

CAMOC MUSEUMS OF CITIES REVIEW

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CAMOC Annual Conference 2018 Frankfurt

- Walk a Mile in a Stranger's Shoes
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- Looking inside city museums

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From the Chair



Dear CAMOC members,

Let 's start with CAMOC's 2018 annual conference programme, which will be held at Frankfurt's newly reopened Historisches Museum, a state-of-the-art museum about the city.

This time our conference is about the very core of CAMOC: what are city museums for? What is their future? How are they relevant to the present and the future of cities, where more than half the world now live? The main sessions will include these topics: the future of city museums and possible new roles and responsibilities; responding to urban life; responding to the sustainable city; the ethical dimension to our museum work; and finally, towards a new definition of city museums.

We are happy to count on the collaboration of the Frankfurt hosting museum and on our partnership with ICOM Germany. Then there are our two keynote speakers. Fred Kent , an authority on global place-making, is the founder of the "Project for Public Spaces", a North American non-profit organisation dedicated to helping people create and sustain public spaces that build strong communities. Joan Roca is the director of MUHBA, the Museum of the History of Barcelona, and the promoter and coordinator of the informal European network of city museums.

All our presenters are involved in one way or another in our field – whether they are researchers or leaders of city museums from Berlin to Seoul, Krakow, Rotterdam, Sidney, Taichung, Helsinki, and, of course, Frankfurt, among so many others.

We'll also be holding the third and last workshop of the project "Migration:Cities | (im)immigration and arrival cities". It will be a pre-conference event, led by Nicole Van Dijk, CAMOC Vice-Chair, with speakers from the UK, The Netherlands, Germany, Italy, and Taiwan. You can check out more details on the conference here in our Review. So, see you in Frankfurt soon!

Jenny Chiu, a CAMOC board member and one of the Kyoto 2019 ICOM General Conference organisers, has prepared the Kyoto Special Dossier for this current

Review. It's a starting point for getting to know the city, and a useful resource for those who will join the ICOM general sessions and CAMOC's own programme under the theme "Museums as Cultural Hubs: The Future of Tradition". You can, for example, read about the Museum of Kyoto, the Kyoto Municipal Museum of Art and Nijo Castle, all about city history and identity and about promoting discussion on the city, its present and future.

You'll find articles in the Review relevant to urban community projects responding to diversity and promoting social interaction and inclusion. For example, programmes promoted by the Empathy Museum (a programme connected to the Migration Museum), the new Museum of Homelessness, and the Shijia Hutong Museum in Beijing.

I should also mention that the digital proceedings book of CAMOC's 2017 conference in Mexico City on "Museums of Cities and Contested Urban Histories" is about to be released.

Last, but definitely not least, our Secretary Afsin Altayli has left us to join the ICOM Secretariat in Paris. We are so grateful for his wonderful work over the last few years, for his efficiency and his immense dedication to the development of our committee.

Our new Secretary is Jelena Savic, the editor of the Review and a very dedicated and efficient CAMOC board member. We warmly congratulate Jelena and wish her the very best.

Do not forget to follow CAMOC on our website and social media. It's your contribution that makes CAMOC what it is.

Joana Sousa Monteiro

Walk a Mile in a Stranger's Shoes: The Empathy Museum

CLARE PATEY*



The shoe shop. © Kate Raworth

‘Never judge a Man until you’ve walked a mile in his moccasins.’

Native American Proverb

Introduction

The Empathy Museum was founded in 2015 as a collaboration between myself and writer Roman Krznaric. Our projects take a playful, participatory approach, inviting people to imagine what it might be like to be someone else. If you speak to people about empathy they tend to describe it as either seeing the world through someone else’s eyes or walking in their shoes. With our inaugural project, A Mile in My Shoes, we took this metaphor and made it real. The project invites visitors to go on a physical and empathetic journey by walking a mile in someone else’s shoes – literally – while listening to their story. The visitors enter a “shoe-shop”, housed in a giant shoebox, where they are fitted with a pair of shoes that belong

to a stranger along with an mp3 player and pair of headphones. They then head out to walk a mile with the shoes’ original owner telling them a story about their life. A Mile in My Shoes travels internationally, collecting more stories and shoes at each place that we exhibit. Our collection is incredibly diverse and includes contributions from the first hospital-based Imam, a Vietnam veteran, a mother whose child is undergoing gender-reassignment, and a pizza magnate who arrived as a refugee from Bosnia.

In 2017 we were approached by the Migration Museum to create an iteration of A Mile in My Shoes that would sit alongside their No Turning Back exhibition; the theme of this version would be migration.

The Migration Museum is a new national museum in the UK, exploring how migration has shaped Britain

through the ages. They are working towards creating a permanent space in London, but our collaboration took place in a pop-up space at an old fire station in Vauxhall. This time, our huge shoebox was situated on the forecourt of the building and showcased 25 new stories from refugees and migrants who have arrived in London over the past 50 years.

Our collaboration with The Migration Museum

London is a city in a constant state of change. In Brixton, South London, where I have lived for 25 years, chain stores are rapidly replacing small independent shops. And if London’s physical space is changing, so are the people who make it their home. In this same borough, Lambeth, where the Migration Museum is based, 26% of the population changes every year. Some of these people come from other parts of the city but others come from much further afield. By 2030, 60% of the world’s inhabitants will live in urban centres; the movement of people to cities – and the related questions around the suitability of urban infrastructure – has to be one of the key questions of our time. And if we start to think about culture as an aspect of infrastructure, city museums like the Empathy Museum have a role to play in facilitating this conversation.

Our collaboration with the Migration Museum really prompted us to consider this. What were we trying to achieve? By collecting stories of refugees and migrants who have made London their home, we of course wanted to challenge reductive stereotypes perpetuated by the more rabid elements of Britain’s media. The project was absolutely about broadening the narratives. In the stories we collected, people talk about their experiences on their own terms; listening, you realise how multi-dimensional each person’s experience is. When someone becomes ‘a refugee’, they don’t stop being a husband or a boxer or liking David Bowie. All the story-tellers share the experience of having moved to London, but this is just one aspect of who they are. We hoped – and found – that people who experienced the project left with a more nuanced sense of what it means to be a refugee or migrant. They had found moments of connection, empathy and shared humanity.

In the run-up to the migration-themed project, we spent a lot of time talking to the people who lived and worked in the local area: community organisations, residents’ associations, religious groups, businesses, restaurants and pretty much anyone else who’d have a conversation with us! We wanted to invite local people to share their stories, for them to see our shoebox, know what it was and feel like they could come in. Lambeth, like much of London, is transforming at a high speed. Shiny office blocks and apartments are

springing up along the river within a short walk from the Migration Museum. Like many urban centres, social housing and luxury penthouses sit side by side. We wanted to ensure that inhabitants of both would feel they could come to A Mile in My Shoes.

Whose voices aren’t being heard?

One woman, a community support worker, who has lived in the area for some time, was angry when we spoke to her. She felt that no one was interested in her story or the stories of the people she worked with. They didn’t have stories of migration. They had stories of living in Lambeth over the years, and watching it change around them, getting glossier, more expensive and filling up with artisanal coffee shops they didn’t go to.

Organisations, such as RISE (an NGO supporting refugees), have drawn attention to the problematic nature of the exoticism which exists within a number of migration-themed projects, the voguey-ness of migration as a theme. And there is always a degree of excitement around the new – whether it is a newly acquired object or a recent arrival. In ever-changing London there will always be new stories, new



A Mile in my Shoes. © The Museum of Empathy

* Director, The Empathy Museum; The Empathy Museum is produced by Arts Admin.

influences and changes to explore. And in many ways, what I love about London is its openness – articulated in things like the speed and strength with which Sadiq Khan’s #LondonIsOpen campaign responded to the Brexit referendum.

But what this woman said really bothered us. Because she was right. Our migration theme hadn’t found a space for her response. Our PR loved the neat migration angle but we had never done a themed version of *A Mile in My Shoes* before and we began to wonder if it was really a good idea. Who – we asked ourselves – was inviting the local Lambeth resident and the people she works with to tell their stories? In foregrounding particular stories of urban change, what are the stories we’re missing? As a city museum which perceives itself to have a social role, how do we honour stories of urban living which don’t sit within the optimistic future vision of the superdiverse smart city?

London’s Victoria & Albert Museum recently acquired a section of Robin Hood Gardens – a defining example of Brutalist architecture and social housing – after the estate was deemed unfit for human habitation and consigned to demolition. The case for acquisition was articulated in terms of the building’s architectural significance and it was recently announced that this section will be displayed at the 2018 Venice

Architecture Biennale. Yet the V&A’s decision has also attracted criticism – as artwashing and gentrification. The site of Robin Hood Gardens will become Blackwall Gardens, a luxury property development. The segment will probably be rebuilt in the V&A’s new museum in Queen Elizabeth Park, Stratford, the site of the London Olympics – an area viewed by some as a deeply contested zone of hypergentrification. For those critiquing the V&A’s actions, the acquisition of the Robin Hood Gardens section is not an appropriate way for a cultural organisation to bear witness; some saw it as the fetishisation of working-class ways of living by a privileged elite.

In her bestselling book *Why I’m No Longer Talking to White People About Race*, Reni Eddo-Lodge challenges the idea of the “white working classes”, suggesting that our mental image of a working class person should not be a white man in a flat-cap but a woman of colour pushing a pram. And this certainly resonates in Lambeth. Contrary to what much of the press would have us believe, the story is not one of white working class Londoners versus immigrants. London is made up of wave after wave of immigrants, a response to geopolitical developments. Brixton is famous for being home to people from the West Indies, who came to settle in the UK after the British Nationality Act in 1948. They became known as the Windrush generation,



Top left and bottom: From *Lift16* © Cat Lee. Top right and bottom: *The shoe shop; Walking a mile in others shoes.* © Kate Raworth. *Off Grid.* © James Clarke



Walking a mile in others shoes. © Kate Raworth

named after the Empire Windrush boat that brought so many to the the UK. But more recently it has become home to more affluent groups attracted by the trendy profile of the area and its plethora of bars, restaurants, clubs, and its transport accessibility. In London, migration is an ongoing process and so, too, is gentrification.

Questions for the future city

So how do we, as city-based museums, respond to these changes in the stories we tell? Migration somehow seems to be clearer cut as a theme. *A Mile in My Shoes: Migration* is not a project “about Syria” or “about the Windrush generation”, although both of these feature. Both Yazan, a dentist from Syria, and Alan, who came to fight in WW2 from Jamaica, were invited to share their stories, but the woman we met was not. She felt like her story was of no interest to anyone and this made her angry. Until we can find a way to include these divergent voices, voices that often challenge the very premise of what we are trying to do, we are not telling the full story. Perhaps we are responding to the city we want to see, not the city as it actually is.

It is increasingly possible to live in an echo chamber. Public spaces for social interaction are diminishing. Cash-strapped local councils are closing social facilities

like libraries; our city centres are insidiously privatised; and you can even pay to jump queues where you might have had to stand next to someone different from you. Social media encourages us to surround ourselves with groups of like-minded people who don’t unsettle our assumptions about the world. Cultural organisations run the risk of addressing this in only a very superficial way. While I may appreciate the Brutalist architecture of Robin Hood Gardens, will this exhibit allow me to discover anything meaningful about the people who lived there – and what happened to them after their houses were destroyed?

In February this year, over two thousand visitors came to *A Mile in My Shoes: Migration*. Young couples, tourists, local people, elders and student groups all walked in someone else’s shoes and spent time listening to their stories. Their responses were both powerful, and extremely positive. Samira, a 17-year old student that came to work with us in the shoe shop, is from a family who moved to London from Bangladesh. Her view on the experience was particularly uplifting: “It made me realise that not everyone is closed-minded – my faith in humanity was honestly restored”.

With the Empathy Museum, what I am trying to do is bring people into contact with those very different to them. In London, although I am fairly likely to encounter someone from a different cultural or ethnic background, how likely am I to talk to someone who has radically different values or opinions? At the end of the Migration Museum project, whilst acknowledging its success, I’m also left asking myself what more we – those of us involved in city museums – can do to bear witness to the stories of those people who don’t feel part of our narratives of progress and integration. What does the future city offer them and how can we as cultural organisations hold that conversation?



