



*The WALL,
a crowded summer day.*

Second Life of the Copenhagen Wall

Jette Sandahl*



In April 2011 Copenhagen Museum's interactive WALL celebrated its first birthday by moving from one central city site to the next – in archaeological terms from the old Eastern Gate to the old Western Gate, in contemporary terms from the Royal Square to City Hall Square.

The WALL has been called a declaration of faith in the city of Copenhagen. In technical terms it is a 10 by 2 metre digital, interactive, multi-user, multi-touch screen, composed of four high definition plasma screens, mounted into a customised container, run by 30 dedicated softwares drawing on a database.

During its first year, the WALL drew in an estimated 601.693 individual users, who opened 3.152.316 images, sent 61.302 postcards to up to three different email addresses and uploaded 3.205 new images and 2.344 comments directly on the WALL or through the museum website, www.copenhagen.dk.



The WALL, a very cold winter evening.

* Director, Museum of Copenhagen

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Down to Earth, Out of The Building, into The Street and The Communities

As big cities become more powerful and more independent of the national context, the often quite traditional and dormant city museums begin to revise their missions, methods and working relationships with their cities.

While permanent galleries from the former century in the Museum of Copenhagen still celebrate the patriarchal bourgeoisie of founding fathers, the museum is now developing a series of outreach projects, research, exhibitions and activities that make the museum more relevant and present in the city and the life of its people. These are initiatives that create dialogue and bring the museum down to earth, out of the building, into the street, into the communities.

Urban Life and Living with Strangers

Cities are places where people learn to live with strangers, learn to enter into the experience and interests of unfamiliar lives. 'The practice of modern democracy demands that citizens learn how to enter into the experience and interests of unfamiliar lives. Society progresses when people's experience is not just limited to those who resemble them in class, race or ways of life. Sameness stultifies the mind, diversity stimulates and expands it', as Richard Sennett says. 'People can develop multiple images of their own identities, knowing that who they are shifts, depending on who they are with. The experience of urban life can teach people how to live with multiplicity within themselves'.*

A promise of equal access to culture to all is fundamental to Danish cultural policies across regions and across party lines. However, on underlying issues of difference and diversity the political vision of Copenhagen differs radically from the national political agenda. Challenging the national ideals of homogeneity and strict assimilation, the municipality declares that differences between Copenhageners are to be seen as an asset. Copenhagen, says the municipality, is a place where one can feel at home, trust one's neighbors and the institutions, and be active in the local democracies.

Acknowledging the Needs, Reality and Legitimacy of The Other

Democracy is about acknowledging the needs, the reality and the legitimacy of the other. It is about respecting the rights and the points of view of the other - also and particularly when they differ from one's own. Democracy entails a recognition that one's own needs are constantly framed by those of the other and have to be continuously negotiated. Globalization and interdependences of all parts of the world and all parts of our lives increase the need for bridges and dialogue between people correspondingly.



Miss Distraction was a well-known Copenhagen character.

Living with Complexity, Conflict and Disagreement

With platforms as the interactive WALL the Museum of Copenhagen has begun to explore methods that acknowledge the complexities of living with the unknown, conflict and disagreement and support the mechanisms for mediation. The museum is encouraging participation and inviting users to engage with, challenge and contest each other.

A Matrix of Time and Place and Meaning

The Copenhagen topography is that of a lived-in, well-worn city, where every corner is an intersection in the matrix of time and place and meaning. The past lives visibly in the present, also where it has long gone to ashes or is now actually physically dismantled.

Around 10.000 historic images from the museum's collections have gone into the database and appear on the WALL in the form of the lovely, multi-layered, dreamlike cityscape, and on the home page partly as a simpler version of a cityscape, and partly as a traditional database, that can be searched through keywords and concepts. →



The user interface of the WALL is a collage of archival images.

* [http://on1.zkm.de/zkm/stories/storyReader\\$1513](http://on1.zkm.de/zkm/stories/storyReader$1513).



The homepage echoes the WALL user interface.

The archival material is supplemented with contemporary material, stills, video, and soundscapes created through systematic outreach work with a group of young employees of the museum.

