



Torino. Photo Michele d'Ottavio.

Photo: © MuseoTorino

## MuseoTorino and the New Challenges of the City Museum

Paola E. Boccalatte\*

Imagine a place where the history of the city is interpreted and represented both as *urbs* and as *civitas* – in other words, in both its material and immaterial form – and where there is a space for individual and collective memories and knowledge, both great and small. A place that contains the entire historical and cultural heritage of the city, just as a museum contains its own collection.

In other words, imagine that the mission of this museum is not to preserve a material collection but rather to preserve, expand and interpret knowledge about it, and to make it accessible and open to all. An ecomuseum, in so far as it is a “community museum”, an essential element of which is the active participation of the community.

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Since the entire city is a legacy that cannot be contained in a single place, the master model is thus a museum without walls. This is because it consists of a series of places, buildings, spaces, and natural or anthropic landscapes, which are interpreted and communicated as a single system with instruments that allow them to be identified, accessed and properly understood.

Now apply this project to a city like Turin, which in the 20<sup>th</sup> century was defined almost exclusively by its industry. In the popular imagination, and possibly also in its policies, this predominated over other equally solid and important identities. Now think of this city which, like others in Europe, needs to find a new place in →

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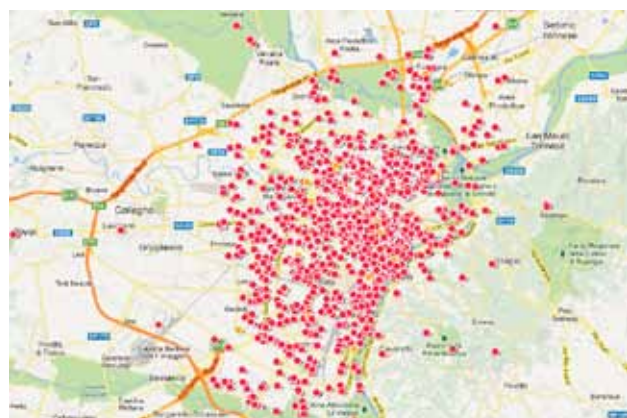
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what has become a very different world. The changes are especially due to the new migratory movements and to the transformation of production and employment, which poses serious challenges on the social and cultural level. On the one hand, the city needs to go back to its own roots in order to reinforce and promote its own particularities – in order to be rediscovered in its countless stories, interactions and features. On the other, it needs to be as inclusive as possible, encouraging participation at all levels.

Now let's go one step farther: try imagining how these objectives can be reached using the instruments that the most advanced technologies and the web have to offer. At this point you will have MuseoTorino, ([www.museotorino.it](http://www.museotorino.it)) an "online museum" and a new way of thinking of and creating a museum of the city. It is both a real museum without walls and a virtual, online museum, which preserves, communicates and shares knowledge of the city.

MuseoTorino offers this knowledge through an exploration of today's city, which contains all the cities of the past in the form of presences, ruins, traces, and signs, which may be more or less evident. As Italo Calvino says in his *Invisible Cities* (1972), "The city does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, in the gratings on the windows, in the banisters on the steps, in the antennae of the lightning rods, in the poles of the flags, each segment marked in turn with scratches, cuts, carvings and twists." Similarly, we can find the people who lived and worked in those places, with their stories and the events they witnessed. In its process of including all knowledge, MuseoTorino involves archives, libraries, cultural and research institutes and, especially, all those people who wish to make their own contribution by offering one or more information charts or fact files in the making.

MuseoTorino offers a journey through the space and time of the city, taking us on a tour that can be personal or guided – with itineraries suggested by particular areas of interest, theme charts and online exhibitions. It is complete with information on places, people, themes, events and images, at various levels, linked to the bibliography and archive documents. At a time of a proliferation of web pages on similar subjects, this information is guaranteed and certified.



MuseoTorino, mappa.

Photo: © MuseoTorino



Torino, Olympic arch. Photo Bruna Biamino.

Photo: © MuseoTorino

Right from the outset, the museum has been able to count on invaluable cooperation from public and private partners and has received encouraging acknowledgements. However, as an entirely new concept, it has had to face many questions and critical aspects.

- MuseoTorino has no "interpretation centre" – in other words no physical place that provides a key to understanding the interpretation and illustration of a territory and a community, which can facilitate independent exploration and understanding of the context. This function, which could have been performed by EUT, the Urban Ecomuseum, could not be put into practice.
- Precisely because the Web must not and cannot substitute personal, direct experience of a place, it is advisable to accompany the online services with activities on the ground, creating opportunities for people to take part and to promote the visibility and consideration of the museum-site.
- The need to maintain and update the structure and content – meeting all the standards of accessibility, usability and multilingualism that have so far been rather neglected – requires considerable, ongoing investments, which extend well beyond the start-up phase.
- Lastly, although it is not always viewed by the institutions with the same degree of urgency, the need to make cultural resources known requires a profound reflection on public assets and open content in order to find solutions that completely avoid both anachronistic entrenched positions and harmful trivialisation. Here it is also essential to rethink the forms of communication to be adopted for a highly innovative project, for which traditional methods have proved to be ineffective.

The initial idea of MuseoTorino dates from 2004, but work started in earnest on the project only in 2009. When the museum opened in March 2011, it went through a difficult period due to the economic situation that did not favour investments in the cultural section. It is hoped to emerge →

from this in 2013 by implementing the projects planned for last year. In particular, the archaeological map of the city is nearing completion and work has started to plan the creation of the media library. This will join the already well-stocked library, which has 560 volumes on the history of the city in digital format.

The aim of offering a new approach to the museum has, however, been achieved and certainly this challenge, taken up in this way, can help start a broad, in-depth debate about the identity and future of museums as archives and libraries, with an ever-increasing focus on a pluralistic, egalitarian and truly democratic culture. ■

## Lisbon *Baixa* in real time. An interactive perspective on the City centre past and present

Mário Moutinho\*

"Baixa<sup>1</sup> in Real Time" is an exhibition, which proposes an interpretative space in the *Baixa Pombalina/Chiado* area, in its diversity and multiculturalism the cultural core of Lisbon. Throughout the exhibition there is a cosmopolitan and contemporary outlook based on the words of those who know the area and live in it. All this is achieved by playful installations and technology, and it is an accessible project that aims to promote inclusive content to visitors with special needs.

The possibility of presenting the exhibition at the Millennium Gallery right on Lisbon's Augusta Street, simultaneously with the Republic Museum in Rio de Janeiro, brought up new responsibilities, but also new partnerships, here and there, in seeking resources for which the Atlantic would not be a barrier. The exhibition has then taken a more flexible shape, allowing the visitor from the inside and outside the exhibition space to wander in between proposals and suggestions.

In a few words, the exhibition that would take on the title "Baixa in Real Time" ended up defining, perhaps ambitiously, the following objectives:

**Promote** this area of Lisbon, through its past and its present, by offering a perception of the space – urban, social, cultural, historic, political – which makes up the *Baixa Pombalina/Chiado* area as well as its wider relevance to Portugal;



Mural Painting by Joana Pereira

Photo: ULHT Museology Dept.



Exhibition details

Photo: ULHT Museology Dept.

**Provide** new perceptions on the contemporary dynamics and the historic legacy of the *Baixa Pombalina/Chiado* area through real time observation;

**Expand** the exhibition's scope to go beyond the exhibit rooms, through Augmented Reality devices and Interactive Installations connecting the exhibits in Lisbon and in Rio de Janeiro;

**Value** the different voices that relate their experiences and help building the various images on *Baixa Pombalina/Chiado*;

**Identify** relations, influences, similarities, differences, exchanges between the city centres of Lisbon and Rio de Janeiro, here in particularly the historic neighbourhood of Catete<sup>2</sup>.

The exhibition, which occupies the three floors of the Millennium Gallery, comprises a variety of installations: three Multimedia Galleries and a Tactile Gallery; ➔

<sup>1</sup> A current Portuguese term for an area in Lisbon lower town, reconstructed by Marquis of Pombal after the 1755 earthquake.

<sup>2</sup> Catete is a neighborhood in the southern zone of Rio de Janeiro that concentrates many historic buildings due to its ancient occupation, dating from the colonial period.

\* Exhibition Coordinator, Rector of the University Lusófona de Humanidades e Tecnologias (Lisbon)

## From the CAMOC Chair

Spring has arrived in CAMOC earlier this year than anywhere else. On April 11 we heard the great news from ICOM's Strategic Allocation Review Committee (SARC) that, based on the evaluation of our performance in 2012, CAMOC was awarded €6338, the top subsidy available and the largest sum we have ever received. We were one of a small group of ICOM International Committees to receive this award. A summary of our Activity Report 2012 documenting this performance can be seen in the later pages of this newsletter.

This is not all. CAMOC has also been awarded Special Project Grants for the two joint projects we applied for. These are: "CITYTEXTureS: Reflecting the City in Literature and Museum" in partnership with ICLM; and "Insight Favela" in partnership with MINOM and the Museum of the Favela. Both projects received €4000 each. Also we will be collaborating with the Municipality of Rio and the newly launched museum MAR in a programme we have called "The Role of Urban Revitalisation in Generating Social Capital".

We are doing our best and our Brazilian colleagues are giving us a strong hand to make CAMOC's Rio Conference an unforgettable one. So join us in the lovely Botanical Gardens, the Favela Pavão-Pavãozinho, and/or the Porto Maravilha regeneration site.

All these achievements feed on CAMOC's founding vision to help museums improve city lives, our insistence on teamwork and our unending enthusiasm for CAMOC. So, I would like to take this occasion to thank those CAMOC members and Board members who have relentlessly

worked to realise these objectives. I am sure that this fruitful and harmonious collaboration will continue.

This year, probably due to the economic climate, there has been an unprecedented number of applications to ICOM for a travel grant. ICOM's funds are limited and very many applicants have been disappointed. Travel to Rio is expensive for most and accommodation costs are high, so, as CAMOC's finances are in good shape, we decided, for this time only, to offer members six grant awards of a higher amount than customary. There will be an award of €2,100 for one person and of €1,100 for five persons each. The terms for the award can be found under the Conference Programme on page 23.

CAMOC elections, like those of other International Committees, are not far off. We will be electing the CAMOC Board Members for 2013-2016. As not all CAMOC members may be coming to Rio, we opted for electronic voting in order to allow everyone cast a vote and to secure a more democratic election process. The Nominations and Elections Committee (NEC) is currently gathering together the applications in response to CAMOC's Call for Nominations and will announce the list of candidates in the coming days. You will be electing the CAMOC Board Members at this point. Once the Board is formed, they will elect the CAMOC Chair from among themselves in Rio. The new Chair will subsequently appoint the new Secretary and other officers. You will soon get your ballots and more information. So let's cross our fingers and wish for yet more outstanding performances by you all!

Suay Aksoy



Perspective of the exhibition's 2<sup>nd</sup> floor

Photo: ULHT Museology Dept.



Rio de Janeiro downtown in the augmented reality mural

Photo: ULHT Museology Dept.

an installation on Connection in Real Time with a few surrounding shops; and, with the Republic Museum, a *Baixa Mural* in Augmented Reality; two installations having the Body as Communication Interface; a panel of the Portuguese pavement on handcrafted soap; 3D models; an application in Portuguese Sign Language; iconographic documentation (350 images) available for manipulation by the public and 22 original videos (3-5 minutes) about different themes on the community of *Baixa*.