KIKK Festival, Belgium. © S. Fusillier

ICOM's 25th General Conference: ICOM KYOTO 2019

1-7 September, 2019



Five storied pagoda and Kyoto city © Jenny Chiu

Countdown to Kyoto! Make 2019 the year you explore city museums in Kyoto

Jenny Chiu*

With only a year and a half to go until the ICOM KYOTO 2019 General Conference, are you ready to make the most of your visit to this unique city? This special dossier is overflowing with ideas, experiences and inspiration – just like the city itself! Like other historic world cities, Kyoto seeks to find a balance between tradition and modernity. The city's museums are not only a nexus of culture and learning, but are also woven into the larger cultural fabric through their relationships – with other museums, with visitors, and with local communities.

We've highlighted four fantastic museums in Kyoto, both for the important roles they play in the city itself

and for the interest they will inspire in the wider world. These four museums could also provide a platform for city museum professionals to think about how we use and define the term "city museum" – the term that has the potential to capture these museums' increasingly dynamic and intersectional roles.

The Museum of Kyoto

We investigate how the Museum of Kyoto is working with schools and the local community to create a city museum that truly represents the city's history through its people. It's fascinating to hear how the museum has been getting locals involved in planning exhibitions.

The Kyoto Municipal Museum of School History

This museum shows us a different face of the city, and teaches us how the current urban environment

developed through the framework of the education system.

The Kyoto Municipal Museum of Art and Nijo Castle

If you are wondering how city museums can best represent and interpret a place through its art and culture then the Kyoto Municipal Museum of Art and Nijo Castle are not to be missed. By using art, culture, and an integrated landscape to share the traditions of the ancient capital, they provide both cultural continuity for established audiences and creative responses to new circumstances and realities.

Many city museums do not only offer us a window into understanding the city, but are an important part of city history in themselves. The Kyoto Municipal Museum of Art and Nijo Castle represent key turning points in the history of Kyoto city. Similarly, at the Kyoto Municipal Museum of Art, you can see how the museum was established as part of a new movement unique to that period – and how it overcame periods of change in the region by assuming new roles to represent the city through art. Nijo Castle, as both a world heritage site and effectively a city museum,

can open up discussion on how these two roles can synthesize and how we reconsider the format of the city museum.

We hope this Kyoto Special Dossier for the CAMOC Review will be a great starting point for getting to know the city, and an excellent resource for those of you preparing to join us in 2019! Please save the date in your diary for ICOM KYOTO 2019. The theme of the ICOM KYOTO 2019 General Conference is *Museums as Cultural Hubs: The Future of Tradition*.¹ It is an opportunity to share *your* city museum's experience, a chance to be part of the event and make it more enjoyable and inclusive for all. We would love to hear a range of opinions and experiences, so please consider getting involved. Attending the event in 2019 will be a unique opportunity to discover the city of Kyoto, itself a living museum, and to be inspired by the multitude of city museums in Kyoto: You will come away with new insights, a better understanding of Japanese culture and return home with a wealth of knowledge and experiences to share.

¹ More information:

Website: <http://icom-kyoto-2019.org/>

Social media platforms: <https://www.facebook.com/icomkyoto2019/>

Museum-School-Community Collaborative Project in the Museum of Kyoto

Masakage Murano*

Introduction

The museums in Japan are changing. Classifying their characteristics into categories, the first category is conservation-oriented, the second category is open-minded, and the third category is participation-oriented. In other words, the museum has changed from a treasure-storage facility, to a public exhibition hall, and into a place for people to engage in activities on their own terms. Despite the fact that this third category of museums has been around already for thirty years, new museums continue to be created that differ little from previous ones. A new, fourth category of museum presents problematic issues in local communities and provides ideas for solving them through discussions with the public; in other words, it is a "proposal-oriented" museum. In fact, many museums of all categories are increasingly encouraging the general public to participate in their activities. Further, in recent years we are finding the emergence of a more active

museum that calls on the public to help resolve problematic issues together with museum staff. Comparing the discourse "the public can use the museum" with "let's solve problems together", the latter entails a far more active attitude.

For clarity, it should be added that the preservation work emphasized in the first category never became unnecessary. Rather, in regard to museum roles such as preservation, restoration, research, exhibition, participation, utilization, and proposal, these accumulate one on top of another. Such diverse activities are handled not by the curator alone, but the museum staff as a whole. Furthermore, collaboration between museum staff and external organizations and people is now recognized as indispensable.

The Museum of Kyoto and its collaborative program

Let's talk about the proposal-oriented approach. There are various examples, but here I introduce the Museum-School-Community collaborative project of the Museum of Kyoto. The Museum of Kyoto is ▶

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* Masakage Murano, Curator in Archaeology, Museum of Kyoto



The Museum of Kyoto. © M. Murano

located in the center of the Kyoto and was opened in 1988 as a comprehensive cultural facility. Kyoto is richly blessed with nature and, as the former capital of Japan for more than one thousand years, with cultural history. It developed a unique urban culture and has played a major role in the formation of modern Japan. This museum was constructed as a cultural facility to provide an overview of the history of Kyoto through collecting all types of cultural properties, engaging in research and investigation, holding exhibitions, hosting education program and public events related to historical and archaeological materials, art, film, traditional crafts, and annual religious events, customs, and organizations.

The collaborative project was initiated in 2014 as a part of new efforts to accomplish the above-described mission. The Museum of Kyoto has been collaborating with schools and community groups to propose and offer programs capitalizing on their ample and diverse resources. By so doing, the museum aims to become a vibrant cultural hub for various communities, capable of human resource-building and the further enrichment of Kyoto's culture.

Proposing the significance of unrecognized voices

For example, famous cultural traditions in Kyoto such as the Gion Festival and Geisha attract many tourists each year. These cultural traditions are part of the reason people move to Kyoto. This also encourages the opening of new shops. However, these people are sometimes unaware of the living culture and the sense of value that long-term residents and established stores have inherited, despite the fact that they are the cradles of this prominent culture.

The museum, therefore, holds a monthly meeting to consider cultural issues with Kyoto's local associations such as the Kyoto Sanjo Machizukuri Conference and the Committee of Aneyakouji Neighbors Community Development. Based on these discussions from 2014, this collaborative team – including students and teachers of universities in Kyoto – started interviewing residents and collecting information of materials that have been cherished in the area. In 2016, the preliminary results of the research were introduced at an exhibition in the museum and some brochures were published (The Museum of Kyoto Neighborhood Joint Executive Committee, 2017a; 2017b; 2018). A part of these brochures can be obtained at <http://aneyakouji.jp/guidemap/>

The exhibitions and publications presented local history and lifestyles, the meaning of landscape cultivated by the old residents, and the hopes of residents for the future. Many neighborhood residents and company employees in the area were visited, and various opinions and suggestions on issues of local culture were received. By continuing this project further voices will be discovered.



Interview with a resident. © The Museum of Kyoto

Proposing potential “cultural heritage”

Looking at schools, there are some problematic issues. One of them is about the preservation and utilization of schools' collections such as old textbooks, folklore, and archaeological materials. Based on a survey, it has been estimated that the total amount of the collections at schools throughout the Kyoto Prefecture is equivalent to the collection of a city museum. These materials were once used in classes as teaching materials and collected by teachers and students as results of their research. Some materials also were donated to schools by nearby residents as a resource for studying local history and learning the memories of the place that have been passed down from generation to generation. Some of these collections, however, are now in a state of neglect because of the changes to the social and education systems in Japan.

The Museum of Kyoto and the collaborative team, therefore, conducted a survey by questionnaire and visited the schools in order to research the potential “cultural heritage” in their collections so that information about the collections can be shared with teachers and students and also their value can be assessed by them (Murano, in press). As a model project in 2015, the museum launched a collaborative year-long class with the Kyoto Prefectural Ohki High School. The museum, teachers, and students together investigated their collection, mainly focused on archaeological materials and examined their values. Teachers and students visited the Museum of Kyoto several times in order to find their own research themes and conducted their studies through discussions with the museum's staff. Also, the museum staff visited the school to communicate with the teachers and students as a part of the special lessons named “Kyoto Culture Course”. In 2016 the collaborative class was continued and the results were introduced at the exhibition of the Museum of Kyoto with explanatory panels created by the students and student-led talks. Through this project, there was a certain degree of educational benefit. For example, some students who initially were uninterested in the collection changed their minds over the course of the year. A ripple effect could be seen. It seems that this exhibition attracted more people than other archaeological exhibitions held in the Museum of Kyoto. Many visitors, including parents, former students, related associations, and local residents visited this exhibition and participated in the related events such as talks by students. Through this experience visitors shared their memories with the students and museum curators, and further



Collaborative lesson and exhibition. © Kyoto Prefectural Ohki High School

explored the value of the collection. These memories are valuable in that they are different from the history presented in tourist guidebooks and by travel agencies. The experience will also lead to the discovery of new values in this school collection.

Assembling values

Up to now, many of the history and folklore museums in Japan have employed the “most appropriate” academic interpretations for their exhibits. The viewpoints of the academic community, however, are sometimes narrow, and for this reason the general public does not instinctively realize that the contents displayed at the museum have close connections to their own lives. This is especially the case with museums in cities with a diverse population. As a result, such museums have not had much contact with residents living nearby.

In recent years, however, the expectations of residents and neighborhood associations regarding the roles of city museums have been increasing. It is now being recognized that the dissemination of culture and history in museums is useful for resolving issues in the city, such as building a sense of unity between residents and reducing the threat on their life by mass tourism and loss of cultural heritage. City museums can be a place to present and discuss issues that are not yet answered and to propose solutions for them. ▶

It is necessary, in conclusion, for museums to research information and materials that are hidden by urban residents or mass tourism, and gather and assemble them. The accumulation should not only be based on academic interest, but on the viewpoints and values of diverse people. Modern museums should embody “multilayering of values” and, with that, diverse input and story-telling will be possible.

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The Kyoto Municipal Museum of School History: How developments in the Japanese education system influenced evolution of Kyoto as a modern city

Kotaro Wasaki*

Introduction

The Kyoto Municipal Museum of School History is the only museum dedicated to the history of school education in Japan. It was established in 1998 and is located in the Kyoto’s historical area of Shimogyō-ku. The museum is dedicated to the development of the school system and to its influence to the modernisation of Kyoto and the rest of the country. Historical materials and cultural properties from the schools are used to tell this story. The museum is situated in a former primary school, originally established in 1869, but completed in the late 1930s in reinforced concrete. The present museum’s main timber gate (built in 1901) and its stone walls (built in 1918) derive from the original edifice, creating an image of a historical castle right in the middle of Kyoto. Both the main gate and the stone fence are registered as tangible cultural properties of Japan.

Kyoto is a medieval city whose foundation is primarily linked to the Heian era that spanned from 794 to 1185. Although it is frequently assumed that the medieval city has continued to this day, Kyoto is in fact a product of a more complex past. Kyoto was the site of many of the battles of the Edo *bakufu*, Japan’s final feudal military government (1603–1867)¹, whose last days were devastating as they coincided with a number of natural disasters that caused significant damage to the area. Rapid development of



The museum’s main timber gate, built in 1901. © K. Wasaki

the school system that followed this period played a significant role in the rejuvenation of the city.

The *Bangumi* elementary schools are a group of sixty-four schools established by the people of Kyoto in 1869. They were the first community schools in Japan,² set up by the local communities that provided them funding; the schools, in return, provided the community with a meeting place. By utilizing historical materials from the schools and the houses in neighbourhood, the museum exhibition shows how these *Bangumi* elementary schools were established and how their establishment influenced the modernisation of Kyoto.

Another legacy of the *Bangumi* elementary schools are numerous paintings and crafted artifacts that had either been donated to the schools by the artists or purchased by the local community members. Various artists who represented modern Kyoto had works exhibited in the *Bangumi* schools, and among them were painters working in the Japanese style – such as Shōen Uemura, Konoshima Ōkoku, Kayo Yamaguchi, Daizaburō Nakamura, Western-style painters – Sōtarō Yasui, Ryūzaburō Umehara, and ceramicists – Rosanjin, Kanjiro Kawai, Yaichi Kusube, Yuzo Kondo. The fact that such art works were on show in elementary schools indicates how meeting of traditional Japan and the West was important in Kyoto’s modernization. In case a school that hosted these works had to close down, it was the museum that collected, managed and displayed the works for future generations.