Drift and Observe, Open and Explore

The WALL is navigated through simple intuitive hand movements, tapping, pushing, pulling, flicking. The grammar is similar to that of an i-phone, but with more dimensions.



Dense inner city cityscape, with open album.

The cityscape is organized by geographical urban districts, as Copenhagengers tend to identify themselves by specific local neighborhoods. Users of the WALL can simply drift, observe and enjoy the cityscape. They can open and explore individual elements, opening a local or thematic album.

Tag and Comment, Add Images and Dialogues

People can interact with the WALL on their own terms. The database structure is non-hierarchical, and anyone can invent and add their own factual and poetic tags as their personal experience, emotional realities, secret and sacred places fit into the urban landscape. They can also add their own images, comments and stories, at the WALL or through the website.

Creating Contemporary Material

Through high profile and rather cool technologies the WALL is creating relationships between the museum and people who do not usually use or contribute to museum content or interpretation, and facilitating further dialogue between users themselves. Now that the WALL has had a year on the street, user participation and uploads begin to become really significant.

Individual users contribute with images from their family albums, with new shots from everyday life as well as very ambitious and unique artistic photos from contemporary Copenhagen. All of these are ready to be harvested, and will strengthen the museum's collections from the contemporary urban context radically, with material that citizens of the capital have found significant.

Encouraging, Engaging and Supporting Participation

More neighborhoods will be explored and documented as further outreach work with young people finds funding. Photo competitions on specific themes are conducted for the WALL by the museum, often in collaboration with other partners. Small and large thematic collections of contemporary images are donated and uploaded by libraries, schools, social institutions, hostages.

And to the active buildings, boats, busses, trains, statues and not least people of the cityscape are added the icons of rolling trashcans or professional racing bikes as the WALL begins to be used as a platform of communication and documentation for major events in the City.

Behind the scenes the Museum of Copenhagen and its New Zealand based partner Gibson International keep adjusting, renewing and developing the database and navigational routes of the WALL to maximize the user experience and facilitate participation. Issues of ambiguity and confusion that are identified through audience research are addressed. New features and fresh functionalities are created for the fun of it. The cityscape is expanded to make room for the neighboring municipality that wants to do their own showing of the WALL, with their own characteristic content.



User upload, the airport, in contemporary black and white.

A Frontier To The Future

The WALL is a frontier, a border-zone of documentation, personal narratives and memories, meanings and metaphors. For the Museum of Copenhagen it is an invaluable medium for exploring contemporary urban identities that are less obsessed with history and the past and where people come from, and much more focused on or defined by the future, by what people want to become, what we can make happen. ■

■ From the CAMOC President

CONGRATULATIONS! ICOM has just announced that CAMOC has been granted a performance subsidy for 2011. We are continuing what is now a long tradition of winning awards. The subsidy is based on a number of criteria varying from the quality of conferences and meetings held to publications, an attractive website and projects for 2011-2013. The total subsidy granted is €4,247, which will, without question, contribute to the realisation of those projects we have set out in our Strategic Plan. We will kick off with the publication of papers from our Istanbul and Shanghai Conferences.

The ICOM General Assembly and Advisory Committee meetings took place in Paris on 6 - 8 June. The Strategic Plan 2011-2013 put forward by the Strategic Plan Working Group, of which I have been a member, was accepted by unanimous vote. It was assessed as the first Strategic Plan to be supported by action plans so that every International Committee would be able to implement it with ease. "To meet the challenges of an ever-changing museum sphere and to serve the ICOM community of museum professionals to the best of its ability", the Strategic Plan focuses on four main development areas:

1. Increase membership value and transparency for ICOM members
2. Develop museum and heritage expertise
3. Strengthen ICOM's global leadership in the heritage sector

4. Develop and manage resources to implement the Strategic Plan effectively.

I believe that CAMOC will be referring to this fundamental road map in its various projects now and in the future.

The 2011 CAMOC Conference, which we are organising jointly with COMCOL and ICOM-Europe, aims to be the most exciting event of autumn 2011. It is not just the theme "Participative Strategies in Capturing the Changing Urban World", but also the opportunity we will have to collaborate with two other International Committees. Each will add to, and enrich, the experience of the others. We will also have a day of concentrated "urbanism". And this will take place in Berlin, one of the world's most vibrant cities. So I would like to call on our members to come to Berlin to benefit not only from a remarkable cornucopia of professional interaction but also from Berlin's cultural wealth.

