, the samba schools, etc.); b) do you think city/community museums could play a role (like the Museu da Favela) in this process; and lastly c) what would be a relevant crowd sourcing platform for you to endorse this*

*role for city museums?*

**AK:** *Favelas are informal in the most traditional sense; they were not built officially, but were people's solution to the lack of housing. On the other hand they develop and function according to their own internal norms, some of which are highly formal and show a high degree of organization.*

*I don't see the transition to a formal city as a desired goal. What is most important is to improve the lives of those in the favela. Everything else can simply displace them. Creative industries (as a particular type of business) is in my opinion not of central importance, but culture most certainly is. On the other hand, city museums can be important actors if they manage to engage with the local people and open up to them (i.e. lower their threshold).*

## Cultural planning and museums of cities

**Cultural planning is a dynamic experience by which multiple agents and stakeholders from a wide variety of disciplines and sectors come together to re-think the role of culture in their city.**

JAVIER JIMENEZ F-FIGARES\*



*Community providing input to Chicago Cultural Plan 2012.  
Photo: Chicago Cultural Plan 2012*

In this article Javier reflects on the notion of cultural planning, and its relevance to urban vitality and to museums of cities in particular.

### WHAT IS CULTURAL PLANNING?

Cultural planning is the process of developing a long term strategy for the cultural and creative sector of a particular geographic territory (for the purposes of

this article, a city) and devising the tools and actions necessary to implement such strategy. Cultural planning is normally launched and lead by the city's (lower case) cultural department, but from there it reaches on to the community, whose input and ownership is essential throughout the process.

### IT IS A BOTTOM-UP PROCESS → PARTICIPATION

Cultural planning is a dynamic experience by which multiple agents and stakeholders from a wide variety of disciplines and sectors come together to re-think the role of culture in their city. It is not a document that is produced internally by the cultural authorities and enforced top-down (as unfortunately happens too often), but rather the opposite: it is a collective exercise of discussion, debate and brainstorming that leads to the strategic document. The more engaged the residents and the cultural stakeholders are in its development, the better.

### IT IS FOR THE CULTURAL AND CREATIVE SECTOR, BUT NEEDS TO INCORPORATE OTHER ELEMENTS OF CITY PLANNING HOLISTICALLY → PLANNING CULTURALLY

Culture is a wide term that touches upon many facets: from heritage preservation to education, ►

\* Javier Jimenez F-Figares, Senior Consultant at Lord Cultural Resources [www.lord.ca](http://www.lord.ca)

## ACTIVITIES & EVENTS

from the creative industries to tourism, from quality of life to urban infrastructure, from social inclusion to city branding, and so on. Therefore, in order for a cultural plan to succeed it needs to be integrated with other aspects of city planning, not be confined within the limits of strictly the cultural sector. Instead of talking of cultural planning for a city, we should rather be talking of planning culturally for a city, meaning that culture should be at the very core of urban planning and urban identity, coalescing all the other aspects.

### IT NEEDS TO BE ACTION-DRIVEN AND ATTAINABLE → FROM VISION TO ACTION

A strategy is no good if it does not establish clearly the tools and actions for its implementation. Let us not forget that the goal of any strategy is to get where we want to go in the future by doing something. Cultural strategies / plans are useless if they end up sitting on a shelf, they need to be accomplished at least to a reasonable degree. This is why defining attainable actions (that are possible and realistic), along with a calendar and an estimate of the cost to get the strategy implemented, is just as important as having a powerful vision.

### WHY IS CULTURAL PLANNING RELEVANT TO URBAN VITALITY AND TO MUSEUMS OF CITIES?

A healthy cultural sector brings cities to life by preserving and presenting their past, celebrating traditions and contemporary culture, making them eventful places in which people want to live and visit. However, the cultural sector is a delicate ecosystem that relies on a balance of public and private funding, independence of criteria that will allow multiple views and manifestations in cultural programming, and access and participation by the people (audiences).

When a city has no clear long term strategy for its culture and creative sector this leads to unbalances that can threaten the vitality of the sector, and thus of the city. The examples of cities that have compromised their cultural sustainability by developing expensive cultural flagship infrastructures without considering the content that these infrastructures will showcase nor the cost of operating them in the long term, and neglecting in the process the actual needs of their local cultural agents, are far from scarce. Cultural planning allows to set concerted priorities that will rationalise limited resources, address the needs of local institutions (because they are involved in the process from the outset), and consolidate collaborations across sectors.