The birthrate in Japan has been in decline ever since the 1980s, and figures from the 2000s indicate that around 500 schools close every year. This leaves a question of how to deal with historical materials and cultural properties that belonged to these schools. Even though the educational system has great significance for the modernisation of Japan, historical materials and cultural properties from the schools which had to be closed are currently given less attention than deserved. An ideal solution, would be having museums dedicated to education in different Japanese cities; however, this is yet to be achieved. Therefore, it falls to the Kyoto Municipal Museum of School History to fulfil the above mentioned mission, and to promote the value and importance of historical materials and cultural properties from former schools.

The Kyoto Municipal Museum of School History

Although permanent exhibition rooms, special exhibition rooms, storage rooms and staff rooms exist, there is currently not enough space for study rooms or video rooms. So, a small space in the corner of a corridor is used for this purpose. This constraint may also be seen as an opportunity to reference the building’s past use as a primary school, where space was used similarly to exhibit students’ works. Every year, third-grade students from the local elementary school visit the museum. The school trip is designed as an adventure for the children, who get to explore not only the exhibition but also the museum building that used to function as a school. The children get an idea of the kind of school their parents once attended, and feel rewarded for having made these discoveries themselves.



An elementary school in Kyoto in 1876. The Steinway piano. A stone tablet and a pencil used between the 1870s and 1890s. © K. Wasaki

The permanent exhibition room houses historical materials and cultural properties related to the schools of Kyoto from the 18th century to the second half of the 20th century. For example, *the black and white image* shows an elementary school in Kyoto in 1876, which at the same time was a community center, government office and fire station. The construction on top of the school building, known as the Taiko tower, was once used for fire hazard observation and for public announcement of the time using a drum. *Next image*, showing an object resembling an iPad, is in fact a stone tablet and a pencil used between the 1870s and 1890s. The stone part is made of slate and a cloth was used instead of the eraser. The piano was donated to the elementary school in 1923 by the people from the school district. It was produced by Steinway & Sons, and, at the time, its price was equivalent to the cost of around 10 houses. Elementary schools in Japan became a key element of the country’s modernization, and elementary schools in Kyoto were particularly appreciated by local ▶

* Kotaro Wasaki, Curator, Kyoto Municipal Museum of School History

¹ The Tokugawa shogunate, also known as the Tokugawa bakufu, was the last feudal Japanese military government, which existed between 1603–1867.

² Based on the then-extant municipal-level autonomous administrative unit known as the “bangumi” (a neighborhood unit).



Caligraphy work as propaganda during the Asia-Pacific War. One of the ceramic artworks on display in the museum. © K. Wasaki



residents for being at the vanguard of educational advances.

It is worth considering complex effects of the increasing influence of government-led educational systems to the lives of children. A good example is that of the propaganda during the Asia-Pacific War, when schools were used to teach children concepts of enmity and fighting for one's country. In the calligraphy work shown *above*, the artistic script

translation is “to shoot and destroy enemies”. The city is the place where people and information are closely intertwined, and ideas are fostered. This is particularly true during wartime, and here lies the reason why school museums, particularly when viewed as a kind of city museums, have a responsibility to convey memories and records of war.

Also, many cultural properties are exhibited in the museum. In order to maintain the works in good condition, paintings are usually only displayed for a short time, in themed shows in the special exhibition room; in other cases, one painting is displayed for a month in the permanent exhibition room. Ceramic artworks, such as Rosanjin's Flower Vase with Amber Glaze and Eternal Youth and Long Life, *left*, are exhibited in the permanent exhibition room.

Final remarks

Education and school systems in Japan have a long and fascinating history that contributed strongly to the foundation of modern Japan. The museum has extraordinary historical materials and cultural assets related to the history of schools in Kyoto, which make a visit to the museum a worthwhile experience.

Presenting History and Art in Two City Museums: Nijo Castle and Kyoto Municipal Museum of Art

Yoshihiro Nakatani*

Nijo Castle

In 1603, Tokugawa Ieyasu took control of Japan and built Nijo castle in Kyoto, relocating the political capital (the Tokugawa Bakufu)¹ from Kyoto to Tokyo, and separating away from the Emperor who had been based in Kyoto since 794 – and who would remain there once political governance was moved to the East. The building of the castle was of great cultural and political significance, as it was intended to stand both as a symbol of respect *and* dominance over the Japanese Royal Family, whose Imperial Court it overshadowed, being set just southwest of the of the Royal Enclosure. Decisions relating to the location and design of Nijo communicate key elements of the relationship between the Tokugawa Bakufu and the Imperial Court. One example is of the entrance gate;

* Yoshihiro Nakatani, Curator of Nijo Castle Office and Kyoto Municipal Museum of Art

¹ The last feudal Japanese military government, which existed between 1600 and 1867.



Kyoto Municipal Museum of Art. © K. Fukunaga

traditionally the official entrance would be a *south* facing gate, but at Nijo this is an *east* facing gate, built facing towards the Imperial Court. The entrance of *Kara-mon*, the Chinese-style gate at Ninomaru Palace was built into a southern wall. Further decisions

dictated by the politics of power occurred in the internal construction; for example, the Shogun² would usually sit facing south from the upper room (where the floor is elevated) but when sitting in the meeting room where he would receive messengers from the Imperial Court, the Shogun would sit lower than the royal messenger – however, rather than facing south he would face west.

By understanding the delicate dynamics in play, demonstrated through the castle's design, one can come to understand the skillful balance of power that the Tokugawa Bakufu practiced in dealing with the Imperial court, and *why* they were able to govern Japan steadily for over 260 years. Therefore, it can be argued that Nijo Castle is more important than simply a military base or stronghold and, rather, is a site of cultural, social, and political allegory – and it is this that has earned its multiple historic accolades. In this sense, Nijo Castle has a remarkable value as a space – and may be considered a “museum” – providing its visitors with an understanding of the history of Kyoto as well as the fundamental elements of the founding of modern Japan.

As one of the *Historic Monuments of Ancient Kyoto*, Nijo Castle is registered as a World Heritage Site, and the entire castle is also designated a National Historic Site. Ninomaru Palace, on the grounds of Nijo Castle, is a National Treasure while the other 22 historical buildings are Important Cultural Properties as are the 1016 wall paintings inside Ninomaru Palace. Currently, the historical sites, buildings, and wall paintings at Nijo Castle are undergoing a number of long-term conservation projects. Full scale repair of the historic sites is ongoing, with detailed surveys of features such as the stone walls having begun, the important cultural properties *Kara-mon* and *Higashi Ote-mon* Gate having had completed repair programs, and the 5-year large-scale repair of the Honmaru Palace is in progress.

The handling of the conservation of the wall paintings in Ninomaru Palace is an interesting case: the decision was made to replace all the original paintings on show inside the palace with reproductions, a process that started in 1972. The original paintings are being removed and stored in a thermo-hygrostat storage in the Nijo-jo Painting Gallery established in 2004. The top layers of the original paintings' paint and gold leaf is carefully conserved, while several

² A shōgun was the military dictator of Japan.

layers of paper and a timber frames that support them have been completely renewed.

Of course, this is not the first time that interventions have been made; during the Edo and Meiji periods, when the castle was in use, there is evidence of the original wall paintings having undergone numerous repairs, and bold additions to missing parts were made. In the current project, *in situ* conservation was decided against as the works were considered too vulnerable to insect damage and sudden changes in temperature and humidity. This prompted the staff to replace the original paintings with reproductions, which are to be restored and missing parts added back. Arguably, one benefit of this approach is to



Nijo Castle. © K. Fukunaga. Kara-mon Gate, Nijo Castle. © Nijo Castle Office

allow for the interior space to be restored to its original early-Edo period style – allowing visitors to experience the palace as a representation of the distinctive power of the Shogun. The six buildings of the Ninomaru complex were a nucleus for face-to-face meetings with the Shogun and different functions are assigned to each. The paintings, as interior decoration, complement this. Thus, this conservation approach is one that allows a great deal of the political nature of the space to be communicated through the visitor experience. ▶



The Museum is undergoing extensive restoration.
© Nijo Castle Office

A key part of the project has been the conservation and display of the original works, and this is done in the Nijo-jo Painting Gallery. The gallery shows the works on panels suspended from the ceiling that can carry multiple screens. This allows for the original partition paintings to be moved safely, without touching the original work.

Nijo Castle hosts more than 2 million visitors a year, and a 2017 survey revealed that 60% of the visitors come from overseas. In the same year, the information panels inside the castle were renewed and full review of the English language information leaflet was made. The staff continues to consider new approaches for greater inclusivity for visitors from different cultural spheres, helping them to understand the significance and meaning of Nijo castle. In terms of the conservation approaches, it is found necessary to consider the works from a global perspective.

Kyoto Municipal Museum of Art

The Kyoto Municipal Museum of Art was initially established as the Kyoto *Enthronement Memorial* Museum of Art in 1933. It was created as one of the major projects celebrating the coronation of Emperor Showa, which took place in Kyoto. The museum's founding was supported by the private enterprises of a large number of Japanese citizens. The Imperial Museum of Kyoto, now known as the National Museum of Kyoto, was established 1924, and it became the Onshi³ Kyoto Museum, therefore making the Kyoto Municipal Museum of Art the second museum in Kyoto City.

³ Onshi refers to an action of emperor who gives some goods to his subject to show his gratitude or expectation for the loyalty and contribution dedicated or to be dedicated.

Because the Onshi Kyoto Museum specializes in “antiquities” arts before the Edo Period⁴ it was inevitable that the Kyoto Municipal Museum of Art was targeting “new” art, from the Meiji to the modern era. Although there was also a plan to establish the museum adjacent to the Imperial Kyoto Museum, the construction site was eventually established in Okazaki. This was an area developed for the 4th National Exposition in 1895. Subsequently, the Okazaki Town Exposition Hall (1897), the Zoo (1903), and the Kyoto Prefectural Kyoto Library (1909) were built here, creating a cultural zone in the city.

Kyoto strives to both distinguish itself from and remain competitive with the capital city Tokyo. The venue for the National Exposition was the second to be held after Tokyo and the zoo was the second to be established in Japan after Tokyo's Ueno. Kyoto also holds the second city art museum in Japan after the Tokyo Prefectural Museum, now known as the Tokyo Metropolitan Museum. After the Meiji Restoration, the Emperor's Residence was transferred from Kyoto to Tokyo, effectively formalizing Tokyo as the capital city. It became the site of both governance and the Imperial Palace. Kyoto, however, remained the social and cultural focal point, with a long and established history and a unique cultural identity.

The museum's building was derived from a concept by Kenjiro Maeda, who won the competition to design the space on the basis that it was to be “based on Japanese taste”. It has a Japanese style roof and steel-framed reinforced concrete construction that

⁴ The Edo period or Tokugawa period is the period in the history of Japan between 1603 and 1867.



The Museum is undergoing extensive restoration works.
© Kyoto Municipal Museum of Art



Wall paintings in the Ninomaru palace. © Nijo Castle Office

showcased the Imperialistic 1930s style. This aesthetic can be seen in numerous elements of the building; the dramatic lobby space made of marble and the large display room with a colonnade with a ceiling height of 17 meters.

In the first section of the “management policy” of the museum written at the time of opening, it was stated that there would be a “Permanent Display of New Art and Crafts”. The museum, however, was opened when it only had six objects donated from Emperor Showa's coronation ceremony and fewer than another ten objects in the collection. In the absence of a large permanent exhibition, it became a site for commemorative exhibitions, including the “Ministry of Education Art Exhibition”, a competition established by the national government. Thus, it is undeniably an art museum with a big “gallery” personality – and a center of art museum activities.

Kyoto has been responsible for the creation of sophisticated cultures including arts and crafts, as a city with a long history of imperial courts, after its title of the “capital city” was moved to Tokyo. Kyoto continued to develop unique arts that differed from Tokyo's. Kyoto paintings play an important role within the canon of traditional Japanese painting, and crafts such as Kyo Yaki, Kyoto lacquerware, and Kyo Yuzen continue to be excellent works that respond to modern art movements. Even in modern times, Kyoto has ten universities where one can study art – including the celebrated Kyoto City University of Arts. The city has a unique character as a place where artists are nurtured and where many works are produced.