I would like to conclude with another congratulations message. This time to Jette Sandahl and the Museum of Copenhagen. They won the 2011 World Summit Award in e-culture and heritage for the WALL, their inspiring and pioneering work (see Jette's feature in this issue). It is CAMOC's wish and aim to have many more trophies like this for city museums all over the world.

Suay Aksoy

■ INVITATION TO CAMOC CONFERENCE 2011

CAMOC - COMCOL - ICOM / Europe Joint Conference 2011, Berlin, Germany

31 October – 3 November 2011

Theme: "Participative Strategies in Capturing the Changing Urban World"

Contact: Marlen Mouliou (secretary@camoc.icom.museum)

CAMOC will organize its 2011 Conference in collaboration with COMCOL and ICOM-Europe. The main theme of the conference, shared by all three committees, is "Participative Strategies", whereas the phrase "Capturing the Changing Urban World" reflects CAMOC's focus on urban matters.

The ICOM International Committee for the Collections and Activities of Museums of Cities (CAMOC) has the pleasure of inviting you to participate in the International Conference on Participative Strategies in Documenting the Changing Urban World, which they will organize in Berlin, 31 October-3 November 2011. The first two days of the conference will be organized jointly with the International Committee on Collecting (COMCOL) and the ICOM Regional Committee for Europe.

During the first two days the meeting will be jointly held at the Dahlem Museums (National Museums in Berlin, Prussian Cultural Heritage Foundation) in south western Berlin, with the Museum of European Cultures (Museum Europäischer Kulturen, <http://www.smb.museum/mek>) being the organizing museum. On the third day, CAMOC will meet at the Kreuzberg Museum (www.kreuzberg.museum.de) and the Bookshop Pro qm, (www.pro-qm.de), a themed bookshop on the city of Berlin, politics, pop, economic commentary, architecture, design, art & theory, which is meant to be a forum for public discussion and movement. Evening museum visits and receptions are planned at the Museum of Asian Art, Ethnological Museum, the Deutsches Historisches Museum and the Nikolaikirche of the Stadtmuseum Berlin. →

International keynote speakers will set the context for discussion and the exchange of experience on the first day of the conference, and CAMOC delegates are invited to submit proposals for presentations reflecting the three specific themes of the conference set out in detail below.

The programme will be also enriched with site specific tours and discussions moderated by CAMOC members.

Our aim and wish is to organise a memorable meeting in Berlin. Come and join us!



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Deadlines

- July 15, 2011** : Deadline for submitting abstracts of presentations as well as for grant application
- August 1, 2011** : Deadline for response by Programme Committee regarding submissions
- August 30, 2011** : Deadline for early registration
- October 12, 2011** : Deadline for registration
- From Oct. 13, 2011**: Late registration
- October 20, 2011** : Deadline for submission of complete text

“Participative Strategies in Capturing the Changing Urban World”

Documenting the past is never straightforward. Whose truth are we telling and who is doing the telling? What do we document and why? It is inevitably a selective process to capture traces of a world no longer with us.

Yet, if documenting the past is problematic, how does a city museum document the present? The present is now, it is all around us and we are active participants in a drama which is constantly changing. How do we know what is significant today, and will be significant for future generations? How do we select and, then, how do we preserve and

manage what we select? Cities are not only artefacts we can see and touch: They are complex environments made up of people who are in a constant state of change - a mix of the tangible and the intangible, of buildings, spaces, power, wealth, poverty, ideas, innovation and energy.

What are the criteria for city museums when they collect and document the city today? The relative permanence of the tangible or the fluidity of the intangible? Where do they place their priorities? And by what means and with what aims do they document and collect? Then, there is the concept of the city museum as an urban forum enabling people to share their experiences and help shape their city, and indeed the museum itself. →

The Internet has served to accelerate social change. We now have a remarkable range of information technologies at our disposal and many of us, though very far from all, live in societies where participative democracy is the norm. We are less willing to accept received opinion, we question authority more, we are our own history. What are the implications for a museum about a city? Can we have a participative museum? If so, what is it, or what should it be?