Concept and Production: Museology Department at the Lusófona University of Humanities and Technologies, Lisbon  
Lisbon-Millennium Gallery, Augusta Street / February 2<sup>nd</sup> to May 30<sup>th</sup> 2013

Rio de Janeiro – Republic Museum, Catete / March 5<sup>th</sup> to June 10<sup>th</sup> 2013

<http://www.baixaemtemporeal.net/en/>

<http://www.facebook.com/baixaem.temporeal>

<http://www.baixaemtemporeal.net/en/mobile-applications.html> ■

# Thesaurus Cracoviensis

Bożena Urbańska\* with Michał Grabowski\*\*

## The Centre for the interpretation of artefacts - new quality in a museum



Old Library

A typical problem for a museum is that its collections are constantly getting bigger, which stems from their obvious mission – the collecting of artefacts. As museum collections build up, so the storage space fills up. The space used by the Historical Museum of Krakow is not proportional to the amount of artefacts it stores (almost 200,000 items). Today, the collections of the Museum are stored in the temporarily closed theatre branch and the primary school building at ul. Stanisława ze Skalbmierza.

In 2008 and 2009, a preliminary redevelopment concept was created, and this was followed by a design for the building. The architectural studio PLAN-PROJEKT-ART developed a scheme to convert the existing building to meet the needs of the Museum.

The conversion of the venue consists in elevating the roof and adding a 400 m<sup>2</sup> basement to enlarge the usable floor area of the building. The design provided that all construction works would result in delivering 2000 m<sup>2</sup> of storage space, conservation workshops and a photo lab.

While developing interior design guidelines, it was proposed to incorporate a “contact with visitors” component in the storehouse. The storage venue, conservation workshops included, is, by traditional practice, an internal museum unit inaccessible to outsiders, save for those pursuing museology-related careers. A consequence of this model is that most collections remain hidden in storehouses, and so visitors are unable to see the collections. As most museum collections are in storage, the failure to utilise their educational and cognitive potential may be deemed as cultural heritage mismanagement.

Consequently, the Historical Museum of Krakow resolved to develop a venue specifically for storage purposes that would enable visitors to see all those artefacts that would otherwise be hidden away.

With this idea in mind, in 2011, the design firm ARCHISSIMA delivered a conceptual interior design that has served as a basis for EC Fussion Studio to produce a final design, which has been under development from May 2012. By opening up to the visitor, the building will gain such facilities as a meeting room, a multimedia room, a café and a reception desk. The design envisages multiple access zones – a marked-out route for visitors and zones accessible only to staff members.

The collections will be made available to visitors by means of custom-designed storage furniture with large glazed surfaces and by marking out a limited and properly protected visitor route in the largest storage part in the basement and by means of a glazed corridor at the conservation workshops on the second floor. In the basement, visitors will see a collection of Krakow nativity scenes in glazed cases as well as crafts and furniture. The basement will also have a multimedia room, where visitors can utilise the results of the collection digitalisation programme implemented by the Museum over the last two years. The basement section will offer a meeting room and a 30-person conference room designed to host workshops and speeches.

The meeting room will house a 19<sup>th</sup> century-style exhibition consisting of paintings mounted close to each other. The whole interior will be historically styled.

In the basement, there will also be a small café, an indispensable element in a visitor-friendly and relaxing place in today's world. It is also worth mentioning that the design embraces the idea of mixing different uses for rooms, for example by exhibiting a part of the collections in the café and the meeting room. The ground floor zone that will be made available to visitors will include →



Storage of paintings

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\*\* Michał Grabowski – The Historical Museum of Krakow, historian, curator of exhibitions, The International Cooperation Department.



*The arms storage space – “Arsenal”*

a storage space for numismatic items, arms and graphic art. The first floor will include a storage space for textiles and paintings.

The adopted interior decor principles envisage that the atmosphere in the storage spaces will be created by means of wall coverings and overprints. It is an approach combining stage design and interior decor solutions that will help the museum to build an ambiance corresponding to the collections stored there. This is also the aim of the names we have given to our spaces – the graphic art storage space will be called the “The Old Library”; the storage space for arms – “The Arsenal”; the numismatic storage space – “The Treasury”; the textiles storage space – “The Cloth Shop” and “Grandma’s Wardrobe”.

The impossibility of showing some collections (e.g. graphic art, photographs and textiles) or the possibility to show only some of these calls for adding stage-design elements that will highlight the character of a specific interior while at the same time softening its technical storage aspect.

Such solutions vary depending on the type of interior.

- In the arms storage space – “The Arsenal” – this role is given to a brick-like wall covering, perfect as a background for old weapons due to its historical associations.
- In the textiles storage space – “The Cloth Shop” and “Grandma’s Wardrobe” – this role is played out by overprints, patterns and embroidery on the walls as well as furniture, which all allude to the museum collections.
- In the graphic art and photography storage space – “The Old Library” – this role will be given to overprints on furniture and the use of appropriate interior colours.
- In the paintings storage space, this role will be played by a large-size overprint showing a reproduction of a specific painting.
- In the numismatic storage space – “The Treasury” – and the storage space for nativity scenes, the very structure of the furniture and the possibility of showing



*The textiles storage space – “The Cloth Shop” and “Grandma’s Wardrobe”*

the collections make additional interior decor features unnecessary – the very artefacts exhibited will play the role of interior decor elements.

To summarise, the idea of visitors’ interpretations of the collections is based on two kinds of communication. The first one is information-based, presenting facts and knowledge and using visual communication and multimedia databases as its media. The other is emotional, based on sensual communication and aimed at triggering certain associations and moods. This kind of communication consists in designing the proper space, lighting, applying the proper materials and visual motifs covering the walls and furniture.

To commence implementation of the project (for which applicable construction permits have already been granted) as soon as possible, the Museum needs to raise more funds. The full cost of the project is estimated at PLN 10 million. In 2010, the building was fenced off, the property around the building was tidied up – the bushes and other plants were removed and earthworks were conducted. In the autumn of 2012, a competition was launched for development of the basement section of the venue, including an external staircase and an lift shaft to be added. As a result of the competition, in February 2011, a contract for construction works was signed with Stambud. On the 15<sup>th</sup> of November, the first construction stage was completed. In September 2012, a competition was conducted for the provision of construction works to elevate the roof, reinforce the ceilings, provide water and sewage system connections as well as storm water drainage connections and the rerouting of power cables. As a result of this competition, a contract was signed, and the works are scheduled for commencement in September 2013. ■

# Visualising Venice – exploring the city's past

Layla Betti \*

**'Millions of eyes look up at windows, bridges, capers, and they might be scanning a blank page. Many are the cities like Phyllis, which elude the gaze of all, except the man who catches them by surprise' Italy Calvino – Invisible Cities**

This quote by the Italian writer Italy Calvino sums up perfectly our attitude towards our cities: so often we do not ask ourselves about the city's secrets, about its past. The most ordinary of cities can be beautiful when we can find a way to discover them again.

On 20<sup>th</sup> December last, I visited a really interesting exhibition at the IUAV, the University of Architecture, Design and Art of Venice. The exhibition was called 'Visualising Venice – new technologies for urban history' and was the result of an in-depth investigation by the university research unit 'Memorial e Rappresentazione' (memory and representation) in collaboration with a number of other institutions, such as Duke University in the USA, the University of Padova in Italy and the Nesting Scrl for developing software. The 'Visualising Venice' project aimed to find new ways of studying and representing urban history, combining together traditional historical documentation like, for example, cartography, with other kinds of materials which describe the evolution of the city such as drawings, texts and paintings and with the new software technologies, particularly ICT (Information and Communication Technology). The exhibition I visited is only the first step in disseminating the results of research, which started in 2010. Work is not yet finished: it is continuing and the Board is organising conferences and workshops to spread knowledge of the research and to go on to practical matters.

Donatella Calabi, professor of Urban History and co-founder of the project with Caroline Bruzelius, professor at Duke University, says that one of the premises of this project is that anyone can learn about the place where they live, the changes it has undergone and its different social layers. So often, people have little knowledge of their city's past or the past of the district where they live and, frequently even the institutions, which are charged with transmitting memory, like museums or archives, are doing so in a too sophisticated way to connect with people. As few museum visitors are specialists, it is important to develop new ways of relating history, which can (and should be) interesting to children who want to know more about their parents' city, to adults and to the elderly who want to travel back to their roots again, and to immigrants who maybe want to discover the identity of the city where they live. Last, but not least, history has to be relevant to people who have to take decisions about the urban future of a certain place, or to take decisions about its cultural heritage. Equally, history has to connect with tourists who are willing to 'read' the city through its history.



Child watching a video.

[www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts](http://www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts)

The exhibition consisted of a black gallery divided in sections that looked like small theatre sets. Each section showed a *cantiere* (construction site) and for each *cantiere* it was possible to see the documentation, the historical and urban evolution of each city's district. The research team chose five districts of Venice, focusing their work on places which changed many times and which are characterised by different uses: they have been markets, home to religious minorities, sites of power, places of culture and so on. These continuous changes of use of the buildings have often been documented in different ways: this is important because it allows researchers to collect a great deal of relevant material. In analysing the change of use of over time of buildings such as hospitals or markets, it has been possible to understand also how the flow of people going through each place has changed. For these reasons, the team selected the following districts: SS. Giovanni e Paolo, located on the insula of Zanipolo; the Ospedale, the public hospital in Venice; the Accademia, where the Gallerie dell'Accademia is now; the Biennale, the place occupied by the Giardini della Biennale; and the Arsenale. Each case study was analysed by researchers coming from different institutions and working together.

Alessandra Ferrighi, adjunct Professor at the IUAV, is the curator of the exhibition. She underlines that this display allows visitors to see simultaneously the evolution of each district in space and in time, increasing the consciousness of the past and helping to understand the present of these districts of Venice. Each space →

\* Italian independent curator and researcher on city museums



The exhibit

[www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts](http://www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts)

contains digital reconstructions of the work, with 2D maps or 3D models, together with historical and artistic sources, which are enhanced by the new technologies. Nothing is static in this exhibition. Professor Ferrighi highlights the importance of using these new methodologies in studying urban history in order to reach out to communities, not only to museums, libraries or universities.

For the exhibition, each team selected what to display of its own research, taking into account the amount of different sources for each *cantiere*. It has been interesting to see how, for example, the installation presented by the Italian artist Gino De Dominicis at the 36<sup>th</sup> International Art Exhibition of the Venice Biennale in 1972 has been useful to the team, which studied that particular district. Images including drawings and pictures taken from newspapers helped the team to reconstruct the space of

the pavilions. In some cases, the public administration asked the researcher to work on a specific area of the city: the Accademia district. This *cantiere* was requested by the Venetian delegation of the Ministry of Cultural Heritage while they were programming the renovation and the extension of the Gallerie dell'Accademia site. The impetus for this research was the decision to know in depth the historical evolution of this area of the city and its integration with the surrounding area. As in the other cases, the research started with a great deal of work in collecting materials about the area, then the team created a database using GIS. Then the team constructed a special map of the area over time, highlighting the most important changes and describing all the phases related to it. Finally, with the use of technology the team built clear 3D models and 2D maps.