Why is all the above relevant to museums of cities? Because museums of cities are about the city, and so is cultural planning. Museums of cities play a fundamental role in preserving and presenting the city's history and its contemporary issues, and they can also play a key role in the future of the city by being laboratories of cultural planning – or rather, laboratories of planning the city culturally.

As museums evolve from repositories of artefacts to places of encounter for people, a broad range of new possibilities emerge for them to become laboratories of thought. Museums of cities are already doing this, by providing platforms (physical and virtual) for ongoing discussion between residents about their aspirations for the city.

One can say that cultural planning exceeds the competences (and capacities) of museums of cities – I agree –, but these museums can (should) definitely play an invaluable role if a cultural planning process is launched.

Community providing input to Chicago Cultural Plan 2012.  
Photo: Chicago Cultural Plan 2012 (right)



Diagram, Lord Cultural Resources





## EXHIBITION THEME

*The "Austrian Riviera" Vienna Discovers the Seaside*

### Dates & Place

Until March 30, 2014, Wien Museum

### Information on-line at

<http://www.wienmuseum.at/en/exhibitions/detail/ausstellung/oesterreichische-riviera-wien-entdeckt-das-meer.html>

### Description

When trains began to run on a newly completed rail route ("Südbahn") between Vienna and the port of Trieste in the mid-19<sup>th</sup> century, the Adriatic region of the Austrian Empire moved within closer reach of the capital. This set off a wave of tourist colonisation of Istria and Dalmatia, promoted by doctors who praised the littoral's salubrious climate, developers and many members of the ruling Habsburg dynasty who had villas built along the coast. The first holiday resort was established at Abbazia (today's Opatija), followed by places such as Porto Rose (Portorož), Lovran and Lussin (Lošinj) in the late 19<sup>th</sup> century. The masterplans and financial backing for the development of hotels, promenades and "Kurahäuser" ("spa centres", representative buildings typically containing ballrooms and concert halls, a casino, etc.) often came from Vienna, and Viennese artists found interesting motifs in the spectacular coastal landscapes. When bathing holidays became popular around 1900, Grado's child-friendly sandy beaches turned it into another tourist hotspot.

# Exhibition Alert

## EXHIBITION THEME

*Urban Olfactory: What does history smell like?*

### Dates & Place

From January 30, 2014, SPUR Urban Center Gallery, San Francisco, USA

### Information on-line at

<http://www.spur.org/exhibitions/2014-01-30/urban-olfactory>

### Description

What does history smell like? Over the past decade, a surprising number of historians, preservationists, architects and artists have experimented with scents to record, represent and reconstruct historical buildings, interiors and cities. From a 21<sup>st</sup> century Rotterdam sweetened with aromas of its river to the foul stench of an early 18<sup>th</sup> century Paris, join us for an olfactory odyssey through landscapes, both agrarian and urban. Co-presented by the California College of the Arts.

## EXHIBITION THEME

*REvolution: 100 Years of Motorcycles*

### Dates & Place

Until February 16, 2014, Special Exhibitions Gallery, Otago Museum, New Zealand

### Information on-line at

<http://www.otagomuseum.govt.nz/revolution-100-years-of-motorcycles/>

### Description

REvolution: 100 Years of Motorcycles has been created by the Otago Museum team in association with local experts – Bill and Jason Veitch from well-known Dunedin motorcycle dealership McIver and Veitch Ltd, and motorcycle collectors and enthusiasts Brian Walker and Trevor Kempton.

Driving the exhibition is a timeline of motorcycles from 1902 to 2013 which explores advancements in motorcycle design and technology. Thanks to the generosity of motorcyclists across the country, REvolution: 100 Years of Motorcycles is packed full of 105 carefully selected motorcycles representing manufacturers from all over the world.

## EXHIBITION THEME

*Eternal moments*

### Dates & Place

Until February 23, 2014, Göteborg City Museum, Sweden

### Information on-line at

<http://stadsmuseum.goteborg.se/wps/portal/stadsm>

### Description

Around the turn of the last century, as many as one-third of the photographers in Gothenburg were women. This exhibition introduces you to Olga Rinman, Caroline Gaudard and Anna Backlund, all photographers in Gothenburg around the year 1900. They and their extensive production are presented through photos, albums and camera equipment from the museum's archives.