These are some questions for us to consider. To address them, we propose **three broad themes** which correspond to the three main sessions of the conference programme:

1. Capturing urban change: The engagement and involvement of citizens in collecting and documenting the changing city around them; the media used for creating, sharing and connecting people; the different strategies and priorities used in different city museums.

2. Recording and celebrating the experience of city people with a special emphasis on the experience of migrants to cities: Memories, ideas, knowledge, spirit and feelings, testimonies expressed in writing and art, and much else.

3. Reflecting on urban policy and regeneration projects: What determines urban success and what is the impact of urban crisis and decline (for example, natural disasters or social upheavals), and the roles of city museums in this debate.

This year's conference is a joint meeting with two other ICOM international committees, COMCOL (the International Committee for Collecting) and ICOM-Europe, which is an exciting prospect. We look forward to your contributions, and to your active participation in our conference.

We aim to accept a handful of proposals, which will be divided between the themes, and allocate a maximum of 10 minutes to each presentation depending on the session in order to allow sufficient time for discussion. If you wish

to make a contribution, please contact Marlen Mouliou. Mail to: (CAMOC Secretary) at secretary@camoc.icom.museum.

Abstracts should be in English and not more than 250 words long. There will be a selection panel to review each proposal received. Please also send together a very short CV in English (up to 100 words) with references to your studies, present profession, present and past projects, fields of academic interest. **The closing date for receiving abstracts is July 15, 2011.**

Further information on the conference fee, accommodation choices and registration form will be available on the CAMOC website shortly (<http://camoc.icom.museum/index2.php>). Note that you will also be able to follow us on Facebook.

CAMOC Launches a Grant for Young Members of ICOM

To encourage young colleagues to participate in CAMOC activities, we announce one Travel Grant of five hundred euros (€500) for young members of ICOM who want to take part in the Berlin Annual Conference in 2011. **Preference will be given to young members from developing countries.**

Applicants must be:

- Less than 35 years old,
- An Individual member of ICOM for a minimum of 1 year as of the grant application date,
- Actively working in a Museum for a minimum of 2 years as of the application date.

The awardee is required to write a report about the Annual Conference for publication in the CAMOC Newsletter & website. Note that the report must be in English.

To apply, send a CV with a cover letter explaining why you wish to attend the Berlin 2011 conference. Applications should be submitted to Marlen Mouliou. Mail to: secretary@camoc.icom.museum by July 15, 2011.

The successful applicant will be informed by August 1, 2011. ■

City Museums in the Web:

Museum of the City Opens Virtual Galleries, Invites Collaborations with Fellow CAMOC Members

The Museum of the City is a web-based "museum-without-walls" that creates and presents - via its website (www.museumofthecity.org) - electronic exhibits about cities worldwide. The Museum's focus is the city, that 12,000 year-old artifact that is civilization's greatest cultural achievement.

The Museum of the City is working with museums, universities, planners, and architects to create its exhibits. The Museum's core mission is to:

- deepen people's knowledge of cities -their design, history, governance, economies, and social life- and of the range of opportunities and solutions being →

explored and implemented to make cities more sustainable, creative, secure and interesting places in which to live;

- provide city museums, informed citizens, urban scholars, students, architects, planners, and urban designers with the platform, means, and methods of sharing their insights and imaginations about cities through creatively designed and intellectually rich electronic exhibits;
- connect individual cities' own visions and plans with the combined experiences of cities around the world and across time;
- collaborate with city museums worldwide in creating and sharing exhibits.

The Museum of the City shares with other CAMOC members the goal of combining education with service to cities. The motto "Let Knowledge Serve the City" inspires the international work of the Museum's volunteers, who are creating exhibits about and for cities worldwide.