The Kyoto Municipal Museum of Art currently holds about 3,500 works based on the unique identity of Kyoto as a place of creativity and culture. In order to realize the intention of creating a permanent display, which was the policy at the time of opening this museum, and to be a space to introduce contemporary diversity of art expression, a reconstruction project was started in 2017. The renovation and expansion work is ongoing and the museum is intended to reopen in 2020. The costs of the project, about 10 billion yen, were supported by special funding mechanisms that include selling the naming rights to the museum. From the opening in 2020 and for the next 50 years, the museum will have the nickname “Kyoto City KYOCERA Museum of Art” (the English name is not yet confirmed).

At the time of the ICOM Kyoto General Conference in September 2019, the museum will still be closed for renovation but it is expected that 90% of the work will be completed. ICOM members will have the exciting opportunity to get a first glimpse of the newly renovated space as we are planning to welcome ICOM participants from all over the world in tours and special events. In addition, an exhibition that introduces the Kyoto Municipal Museum of Art's exhibition facilities is being planned in conjunction with ICOM Kyoto General Conference. It would be our great pleasure to show CAMOC members this special venue, and have them see the redevelopment in progress in a city museum containing numerous artworks of modern Kyoto.



The future of the Kyoto Municipal Museum of Art. © Kyoto Municipal Museum of Art

A tale of Two Objects

MATT TURTLE*



The cob. © MoH

In 2014 the Museum of Homelessness (MoH) was set up to shine a light on the histories of homelessness and its present day realities. At the heart of the project was the desire to create a whole museum, from scratch, with lived experience at its core. The outcomes would be two-fold – a museum that would play a practical role in working with people but also heightening public awareness around homelessness at a time when it has been rising exponentially in the UK. But the idea was also to go much further than being ‘informed’ by, or ‘deferential’ to people’s lived experience or worse, facilitating a kind of tokenistic involvement. This would be about a museum literally being created as a community, from top to bottom.

Over the last few years homelessness has increased enormously, with the latest figures in the UK showing a rise of 169% since 2010. Since 2014 we have been working with a phenomenal group of people who have come together to create the museum – planning and delivering events, shows and research. We are all volunteers and most of our team have experienced homelessness either recently or in the past.

Not everyone in society has been without a home, but homelessness is something people want to talk about. It goes to the heart of why museums are needed. Here at MoH, we all believe that an object can be a driver for social change and create new understandings of homelessness. The levels of street homelessness and housing vulnerability we are seeing in 2018 are unacceptable and one can’t sit outside of these debates. We want our work to have an impact on what is happening now, to find out how the history of homelessness can positively impact on the time to come

so mistakes are not made in the future.

Does this make us less objective or subject to agendas that might skew our objectivity? Hardly. The Museum of Homelessness is in an interesting position. It sits outside of the homelessness sector and is not funded through government agencies. That way the museum is only accountable to the people it represents. We need better ways of understanding what is going on and we need spaces where different kinds of people – people experiencing homelessness, policy makers, activists and members of the public – can come together to look at making change happen. We live in an age where people don’t trust politicians, the media and even charities – yet these institutions are currently the primary forces that shape people’s views on homelessness and they hardly represent a balanced picture.

WHAT’S IN AN OBJECT?

MoH does not have a building of our own but we work in all sorts of different spaces – shelters, libraries, the streets and large museums; at the heart of all our work are objects. We take the museum where it is needed and share objects and stories that matter now. Very early in our life our group decided that sharing an object through a written label would never do the stories justice. In our view, this model of display and interpretation was too cumbersome and not fit for purpose. Instead, we worked up an idea of ‘exchanges’, an alternative model to an exhibition with the purpose of devolving as much power as possible. We decided that people could offer objects of their choosing and give a recorded testimony about the importance of that object. Donors would be anonymised and could withdraw their testimonies and objects at any time – the power of veto. The testimonies would be shared with the public verbatim by an actor/interpreter.

This approach has animated a huge range of different objects and stories – from art to personal possessions, protest signs and pieces of building material. Many of the objects offer insight into the life of a city you would never normally see.

• The Cob

When people think of cities, they often do not think of cob houses; a cob house is a type of dwelling built from straw and mud that can be used to make an ecological sustainable structure called cob. The testimony for this object was taken in an alternative community called Grow Heathrow, which exists on the outskirts of London. The donor for this object used the word ‘home-moreness’ to describe the sense of community and belonging that



The naloxone. © MoH

can be found in places outside the regular system: “This piece of cob is representative of a solution to homelessness and points towards home-moreness because where you can find the materials you can build yourself an ecologically sustainable home. I feel it’s a real way forward, because, for some reason or other, lots of people don’t find themselves to be fitting in to normal society. When I arrived here, I was greeted with open arms and love and welcome. We need to find our particular gift to the world. There’s a huge network of invitations to places like this, where you can go and collaborate, where you’re not fixed, you’re free to come and go. In this network, you’re going to come to places where buildings are made of this material.”

• The Naloxone

The naloxone is a piece of medical equipment that is used to bring people back from a drug overdose; in contrast to the cob, this is a kind of story you might see in a city. MoH received an unused replica kit from a formerly homeless worker in Glasgow, who, through his work with the Simon Community Scotland, has saved the lives of a number of people by using it: “I’m a heroin addict. I had this used on me. It brought me back from overdose, or I would have been dead. But since I’ve got into recovery and started volunteering with the Simon Community, I’ve had to administer it. I didn’t really put much thought into it. I have done it all

and it was just kind of instinctive, you know. And then, when I went home that night and realised that guy’s still alive today... it makes life all worthwhile, you know.”

NO ONE STORY IS THE SAME

In our work we often hear that no one story is the same and the stories of the cob and naloxone prove this. Yet homelessness tends to make people think of people who are sleeping on our streets. Whilst this is a dreadfully sad part of modern day life, there are so many other stories.

Both these objects were part of twenty that were first shared in the halls of Tate Exchange at Tate Modern in London in 2017; they have since toured appearing in libraries, conference presentations and other public events. Whenever the objects are shared, we always hold a discussion about their meaning because we know that they are not fixed. In the past, during workshops, we have often used the ideas of themes – resistance, cruelty, compassion and process – to group the objects and debate their meaning. In workshops we have held, new themes are constantly introduced and many of the objects swap their themes. An object, such as a pot that has been used to make soup for people, is often seen as an object of compassion, but sometimes further discussion sees its final destination being “process”, since it is part of the process of day-to-day life in homelessness.

At the time of writing, MoH has just concluded its State of the Nation campaign – a programme of events, workshops and research aimed at highlighting the challenges people are facing today. Objects like the Cob and Naloxone Kit were part of that, and, if anything, the campaign has shown us that more needs to be done. Expect more from us in 2018 as we dig further into the systemic inequalities that cause homelessness, looking further back into history in order to learn lessons for the present.



MoH at Tate Liverpool. © Anthony Luvera

* Matt Turtle, Co-founder, Museum of Homelessness, London



THE FUTURE OF MUSEUMS OF CITIES

CAMOC Annual Conference 2018

“The Future of Museums of Cities”

Frankfurt, 4-5 June 2018

Historical Museum Frankfurt

Pre-Conference Workshop

Migration:Cities | (im)migration and arrival cities

Frankfurt, 2 June 2018

Historical Museum Frankfurt

Conference Partners and Contributors: ICOM CAMOC | ICOM Germany | Historisches Museum Frankfurt

What is the point of museums of cities, what purpose do they serve, what should their future be?

This will be CAMOC's second conference in Germany following the ICOM 2011 conference in Berlin. Our theme is simply - the future of museums of cities. Our aim will be to share knowledge and debate the state of museums of cities worldwide, including their present and future models and city museum definitions.

The guideline is our mission statement: “CAMOC is about the city and its people - their history, their present and their future. It is a forum for those who work in museums about cities, but also for anyone involved and interested in urban life: historians, urban planners, architects, citizens, all of whom can exchange knowledge and ideas across national frontiers.”

ICOM is currently pursuing a project to present new definitions of the museum lead by the Museum Definition, Prospects and Potentials Standing Committee. In this context, CAMOC will look at city museums now and in the future, and how they can best fulfil their mission, which is ultimately about improving urban living.

Since the foundation of CAMOC in 2005, the number of museums of cities has increased significantly, either by updating old municipal or local museums, or by creating new ones. CAMOC's first publications, such as our book *City Museums and City Development* and the digital publication *Our Greatest Artefact: the City*. Essays on cities and museums about them, contain a string of ideas and experiences, as well as knowledge about city museums. We look forward to your participation in our Frankfurt meeting to share your ideas, knowledge and experience.

THE CONFERENCE THEMES:

During the two conference days, we will focus on definitions and models of city museums for the future.

THEME 1 – The Future of Museums of Cities

New directions and new challenges for city museums and urban heritage. What are the main trends in exhibitions and programmes? How are city museums evolving? In which fields are city museums researching and creating new knowledge? Which are their most challenging issues?

THEME 2 – New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics

There are emerging ethical issues that city museums face as they follow new directions and take on new roles and responsibilities. Dealing with a city's history and its recent past, as well as tackling social, economic and identity-related issues requires an ethical framework. Which ethical questions are related to social diversity, migration, the consequences of mass tourism, and other relevant issues?

THEME 3 - Sustainable Cities and City Museums

Environmental, social and economic sustainability are key aspects of city growth. How can city museums contribute to a more sustainable urban future? How can they contribute to preserve urban heritage and landscape? What should be their role and relevance as agents of city development and urban policies?

THEME 4 – Towards a new definition or new definitions of city museums?

*****Conference session and round-table panel*****

Must museums of cities continually redefine themselves in light of constant social change and challenges? How should city museums integrate past and present and prepare for the future without losing their role as museums of a city's history?

PROGRAMME SUMMARY

Saturday, 2 June 2018

Migration:Cities Workshop

Sunday, 3 June 2018

Pre-conference Tours / Excursion Day

Monday, 4 June 2018

CAMOC Annual Conference 2018 – DAY 1

Tuesday, 5 June 2018

CAMOC Annual Conference 2018 – DAY 2



CAMOC ANNUAL CONFERENCE 2018

“The Future of Museums of Cities”

Frankfurt, 4-5 June 2018

Historisches Museum / Historical Museum Frankfurt

DAY 1 - Monday, 4 June				
08:30-09:00	Registration			
09:00-09:30	Opening / Welcome Speeches			
Jan Gerchow	Director, Historical Museum Frankfurt			
Katrin Hieke	ICOM Germany			
Joana Sousa Monteiro	Chair, CAMOC			
09:30-10:00	Keynote Speaker			
	Fred Kent, PPS	USA	The Role of Museums in creating the “City of the Future”.	
10:10-10:15	Q&A			
10:15-10:45	Coffee Break			
10:45-12:05	Session 1: The Future of Museums of Cities Moderator: Joana Sousa Monteiro			
PART 1	10:45-11:00	Jan Gerchow	GERMANY	How to become a relevant place in the city? The new Historical Museum Frankfurt
	11:00-11:15	Lars De Jaegher Paul van de Laar	BELGIUM THE NETHERLANDS	Coproduction: collaborating on temporary exhibitions
	11:15-11:30	Michał Niezabitowski	POLAND	Civilisation of Museums
	11:30-11:45	Song Inho	KOREA	Constellation of the City that leads to historic promenade
	11:45-12:05	Q&A		
12:05-12:15	Mini break			
12:15-13:15	Session 1: The Future of Museums of Cities Moderator: Jan Gerchow			
PART 2	12:15-12:30	Joana Sousa Monteiro	PORTUGAL	Becoming a city museum. New approaches on time, people and urban heritage at the Museum of Lisbon
	12:30-12:45	Paul Spies Brinda Sommer	THE NETHERLANDS GERMANY	Preparing a range of participatory formats for the upcoming Berlin-exhibition in the Humboldt Forum: from interactives to hosting
	12:45-13:00	Sibylle Dienesch	AUSTRIA	Organization follows content
	13:00-13:15	Q&A		
13:15-14:30	Lunch (museum café)			