## EXHIBITION THEME

*Shop, Shop, Shop - A Journey through the History of Luxembourg Commerce*

### Dates & Place

Until March 31, 2014, City Museum of Luxembourg

## ACTIVITIES & EVENTS

### Information on-line at

[http://www.musee-hist.lu/en/Shop\\_+Shop\\_+Shop-p-321570.html](http://www.musee-hist.lu/en/Shop_+Shop_+Shop-p-321570.html)

### Description

Today's world of merchandise and commerce exerts such a fascination that - now more than ever - most people end up succumbing to it. In our modern consumer society, the possession of certain assets accentuates our social status and conveys, temporarily at least, a sense of enjoyment. At the same time, private consumption plays a significant role in a country's economic performance.

Cities were the first places to witness tangible evidence of this social change. Using the example of Luxembourg, the exhibition explores how the city has gradually developed into a retail place, a shopping haven even.

The exhibition features antique display cabinets, counters, cash registers, packaging, hat boxes, bags, advertising posters and window mannequins as well as historical toy shops, all of which evoke the charm of the "good old times" and are bound to trigger a wealth of memories.

Nevertheless, the darker moments of history have not been overlooked, such as the "Aryanisation", i.e. the brutal expropriation of Jewish shops during the German occupation of the Second World War. The exhibition also provides an insight into moments of the early consumer world, today often seen as comical, such as the identification of shoplifting as a typically female "illness".

## EXHIBITION THEME

### *The Wheel – 5,200 Years*

#### Dates & Place

Until April 20, 2014, City Museum of Ljubljana

#### Information on-line at

<http://www.mgml.si/en/city-museum-of-ljubljana-377/city-museum-of-ljubljana/current-exhibition-522/the-wheel-5-200-years/>

#### Description

The invention of the wheel is one of the foundations of modern civilisation and culture. Thousands of years of inventiveness have not created anything to replace the wheel.

The wheel encouraged progress and creativity. And the oldest wooden wheel, with an axle, 5,200 years old, was discovered in Slovenia in the Ljubljana Marshes.

The wheel is making its first public appearance in the City Museum of Ljubljana at the exhibition THE WHEEL – 5,200 years, which links ancient heritage, technological and scientific development with culture and art in an original manner and even escapes the limitations of the planet.

In preparation for several years, the exhibition, THE WHEEL – 5,200 years, extends beyond the classic museum framework and is based on a wider concept of presentation because the central subject itself – the wheel with its image, material, manufacture technique and symbolic value – narrates different stories, inspires and provides potential to further generations.

## EXHIBITION THEME

### *Hermann Landshoff: A Retrospective. Photographs 1930-1970*

#### Dates & Place

Until April 21, 2014, Münchner Stadtmuseum (City Museum of Munich), Germany

#### Information on-line at

<http://www.muenchner-stadtmuseum.de/en/sonderausstellungen/hermann-landshoff-a-retrospective.html>

#### Description

In the spring of 2012, the Münchner Stadtmuseum's Photography Collection received a sensational addition to its archives. The complete artistic estate of German-American photographer Hermann Landshoff (1905-1986), featuring 3,600 original prints from between 1927 to 1970, were generously donated to the museum on behalf of the family by Andreas Landshoff. Landshoff grew up in Munich-Solln as the son of a well-to-do Jewish family that was very much involved in the city's art, literature and music scenes. His father, Ludwig Landshoff, was an internationally acclaimed musicologist and composer who was director and head of Munich's Bach Society from 1917 to 1928. His mother, Philippine Wiesengrund, was a singer with the Royal Court Opera, while his sister Ruth Landshoff, better known by her married name of Vollmer, would become one of the founders of the conceptual art movement in the United States.

In addition, writers such as Thomas Mann, Christian Morgenstern, Joachim Ringelnatz, Rainer Maria Rilke, Karl Wolfskehl and Franziska zu Reventlow were frequent visitors to his parents' home.

Another family member, the author Ruth Landshoff-Yorck, was the muse of Otto Umbehre and Paul Citroen and ran an art salon in Berlin that had a reputation as one of the most exciting meeting places for avant-garde artists in the whole of the Weimar Republic.



## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### ***Inspiring Beauty: 50 Years of Ebony Fashion Fair***

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

Until May 11, 2014, Chicago History Museum

##### **Information on-line at**

<http://www.chicagohistory.org/planavisit/exhibitions>

##### **Description**

Relive the experience of the Ebony Fashion Fair in this one-of-a-kind exhibition. Explore its fifty-year history and discover how Eunice Johnson overcame adversity to bring couture fashion to African American communities, while raising millions of dollars for charity.

More than sixty garments, including works by Oscar de la Renta, Christian Dior, Stephen Burrows, Yves Saint Laurent, and Patrick Kelly help tell the story of this world-renowned fashion show and its redefinition of American beauty.