The Museum of the City operates with volunteer support and contributions of content from city museums and libraries, university students and faculty, and individuals with a personal or professional interest in cities. The Museum is administered by Chet Orloff, an instructor of urban studies in the United States and a former CAMOC board member, and Managing Curator Tari Donahue, a graphic and web designer. The Museum's board of directors -all volunteers- are internationally recognized architects, planners, businesspersons, and museum professionals. A registered 501©(3) tax-deductible charitable organization, incorporated in the state of Oregon, USA, the Museum is supported by donations from board members and friends.

To learn more about the Museum of the City, please contact Chet Orloff, President, Museum of the City, chetorloff@msn.com. Chet will be attending the CAMOC meeting in Berlin and will discuss the Museum of the City's activities. (www.museumofthecity.org) ■

■ Historical Museum of the City of Kraków Reports:

Cracovia 3D. Digital Reconstruction of the Historic Centre of Kraków: an Exhibition

This exhibition presents the results of a project to create a virtual image of the historic centre by means of 3D techniques. Work on creating a digital reconstruction of Kraków has been the subject of systematic research and educational and other activities at the Historical Museum of the City of Kraków since 2004.

Kraków has played a special role in the history of Poland as the capital city, which it had become in the 11th century, and as a seat of the newly established diocese of Wawel. The legal and organizational bases for a dynamic development of the entire urban complex were created by the foundation charters issued for Kraków in 1257, and in the next century for Kazimierz (1335) and Kleparz (1366). As a result, Kraków received a new, regular, geometrical plan with a centrally placed market square. The most dynamic development of the city took place during the late Middle Ages, and the early modern era.

Among Polish towns and cities Kraków retained, in many aspects, its leading place until the collapse of the Polish-Lithuanian Commonwealth at the end of the 18th century. In addition, at the end of the 18th century Kazimierz and Kleparz lost their administrative autonomy in favour of Kraków. Due to the gradual merging of the surrounding areas of the old suburbs, jurisdictions and villages, mainly in the 19th and 20th centuries, Kraków multiplied its area and, in terms of population, became the second largest urban centre in Poland.



*The Urban Layout of Kraków with suburbs.
A digital reconstruction of the view from around the half of the 17th century, a bird's-eye view from the south-west.*

In Poland, however, Kraków owes its unique character and importance to the values of its historical centre, particularly well preserved within the medieval urban complex and the royal seat on the Wawel hill. Despite the changes affecting the city over the past centuries, until now Kraków has retained a clearly visible urban layout from the time of the Charter. Inside the perimeter of the fortifications that once encircled the city, a characteristic layout of the medieval city with a centrally placed market square and a gridiron street pattern has been preserved. In the course of time, a number of the buildings within the entire urban complex, some of them from the Middle Ages, have vanished from the landscape of the city, and some have been transformed, and some others have been completely demolished. →

The Latin name of the city in the title of the exhibition refers to the tradition of panoramic views with explanatory descriptions within the field of the images. There are many examples of panoramas of Kraków we can refer to which have been published during the early modern era. The nearest account in time is the panorama edited in *Civitates orbis terrarum* dating from 1617. This view inspired significantly the reconstruction of Kraków, and was an important iconographical source.



*Royal Castle on the Wawel Hill.
A digital reconstruction from around the middle of the 17th century,
a view from the north-west.*

The theme of the exhibition is the historical shape of the urban layout and built-up areas of Kraków. This is illustrated by the selected building complexes and individual examples of the city's architecture digitally processed in the form of virtual 3D models. The reconstruction of the selected parts of the city has been carried out by taking the successive stages of architectural transformations into account. The exhibition presents the architectural complexes that do not exist anymore, or those preserved which, in the course of time, have been transformed. The digital models illustrate the state of the reconstructed built-up areas based on various sources such as material remains, iconography and descriptions.

The exhibition consists of two parts. The first one concerns architectural and urban reconstructions of the entire city complex of Kraków from the middle of the 17th century. The intention was to reconstruct the view of the urbanised agglomeration of Kraków and the look of its buildings in the period before the Polish-Swedish war (1655–1657) which caused not only much damage to the urban fabric, but also contributed to the permanent changes in the layout and intensity of the building processes, particularly outside the line of the defence walls of Kraków. Before then, Kraków was, in principle and formally, a medieval city, and its entire layout was a consequence of a more or less harmonious evolution.