Thanks to this research, everyone can discover that a city like Venice, which is an open-air museum, has changed greatly during its past and is still changing. The 'Visualising Venice' project is continuing with the research, debates and workshops and with a new exhibition, which is running at the Palazzo Zoril, UNESCO headquarters of Venice, until the 26<sup>th</sup> of April.

For information and for the complete calendar of activities check out the website: <http://visualizingvenice.org/beta/> ■



Plastic model of SS. Giovanni e Paolo

[www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts](http://www.facebook.com/pages/Visualizing-Venice/307591582656900?fref=ts)

## ■ Book Review

**Graham Black \***

**Ian Jones, Eric Sandweiss, Marlen Mouliou & Chet Orloff (eds.) (Dec 2012)**  
***Our Greatest Artefact: The City. Essays on cities and museums about them*, Published as ebook, Istanbul: CAMOC, 185 pages.**

The book includes a preface, foreword and thirteen chapters based on presentations at three CAMOC conferences, in Istanbul (2009), Shanghai (2010) and Berlin (2011). Whilst it is to some degree Eurocentric, there is substantial material from Brazil, Canada, China, Korea, Tunisia and the USA, making it truly international in scope. Putting together a book like this involves both considerable voluntary commitment and a passionate belief. The president of CAMOC is right to praise all

of those involved. The end product - well produced, superbly illustrated and freely available online - is worthy of that commitment and that passion. I apologise for not having space to mention every chapter.

The preface by Suay Aksoy, president of CAMOC, provides a context for that bane of conference publications, the disparate nature of the contents. To her, it reflects "the kaleidoscopic nature of the artefact →

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## Our Greatest Artefact: the City

Essays on cities and museums about them

[the city] our authors have aimed at interpreting... A stroll through city streets is a serendipitous exploration of an infinite puzzle that will eventually fit together, so too the essays in this book..." (p5). She refers to CAMOC's established mission for the role of the city museum: "... a pioneering role by envisaging the future while engaging with the past and present ... a continuous effort to make a difference to urban living." (p5). She also points to an additional challenge close to my own heart, an expectation that urban museology can "...cultivate the untapped capital of people, networks and means of communication..." (p5).

The foreword by Ian Jones concludes with a too brief introduction to the thirteen chapters that follow, but precedes this with a review of some of the issues that face city museums. He successfully argues that the city itself is the city museum's greatest artefact (hence the book's title), notes the difficulty of defining external and internal city boundaries and highlights the problems in interpreting what lies within those boundaries: the layers within the city, the contradictions and strife resulting from the presence of different classes, cultures, religions, etc. I would have liked an additional, more optimistic note – the city as a constant experiment in how a forever changing population of different peoples find ways to both live together peacefully and draw inspiration from each other. He asks about the soul of the city, the sense of place, and who is best at interpreting it: writers, artists, museums? Like Aksoy, he raises that central CAMOC mission: "...the best of city museums can put the present urban condition into its historic context: the past has shaped our present, which in turn will shape our future - and they encourage people outside the museum's walls to get involved..." (p13).

Thus, the preface and foreword set the scene. Jones notes that there are museums in their thousands devoted to cities (p7), so one would expect diversity of

experience, opinion and approach across the thirteen authors but what is there that holds them together? In particular, to what extent do they support the central CAMOC mission that brings together past, present and future? What stories do they tell of public engagement in shaping their cities?

The first chapter, by Georgio Piccinato is a thought-provoker: "For some reason, the modern city seems unable to play a significant role in the construction of a memorable image of the city... It is as if a city can find its legitimacy only through its roots, not through its most recent achievements" (p19-20). He reflects the critique, expressed by Ashworth and Tunbridge in their book *The Tourist-Historic City* (Pergamon, 2000), in the power of the tourist industry to construct a city's image for its own purpose. He then goes beyond that to explore other reasons for what he describes as a "radical distrust towards the modern city" (p21) that leads to indifference towards our everyday environment and "praise for what is in fact exotic" (p21). In his view, this "marks the failure of modern architecture in its attempts to become a recognised expression of society" (p21), while "The design of the city itself seems a field left to municipal planners, where only quantitative standards must be applied, far from any aesthetic goal.." (p22). He points to Basel, Chicago ("a city where modernity was always considered the only way to live" p24) and Rivereto as "exceptions", but makes clear that "the main point is to find out how it happened that in these cities modernity has come to be the norm, not the exception. What can we take from these examples?" (p28).

But what role can the city museum play in transforming attitudes to the modern city? What Piccinato does not discuss is the consultation and involvement of a city's population in planning for the future, and the possible →



role of city museums in this dialogue. Here, we can reference Layla Betti's chapter on the role of city museums in *Involving Citizens* in planning for urban change. Her case studies include the Stadtmuseum of Ingolstadt in Germany and the Museu d'Història de Barcelona (MUHBA), Spain, which frequently organise public debates on urban changes in their respective cities. Sandhal's chapter *A city with room for everyone?* through discussing the inadequacy of formal representative democracy to govern a contemporary city, provides fundamental justification for community involvement:



Chicago: a boat tour of modern architecture

*...coexistence cannot be built on illusions of sameness, of homogeneity or easy harmony. It has to be grounded in an acceptance of difference, disagreement, conflict, different world views, and on people's active participation and willingness to get involved directly with each other... (p92).*

She outlines the major process of transformation that Copenhagen City Museum has gone through in order to create new platforms for participation, particularly by previously unrepresented groups, under the heading of 'Becoming a Copenhagen'. For example, she turns the problem Jones had introduced of the different boundaries between communities into a positive:

*By employing young people who are firmly rooted in different neighbourhoods in long term outreach programmes, the Museum of Copenhagen tries to document the patterns and flows, the secret places and sacred places of the unofficial urban spaces (p100).*

I would love to know how her strategy of "replacing the former permanent chronological galleries with shorter-term thematic and issue-oriented exhibitions" (p97) is getting along.

This is also the point to bring in the final chapter in the book, Park's introduction to the remarkable experiment

in *Guangju*, one of the six metropolitan cities of South Korea, which is being transformed in a process that began in 2004: "It is the largest cultural project in the history of Korea, with projected costs of approximately £3bn until 2023... The project aims to establish Gwangju as a city of culture, in which various cultural exchanges among Asian countries will take place..." (p171). Park makes clear that such a transformation is impossible "without the cooperation, participation and deep interest of the local people..." (p176). Most of the chapter is devoted to the ways in which the support of the population has been sought and the ability of the authorities, through such close involvement, to alter people's perceptions.

Betti also refers to the work of twenty-three small, volunteer-run district museums in Vienna, each looking at the history of its own district, and using exhibitions, dinners, concerts and lectures to bring diverse social and cultural groups together, and the 'Connected Citizens' project in Barcelona. Here we have practical reflections of my belief that cities are living proof of the ability of peoples to live together, and the roles city museums can play in supporting this. This is a central platform also in Mats Sjölin's chapter on *The diversity of urban life and the Carnival of Hammarkullen* in Gothenburg. Is this a challenge to the museum representation of the modern city or an opportunity for the museum to participate? The Gothenburg city museum has chosen to become an active participant in the carnival and to reflect the different narratives that can be heard.

Any museum that seeks to reflect the modern city must go beyond its walls, and take its audiences along. Following on from one of the questions that Jones raises in his foreword, Habib Saidi's chapter *Of cities and their faces* provides two examples of artists performing the role of interpreting the souls of their cities. I was particularly taken by the example of the 'Dream City' arts festival in Tunis:

*It is based on a concept that consists of different circuits in the Medina where the visitor as spectator chooses the path to follow. Depending on the path chosen, the visitor sees different contemporary works of art, performances, and films... exhibited on the pavement..., in traditional homes, cafés, →*



Screenshot from the production phase of the Copenhagen Museum WALL, 2009

and restaurants, or in more unexpected places such as tombs, construction sites, or busy, noisy public squares. This festival has transformed the city into an open-air museum. First of all, by presenting the city as a giant artefact, incarnated for the most part, by the historical centre. And secondly, by helping visitors to experience palpably the time and space of the place... it invites visitors to fully immerse themselves in the Medina, the Medina as it is seen every day by its own inhabitants” (p111-112).

Here is a perfect role for a city museum, supporting its audiences as they immerse themselves in the city itself. But this is only possible if the city’s contemporary population is committed to the process also.

So, here we have had a number of chapters reflecting aspects of Aksoy’s issue or reaching out to “cultivate the untapped capital of people”. This theme is also taken up by Tisdale and Mouliou. Tisdale’s focus is on city museums and contemporary urban life. Her concern is with the everyday experience rather than the great event in terms of people’s engagement with their city. What does this mean for museums: “can you imagine a collection that includes not just objects and images, but also emotions?” (p46). She introduces the concept of psychogeography, pointing to Christian Nold’s emotional map of San Francisco and Jason Logan’s scent map of New York. One could point also to the numerous sound maps online. Mouliou explores *City museums in the web 2.0 era*, looking at the potential for “city museum websites... to act as mediators in a public debate about the city and its past/present/future by creating a powerful network of people who experience that city, including city bloggers and members of the local communities themselves, in all their social and ethnic diversity” (p69-70). For her, the core issue is the “creation of relevance, for today’s citizens, between the urban past and the urban present, social, imaginary, and symbolic” (p71), and she explores the capacity of the websites of the Museum of London and Helsinki City Museum to transmit generic criteria on city living. Her evaluation is highly perceptive, but perhaps focuses too much on what the museum transmits, not enough on a dialogue of equals with users of the sites. However, her very last sentence makes clear that “if museums wish to remain instrumental players in the creation of knowledge within community-oriented societies that will, increasingly, be based on the principles of participation, recognition and collaboration” (p77). In reality, the issue of city museums and web 2.0 is worthy of a conference in its own right.

Has this review done anything to help the ‘infinite puzzle’ introduced by Askoy to fit together? Perhaps we should remind ourselves that no two city museums are the same and it was ever thus. Aksoy also notes that “Cities change, so do city museums and so does urban museology” (p5). This theme is taken up with a vengeance by Postula in the book’s second chapter. There is nothing new to the concept of a museum devoted to a city. The first in Europe was the Carnavalet Museum in Paris, commissioned in 1866 and opened in 1880, and associated from the outset with the contentious



The Bridge. 2012

Photo: Sarah, Copenhagen Museum WALL

transformation of the appearance of Paris caused by the creation of the Great Boulevards and the consequent demolition of many historic buildings. It became the model for others in the following decades, including Munich, Frankfurt and Brussels. These institutions saw themselves as primarily historical museums. The Museum of the City of New York, founded in 1923, was different:

*From the beginning, the museum intended to use the past as an opportunity to talk about the issues facing New York today... The museum has a mission to help its visitors grasp in concrete terms the issues that affect the city most directly, so that solutions to problems can be more intelligently sought.*  
Postula 2012: 39

Postula concludes that museums are creatures of their time and that “the current emphasis on the city museum’s active role in society can be seen as the last stage of a long thought process...” (p42) Do I think, therefore, that such an active role is a temporary phase? Absolutely not! Society is changing. We are in an age of participation. Future audiences will demand a much more involved role. And this is the one real weakness of the book. We need much more on the audiences for city museums, their motivations and expectations. Perhaps the theme for another future conference?