### EXHIBITION THEME

#### ***Rasvaletti – Hakasalmi Villa. Brylcreem takes you to Helsinki as it was in the 1950s***

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

Until November 30, 2014, Helsinki City Museum, Finland

##### **Information on-line at**

<http://www.hel.fi/hki/museo/en/Museums+-+Exhibitions/Hakasalmi+Villa>

##### **Description**

The photographs of the Brylcreem exhibition are full of memories and nostalgia: milk shops and nylon stockings, Brylcreem and leather jackets, the Olympics and Miss Universe Armi Kuusela.

The touching photographs of the exhibition Brylcreem bring Helsinki to life, as it was in the 1950s, where the shadow of war made way to a new age of optimism.

During the 1950s, Finns transitioned from post-war times to normal life. The new political situation was tense: Finns had to get used to living next to the great eastern neighbour, while Finland itself was also rife with conflicts, strikes and unrest. Despite all this, Finland turned its sights towards the west, as a result of which, international relations picked up in the middle of the decade and western trade grew easier.

##### **Photographs in the exhibition and in a book:**

The photographs of the Brylcreem exhibition have been chosen from the City Museum's boundless image archive. Also on display are memories and album photographs from the residents of Helsinki, collected specifically for the exhibition.

The exhibition is supplemented by the Brylcreem book, which is the latest addition the City Museum's range of popular photography books. The book includes an even more extensive collection of photographs from Helsinki in the 1950s, whilst also providing a look into conditions and life during that time period.

# Conference Alert

### CONFERENCE THEME

#### ***Eighth International Conference on Design Principles and Practices***

**Dates & Place** 16-18 January 2014, Vancouver, British Columbia (Canada)

##### **Information on-line at**

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

##### **Description**

Interdisciplinary conference exploring the meaning and purpose of design, designed artifacts, and processes. Now accepting proposals for presentations, workshops, and more.

##### **Organised by**

Common Ground Publishing

### CONFERENCE THEME

#### ***2<sup>nd</sup> International Conference on Oral History***

**Dates & Place** 6-8 March 2014, Athens (Greece)

##### **Information on-line at**

<http://www.epi.uth.gr/index.php?page=events1>

##### **Description**

How do we remember the cities? How are individual and collective life stories formed by and through the urban





## ACTIVITIES & EVENTS

space? What kind of city images does memory create? History and social sciences have extensively reflected on the relationship between memory and the city and shown ways in which memory stems from spatial contexts. Cities are considered a prolific ground for the observation and study of historical change. Urban practices and spatial representations that shape the city landscape can either stress internal continuity and communication or reveal cultural, economic and class barriers, shedding thus light to the variety of identities that run through the everyday life of cities in different historical contexts. It is this variety that can record different versions of the same city, the cities within the city, rendering the notions of urban space as metaphors of social change.

**Organised by**

Faculty of History and Archaeology, National and Kapodistrian University of Athens – Association of Oral History

### CONFERENCE THEME

**1<sup>st</sup> International Symposium "NEW METROPOLITAN PERSPECTIVES.  
The integrated approach of Urban Sustainable Development through the implementation of Horizon/Europe2020"**

**Dates & Place** 6 - 9 May 2014, Reggio Calabria (Italy)

**Information on-line at**

<http://www.isth2020.org>

**Description**

The International Symposium is focused on the comprehension of metropolitan dynamics in order to promote local economic development, especially in urban and rural contexts.

**Organised by**

ASTRI

### CONFERENCE THEME

**4<sup>th</sup> Global Conference: Urban Popcultures**

**Dates & Place** 10 - 12 May 2014, Lisbon (Portugal)

**Information on-line at**

<http://www.inter-disciplinary.net/critical-issues/cyber/urban-popcultures/call-for-papers/>

**Description**

This inter- and multi-disciplinary conference aims to examine, explore and critically engage with issues related to urban life. The project will promote the ongoing analysis of the varied creative trends and alternative cultural movements that comprise urban popcultures and subcultures. In particular the conference will encourage equally theoretical and practical debates which surround the cultural and political contexts within which alternative urban subcultures are flourishing.

**Organised by**

Inter-Disciplinary.Net

### CONFERENCE THEME

**3<sup>rd</sup> Global Conference: Monstrous Geographies**

**Dates & Place** 14 -16 May 2014, Lisbon (Portugal)

**Information on-line at**

<http://www.inter-disciplinary.net/at-the-interface/evil/monstrous-geographies/call-for-papers/>

**Description**

This inter-disciplinary project explores the real and imagined relationships between the monstrous and the geographic – being the places monsters inhabit but also places that are configured as being monstrous in and of themselves.