The exhibition makes it possible to study the range and character of the urbanised areas. Above all, we have reconstructed the terrain with all its important details, such as topography, water reservoirs, road network and built-up area zones. The diverse built-up areas (in terms of size, form and function) are reconstructed as solids reflecting their external shapes. Some visualisations are deliberately

projected on the modern map of Kraków in order to make it easier for the viewer to locate and identify the given elements of the built-up area. On the other hand, this method aims to make it easier to follow the transformations within the areas of the selected parts of the city.

The main feature of this part of the exhibition is the large panorama created as a reconstruction of the view of the urban complex of Kraków, the neighbouring old towns of Kleparz, and Kazimierz with their suburbs, jurisdictions, and villages from the middle of the 17th century. To make the panorama, it was necessary to prepare a digital model of the reconstruction of the whole visible terrain, and to put the 3D objects of all the elements of the built-up area on it in order to generate an image from one defined point. The virtual panorama is accompanied by its original model presenting a view of Kraków from the west. It is an enlargement of the copperplate from the beginning of the 17th century.

In this part of the exhibition, we present, out of necessity, the selected images created by computer technology, which are grouped according to the subjects: urban planning, Kraków's sacral architecture and fortifications. The idea of the exhibition emphasises the recreation of objects no longer existing and architectural complexes. The other part of the exhibition is dedicated to the reconstruction of the architectural transformations of the Cracovian Main Market Square in the successive six centuries, from the Middle Ages to the end of the early modern times. To be precise, the presentation comprises the evolution of the changes which were taking place from the very beginning of the market square, when it was delineated as the result of the Charter of 1257, until the end of the 18th century. Taking into account a rather good identification of the course of the changes in this part of the city, the reconstructions are more detailed than of other areas.

The exhibition is arranged predominantly as to make use of large format prints presented on the boards. The images of architecture are accompanied by thorough explanatory descriptions. Additional attractions are animated presentations, which illustrate the evolution of architectural changes of the most important buildings, and 3D films based on documentation and research work.

Cracovia 3D. A.D. 1650 is a film which is closely connected with the first part of the exhibition. It presents the city at the peak of its urban and architectural development in the middle of the 17th century. The film animation created with virtual models guides the viewer over the most important places in the urban complex of Kraków of that time. As a special addition to the exhibition, the film *Cracovia, Origo* is displayed. It is a fictional film created in with digital techniques. In short sequences, it tells a story about the development of the Cracovian settlement complex and the beginnings of Kraków until the Mongol invasion in 1241. →

The scope of the presentation does not refer to all the aspect of Kraków's urban planning and architecture. It is a selection of the issues undertaken by the Historical Museum of the City of Kraków, and categorised

according to the subjects under study. In conclusion, we hope that you will find the exhibition interesting, and that it will have a continuing showing.

Michał Grabowski ■

■ Current Research Work on City Museums

Research on cities and their various facets is constantly growing and the relevant records are now vast. Research and university projects on city museums are also in the focus of academic attention. Here we present a very small but indicative sample of interesting current work.

Museums and the Politics of Urban Development (Book to be published by Routledge in 2013) **by Dr. Lianne Gibson** (Senior Lecturer and Director of Research, School of Museum Studies, University of Leicester).

Dr. Gibson's work is a comparative international analysis of the role of museums in prestige cultural precincts. Over the last 10-15 years there has been a significant investment in prestigious urban developments which encompass multiple cultural and leisure facilities. Many of these precincts have a museum as a key cultural institution. This monograph will provide an analysis of the international phenomenon of 'museum-led urban development' as this has taken place over the last decade or so. In addition to an analysis and discussion of the general phenomenon the book will consider a range of carefully selected instances of museum-led urban development in Australia, Hong Kong, Singapore, the United Kingdom, and the United Arab Emirates. Despite having radically different cultural, economic, political and social contexts city's in these countries have all in the last decade made a significant investment in a prestigious museum focused cultural precinct as a way of pump priming the regeneration, revitalisation or rebranding of the city.

Museums and the Politics of Urban Development will explore the role of museums in what Gibson argues has been an international 'cultural turn' in urban development which has its origins in the late 1980s but began to be incorporated in significant capital developments from around the mid 1990s.