14:30-15:50	Session 1: The Future of Museums of Cities Moderator: Catherine C. Cole			
PART 3	14:30-14:45	Nicole van Dijk	THE NETHERLANDS	Active collecting and the future of city museums
	14:45-15:00	Jenny Chiu	TAIWAN	Creating cultural heritage in city museums: a case study from Taiwan
	15:00-15:15	Francesca Lanz	ITALY	City Museums on the Move
	15:15-15:30	Inga Sarma	LATVIA	Jurmala City Museum - Current issues and future challenges
	15:30-15:50	Q&A		
15:50-16:15	Coffee Break			
16:15-16:35	Dr. Hugh Maguire, Chair, ICOM Membership Working Group: Who can or cannot be a member of ICOM?			
16:35-16:55	Annemarie Wildt & Francesca Lanz, The Netherlands/Italy: (Self) Censorship, Interactive Session			
17:00-18:00	General Assembly			
with the presentations by CAMOC 2020 Host City Candidates: Baku, Azerbaijan and Krakow, Poland				
18:00 -18:15	Welcome speech by the Vice Mayor for Culture, City of Frankfurt, Ms. Ina Hartwig			
18:15-20:00	Guided Tours of the Historical Museum Frankfurt			
20:00-22:00	Reception at the Historical Museum Frankfurt			

DAY 2 - Tuesday, 5 June				
09:00-09:30	Keynote			
	Joan Roca i Albert, MUHBA	SPAIN	Between cultural and urban policies. Rethinking the city and the city museum	
09:30-09:45	Q&A			
09:45-10:30	Session 2: New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics Moderator: Nicole van Dijk			
PART 1	09:45-10:00	Elena Pérez Rubiales and MUHBA team	SPAIN	At Home. The participative worker housing housing new branch of Barcelona City Museum
	10:00-10:15	Orit Engelberg	ISRAEL	The founder's houses in the development towns. Between deprivation and cultivation
	10:15-10:30	Q&A		
10:30-11:00	Coffee Break			
11:00-11:45	Session 2: New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics Moderator: Katrin Hieke			
	11:00-11:15	Elif Çiğdem Artan	GERMANY	Rethinking City Museums in the Face of Autonomous Archiving Activist Videos
	11:15-11:30	Valeria Pica	ITALY	A future museum for a disappeared city? Past and present in damaged historical centers: identity and ethical issues
	11:30-11:45	Q&A		
11:45-12:00	Mini break			

12:00-12:45	IGNITE SESSION Moderator: Chet Orloff			
12:00-12:05	Introduction - how it works			
12:05-12:10	Christian Nana	CAMEROUN	African Cities Museums, place of reconstruction and reconciliation: The case of Blackitude Museum space	
12:10-12:15	Christina Miedico	ITALY	2050: museums hyper-connected in Oldspeak: The Others' Voices in ancient Lombardy	
12:15-12:20	Ivan Grinko	RUSSIA	City branding and museumification of urban landscapes	
12:20-12:25	Sevil Zeynalova	AZERBAIJAN	Sustainable Cities and City Museums	
12:25-12:45	Q&A			
12:45-14:00	Lunch (museum café)			
14:00-15:30	Session 3: Sustainable Cities and City Museums Moderator: Angela Jannelli, Historical Museum Frankfurt			
14:00-14:15	Pedro Pereira Leite & Judite Primo	PORTUGAL	Lisbon - The Role of Cultural Diversity for Sustainable Communities	
14:15-14:30	Toner Stevenson	AUSTRALIA	Museums and wellbeing – quantifying how Museums improve health in the growing urban landscape of Greater Sydney	
14:30-14:45	Hugh Maguire	IRELAND	Two Viking Sagas	
14:45-15:00	Chao-Chieh Wu	TAIWAN	Local Memory, Cultural Identity and National Brand Marketing: A Case Study on the Taichung City Museum and Its Articulation of the Past, the Present and the Future	
15:00-15:30	Q&A			
15:30-16:00	Coffee Break			
16:00-17:00	Session 4: Towards a new definition or new definitions of city museums Moderator: Renée Kistemaker			
PART 1	16:00-16:15	Gulmira Bilyalova	KAZAKHSTAN	Museums of Almaty in the socio-cultural space of the city
	16:15-16:30	Bonginkosi "Rock" Zuma	SOUTH AFRICA	THE BEGINNING: realigning South African Cities' definition of Museums with international standards
	16:30-16:45	Chet Orloff	USA	Toward a Curriculum for New City Museologists: Training the Next Generation of City Museum Professionals
	16:45-17:00	Q&A		
17:00-17:15	Mini break			
17:15-18:00	Session 4: Towards a new definition or new definitions of city museums Moderator: Joana Sousa Monteiro			
PART 2 PANEL DISCUSSION	Tiina Merisalo, Director, Helsinki City Museum			
	Joan Roca i Albert, Director, Barcelona City History Museum			
	Jan Gerchow, Director, Historical Museum Frankfurt			

MIGRATION:
CITIES

(IM)MIGRATION AND
ARRIVAL CITIES

Pre-Conference Workshop

“Migration:Cities | (im)migration and arrival cities”

Frankfurt, Germany 2 June 2018

Historisches Museum / Historical Museum Frankfurt

Migration:Cities Workshop, Frankfurt - Saturday, 2 June				
09:30-10:00	Registration / Welcome coffee			
10:00-10:30	Opening Speech - Introduction Presentation of the Migration:Cities Project and Platform Speaker: Nicole van Dijk			
10:30-11:30	Invited Speakers			
PART 1	10:30-11:00	Donald Hyslop	UK	The Museum and the Movement of People and Ideas
	11:00-11:30	Emma Winch	UK	Museums Change Lives? The strategic role of community museums in diverse neighbourhoods
11:30-12:00	Mini break			
12:00-13:00	Invited Speakers			
PART 2	12:00-12:30	Smaro Skoulikidiss	UNESCO	Trends, challenges and themes: Towards a common migration strategy for city museums
12:30-13:00	Interactive Session by Catherine C. Cole			
13:00-14:00	Lunch (museum café)			
14:00-14:45	Invited Speakers			
PART 3	14:00-14:30	Peter Scholten	THE NETHERLANDS	Superdiversity and the rise of new urban narratives of belonging
14:30-14:45	Panel Discussion with Invited Speakers and Audience			
14:45-15:45	Museum Presentations			
PART 1	14:45-15:05	Paul van de Laar	THE NETHERLANDS	City museums as strategic places of diversity
	15:05-15:25	Elif Çiğdem Artan	GERMANY	Reconfiguration of “Migration” and “Woman” in a Participatory Museum Project
	15:25-15:45	Claudia Pecoraro Gloria Romanello	ITALY	The City Museum and the future of the city. The case study of <i>Rhome - Migrant eyes and memories</i>
15:45-16:15	Coffee Break			
16:15-17:30	Museum Presentations			
PART 2	16:15-16:35	Emily Yuan	TAIWAN	Creating Intercultural Dialogues between the City and Immigrants – Immigrant Docent Projects in the National Taiwan Museum
	16:35-16:55	Andrea Delaplace	FRANCE	How to put Immigration in a museum?
16:55-17:30	Final Debates			
18.00-20:00	Reception at the Historical Museum Frankfurt <i>with the address by the Vice Mayor for Education and Integration of the City of Frankfurt Ms. Sylvia Weber</i>			

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PRE-CONFERENCE TOURS

Sunday, 3 June

TOUR 1 - MUSEUM OF COMMUNICATION

The highlight of this tour will be the Museum's new permanent exhibition.

<http://www.mfk-frankfurt.de/en/>

max. 30 participants

start: 15 h

meeting point: Museum of Communication, Schaumainkai 53

TOUR 2 - MUSEUM JUDENGASSE

This tour through the old Jewish Ghetto includes the Museum's new permanent exhibition and a visit to the old Jewish cemetery.

<https://www.museumjudengasse.de/en/home/>

max. 30 participants

start: 15 h

meeting point: Museum Judengasse, Battonnstraße 47

TOUR 3 - MUSEUM OF APPLIED ARTS (MAK)

The tour will encompass the current exhibition on Elementarteilchen, as well as new special exhibitions dedicated to the Frankfurt Bauhaus designer Lore Kramer and RAY-photography project Extreme Bodies.

<http://www.museumangewandtekunst.de/en/>

max. 30 participants

start: 15h

meeting point: MAK, Schaumainkai 17

TOUR 4 - CITY TOUR: THE NEW OLD CITY OF FRANKFURT

The tour will cover the Dom-Römer-Quarter and the new museum quarter of the Historical Museum.

max. 30 participants

start: 15h

meeting point: Historical Museum Frankfurt, Saalhof 1

THE TOUR REGISTRATION:

On site, on the first come – first served basis.

The tour registration will be open during the workshop registration on June 2 and on the pre-conference day, June 3, at the Historical Museum Frankfurt, from 14h.

What About Us? Looking inside city museums

JENNY CHUNNI CHIU*

Whose memory and life experience should a city museum represent? Should our historical narratives prioritize academic research or people's memories and experiences? Reexamining such narratives has become an important issue for city museums. How do we collect individual memories and incorporate

City Museum, Regional museum, or Ecomuseum?

The museum is located in Taoyuan City, formerly known as "Taoyuan County" before incorporation in 2014. Taoyuan City, located close to New Taipei City, Hsinchu County, and Yilan County, developed as a satellite city to the Taipei metropolitan area, and has since become Taiwan's fourth-largest metropolitan area and fifth-



Daxi Museum, details of the exhibition. © J. Chiu

them into a larger history? How do differing agendas of remembering and forgetting coexist in the city museum? How do we build dialogue and negotiation into our systems in order to become institutions capable of reflecting rapid societal change?

In recent years, Taiwan has become increasingly concerned with the protection of its cities' cultural heritage and resources, and is leading the way in interpreting the subject of cultural identity. By allocating priority to the history and culture of the "self", Taiwanese city museums have started to transform and reflect the way people think about themselves and their cities, identifying and investigating the multiplicity of histories and cultures they hold rather than relying on standard interpretations and values.

largest city. The city is home to many industrial clusters and tech company headquarters, and as a result many immigrant workers live here.¹ The location is also well-known as the site of Taipei Taoyuan International Airport, which serves the capital as well as the rest of northern Taiwan.

Daxi, a district in eastern Taoyuan City, developed largely as a transport hub for commercial activities, as it was an important canal city in northern Taiwan. The area came to prominence during the Qing Dynasty, and thanks to its diverse historical features, including a local wood-product industry, historical houses, and ancient buildings, it is full of tangible and intangible assets. ▶

* Jenny Chunni Chiu, PhD Student, The Graduate University for Advanced Studies (Sokendai), Japan

¹ According to Taoyuan City Government: Population is 2,184,655. Ethnically diverse population is 900,000 Hoklo; 798,300 Hakka; 66,000 Indigenous people; 130,000 New Immigrants' <http://www.tycg.gov.tw/cab/home.jsp?id=175&parentpath=0,24> data as of December 2017.



Daxi Museum, details of the exhibition. © J. Chiu

In 2015, Taoyuan City's Department of Cultural Affairs used its community development experience to engage Daxi residents in a discussion about developing the site as an "ecomuseum",² a living organism to develop in parallel with local residents.³ In addition to the museum's hundreds of volunteers, it also includes 901,887 citizens — all of Daxi's residents can be said to comprise the staff of this ecomuseum. In total, the Taoyuan Municipal Daxi Wood Art Ecomuseum will revitalize and reuse 23 historic buildings in order to display the city's special historical figures and stories. The program of repairs is due to finish in 2019, with seven buildings already restored and in use.

The ecomuseum, which opened in 2015, was developed over three years, with the city working to establish cooperation among the public sector, private organizations, and community groups. As the city's first municipal museum, its classification as a "city museum" is nonetheless open to question. Since it covers the entire Daxi region, would it be more aptly classified as a "regional museum"? Or is it best considered as an "ecomuseum"? Regardless, the museum's future development will closely relate to new directions and new challenges for many museums that represent cities.

"Memory in an 18-Square-Foot Home"

The special exhibition "Memory in an 18-Square-Foot Home" was held from 21 October to 20 December, 2017, in the Daxi Police Bureau Dormitory Complex. This complex has witnessed the history and evolution of the Daxi police from the Japanese Colonial Period to

² The idea of ecomuseum (*ecomusée*) originated in France, the concept being developed by Georges Henri Rivière and Hugues de Varine in 1971. It is defined as a museum focused on the identity of a place, largely based on local participation and aiming to enhance the welfare and development of local communities (Hudson, 1992). In the 1990s the ecomuseum was introduced to Taiwan as a part of the cultural policy "Community Infrastructure Establishment", lead by the Council for Cultural Affairs of Taiwan (C.C.A), which has lasted for more than 20 years. In recent years, the concept of ecomuseum has been widely rooted in the local communities. Ecomuseums are more properly defined by what they do rather than by what they are (Chang, 2004).