So, there are no final answers in this book, but none were expected. Like the city itself, the city museum is a work in progress. What you get from this volume is a series of essays that reveal glimpses of the thinking behind that process and hint at the potential. Available online at <http://www.works.com.tr/camocl/>. ■



4<sup>th</sup> floor – “Thessaloniki. On the routes of commerce”

# TrendsWatch 2013 and the Urban Renaissance

Rainey Tisdale \*



A recent micro-housing exhibition at the Museum of the City of New York offers visitors a chance to try out a 325-square-foot apartment. Photo: Rainey Tisdale

Last year the American Alliance of Museums' Center for the Future of Museums started publishing an annual report that identifies a half dozen emerging societal trends and discusses how they will affect U.S. museums. This *TrendsWatch* has become a must-read for anyone working in American museums, and is followed by many museum professionals in other countries as well.

When *TrendsWatch 2013* came out in March, I was pleased to see that "The Urban Renaissance" had made the list as one of this year's six highlighted trends. The authors of the report, Elizabeth Merritt and Philip Katz, in describing what they mean by urban renaissance, cite:

- A return to city living, led by young people seeking jobs, aging Baby Boomers seeking easy access to amenities and resources, and members of the Creative Class seeking diversity, vitality, and culture
- A decreased focus on driving, as more and more Americans give up their cars in favor of lifestyles structured around walkability and public transportation
- An increased emphasis on citizen participation in urban planning and placemaking.

On a societal level, this urban renaissance means changes in zoning and housing (particularly micro-housing) to accommodate all those people now flocking to cities; an increased demand for vibrant "third spaces" (informal public places where urban residents can mix and connect); and the technological improvements of the smart city movement. And what does the urban renaissance mean for the museum field? According to Merritt and Katz it means opportunities to partner with real estate developers to provide cultural amenities and third-space environments that support new forms of urban living, an imperative to pay closer attention to transportation planning for museum visitors without cars, and a possible rejection of "starchitecture" expansions in

favor of more flexible and sustainable museum spaces that reflect the values of citizen placemaking.

And finally, what does *TrendsWatch 2013* mean for city museums, specifically? When I was reading this report it struck me that CAMOC members have been having a conversation about museums and urban renaissance for a while now, but within a small circle, mainly amongst ourselves. We've been talking about the myriad ways our cities are changing, and the imperative for city museums to respond to these changes—to harness an increased interest in city life and direct it toward a greater good—to not just provide a window into the city of the past but to help urban residents understand the city's present and shape its future. In fact, some of our member museums have even stopped talking and started doing, creating experimental projects and new strategic plans that help us all see how a city museum could play a more central role in the life of its city. Is *TrendsWatch 2013* a sign that the rest of the museum field is now waking up to this potential as well? And if so, does that mean city museums have an opportunity to model a new kind of museum practice to other types of museums? I think yes, but only if more city museums step outside their comfort zone—their familiar notions of collecting and preserving the city's past—and enter into a broader conversation with urban planners, community activists, public artists, civic leaders, citizens—and even other types of museums—about what a city museum can be. Then we too can become part of the urban renaissance. How exciting is that?

You can download *TrendsWatch 2013* for free at the Center for the Future of Museums website: [www.aam-us.org/resources/center-for-the-future-of-museums](http://www.aam-us.org/resources/center-for-the-future-of-museums) ■



Riders on the Hong Kong subway. *TrendsWatch 2013* predicts that easy accessibility via public transportation will become increasingly important. Photo: Mike Lee via Flickr

\* Independent curator

# International Committee for the Collections and Activities of Museums of Cities (CAMOC) Activity Report

## I. 2012 Activities

### 1) ANNUAL MEETING

**Date** October 24-27, 2012

**Location (City and country)** Vancouver, British Columbia, Canada, Museum of Vancouver

#### Host institution or organisation

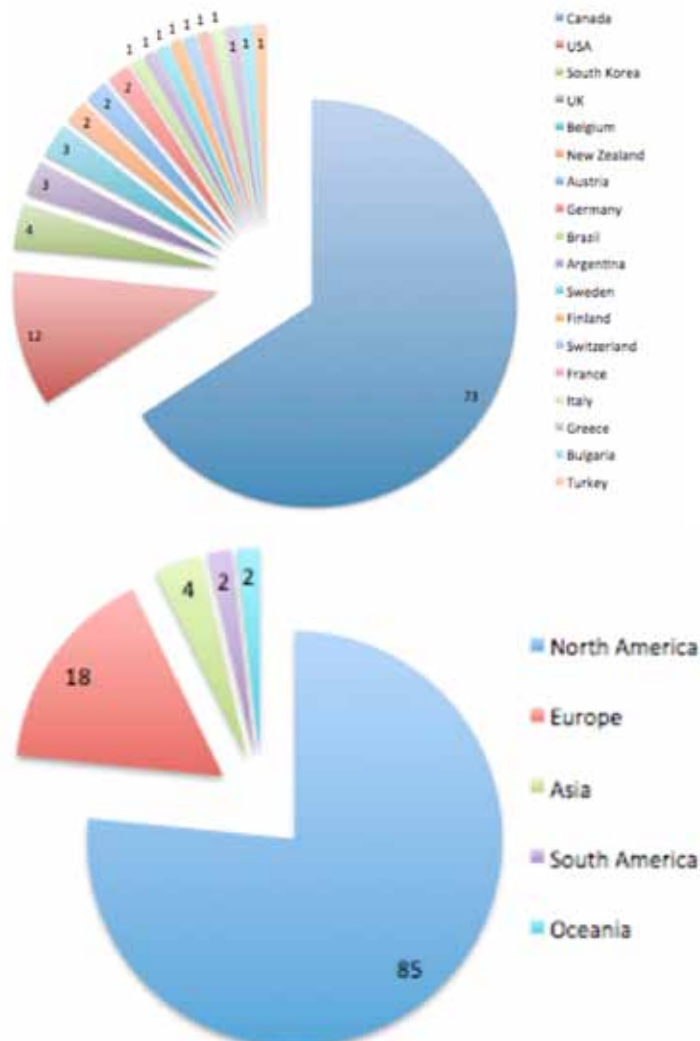
CAMOC held a very successful annual conference in collaboration with the Museum of Vancouver. The conference was organized by CAMOC's Canadian board member Catherine C. Cole, working with an international committee.

CAMOC also linked up with other local cultural institutions (such as the Museum of Anthropology, Vancouver Art Gallery, National Film Board, and the Vancouver International Film Festival's Vancity Theatre) to offer alternative venues for its sessions.

#### Number of participants (ICOM, NON-ICOM)

##### Delegates by Region:

111 delegates from 18 countries attended, most of them coming from Canada (73) and USA (12). Four participants were from South Korea, three (3) from the UK and from Belgium respectively, two from New Zealand, Germany, Austria respectively and finally one participant from each of the following countries: Argentina, Brazil, Bulgaria, Finland, France, Greece, Italy, Sweden, Switzerland and Turkey.



Naturally, the vast majority of delegates came from North America (85) and Europe (18), followed by Asia (4), Oceania (2), South America (2).



## Themes

**Theme:** City Museums: Collisions | Connections

### **Brief description of the theme and of the programme:**

What makes a city museum unique? Is it an urban forum and dialogue centre, an agency for urban development, an element of city branding?

Cities throughout the world face enormous pressure in terms of aging infrastructure, the need for urban regeneration, economic and environmental crises, and social issues such as global diasporas, increasing immigrant and urban indigenous populations. Changing demographics require city museums to ensure their present and future relevance by changing the way they work with communities and collecting and telling different artefacts and stories.

City museums are pressed to demonstrate their social value as collection repositories, contact zones between people and communities, educational resources for society at large, boosters for cultural tourism, generators of powerful multi-sensory experiences, and as agents of social harmony and stability. City museums contribute to community development and well being by engaging in issues such as literacy, poverty, and youth at risk. These are great expectations. What is the impact of these new roles on museums and museum staff?

The conference brings people together to talk about how city museums in large and small cities, metropolitan centres and edge cities have recently reinvented themselves, are currently under development, or have, for whatever reason closed.

### **The programme included:**

- Two keynote speeches by Larry Beasley (retired Chief Planner for the City of Vancouver, Distinguished Practice Professor of Planning at the University of British Columbia, and founding principal, Beasley and Associates) and Jack Lohman (CAMOC Board Member/Chief Executive, Royal British Columbia Museum, Victoria, BC). The titles of the keynote speeches were:

#### **1) The City as Museum and the Museum as City;**

#### **2) Collisions | Connections: Transnational Collaboration as Strategy**

- Two Ignite! sessions (each comprising five short presentations)
- 23 longer presentations in the main and parallel sessions
- Two panel discussions, and
- One workshop,
- One poster session.

All in all, the conference provided more than 40 presentations within three days.

The majority aimed at questioning the role of city and/or community museums in building and strengthening their connections to the individuals, community groups, organisations, and institutions with which they serve or collaborate, at both a global and local level. Another group of presentations aimed at clarifying the ways in which city museums have dealt with the increasingly apparent collisions that parallel the on-going polarisation and dissolution of contemporary urban societies.

### **Conference sessions and workshops were grouped under thematic titles, including:**

- Canadian Museums and Aboriginal Peoples
- Defining a City Museum
- Evolving Roles of City Museums
- Working Class Neighbourhoods
- Branding City Museums
- Conflict and Controversy
- Transforming a City Museum
- Considering City Museums of Large Canadian Cities, and Exploration of Key Challenges and Solutions Relevant to Edge City Museums.

### **Participation of other ICOM committees**

- No ■

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## Other Meetings

### **1. CAMOC Business meeting, 6 June 2012, Paris**

The meeting was organised immediately after the end of this year's Advisory Committee Meeting. It was held at ICOM Headquarters (Rue Miollis) and was attended by eight Executive Board members (Suay Aksoy, Susanne Anna, Catherine Cole, Maria Inez Montevani Franco, Hugh Maguire, Marlen Mouliou, Stratis Stratigis, Isabelle Vinson). →

## 2. The International Meeting of Museums of the Cities, Rio de Janeiro, 20-24 August 2012 - CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil

The *International Meeting of Museums of the Cities*, CAMOC's joint project in partnership with the Culture Secretariat of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil was the subject of discussion at a meeting on August 20-24, 2012. It was a rewarding event in all respects.

The original idea behind the five-day meeting was the transformation of the Historical Museum of the City of Rio de Janeiro into a contemporary city museum. This envisaged the option, tentatively proposed, of moving the museum to a new place, the former Casino da Urca in one of Rio's traditional and wealthy neighbourhoods.

CAMOC was represented at the meeting by five members who presented a number of talks and moderated a number of sessions (Suay Aksoy, Maria Ignez Franco Montevani, Jack Lohman, Jette Sandahl, Marlen Mouliou, Rainey Tisdale).

The composition of the presenters and of the audience was quite interdisciplinary, comprising specialists from museums and museology, urban anthropologists, urban planners, social activists, architects and historians. A number of these people were academics from various universities. The five CAMOC delegates contributed to the international character of the event, as did colleagues from Colombia and Portugal.

Consequently, it was strongly suggested that in order to become a city museum in the contemporary sense the Historical Museum of the City of Rio de Janeiro should start collecting the present. The most effective way of doing this would be through developing targeted projects on current issues of the city and citizens including temporary exhibitions. It was pointed out that the international events that Rio de Janeiro would host in the next three to four years made this time Rio's special moment in history. Therefore capturing the present and the on-going urban transformation was so important.