**Organised by**

Inter-Disciplinary.Net

### CONFERENCE THEME

**LOCAD '14 / Local Administration and Urban Planning Conference**

**Dates & Place** 22 - 24 May 2014, Istanbul (Turkey)

**Information on-line at**

<http://www.locadconference.org>

**Description**

LOCAD '14 / Local Administration and Urban Planning Conference welcomes scholars, local government administrators and urban planners to discuss urban issues with the focus on local governments, administration and planning. LOCAD '14 will focus on past experiences, current work of decentralized management and ways of successful



## ACTIVITIES & EVENTS

management and planning practices. The Role of Local Government in Sustainable Life of the City and Social Concerns of Urban Development will be the general topic of the LOCAD '14 conference, providing an international framework to focus on the role, of local governments and on the sustainable economic development and responsible planning strategies.

**Organised by**  
DAKAM

### CONFERENCE THEME

#### ***20th Century New Towns. Archetypes and Uncertainties***

**Dates & Place** 22 - 24 May 2014, Oporto (Portugal)

**Information on-line at**

<https://darqconferencias.wordpress.com/>

**Description**

20<sup>th</sup> Century New Towns International Conference aims the recontextualization of urban and architectural contributions of new cities in the twentieth century.

The planning and settlement of new towns were originated by different reasons. In twentieth century cities perhaps the largest reason was to determine new territorial and urban planning structures that would allow a better organization of the territory, ensuring the development of more efficient and balanced socio-economic models.

In some cases the construction of these cities was inspired by the principles of the nineteenth century English utopias, reflecting a strong concern in integrating the urban and natural components and highlighting the role of the natural landscape, understood as a city matrix on which articulates the urban structures. In other cases the inspiration come from the rationalist ideals of the modern movement, seeking to personify the idealistic and democratic spirit of a new world order, producing rational and functional solutions and even if sometimes they do not fully overcome certain obstacles, an important contribution to the urban and architectural theory and practice advance was made.

**Organised by**

Department of Architecture and Centro de Estudos Arnaldo Araújo of Escola Superior Artística do Porto

### CONFERENCE THEME

#### ***Cultural Tourism and a Digital Era***

**Dates & Place** 30th May - 1st June 2014

**Information on-line at**

<http://conference2014.iacudit.org/>

**Description**

The conference will provide an interactive international platform for academics and industry practitioners from cultural, heritage, communication and innovational tourism backgrounds to meet, discuss and debate in the historical city of Athens.

**Organised by**

International Association of Cultural and Digital Tourism (IACuDIT)

### CONFERENCE THEME

#### ***We Are Museums***

**Dates & Place** 5 – 6 June, 2014, Zacheta National Gallery of Art & State Ethnographic Museum, Warsaw (Poland)

**Information on-line at**

<http://www.wearemuseums.com/>

**Description**

We Are Museums is for people who believe that the power of innovation and creativity is essential for museums to grow and expand. Join us for 2 days in Poland to share our insights on how to create a new way of living museums. We Are Museums is a moment for art lovers, a unique blend of conference, workshop sessions, exhibition and art. We Believe that to remain relevant, museums and cultural institutions must evolve constantly in response to their environment and audiences.

We Are Museums is being held in Warsaw, a city rich in history, buzzing with fresh and creative energy, and where the future being built by its youth and artists needs to become a source of inspiration to its cultural institutions.

Organised by Buzzeum

### CONFERENCE THEME

#### ***Seventh International Conference on the Inclusive Museum***

**Dates & Place** 4 - 6 August 2014, Los Angeles (United States of America) ▶

**Information on-line at**

<http://onmuseums.com/the-conference/call-for-papers>

**Description**

The Inclusive Museum Conference is held annually in different locations around the world. We are inviting proposals for paper presentations, workshops/ interactive sessions, posters/ exhibits, or colloquia addressing The Inclusive Museum through one of the following themes: visitors, collections and representations. The special focus for 2014 will be: Shared Visions and shared Histories. Proposals for presentations, workshops, and more are currently accepted.

**Organised by**

The Inclusive Museum and the Autry National Center of Los Angeles, California

## 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

March 1<sup>st</sup>, 2014; May 30<sup>th</sup>, 2014; August 30<sup>th</sup>, 2014; November 30<sup>th</sup>, 2014.

Send us photographs of your museums!

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: [secretary@camoc.icom.museum](mailto:secretary@camoc.icom.museum)**