³ The movement to develop the museum can be traced back to 1994. Daxi has rich cultural resources with regard to community building, handicrafts, festival culture, monuments, and historical buildings. The Department of Cultural Affairs began to establish a museum in 2012 and attempted use this museum as a platform for cultural governance to bring together Daxi's residents, events, objects, and spaces.

the advent of the Republic of China in the last century. The house has been renovated numerous times by families that have lived here during this long interval.

The exhibition was proposed by one of the museum's curators before the Daxi Police Bureau Dormitory Complex's most recent revitalization and reuse as a multipurpose facility. The curator's idea was to use the building's historical value, and its former residents' life stories, in an exhibition that addresses the subject of remembering and forgetting. The resulting exhibition shows the extent to which human life can be represented in a museum as well as the possibility for successful collaboration between museum curators and local people with stories to tell.

The exhibition opens with an introduction to the history of the Police Bureau and the Dormitory Complex, which is followed by a "Life Memory Map" showing the site with accompanying photographs, as well as a poem, "Days", commissioned by an artist. This introductory section presents an image of life in the buildings and bring visitors' attention to the stories of the three families whose particular stories they will find on exhibit.

The exhibition's curator invited young artists to interview former residents and then to exhibit these people's life stories and memories of home through their own eye. By working this way, the artists created an exhibition that was interactive and full of communication, stylish and innovative without undermining the prominence of former residents' point of view. Visitors could enjoy detailed stories in all parts of the houses. The images below offer glimpses of the three families' stories as they were presented at the exhibition.

The oldest son of the Chen family provided the story that informed this room. His mother was a seamstress, and the living room served as her workshop and store. Visual illusion and flying fabrics suggest a variety of everyday memories from the store and home.

This room's narrative comes from a story told by the fifth son of the Hsu family.



"Time and Space: Memory". © J. Chiu

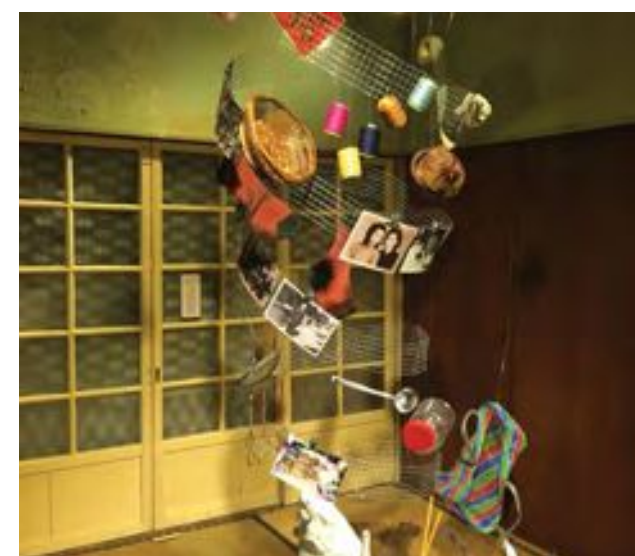
His father kept a diary for over 60 years. His notes and memories, exhibited here, lead the visitor to see the history of the Police Bureau and the Dormitory Complex from his point of view.

The story behind this installation also came from the fifth son of Chen family. The room displays the his mother's belongings through the eyes of her children, who reported feeling that their mom was "as busy as a tornado".

The Sense of "Us" in City Museums

Exhibitions such as Daxi W.E. Museum's "Memory in an 18-Square-Foot Home" demonstrate how city museums can work with local residents to create exhibits that reflect their actions, intentions, and emotional responses. Such efforts, which aim at shedding light on museum – community relations, allow us to explore opportunities to invite people into the museum's interpretive processes.

City museums need to build dialogue in order to fully represent their subjects, and they must stay flexible and nimble in order to be capable of rapid change as society progresses. The work of Daxi W.E. Museum with the members of its community – who created, contributed, and lived these stories, supports this conclusion: through working together in this context, the sense of "us" that is so often missing in city museums has been successfully transported from outside the museum walls, where it risked being lost



"Mom's Ordinary Day". © J. Chiu

forever, to a place of safety and celebration within. Real people have shared stories that might otherwise have been lost, and records have been made and kept for future generations.

Acknowledgements:

The author wishes to thank curators of Daxi W.E. Museum, Hsin-Lin Wen, I-Ching Lin and Liu Tao-hsin for their invaluable help in developing the study.

Reference:

Daxi Wood Art Ecomuseum:

<http://wem.tycg.gov.tw/index.jsp>

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Bringing Together Historic Preservation and Social Governance: Community-building efforts at the Shijia Hutong Museum in Beijing

MINGQIAN LIU*

BACKGROUND

Beijing's historic residential neighbourhoods are made up of numerous *hutongs* (narrow alleyways) and *siheyuans* (courtyard houses). These streets and buildings are the outstanding testimonials to ancient Chinese architecture, urban settlement and design. With the accelerated urban regeneration process and real estate development in post-reform China, many historic neighbourhoods faced the danger of large-scale demolition and a total loss of identity. In order to protect the architectural heritage and urban culture of the nation's capital city, many historic preservation-related policies and practices have been implemented in Beijing's protected neighbourhoods. Shijia Hutong, one of the protected alleyways, which has much cultural and built heritage within its courtyard homes, pioneers the community-building

efforts targeting at both historic preservation and social governance.

As community-wide preservation planning started in 2010, a community museum was established in 2013 as part of the overall scheme. With support from the local government, Chaoyangmen Subdistrict, and the Prince's Foundation, which has invested in many community-building projects in Asia, the Shijia Hutong Museum, at No. 24 Shijia Hutong, was the first of its kind in China. The museum is designed to be an exhibition space for Hutong culture, a meeting place for residents, as well as a civic centre for community dialogues. While there are many other museums and sites in Beijing that tell the stories of Hutong culture, the Museum is the only one that actually sits in a courtyard house within a historic residential neighbourhood. The ongoing preservation efforts directed towards Hutong's built environment remind people of the importance of preserving our living heritage in a rapidly changing urban society.

COMMUNITY-BUILDING EFFORTS

The establishment of the Museum offered the possibility for residents to realise the cultural heritage values of their community, and the urban planners also found an effective way to incorporate the active participation of residents in their work. The Beijing Municipal Institute of Urban Planning and Design, the city's official urban planning body and a forerunner in community-based preservation planning in China, joined the work going on at Shijia Hutong in 2015. Using the community museum as the physical meeting space, stakeholders, including local government, urban planners, social workers and residents, organised several programmes that aimed at preserving and revitalizing the Shijia Hutong neighbourhood. These programmes not only preserved the cultural and artistic values of the Hutong and courtyard houses, but also promoted civic engagement and self-governance among Hutong residents.

The first and foremost effort of community-building at Shijia Hutong is the writing of a community convention.



Courtyard of the Shijia Hutong Museum. © M. Liu

Residents met at the museum and participated in informal discussions (events called "Hutong Teahouse") about the shared living environment. With professional consultation from the urban planners, these meetings targeted many issues in people's daily life: how to deal with disputes among different households; how to negotiate public affairs; how to eliminate littering in the neighbourhood; and how to avoid illegal constructions within the shared courtyard houses. Upon coming to an agreement, the residents produced a community convention, or a code of ethics, and expected every household in the neighbourhood to follow these guidelines. In a modern metropolis like Beijing, where people tend to focus more and more on their private space and lives, the community museum acted as an agent for change, and successfully brought the residents together to face and actively deal with the unavoidable issues in their urban community.

Another effort focused on the preservation of intangible heritage in the Shijia Hutong community. When the museum first opened to the public, in 2013, one of its most publicised collections was its large holding of Old Beijing peddling sounds – the street peddlers' oral performance to attract customers to their specific kinds of goods. Building upon this collection, the Museum hosted a series of old photograph workshops, where the residents brought old photos in their family collections to the museum to have them scanned and professionally preserved, and were encouraged to share the stories behind these photos. Meanwhile, volunteers took record of these stories and organised an oral history collection that

could be added to the museum exhibition later. Right now the collection has reached tens of thousands of words, and the community is working on editing these records into official publications as well. In this case, the museum is a conservator of local history and intangible heritage, and its collections can serve both the local community and visitors in the future.

In order to further publicise the museum and historic preservation efforts in Shijia Hutong, starting in the autumn of 2015, the community museum hosted Beijing Design Week for three years in a row. These week-long international events focused on raising public design awareness and fostering innovation and smart city solutions in China. The theme at the Shijia Hutong Museum was "Design for the People". The Design Week on the one hand showcased local preservation work to a global audience, and on the other attracted partnerships in historic neighbourhood protection and revitalisation with academic institutions, corporations and NGOs from other parts of China and the world. The Museum, through hosting exhibitions, workshops and neighbourhood tours during the Design Week, delivered an important message that local preservation matters and depends largely on stakeholder collaboration.

FUTURE TRAJECTORIES

The successful implementation of these programmes at the Museum called for a systematic administration of neighbourhood preservation efforts. As a result, a resident group called the Shijia Hutong Historic Preservation Society was established at the Museum ▶



Entrance to the Shijia Hutong Museum.
© M. Liu

* Mingqian Liu, Doctoral student, Department of Architecture and Center for Heritage Conservation, Texas A&M University, College Station, Texas, USA



Exhibition at the Shijia Hutong Museum in Beijing, China.
New and Old house plates of Shijia Hutong. © M. Liu

in 2016, serving as an overarching platform for future work on historic preservation and social governance. Nowadays, residents and preservation professionals continue to use the community museum as space for communication and advocacy, and the bottom-up community-building efforts at Shijia Hutong begins to draw greater attention and public awareness in China. In the future, the Museum and its community will need to work on the following aspects: further encourage public participation in the preservation planning process to include more marginalized groups; promote the neighbourhood as one of the many historic neighbourhoods around China; focus on the commonality, and share our experience and successful programmes with other communities; utilize the advantage of media coverage and make the neighbourhood known as one of the leading historical and cultural sites in Beijing; make collections and resources available, so that more preservation researchers and professionals can take part in community-building efforts.

Museums in inner-city historic neighbourhoods can work effectively with the residents to re-understand the community, preserve common memories, build shared visions for a beautiful home, establish civic awareness, and achieve cultural revitalisation of the historic neighbourhood. The case of the Shijia Hutong Museum in Beijing illustrates the powerful role a museum can play in community-building efforts. It is an essential job for 21st-century museums of cities to participate in matters vital to urban living such as historic preservation and social governance.

CALL FOR CONTRIBUTIONS

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

CAMOC Museums of Cities Review looks forward to receiving news about your city museums, new exhibitions, projects and initiatives! Selected texts will be published and also shared on our website, thus reaching the entire international network of city museums, our individual members and friends around the world.

CAMOC Museums of Cities Review has four issues per year, and proposals for the following ones can be submitted by:

- July 1st, 2018
- August 31st, 2018
- November 30th, 2018
- February 28th, 2019

The texts should be concise (up to 1000 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

For text proposals and submission, for questions or clarifications you might need, please write to the editor, Jelena Savić at:
jsavic.bl@gmail.com or secretary.camoc.icom@gmail.com



Art in the Open: Fifty Years of Public Art in New York. © The Museum of the City of New York

EXHIBITION THEME

Art in the Open: Fifty Years of Public Art in New York

Dates & Place
until 23 September, 2018
Museum of the City of New York, USA

Information online at
<http://www.mcny.org/exhibition/art-open>
Description

Until the 1960s, most public art in New York City was limited to war memorials, civic-minded murals, or relief sculpture embodying universal values like “Fraternity” or “Wisdom”. But the late 1960s brought a new era that embraced the individual artist’s voice and vision in the public realm. In the years since, hundreds of innovative art works, both permanent and temporary, have been installed in the public spaces of New York, making this the most robust and vibrant environment for public art in the world.

Presented to mark the 40th anniversary of the pioneering Public Art Fund, Art in the Open highlights works that have transformed both the public spaces of the city as well as public expectation of the role and potential of art that exists outside of the traditional confines of museums and galleries. The exhibition features renderings, models, photographs, and video footage tracing the creation of public artworks by such artists as Red Grooms, Christo and Jeanne-Claude, and Kara Walker.