Other suggestions pointed to the need for a central location for the museum and preferably a purpose-built new building. Furthermore, it was underlined that the public must be kept informed and interested at all times. This meant a two-way relationship between the museum and citizens by getting their input also. Creating communication channels like an interactive web site, a newsletter and Friends of the museum would be instrumental in this respect.

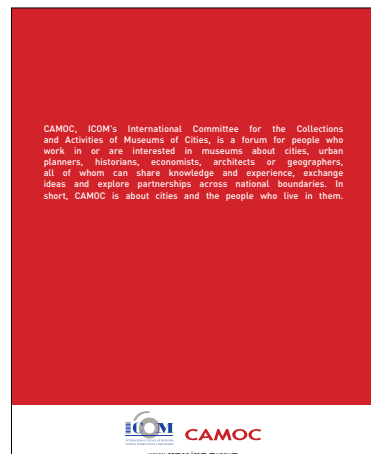
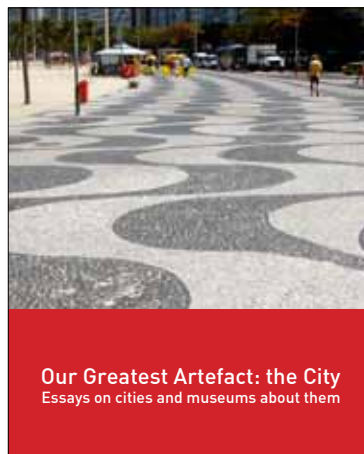
It was essential for the City Museum of Rio de Janeiro to be a platform for civic dialogue where citizens discussed the present and developed insights for the future. Just as essential was networking domestically and internationally in order to be able to share a spectrum of experiences from all over the world as CAMOC aimed to provide.

The fully packed conference programme worked out without flaw and both the contributors and delegates maintained their overt enthusiasm from the start to the end of the event. We owe thanks to Emilio Kalil, the Secretary of Culture of Rio, for his visionary approach to earning Rio a contemporary city museum and to Andréa Falcão, the Manager of Museums at the Secretariat of Culture for her impeccable organisation and bringing together a most dedicated group of theoreticians and practitioners. ■

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## 2) PUBLICATIONS

**Title** Our Greatest Artefact: the City.  
Essays on cities and museums about them,  
edited by Ian Jones, Eric Sandweiss,  
Marlen Mouliou, Chet Orloff.



**Date** 2012

This e-publication consists of fourteen papers from CAMOC conferences in Istanbul (2009), Shanghai (2010) and Berlin (2011). →

**Publishing language** English

**Electronic version** Yes

**Number of printed copies** No printed copies.

Available on-line at <http://www.works.com.tr/camocourgreatestartefact/pageflip.html> ■

**Title** **CAMOCnews**, CAMOC's e-Newsletter



**Date** 2012 (published four times a year in January, April, July, October)

**Publishing language** English

**Electronic version** Yes

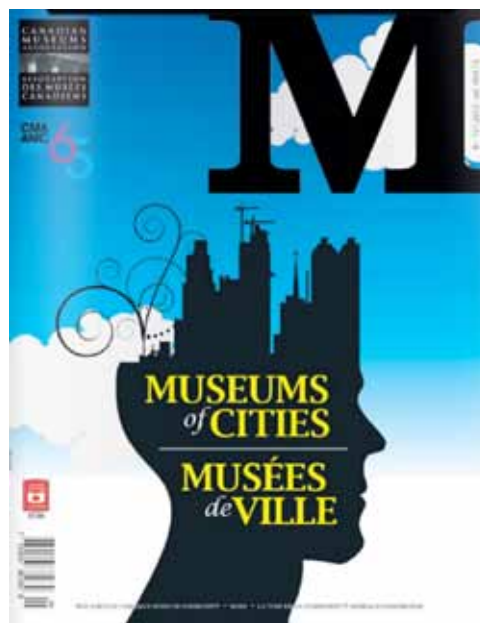
**Number of printed copies** No printed copies.

**CAMOCnews** are produced in electronic format and are available:

- on-line on CAMOC's website (<http://camoc.icom.museum/>)
- on-line on ICOM's website on the publications database (<http://icom.museum/what-we-do/resources/publications-database.html>)
- It is also distributed via email to a) CAMOC's members; b) ICOM-L list; c) other museum professionals, architects, academics, students interested in CAMOC's work ■

**Title**

A special issue of MUSE, the Canadian Museum Association's bi-monthly, bilingual magazine, was dedicated to City Museums. The issue was published in collaboration with CAMOC, prior to the conference to increase awareness of CAMOC and city museums within Canada and provide a free publication for conference delegates.



**Date** 2012 (September-October issue)

**Publishing language** English / French

**Electronic version** Print copies and partly available on-line [http://issuu.com/lmccconnell/docs/muse\\_9\\_10\\_2012](http://issuu.com/lmccconnell/docs/muse_9_10_2012) ■



### 3) Training

Not applicable for 2012 ■

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### 4) Research activities

#### The Database Project

As described in 2011 Annual Report, CAMOC aimed to develop a database for city museums in order to map city museums around the world, get to know their work better, assess their social value and their contribution to urban life, create a resource of city museum practice, and provide material on benchmark work as a means to furthering museum training and professionalism. It would also aim to facilitate partnerships for joint projects and assist academic and museum research on city museums and urban narratives.

Stepping-stone for making the project take-off was the use of a template as a baseline of the database formation. During the early months of 2012, the project team worked together to develop the template (now accessible at <HTTPS://DOCS.GOOGLE.COM/SPREADSHEET/VIEWFORM?FORMKEY=DFRNNFRNZE1ZUMS1OS14U201AHFSDWC6MQ>).

In May 2012, the questionnaire template was submitted to eight city museums for a pilot assessment. The museums were: Museum of London, Museum of Copenhagen, the Chicago Historical Society, Helsinki City Museum, the Museum of Cardiff, STAM (Ghent), Museum of the Islands (Istanbul), Centre d' Histoire de Montréal.

Their views were asked in order to consolidate the value of this project for city museums and verify the appropriateness and clarity of the questionnaire itself (in terms of structure, content, format and focus). After the first call and a reminder, the reception of feedback has been quite limited.

We are now inclined to base the project on a less ambitious questionnaire and pull together data that can formulate a basic directory of city museums. If this directory is useful as we hope, we'll then consider its further expansion along the lines originally envisaged for the database project. ■

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### 5) Actions where expertise was provided

#### 1. The International Meeting of Museums of the Cities, Rio de Janeiro, 20-24 August 2012 - CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil

(for details see above)

#### 2. Seminar organised by the Fondazione Museo Storico del Trentino (FMST), 16 May 2012

On May 16, FMST brought together a number of civic and city museums to share and discuss the role of their museums in in the contemporary world. The seminar took place in the beautiful north Italian city of Trento. The participating museums were mostly from neighbouring provinces except for one from Girona, Spain.

Suay Aksoy, as chair of CAMOC was invited to represent the committee at the seminar. FMST, the Historical Museum Foundation of Trento, does not have a museum space yet. But thanks to its dedicated director and staff, it has already achieved the functions of a contemporary city museum. The seminar fitted perfectly into this context, providing a platform for peer museums to share and learn from their experiences and future plans.

A detailed report on the seminar is published in *CAMOCnews*, 3(2012), pp 8-9.

#### 3. MUSE magazine, special issue on City Museums

CAMOC has been invited to contribute material for this special issue (see detailed information above). CAMOC's Secretary, Marlen Mouliou, wrote the feature article of this issue entitled: "City Matters: City Museums in Principle and in Practice" (accessible on-line at [http://issuu.com/mccconnell/docs/muse\\_9\\_10\\_2012](http://issuu.com/mccconnell/docs/muse_9_10_2012)).

CAMOC's Canadian Executive Board Member, Catherine Cole, wrote another article in this issue, entitled "Canadian City Museums and Museums of Cities" ■

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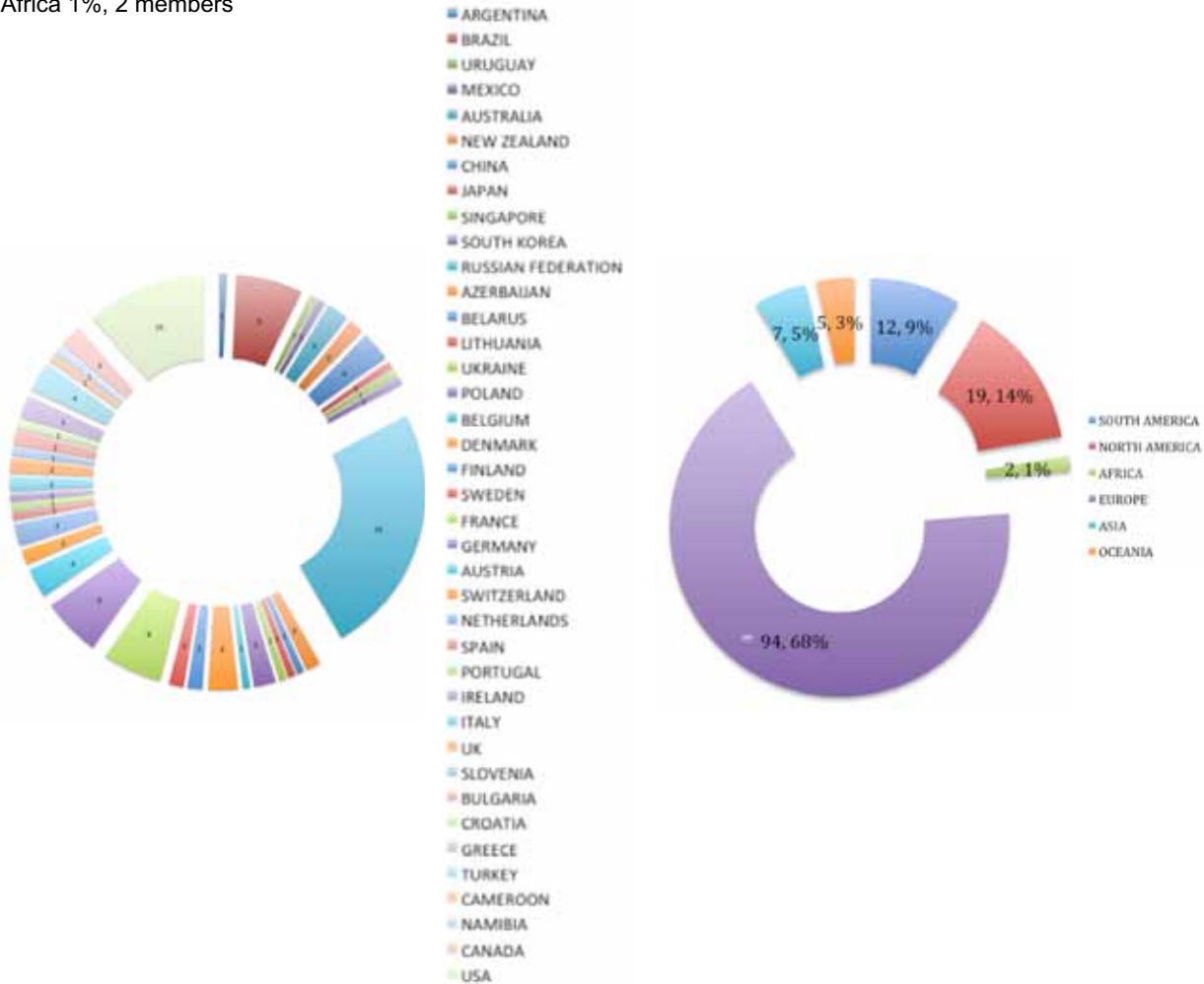
### 6) Actions allowing an inclusive approach

#### 1. CAMOC Membership

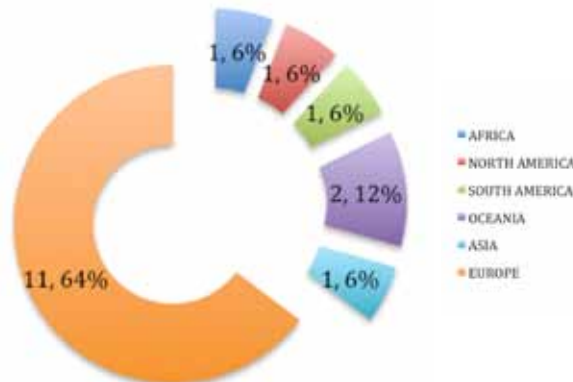
In 2012, CAMOC had 139 individual members (voting, non-voting and corresponding members). →

The individual membership is still primarily European (68% of the whole membership), but CAMOC envisages substantial growth of membership in North and South America in the coming years. The current composition of individual membership for our Committee is as follows:

- Europe 68%, 94 members (including 34 members from the Russian Federation and 4 members from Turkey)
- South America 9%, 12 members
- North America 14%, 19 members
- Asia 5%, 7 members
- Oceania 3%, 5 members
- Africa 1%, 2 members



As regards institutional membership, in 2012, CAMOC had 17 members, most of whom were again from Europe (11 members). In the coming years, CAMOC will increase its efforts to augment its institutional membership all around the world. The database project mentioned above will definitely be an important means towards this direction.



## 2. Travel Grants

In 2012, CAMOC has greatly benefited from the ICOM Travel Grant scheme, as three of its members used it to travel and participate in the Annual Conference held in Vancouver.

The Organising Committee of the Annual Conference has also offered grant support to two more young professionals from Italy and USA to travel to Vancouver for the meeting. Conference fees have been waived for at least five participants in order to make their participation possible. →

### 3. Conference theme & structure

CAMOC's Annual Conference held in Vancouver reflected again the Committee's core values for:

- Inclusivity: to be a collaborative participatory museum community that promotes interaction between its members (and prospective ones) and offers equal opportunities to different voices to be diversely expressed.
- Innovation: to be a think-tank in the forefront of innovations and developments within ICOM and city organisations as a whole
- Transparency: to be completely open to share information on the decision-making processes followed by the Executive Board.

The choice of theme and sub-themes of the conference, its innovative structure which allowed more voices to be heard through alternative sessions such as the Ignite 5' presentations, the poster competition and the round table discussions, as well as the peer reviewing of the proposals submitted are all indications of Committee's willingness to open up to a variety of interdisciplinary approaches and professionals who study cities and the museums about them.

### 4. Call for text submissions to *CAMOCnews*

CAMOC's Editorial Team is always encouraging submissions of articles and news to be published in *CAMOCnews*, both from CAMOC members and non-members. The objective is to create an all-inclusive magazine that is interesting, dynamic and relevant.

### 5. CAMOC in LinkedIn

CAMOC's member, Rainey Tisdale, has created a group account for the Committee in LinkedIn in order to attract more international interest in CAMOC's work and eventually further expand its membership around the globe. ■

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## II. 2013 Planned Activities

### 1) ANNUAL MEETING

**Date** 10-17 August 2013 – Triennial ICOM Conference and during its course 13-15 August CAMOC's Annual Meeting

- 13-14 August 2013 Joint meeting with the Committee for Literary Museums (ICLM)
- 15 August 2013, CAMOC MEETING continues partly in collaboration with the International Movement for a New Museology (MINOM) (The Favela Insight Project)

**Location (City and country)** Rio de Janeiro, Brazil

#### Approached Themes

#### "CITY TEXTureS: Reflecting the city in literature and museums"

Joint meeting of the ICOM Committee for the Collections and Activities of Museums of Cities (CAMOC) and the ICOM Committee for Literary Museums (ICLM, 13-14 August 2013)

Tolstoy's Moscow, Joyce's Dublin, Grass' Danzig, Pamuk's Istanbul, Baudelaire's Paris: the cities that we "know" through the works of great writers and poets are numerous. In these fictional works, as well as in the pages of authors' autobiographies or letters, we find both useful historical sources and inventive reconceptions of the places we might otherwise see through quite different eyes. Put in different terms, cities are themselves among the writer's most important sources of inspiration—cities make for great literature, as literature can make for a great city.

CAMOC and ICLM invite members and non-members alike to submit proposals for papers, workshops, and presentations that deal with the relation between literature and cities, and with the implications of that relationship for the history and future of museums.

The joint program committee invites practitioners and scholars to reflect on how literary museums and city museums make visible the intrinsic relation of urban space and literary imagination. How do museums treat the tension between fictive and historical depictions of urban sites? How does an awareness of the literary dimension of urban life affect their collecting, display, and programme strategies? What role do cities play in the offerings of literary museums, and what role does literature play in the life of city museums? How, in highlighting the connection between writers and cities might we attract either new local audiences or a larger tourist market? How can museums—whether devoted to cities or to literature—cultivate the creativity of other arts, such as performance, music, cinema, and visual arts (including new media) in order to develop new urban narratives? →

## INSIGHT FAVELA – Museum of Favela MUHVF

### Joint Meeting of CAMOC and MINOM together with the Museum of the Favela MUF

Taking as a starting point the central theme of the ICOM General Conference that will be held in Rio de Janeiro, in August 2013 – **Museums (memory + creativity) = social change** – and also CAMOC's object of study – the cities and the people who live in them – the museological actions developed by the Brazilian Favela

Museums stand out as an innovative object of interest, of study and reference for CAMOC and its members.

Moreover, CAMOC aims to develop an on-line resource to pull together material (visual, audio, moving images, texts) related to the collection and projection of urban narratives from a number of different projects developed by museums and other organisations around the world. Thus, our Committee envisages the project below as a challenging first example to feed this on-line resource and portray a wide array of urban changes (social, economic, gentrification, etc.) as well as collective and personal narratives that described the community memories about them. More specifically, as regards the Favela Insight paradigm, the broad concept of *territorial museum* developed by the Favela Museums in Brazil combines inventive strategies of appropriation and the rescue of community memories to the prospect of better standards of living – in the devastated territories or in the cities, thus stimulating entrepreneurship and the establishment of a network of creative business that can generate and improve the income of the families that live there.

The MUF – Favela Museum, that integrates and mobilizes the favelas Pavão, Pavãozinho and Cantagalo, proposes to develop and attract tourist visits that can not only make a tour in the “Casas da Telas” – which tells 100 years of history of the community – but also participate in workshops and creative activities, thus generating revenues and developing new relationships in the communities.

In this context arose the idea of a special urban narrative collecting activity for the members of CAMOC during the Conference, which can be turned into an experience to be shared with the most significant Favela Museums in Rio. The suggested venue is the Favela Museum of Pavão, Pavãozinho and Cantagalo (MUF), today a territorial museum that play an important role in museological and social scenario.

## THE ROLE OF URBAN REVITALISATION IN GENERATING SOCIAL CAPITAL - Municipality of Rio, Department of Culture

### Excursion of CAMOC to Porto Maravilha regeneration site and meetings at the MAR (Rio Art Museum).

*(This section was not included in the Activity Report originally because the activity was not totally confirmed until after the submissions deadline.)*

CAMOC's continuous interest in matters of urban regeneration, its impacts and city museums' role as urban actors ranging from mediation to citizen identity, is well known. There is no better place to continue debating this issue than Rio itself with its Olympic mega-project Porto Maravilha which is also one of the possible considerations for a new city museum. We ask what do we want from culture in this context? How does one stimulate consumer demand for culture in a new location away from the heart of the city? What sort of knock on effect does this sort of urban regeneration projects have for other cultural plans in the city?

We invite speakers to reference experience to other cities where culture has played or is playing an integral role in the turnaround - or where culture has been introduced successfully or unsuccessfully as a post script. We are particularly keen to hear about the experience of museums in cities all over the world, be them port cities like Rio de Janeiro (i.e. examples as Marseille, Buenos Aires, Rotterdam, Cape Town and others) or cities that carry other types of distinctive characteristics. What is the role of architecture and high profile buildings, and the role of city museums in this context? What arguments work with private developers, city politicians and master planners? City museums all suffer from lack of continuous strategic investment. How do we ensure things change? How do we build long-term resilience into such projects?

**Expected participation of other ICOM committees** ICLM, MINOM ■

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## Other Meetings

### Executive Board Business Meeting, due to be held in Bologna (Italy), 6-8 April 2013

Seizing the opportunity of a previous invitation by the Director of the recently rehabilitated Museum of Bologna, CAMOC Board will have its Business Meeting in this city. The main items on the meeting agenda will comprise CAMOC's Rio 2013 programme in general and the fine-tuning of its joint projects and activities in particular. Aside from the business meeting, CAMOC Board members will participate in and moderate a workshop the theme of which is yet to be proposed by the museum director. *(Because the Board members could not readjust their flight arrangements necessitated by the change of dates in the programme of the host museum, this business meeting was held in Paris on 12 April 2013.)* ■

## 2) PLANNED/PROPOSED PUBLICATIONS

### Title

#### 1. **CAMOCnews**

CAMOC will continue the publication of its e-Newsletter. The first issue of January 2013 is already edited and will be ready for uploading in the second half of the month.

#### 2. **The Vancouver Annual Conference**

There is already a core publication plan based on a number of keynote, feature and short presentations of the conference. Decision is still pending on the actual format of the publication (namely digital, print or a combination of both)

### Date

1. **CAMOCnews is published quarterly:** January, April, July, October

2. **The Vancouver Annual Conference.** The objective is to have the publication ready before the 2013 Annual Conference in Rio de Janeiro

**Publishing language** English

**Electronic version** Yes ■

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## 3) PLANNED RESEARCH ACTIVITIES

1. The Database project realised as a City Museum Directory
  2. Re-launching of CAMOC's website based on the mini-web ICOM template ■
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## 4) PLANNED ACTIONS ALLOWING AN INCLUSIVE APPROACH

All the planned programmes for the ICOM GC Rio 2013 are designed to involve an audience wider than the membership of our committee and collaborating committees.

The "Favela Insight", CAMOC's joint project with MINOM is totally based on inclusion and engagement and it is carried out together with the community, which makes up its subject matter.

"City Textures...", the ICLM-CAMOC joint project, will embrace and engage the inhabitants of Rio in the poetry, music and dance activity that will be organised at the Botanical Garden.

Both of these projects will be widely accessible and visible via the Internet with regard to their intended outputs. The Favela Insight project will extend to the following years with new participating museums and communities.

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## ICOM's 23<sup>rd</sup> General Conference will be held from 10 to 17 August, 2013 in Rio de Janeiro, Brazil.

To make the best of the opportunities that the ICOM Triennial Conference presents, CAMOC will be collaborating with different partners for different joint projects at ICOM Rio 2013. These include ICLM, MINOM and the Municipality of Rio. In addition, we will have CAMOC only sessions. So, a big programme and, we hope, an exciting one.