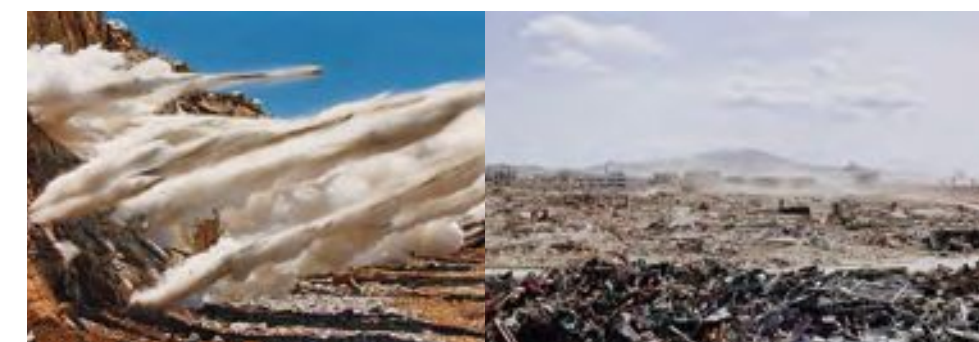
Exhibition Alert

EXHIBITION THEME

Excavating the Future City: Photographs by Naoya Hatakeyama

Dates & Place
4 March – 22 July, 2018
Harrison Photography Gallery, Minneapolis Institute of Art, Minneapolis, USA
Information online at
<https://new.artsmia.org/exhibition/excavating-the-future-city-photographs-by-naoya-hatakeyama/>
Description

Whether photographing limestone quarried by explosive blasts, the evolution of a city from a bird’s-eye-view, or recovery and reconstruction efforts of the artist’s tsunami-swept hometown in northeastern Japan, Naoya Hatakeyama’s photographic explorations have consistently traced the ways that human intervention alters nature and transforms it into the built environment. Each keenly composed image captures phases of creation, change, and destruction over time in Japan’s contemporary topographies. By documenting the lifecycles of these built and natural environments, Hatakeyama (Japanese, b. 1958) creates not just records of their past and present, but provides the possibility of imagining and projecting their future. The artist’s first thematic exhibition organized by a US museum features approximately 90 works created over the last 30 years.



‘Blast #5707’ (1998). Takatachō-Morinomae, from “Rikuzentakata,” 2011. © Naoya Hatakeyama / Minneapolis Institute of Art

EXHIBITION THEME

The City is Tapestry

Dates & Place
14 April – 3 June 2018
U-mkt (Xinfu Market), Taipei, Taiwan
Information online at
<http://umkt.jutfoundation.org.tw/civircm/event/info?reset=1&id=242&language=en>
Description

What is this space where we live? What is the city? Do we really know them? Do we have an idea of the problems offered to our space by the continuous construction and reconstruction of the city? No matter if these questions seem simple, their answer is difficult. Big part of the problem is given by the collective character of the city: we are many, but we live in one single space, and we have no choice but to share, build, and maintain this space by working together. Because of this “together”, for long time the city has been a sustainable way of living. Unfortunately, to keep it this way against the new challenges of sustainability, everyone must understand space and the city a bit more. We all need to become geographers, or architects. Since the cities grow bigger and complex, everyone needs bigger and complex maps, up to the digital ones, but the maps also need more people in order to be produced. ▶



[The Selected Exhibition of U-mkt Open Call 2018] The City is Tapestry. © umkt.jutfoundation.org.tw

ACTIVITIES & EVENTS

With more and more people expected to cooperate, new questions arise: how many different interpretations of space we have? How difficult will be to coordinate all of us? To what extent do we have to agree for to produce something meaningful? How much can we understand from the outcomes of collective mapping? In the end, the challenges offered by the representation of space are not so different from the challenges offered by the production of space. Funny enough, to make a map of the city is not so different from to make the city.

EXHIBITION THEME

The Rio of Samba: Resistance and reinvention

Dates & Place

28 April, 2018 – 30 March, 2019

MAR – Museu de Arte do Rio, Rio de Janeiro, Brazil

Information online at

<http://www.museudeartedorio.org.br/pt-br/exposicoes/proximas?exp=5111>

Description

The Rio of Samba: Resistance and reinvention celebrates the five years of MAR. The exhibition will “occupy” the Museum for an entire year, and will be dedicated to the exploration of social, cultural and political aspects of the history of samba, from the 19th century onwards, to the present day.

The exhibition is divided in three main parts: “From the African heritage to Rio negro”, “From the Square IX to the contact zones”, and “Samba Carioca, a heritage”.



EXHIBITION THEME

London Nights

Dates & Place

11 May – 11 November, 2018

Museum of London, London, UK

Information online at

<https://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/london-nights>

Description

Explore London after dark in a new, evocative photography exhibition at the Museum of London.

Fusing portraiture, documentary, conceptual photography and film, London Nights will reveal the city at night through photographs ranging from the late 19th century to the present day. Drawing from the Museum’s extensive collection and loaned works, over 200 works by 50 artists will be on display, including: Alvin Langdon Coburn, Bill Brandt, Rut Blees Luxemburg, Tish Murtha and Nick Turpin.

London Nights will take visitors on a dramatic, nocturnal study of the city. From the unexplored to the imagined, see stunning images of a city illuminated by limited natural and artificial light. Uncover the more threatening side of night-time London, and see how Londoners work, rest and play when the sun goes down in one of the biggest metropolises in the world.

EXHIBITION THEME

What Remains: Traces of Refugees

Dates & Place

17 May, 2018 – 13 January, 2019

Wien Museum, Vienna, Austria

Information online at

<https://www.wienmuseum.at/en/exhibitions/detail/what-remains-traces-of-refugees.html>

Description

Two historical exhibition projects on a highly current topic are brought together under the title “What Remains”. The seemingly everyday objects tell of touching life stories.

Being a Refugee: A European Narrative

15 objects from five Central and Southeast European museums recall refugee experiences of the kind the continent has witnessed for centuries. Especially in the 20th century, war, genocide, religious and political persecution, poverty, and ethnic conflicts have forced people to leave their homes and find refuge elsewhere. It is a shared European experience, uniting the continent in myriad ways.

An Interrupted Career: Lisa Jalowetz’s Sketches for the Theater

In the late 1930s, Lisa Jalowetz studied at Vienna’s Design School of Austria’s Museum of Art and Industry. The scene and costume sketches she created there show the beginnings of a career that was abruptly upended by the “Anschluss”, the annexation of Austria by Nazi Germany. With the help of her parents, Jalowetz fled to the United States. There, she was able to continue her studies, leading to a successful career on Broadway.

EXHIBITION THEME

Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

Dates & Place

15 July, 2018 – 13 January, 2019

Museum of Modern Art (MoMA), New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/3931?locale=en>

Description

Situated between the capitalist West and the socialist East, Yugoslavia’s architects responded to contradictory demands and influences, developing a postwar architecture both in line with and distinct from the design approaches seen elsewhere in Europe and beyond. The architecture that emerged –from International Style skyscrapers to Brutalist “social condensers” – is a manifestation of the radical diversity, hybridity, and idealism that characterized the Yugoslav state itself. Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 introduces the exceptional work of socialist Yugoslavia’s leading architects to an international audience for the first time, highlighting a significant yet thus-far understudied body of modernist architecture, whose forward-thinking contributions still resonate today.

Toward a Concrete Utopia explores themes of large-scale urbanization, technology in everyday life, consumerism, monuments and memorialization, and the global reach of Yugoslav architecture. The exhibition includes more than 400 drawings, models, photographs, and film reels from an array of municipal archives, family-held collections, and museums across the region, and features work by important architects including Bogdan Bogdanović, Juraj Neidhardt, Svetlana Kana Radević, Edvard Ravnikar, Vjenceslav Richter, and Milica Šterić. From the sculptural interior of the White Mosque in rural Bosnia, to the post-earthquake reconstruction of the city of Skopje based on Kenzo Tange’s Metabolist design, to the new town of New Belgrade, with its expressive large-scale housing blocks and civic buildings, the exhibition examines the unique range of forms and modes of production in Yugoslav architecture and its distinct yet multifaceted character.

EXHIBITION THEME

Conflicts of an Urban Age

Dates & Place

25 June–19 October, 2018

Arup’s gallery space, London, UK

Information online at

<https://urbanage.lsecities.net/events/conflicts-of-an-urban-age-london#introduction>

Description

Conflicts of an Urban Age was first developed as a Special Project for the 15th International Architecture Exhibition (2016) of La Biennale di Venezia. The exhibition, jointly organised by LSE Cities and the Alfred Herrhausen Gesellschaft, highlights the spatial and social consequences of dramatic urban growth in cities across the world between 1990 and 2015.

In the short time span of 25 years, cities have grown larger and more quickly than ever before. Fishing villages have been transformed into megacities and deserts have become urban playgrounds. The speed and scale of this transformation is unprecedented. By the middle of this century, 75% of the world’s population will be living in cities. One billion people will be added in the next 15 years, with more than 50 new residents every hour in developing world cities like Kinshasa, Delhi and Dhaka. At the same time, many cities of the developed world are adapting to economic restructuring, ageing populations and new dynamics of migration.

The Urban Age, a research project jointly organised by LSE Cities at the London School of Economics and the Alfred Herrhausen Gesellschaft, has been exploring the conflicts that lie behind this new urban reality for over a decade. This exhibition describes how six cities – Addis Ababa, Istanbul, London, Mexico City, Mumbai and Shanghai – have changed over the last 25 years and will also showcase a selection of inspirational solutions that address challenges posed by rapid urban growth in these six cities.

EXHIBITION THEME

RIDE A BIKE! Reclaim the City

Dates & Place

14 April – 3 June 2018

DAM – Deutsches Architekturmuseum, Frankfurt, Germany

Information online at

<http://www.dam-online.de/portal/en/Exhibitions/RIDEABIKEReclaimtheCity/0/0/89923/mod1176-details1/1843.aspx>

Description

Designing public spaces well is a central task for urban planners and landscape architects. And they are joined on their already cramped stage by yet another agent: traffic planning. Bicycle traffic plays a central, connective role in the work done by all three and can provide the key to success. In order to maintain and improve the quality of life in the cities, where densities are increasingly rising and space used all the more intensively, more space is required on streets and squares, more green and more open spaces. The exhibition shows what an urban development needs to look like if it is to help persuade yet more people to get on their bike in the future. Projects from all across the world make the case for gently Reclaiming the City. The focus is on selected cities such as Copenhagen, New York or Oslo – these show how the path towards a more sustainable and social city can lead via planning a bicycle-friendly one.

EXHIBITION THEME

Ursula Schulz-Dornburg: The Land In-Between

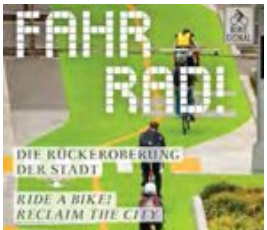
Dates & Place

4 July – 16 September, 2018

Staedel Museum, Frankfurt, Germany

Information online at

<http://www.staedelmuseum.de/en/exhibitions/ursula-schulz-dornburg>



ACTIVITIES & EVENTS

Description

Born in Berlin in 1938 and based in Düsseldorf today, Ursula Schulz-Dornburg has centred on border landscapes, places of transit, and relics of outmoded cultures since the early 1980s. Her photographs confront us with cult and cultural sites in Europe, Asia, and the Near East and, above all, with the visible and invisible boundaries between these continents and regions. Mostly in black and white and comprising numerous parts, the series of photographs taken there are a testimony to vanished sceneries, past political systems, crumbling civilisations, and disappearing societies. Fuelled by ethnological curiosity and betraying an archaeologist's eye, her pictures reveal the blurry fringes and points of intersection of today's life between globalised everyday world and its blind spots on the threshold between conceptual art and enlightened approach.



Ursula Schulz-Dornburg, *THE LAND IN-BETWEEN*,
Photographs from 1980 to 2012 © www.staedelmuseum.de

Conference Alert

CONFERENCE THEME

The Migration Conference 2018

Dates & Place

26 – 28 June, 2018
Lisbon, Portugal

Information online at

<http://www.migrationcenter.org/about>

Description

The Migration Conference 2018 will be a forum for discussion where experts, young researchers and students, practitioners and policy makers working in the field of migration are encouraged to exchange their knowledge and experiences in a friendly and frank environment.