### CAMOC and ICLM

**CITY TEXTureS: Reflecting the City in Literature and Museums.** This will be the theme we will explore with our partner, ICLM, the International Committee for Literary Museums. We will have joint meetings and events at the ICOM conference venue (13/08) and at the Rio Botanical Garden (14/08). This collaboration will encompass the majority of the presentations during our conference. (13-14 August)

### CAMOC

We will also have CAMOC-only conference sessions during which we intend to focus on the themes of Museums (memory + creativity) = social change and The Role of Urban Revitalisation in Generating Social Capital that relate

to CAMOC's other joint projects, "Insight Favela – Museum of Favela" and "Live from Rio: Revitalization as an Engine of Growth", respectively. (12 and 15 August)

### CAMOC and MINOM

With MINOM–ICOM, the International Movement for a New Museology, and the Favela Museum we will be collaborating in our joint project "Insight Favela – Museum of the Favela" which consists of a day of observations, interviews and recordings in the Pavãozinho Favela. There will have to be a limit on the number of participants for this day in the favela (15 August) on a first come first serve basis. Please let us know about your interest as soon as possible.

### Municipality of Rio de Janeiro

CAMOC will collaborate with the Municipality of Rio de Janeiro for the project we've called "Live from Rio: Revitalization as an Engine of Growth". The project involves a tour of the Porto Maravilha urban regeneration site with contributions from urban architects who have developed the official plan and from city hall representatives. (15 August) ■

## CAMOC Conference 2013 Tentative Programme

### Monday, August 12:

**9:00 - 11:00** ICOM welcome – Opening ceremony and keynote speeches

**11:20 - 12:15** **CAMOC only session**

**11:20 - 11:30** **CAMOC welcome speeches**

**11:30 - 12:15** British Council keynote speaker

**12:15 - 1:30** Lunch

**13:30 - 16:40** **CAMOC only session**

**Theme 3 – session 1**

**13:30 - 13:45** **Paper 1:**  
Anita Lucchesi, *O passado nos canteiros de obra da nova Região Portuária do Rio: A trama do "Meu Porto Maravilha"*, BRAZIL

**13:45 - 14:00** **Paper 2:**  
Giorgos Arachovitis & Marlen Mouliou: *All about the city. The urban revitalization of a Mediterranean port through museum infrastructure*, GREECE

**14:00 - 14:15** **Paper 3:**  
Nadja Tomoum, *The Revival of the Egyptian Museum in Cairo*, EGYPT

**14:15 - 14:30** **Paper 4:**  
Layla Betti, *When urban regeneration meets culture. Notes from Italy*, ITALY

**14:30 - 14:45**

### Paper 5:

Jerneja Batič, *Urban Heritage connected. Case study – Roman Emona archeological parks in Ljubljana*, SLOVENIA

**14:45 - 15:15**

Q&A

**15:15 - 15:40**

Coffee break

**15:40 - 16:40**

**Theme 3 – session 2 cont.**

**15:40 - 15:55**

### Paper 6:

Linda Wigley, *Toitū Otago Settlers Museum – a catalyst for change*, NEW ZEALAND

**15:55 - 16:10**

### Paper 7:

Denise Caubarrere, *Restauración del Hotel Carrasco*, URUGUAY

**16:10 - 16:25**

### Paper 8:

Dinah P. Guimaraens, *Transcultural Living Museum: Rio de Janeiro as World Heritage Cultural Landscape Nominated by UNESCO in 2012*, BRAZIL

**16:25 - 16:40**

Q&A

### Tuesday, August 13:

**9:00 - 12:10**

**CAMOC & ICLM meeting (day 1)**

**9:00 - 10:30**

**Theme 1 – session 1**

**9:00 - 9:15**

### Paper 1:

Luzia Gomes, *As Lebrancas de um menino*, BRAZIL →

9:15 - 9:30	<b>Paper 2:</b> ICLM choice
9:30 - 9:45	<b>Paper 3:</b> Gegê Leme Joseph, <i>Literary 'transmedia storytelling' for integrated real-virtual city 'post-museums'</i> , BRAZIL
9:45 - 10:00	<b>Paper 4:</b> ICLM choice
10:00 - 10:30	Q&A
10:30 - 11:00	Coffee break
11:00 - 12:00	<b>Ignite session for Themes 1, 2, 3</b>
11:00 - 11:05	Javier Jimenez Figares, <i>Lessons learnt from urban revitalisation museum projects in Dhahran (Saudi Arabia), Patna (India), Chicago (USA), and Galicia (Spain)</i> , CANADA
11:05 - 11:10	E. G. Daves Rossell, <i>To Make a City a Shrine: Mary Telfair's Legacy and Cultural Hierarchy in Nineteenth-Century Savannah, Georgia</i> , USA
11:10 - 11:15	Scott Marsden: <i>Open Conversations - Contemporary Issues and Art Galleries in the City</i> , CANADA
11:15 - 11:20	Giliberto Francesca, <i>Can the creation of a new museum promote social change? An innovative urban museum for Ivrea as instrument for active participation, conservation and fruition of a shared urban heritage</i> , ITALY
11:20 - 11:25	Louise Anne D. Marcelino, <i>The Shoe Museum of Marikina City: History, celebrity, and spectacle afoot</i> , PHILIPPINES
11:25 - 11:30	Eleftherios Skiadas, <i>The City of Athens seen by famous Greek poets and writers</i> , GREECE
11:30 - 12:00	Q&A
12:10 - 1:30	Lunch
13:30 - 16:40	<b>CAMOC only session</b> <b>Theme 2 – session 2</b>
13:30 - 13:45	<b>Paper 1:</b> J. Gorman, <i>Down by the river where the dead men go: museums in Anacostia in changing times</i> , USA
13:45 - 14:00	<b>Paper 2:</b> Luiz Henrique A. Garcia, <i>Museum Intervention in urban space: history, culture and citizenship</i> , BRAZIL
14:00 - 14:15	<b>Paper 3:</b> Mekaila Rivers, <i>A Better World; Igniting Change in Museums through Performance Interventions</i> , USA
14:15 - 14:30	<b>Paper 4:</b> Rosa Maria Barboza de Araújo, <i>Museum of Sound and Image</i> , BRAZIL
14:30 - 14:50	Q&A
14:50 - 15:20	Coffee break
15:20 - 16:40	<b>Theme 2 – session 2 cont.</b>

15:20 - 15:35	<b>Paper 5:</b> Yanni Herreman, <i>Diego Rivera's Museum: The Anahuacalli</i> , MEXICO
15:35 - 15:50	<b>Paper 6:</b> Susanne Anna, <i>Dementia and urban society - a participative project of the Stadtmuseum</i> , GERMANY
15:50 - 16:05	<b>Paper 7:</b> Jorge Bejarano Barco, <i>El caso del Museo de Arte Moderno de Medellin</i> , COLOMBIA
16:05 - 16:20	<b>Paper 8:</b> Marina Piza / Rob Imrie, <i>Cultural life in today's society: the Cree Culture revitalized</i> , CANADA
16:20 - 16:40	Q&A

### Wednesday, August 14:

<b>CAMOC – ICLM meeting (Day 2)</b>	
9:00 - 9:45	Brazilian Keynote
9:45 - 10:15	Coffee break
10:15 - 11:15	<b>Theme 1: Joint session</b>
10:15 - 10:30	<b>Paper 1:</b> Prachi More, <i>Literary Documentary: Appreciating Heritage, Imagining Identity</i> , GERMANY
10:15 - 10:30	<b>Paper 2:</b> ICLM choice
10:30 - 10:45	<b>Paper 3:</b> ICLM choice
10:45 - 11:00	<b>Paper 4:</b> Jette Sandahl, <i>Objects of love – Works of Love: Søren Kierkegaard</i> , DENMARK
11:00 - 11:15	<b>Paper 5:</b> ICLM choice
11:15 - 11:30	Q&A
11:30 - 12:00	Opening of ICLM digital exhibition & coffee break
12:00 - 13:00	<b>CAMOC &amp; ICLM meeting cont.</b>
12:00 - 12:15	<b>Paper 6:</b> Elizabeth Welden-Smith, <i>'Illiteracy East of Eden'</i> , USA
12:15 - 12:30	<b>Paper 7:</b> Patrizia Schettino, <i>The Ramayana and three different cities, Hampi (India), Berlin (Germany) and Melbourne (Australia). Immersive experiences and visitors storytelling about their path inside real and the virtual places</i> , SWITZERLAND
12:30 - 12:45	<b>Paper 8:</b> Rainey Tisdale, <i>Why City Museums Should Care About Trees</i> , USA
12:45 - 13:00	Q&A
13:00 - 14:30	Lunch the Rio Botanical Garden
14:30 - 19:00	CAMOC + ICLM public event at Botanical Garden

### Thursday, August 15:

9:30 - 16:30 or 17:00	<b>Option 1:</b> Favela Insight <b>Option 2:</b> Porto Maravilha Insight ■
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## CAMOC Travel Grants

This year, CAMOC will offer its members **six grants** of a higher amount than customary, for this time only. There will be an award of €2100 for one person and of €1100 for five persons each. Please advise if funding is required and send your requests accompanied by a 200-word biography until May 25, 2013 to [secretary@camoc.icom.museum](mailto:secretary@camoc.icom.museum) ■

# Conference Alert

## Conference theme

### IDEAS CITY Festival - SECOND BIENNIAL FESTIVAL ABOUT THE URBAN FUTURE

#### Dates & Place

1<sup>st</sup> to 4<sup>th</sup> May, New York, USA; IDEAS CITY Conference (May 1–2), Workshops (May 3), and StreetFest (May 4)

Information on-line at [www.dedicatedtoarchitecture.dk](http://www.dedicatedtoarchitecture.dk)

#### Description

IDEAS CITY explores the future of cities around the globe with the belief that arts and culture are essential to the vitality of urban centres, making them better places to live, work, and play. Founded by the New Museum in 2011, IDEAS CITY is a major collaborative initiative between hundreds of arts, education, and community organizations. This year's theme is Untapped Capital, with participants focused on resources that are under-recognized or underutilized in our cities.

The Conference is dedicated to the exploration of Untapped Capital. It will focus on four areas where Untapped Capital can be found and put to productive use: Ad Hoc Strategies, Waste, Play, and Youth. Each topic will be discussed, questioned, and analysed by a moderated panel of experts and innovators. The Conference commences with a keynote address by Joi Ito and culminates with a VSP (very special panel) to be announced on [ideas-city.org](http://ideas-city.org).

Organized by: New Museum, New York ■

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## Conference theme

### Spectacular/Ordinary/Contested Media City

Dates & Place 15<sup>th</sup> to 17<sup>th</sup> May 2013, Helsinki, Finland

Information on-line at <http://www.helsinki.fi/collegium/events/mediacity2013/index.htm>

#### Description

In contemporary cities, the effects of advanced telecommunications and commodified media exist everywhere around us. Throughout the interdisciplinary symposium, the spectacular, ordinary and contested aspects of the media city will be brainstormed.

Organized by: Helsinki Collegium for Advanced Studies ■

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## Conference theme

### CityAge Summit

Dates & Place 16<sup>th</sup> to 17<sup>th</sup> May 2013, Toronto, Canada

Information on-line at [www.cityage.org](http://www.cityage.org) and <http://www.cityage.tv/toronto/about>

#### Description

The world is urbanizing at the fastest rate in history. Today, over 3.5 billion people live in cities. By 2050 2.5 billion more will join them. This great migration is creating huge opportunities in the emerging business of city building.

Upcoming CityAge events will be held in New York City on June 18<sup>th</sup> and 19<sup>th</sup>, Waterloo, Ont., Washington, D.C., Vancouver, B.C. and Seattle, Washington.

CityAge is a platform for dialogue, designed to amplify new ideas in business, government and society. We hold events across North America to explore and develop the partnerships between business, decision makers and thought leaders who are building our 21<sup>st</sup> Century's urban future. CityAge is a partnership between Miro Cernetig and Marc Andrew ■

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## Conference theme

### Sustainable Development and Planning 2013

Dates & Place 27<sup>th</sup> to 29<sup>th</sup> May 2013, Kos, Greece

Information on-line at <http://www.wessex.ac.uk/13-conferences/sustainable-development-and-planning-2013.html>

#### Description

Sustainable Development and Planning 2013 aims to bring together scientists and other stakeholders from across the globe to discuss the latest scientific advances in the field, as well as to seek and highlight developments in managerial strategies and assessment tools for policy and decision makers.

Organized by: Wessex Institute of Technology ■



### Conference theme

#### **New Cities Summit São Paulo 2013 – Towards a Human City**

**Dates & Place** 4<sup>th</sup> to 6<sup>th</sup> June 2013, São Paulo, Brazil

**Information on-line at** <http://www.newcitiessummit2013.org/>

### Description

We are living through the most rapid and significant phase of urbanization in human history. By 2030, more than 60% of the world's population - 5 billion people - will live in cities. To understand and act upon this mega trend, the New Cities Foundation hosts the New Cities Summit, the leading global platform for urban innovation and exchange. Our theme this year: The Human City, placing the individual and the community at the heart of discussions on our urban future. How will this urban planet alter the human experience? For 'We the Urban People', what specific issues can we grapple with today to ensure that tomorrow's metropolis is a positive place to live and work?

Organized by: New Cities Foundation ■

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### Conference theme

#### **International Symposium on Urbanism, Spirituality & Well Being Exploring the Past and Present / Envisioning the Future**

**Dates & Place** 6<sup>th</sup> to 9<sup>th</sup> June 2013, Cambridge, Massachusetts, United States of America

**Information on-line at** [http://www.acsforum.org/usw\\_symposium/](http://www.acsforum.org/usw_symposium/)

### Description

The Symposium will convene experts in architecture, landscape design, planning, religion, public health and other related disciplines to address cultural and urban issues from contemplative, spiritual, philosophical, design and ethical perspectives.

Organized by: The Forum for Architecture, Culture and Spirituality, Harvard Divinity School, and the Harvard Centre for Health and Global Environment ■

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### Conference theme

#### **4th Urban Space and Social Life: City Development, Preservation and Hospitality**

**Dates & Place** 13<sup>th</sup> to 15<sup>th</sup> June 2013, Tongli, Suzhou, China

**Information on-line at** <http://www.4c5mstudio.org/conference/conference-at-tongli-town-suzhou-jiangsu-china/>

### Description

In many city re/developmental projects, how and what roles does preservation (heritage, values, lifestyle, communities) play in re/creating warm and welcoming living environment for all walks of life? ■

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### Conference theme

#### **Global Meet on Sustainable Development 2013**

**Dates & Place** 15<sup>th</sup> to 16<sup>th</sup> June 2013, Dhaka, Bangladesh

**Information on-line at** <http://gc4sd.org/>

### Description

We all know that world is not short of challenges if we are to reach a more sustainable development. The question is - how can we together meet these challenges? Therefore this conference on Global Meet on Sustainable Development will serve as a platform for cross-sectoral and multidisciplinary dialogue between civil society, researchers, scientists and policy makers on issues related to determinants of sustainable development and identify more efficient ways and means of establishing sustainable development – considering our needs and limitations.

Organized by: Citizen's Forum on Sustainable Development ■

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### Conference theme

#### **LONDONICITY 2013: The Third Annual London Studies Conference - London: Global City**

**Dates & Place** 27<sup>th</sup> to 29<sup>th</sup> June 2013, London, UK

**Information on-line at** <http://www.thelondonconference.com> →

### Description

'LONDONICITY 2013: The Third Annual London Studies Conference' aims to analyse, celebrate and critique London through a wide range of disciplinary and interdisciplinary perspectives. The 2013 event examines notions of London as 'global city'.

Organized by: Academic Conferences London Ltd ■

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### Conference theme

**People and the Planet 2013: Transforming the Future**

**Dates & Place** 2<sup>nd</sup> to 4<sup>th</sup> July 2013, Melbourne, Australia

**Information on-line at** [http://global-cities.info/content/conferences\\_forums/people-and-the-planet](http://global-cities.info/content/conferences_forums/people-and-the-planet)

### Description

The conference is part of a larger process of rethinking sustainability across the world. One of the tasks will be to debate and build upon the recommendations of the Cities Track that lead into the Rio+20 Earth Summit in Brazil in 2012. The conference is linked also to the UN Habitat 'City Changes' campaign. In other words, the conference is not a one-off event, but rather will be integrated into a series of on-going meetings, forums and conferences.

Organized by: Global Cities Research Institute (RMIT University), United Nations Global Compact Cities Programme ■

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### Conference theme

**3<sup>rd</sup> CFP: Cities on the Move: Mobilities and Sensibilities**

**Dates & Place** 3<sup>rd</sup> to 5<sup>th</sup> July 2013, Cape Town, South Africa

**Information on-line at** <http://www.millenniumconferences.co.za/cities/index.php>

### Description

The conference aims to bring together established and emerging researchers whose research treats urban spaces as highly differentiated and unstable sites, the nature and significance of which is constantly produced and consumed by citizens. It encouraged the participation of theorists and practitioners within the fields of architecture, anthropology, film, literature, culture studies, visual art, history and urban studies, heritage, art and culture, linguistics and multilingual studies.

Organized by: Millennium Conferences, Quentin Williams ■

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### Conference theme

**Rust, Regeneration and Romance: Iron and Steel Landscapes and Cultures**

**Dates & Place** 10<sup>th</sup> -14<sup>th</sup> July 2013, Ironbridge, UK

**Information on-line at** <http://ironandsteel2013.wordpress.com>

### Description

This conference seeks to engage in an open multi-disciplinary analysis of iron and steel landscapes and cultures, from the ancient to the modern. It looks toward the legacies of both production and consumption and how these metals have influenced all aspects of social life.

Organized by: Ironbridge International Institute for Cultural Heritage, University of Birmingham, UK ■

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### Conference theme

**4<sup>th</sup> Global Conference: Space and Place**

**Dates & Place** 9<sup>th</sup> to 12<sup>th</sup> September 2013, Oxford, United Kingdom

**Information on-line at** <http://www.inter-disciplinary.net/critical-issues/ethos/space-and-place/>

### Description

The study of space and place is an interdisciplinary field of academic research crossing over fields such as archaeology, architecture, geography, feminism, philosophy, politics and the creative and visual arts. The project aims to bring together people with an investment in the study of space and place, whether from an academic, practice-based or lay perspective, in order to form a community and network of people committed to cutting-edge and innovative inter- and multi-disciplinary research. Organized by: Inter-disciplinary.net ■

### Conference theme

#### The Best in Heritage 2013

**Dates & Place** 19<sup>th</sup> to 21<sup>st</sup> September 2013, Dubrovnik, Croatia

**Information on-line at** <http://www.thebestinheritage.com/conference/programme/>

### Description

The conference is an annual, global survey of award-winning museum, heritage and conservation projects. Twenty-four projects will be featured in the programme, which is organized in partnership with Europa Nostra and under special patronage of ICOM.

Organized by: European Heritage Association

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## Exhibition Alert

### Exhibition theme

#### Cracovia 3D Via Regia - Krakow on the trade route from the 13<sup>th</sup> to the 17<sup>th</sup> century

**Dates & Place** 13 February - 26 May 2013, Stadtgeschichtliches Museum Leipzig, Germany

### Information on-line at

[http://www.stadtgeschichtliches-museum-leipzig.de/site\\_english/ausstellungen/cracovia.php](http://www.stadtgeschichtliches-museum-leipzig.de/site_english/ausstellungen/cracovia.php)

### Description

The exhibition shows the results of a detailed cityscape research project involving Krakow and using state-of-the-art technology. The highly complex cityscape animation is spectacular. To achieve this, images of the city of Krakow were formed using 3D technology on the basis of a scientific documentation. The film shows the city at the peak of its urban and architectural development in the mid-17<sup>th</sup> century.

This exhibition reflects the close partnership co-operation between the Historical Museum of the City of Krakow and the Museum of City History Leipzig. ■

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### Exhibition theme

#### Bonaparte at the Scheldt

**Dates & Place** 23<sup>th</sup> March to 30<sup>th</sup> June 2013, MAS | Museum Aan de Stroom, Antwerp, Belgium

### Information on-line at

<http://www.mas.be/MAS-EN/>

### Description

Vive Napoléon?! From 1794 to 1814 Antwerp found itself under French rule. This brief period had a considerable impact on the city and on the lives of its inhabitants...

... Particularly once Napoleon began to involve himself in Antwerp's affairs from 1803 onwards.

Affectionately referred to by his soldiers as 'le petit caporal' (the Little Corporal), Napoleon was a man of great aspirations. He gave a crucial role to Antwerp within his plans of European conquest. The city was to become his empire's most important military port, and everything would change as a result. Following two lean centuries, the port regained its influence in world trade. It flourished and expanded. ■

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### Exhibition theme

#### Crazy about Helsinki

**Dates & Place** From 6<sup>th</sup> June 2013, Helsinki City Museum at Sofiankatu 4 (Main Building)

### Information on-line at

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

### Description

Crazy about Helsinki will provide a unique overview of the city's history to shed light on the past in an entirely new way. The exhibition is based on a poll that asked Helsinki residents to name their favorite places in the city and share their stories of life in Finland's capital. ■

#### Exhibition theme

**Timescapes - An unforgettable 22-minute film on New York City's history.**

**Dates & Place** Ongoing, South Street Seaport Museum (Museum of the City of New York)

#### Information on-line at

<http://www.southstreetseaportmuseum.org/Articles.asp?ID=259>

#### Description

This multimedia experience takes the viewer through the history of New York from when it was a settlement of a few hundred Europeans, Africans, and Native Americans, to its present status as one of the world's great cities. Created by Jake Barton of Local Projects and James Sanders, co-writer of the PBS series *New York: A Documentary History*. Narrated by actor Stanley Tucci. ■

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#### Exhibition theme

**Still Afloat: Seattle's Floating Homes**

**Dates & Place** June 15, 2013 - Nov 3, 2013, MOHAI, Museum of History & Industry of Seattle, USA

#### Information on-line at

<http://www.mohai.org/exhibits/item/11-name-of-upcoming-exhibit>

#### Description

This exhibit is designed to shed light on one of Seattle's most iconic images: the houseboat. Centered on the long-standing floating home community on Seattle's Lake Union, the exhibit will feature historic photos, oral histories, and architectural diagrams. Visitors will also get the chance to explore a scale model floating home to see how the infrastructure of these homes are adapted to meet the needs of life on the water. ■

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**Do you have news on current exhibitions of city museums to share with us?**

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

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