The conference is organised in thematic streams of parallel sessions focusing migration, migrant populations, diasporas, migration policies, as well as non-migrants and wider impact of human mobility. The scientific programme will comprise invited talks, oral presentations, poster presentations as well as workshops.

The conference will host about 100 parallel sessions and several keynote speakers. Among the speakers in previous conferences, Douglas Massey, Saskia Sassen, Oded Stark, Giuseppe Sciortino, Caroline Brettell, Barry Chiswick, and Karen Phalet were welcomed.

Organized by

ISEG and IGOT, with the University of Lisbon



CONFERENCE THEME

Eleventh Global Studies Conference: 2018 Special Focus - Subjectivities of Globalization

Dates & Place

30 – 31 July, 2018
Granada, Spain

Information online at

<http://onglobalization.com/2018-conference>

Description

Founded in 2008, the Global Studies Research Network is devoted to mapping and interpreting past and emerging trends and patterns in globalization.

In an early attempt to conceptualize globalization, Roland Robertson (1992: 8) defined it as “the compression of the world and the intensification of the consciousness of the world as a whole”. This classic definition comprises both the material processes associated with globalization and the (inter)subjective dimension of the concept, its place in our collective thought-patterns and its role in how we make sense of the world. However, while the material – economic, political, cultural, environmental – symptoms and implications of globalization have been discussed extensively in what is now an impressive body of literature, the subjective side of the process has not been examined in adequate depth. The 2018 Global Studies Conference aims to fill this research gap by placing its focus on how we increasingly not just act but also think in terms of the world as a whole. The conference will thus revolve around the ideational dimension of globalization as expressed in beliefs, discourses, arguments and narratives about global trends and processes. The questions addressed by this conference concern:

- The relationship between material practices and ideational dimensions of globalization;
- Competing analytical approaches to the subjective dynamics of globalization;
- The historical development of global consciousness, the formation and transmission of global identities and values;
- The meanings of globalization that circulate in the public sphere, the way how they are mobilized in political debates and the extent to which their mobilization destabilizes established ideologies and worldviews;
- Origins and nature of contemporary explicitly globally-oriented discourses, ideologies and doctrines;
- The evolution of the concept of globalization and how its evolving usage has reflected the changing socio-political context.

Organized by

Global Studies Research Network

CONFERENCE THEME

Participatory Design Conference 2018

Dates & Place

20 – 24 August, 2018
Hasselt and Genk, Belgium

Information online at

<https://pdc2018.org/about-pdc/>

Description

The Participatory Design Conference (PDC) is a conference with a long history in bringing together scholars who present research on the direct involvement of people in design, development, implementation, and appropriation activities of information and communication technologies, spaces, artefacts, and services. The conference gathers a multidisciplinary and international group of researchers and practitioners (outside of academia) encompassing a wide range of issues that emerge around participatory design, encountered and discussed in multiple fields. These include, but are not limited to, architecture and spatial planning, design, arts, co-design, sociology, media studies or development studies.

The conference explores experiences with and analysis of applications of PD within specific domains, including: economy and social inequalities, migration and xenophobia, museums and cultural heritage, tourism and transportation, healthcare and basic social needs, education and the labour market, public administration and crisis management, social computing and datafication, spatial planning, architecture and city-making and other domains and communities.

PDC will immerse in the urban fabric of the cities of Genk and Hasselt as venues for presenting and discussing current PD research in the form of lectures, exhibitions, workshops and interventions.

Organized by

UHASSELT and partners



Redesigning Brussels, Quartier Ludiek (collaboration between Yota!/JES and Map-it www.map-it.be). © pdc2018.org

CONFERENCE THEME

Urban Jewish Heritage: Presence and Absence

Dates & Place

3 – 7 September, 2018
Krakow, Poland

Information online at

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

Description

Over the centuries, cities across Europe and around the world have been impacted by their Jewish communities; as places of both presence and absence. Being held as part of the European Year of Cultural Heritage, this Conference is dedicated to addressing Urban Jewish Heritage and the multi-layered issues it faces. From tourism and sustainability to conservation and representation, the Conference will bring together academics, planners, policy makers and community leaders to examine the pasts, presents and futures for cities with Jewish Heritage, particularly in Europe.

Held in the World Heritage City of Krakow in Poland, which demonstrates both the potential and the challenges involved with its own extensive Jewish heritage, the Conference will bring together academics, managers, planners, policy makers and community leaders to address the above questions and more. The Conference is designed to encourage creative and constructive dialogue across different sectors and different disciplines and will feature case studies and best practice.

Organized by

Ironbridge International Institute for Cultural Heritage (University of Birmingham) and the Foundation for Jewish Heritage, in association with the City of Krakow and Villa Decius Association



ACTIVITIES & EVENTS

CONFERENCE THEME

10th International Conference on Sustainable Development and Planning

Dates & Place

4 – 6 September, 2018

Siena, Italy

Information online at

<https://www.wessex.ac.uk/conferences/2018/sustainable-development-and-planning-2018>

Description

The 10th International Conference on Sustainable Development and Planning builds upon a series that started in 2003 in Skiathos, Greece, followed by other meetings in Bologna (2005), Algarve (2007), Cyprus (2009), New Forest – home of the Wessex Institute, UK (2011); Kos, Greece (2013), Istanbul (2015), Penang (2016) and the University of the West of England in Bristol, UK (2017).

Planners, environmentalists, architects, engineers, policymakers and economists have to work together in order to ensure that planning and development can meet our present needs without comprising the ability of future generations.

Problems related to development and planning, which affect rural and urban areas, are present in all regions of the world. Accelerated urbanisation has resulted in deterioration of the environment and loss of quality of life. Urban development can also aggravate problems faced by rural areas such as forests, mountain regions and coastal areas, amongst many others. Taking into consideration the interaction between different regions and developing new methodologies for monitoring, planning and implementation of novel strategies can offer solutions mitigating environmental pollution and non-sustainable use of available resources.

Energy saving and eco-friendly building approaches have become an important part of modern development, which places special emphasis on resource optimisation. Planning has a key role to play in ensuring that these solutions, as well as new materials and processes, are incorporated in the most efficient manner.

Sustainable Development and Planning 2018 will bring together academics, policymakers, practitioners and other stakeholders from across the globe to discuss the latest advances in the field. The conference will discuss new academic findings and their application in planning and development strategies, assessment tools and decision making processes.

Organized by

Wessex Institute



CONFERENCE THEME

Walk Bike Places

Dates & Place

16 – 19 September, 2018

New Orleans, USA

Information online at

<https://www.wessex.ac.uk/conferences/2018/sustainable-development-and-planning-2018>

Description

This conference was founded on the belief that greater access to walking and bicycling will create healthier individuals, cohesive neighbourhoods, and vibrant communities. Everything started with a hundred idealistic cyclists in 1980 and they called themselves Pro Bike. Then they evolved because they found common cause with walking: streets that are unsafe for biking are also difficult to cross for pedestrians. In 2012, under the stewardship of Project for Public Spaces, they added the final piece: Place. They meet every two years and already have a 30+ year history.

The 20th Walk/Bike/Places in New Orleans is expected to draw 1,500+ city planners, transportation engineers, public health professionals, elected officials, community leaders, placemakers, and professional walking and bicycling advocates. The planned breakout sessions, panel discussions, and mobile workshops address the latest trends, research, and best practices.

Organized by

Project for Public Spaces & Bike Easy

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ACTIVITIES & EVENTS



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Organized by

Project for Public Spaces & Bike Easy

CONFERENCE THEME

Island Cities and Urban Archipelagos 2018: Islands, Resources, Tourism, and Society

Dates & Place

26 – 28 September 2018

Zhoushan, China

Information online at

<http://www.islandcities.org/icua2018.html>

Description

This international, interdisciplinary conference brings together researchers from across the globe to explore the role of islands and archipelagos in our increasingly urbanized and globalized world.

Neil Brenner speaks of a ‘planetary urbanization’ that draws the entire world into urban processes. Islands are experiencing increasing flows of inward and outward migration, as residents come and go in search of skilled or unskilled work, education, higher quality of life, or simply new experiences. Mainland cities depend on the resource-rich waters, soils, wetlands, and associated ecosystem services of many island environments. This conference considers the roles and realities of islands in this age of globalization and urbanization as well as how we might envision sustainable island futures. What natural, social, political, financial, and human resources do islands contribute to global flows? Can an ecosystem services approach help us better value islands in the 21st century, or should we seek to protect island peoples and environments from global markets? Can islands take on central roles in world systems without losing the insular characteristics that make them special? Can island cities simultaneously be global economic, political, and cultural leaders and contribute to local and global sustainability? Can small islands maintain local traditions in an age of global entertainment and cultural diffusion? Do resource-rich islands have a special responsibility to support wider sustainable development, or does the often-vulnerable nature of island communities justify islanders taking a locally oriented approach to sustainability

Organized by

Island Dynamics



CONFERENCE THEME

Valletta 2018 5th Annual Conference: Sharing the Legacy

Dates & Place

24 – 26 October, 2018

Valletta, Malta

Information online at

<https://valletta2018.org/events/valletta-2018-annual-conference-sharing-the-legacy/>

Description

Valletta 2018’s fifth annual conference encourages broad reflection on the central issues that define urban life by channelling its discussions through the basic question of “What makes a city better?”. This reflection aims to understand how cities can be shaped to better suit the needs and desires of the individuals and communities, whether on a permanent or temporary basis.

This concept develops the discussions held at previous Valletta 2018 conferences, particularly on the themes of well-being and happiness of residents, participation in cultural and creative life, dialogue and inclusion among different communities, and social and environmental sustainability.

The conference will adopt Jane Jacobs’ oft-cited maxim that “Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody” (1961) to question whether this is an approach that is being adopted in the urban development taking place in different cities, including those engaging with the title of European Capital of Culture.

Through these discussions, the conference aims be a reiteration of the democratic process through cultural practice, whereby the relationship between the individual, the collective, and their communities is realised by means of a tangible legacy.

Organized by

Valletta 2018

ACTIVITIES & EVENTS

CONFERENCE THEME

Cultural Heritage: Transition and Transformation

Dates & Place

11 – 17 November, 2018
Madrid, Spain

Information online at

http://network.icom.museum/fileadmin/user_upload/minisites/icfa/pdf/Conferences/2018_Madrid_CallForPapers.pdf

Description

2018 marks the European Year of Cultural Heritage. As the International Committee for Exhibition Exchange (ICEE), and the International Committee for Museums and Collections of Fine Arts (ICFA) have decided to host their joint Annual Meeting in Europe this year, the committees have elected to focus on the topic of Cultural Heritage, exploring the challenges and opportunities facing museum professionals in the presentation of Cultural Heritage in today's complex cultural economy. The 2018 conference travels to Spain providing a unique, multicultural, and multidisciplinary forum for exchange of ideas, knowledge and experiences around four themes:

- Cultural Heritage for Social Engagement
- Cultural Heritage in the Digital World
- Cultural Heritage, Display and Preservation
- Creating Legacy Through Cultural Heritage.

Organized by

ICEE and ICFA



CONFERENCE THEME

The 2nd International Conference on Green Urbanism

Dates & Place

28 – 30 November, 2018
Rome, Italy

Information online at

<https://www.ierek.com/events/green-urbanism-2nd-edition#introduction>

Description

Green Urbanism is defined as the practice of creating communities beneficial to humans and the environment. It is an attempt to shape more sustainable surroundings, communities and lifestyles, and consume less of the world's resources. Green Urbanism is interdisciplinary, combining the collaboration of landscape architects, engineers, urban planners, ecologists, transport planners, physicists, psychologists, sociologists, economists and other specialists in addition to architects and urban designers. Cities can and must become the most environmentally-friendly model for inhabiting our Earth. It is more important than ever to re-conceptualize existing cities and their systems of infrastructure, to be compact, mixed-use and polycentric cities.

The Conference provides a context for a general debate about the regeneration of the city center and discusses how urbanism is affected by the paradigms of ecology.

IEREK organizes this conference to deal with cross-cut issues in architecture and urban design and addresses the question of the ways we can best and cohesively integrate all the aspects of energy systems, transportation systems, waste and water management and passive and active strategies into contemporary urban design and improved environmental performance of our cities.

The significance of this conference lies in the pressing need for the integration of sustainability principles in the urban design process of cities and the general need for sustainable city development.

Organized by

IEREK