This discussion of the role of museums in the politics of urban development will challenge more familiar accounts, which understand museums in cultural precincts as functioning as 'monoliths'- institutions with a single dimension- characterised simply as vehicles of exclusive acculturation or as having purely commercial objectives. In introducing a more nuanced understanding of the museum -drawn from the discipline of museum studies- and a more nuanced approach to the analysis of cultural policy -taking account of the detailed and discursive conditions of policy and

programme development- this monograph will present a careful and sophisticated analysis of museums in recently developed urban precincts and their political and policy contexts. Museums will be analysed as institutions with multiple, sometimes competing meanings, situated in complex practical and discursive governmental environments. In recognising and engaging with this complexity this monograph will provide a new critical but practically focused assessment of the actual and potential role of museums in urban development.

As the trend for culture-led urban development slows in Australasia, Europe, and North America due to the Global Financial Crisis, and at the same time models of museum-led urban development are adopted by and adapted to other contexts, such as the Middle East and East Asia, the assessment provided by this monograph is timely. In its analysis and assessment of the drivers for (and key features of) museum-led urban development over the last ten to fifteen years, its analysis of the characteristics, effects and consequences of developments in Australia, Singapore and the UK, and its engagement with new developments in Abu Dhabi and Hong Kong, for instance, this monograph will make a real contribution to considerations of the role of cultural institutions and programmes in urban policy and development, as well as to considerations of museum policy and practice.

To see more of Dr. Lianne Gibson's work, visit her personal webpage at www.le.ac.uk/ms/contactus/liannegibson.html.

Rappresentare la storia della città ['Representing the city's history'], a PhD project currently in progress **by Layla Betti** (Research student at the Fondazione Museo Storico del Trentino, Italy)

What does 'city museum' mean? Why is it important or useful to a city to have its own museum? The city museum is very common in Europe and also in the rest of the world, but is quite rare in Italy. These reflections are the starting point of this research at the Fondazione Museo Storico del Trentino, in Italy. The work aims to understand what is the importance of a museum where people can find the heritage of their city, its history and its traditions. One of the most interesting feature of this kind of museum is the role which the city museum can play as centre of dialogue between →

citizens and the administration. When a museum is alive, its rooms are used as a place where people can share reflections and information about the city and its social and urban development.

In this research work, Betti had written a list of questions, which are divided in macro-areas. Since last July, she has been contacting many city museums in Europe, related to big and small cities, asking the directors to join the project and answer the questionnaire. Approximately twenty museums accepted and now she is starting to collect the results of this research. In the next months she will realise a database where she will put all the information she is collecting, to see at a glance some of the activities of so many city museums.

Another point of interest in her research are the Bezirksmuseen in Vienna. These small museums collect information and explain the history of each district of the city. Even if they are small, their functions are important: They are not just conserving the history and traditions of Vienna's districts, but also connecting citizens, new generations and immigrants, and organising events to share moments through history, literature and art.

Exhibiting urban identity: The history of city history museums and an attempt to define and analyse the museological concept of 'city museum', a PhD project currently in progress by **Jean-Louis Postula** (F.R.S.-FNRS Research Fellow at the University of Liège-Belgium, Department of Museology)

His doctoral research, started in 2008 at the University of Liège, focuses on city history museums and follows two main lines.

During the second half of the 19th century, some major cities (Paris, Brussels) decided to create museums to exhibit their past. This movement, whose history has not been written within an academic framework, then extended and amplified around the world during the 20th century. Today, cities have become the object of study for hundreds of museums and interpretation centres which deal with their past, present and even future. Postula's first purpose is to write a history of urban history museums over the last two centuries in the western world. He tries to respond primarily to issues related to political projects that presided over each institution's creation and to museums' development in the course of time.

Within the second axis, he is asking himself about the phenomenon of the appearance and institutionalisation - notably through CAMOC - of a new category in the museum field. Indeed, for about twenty years, museum professionals developed the expression 'city museum', one not really used

before, and began to think about its definition and extent in a growing context of networking. Nevertheless, this notion does not seem to have acquired any normative nature yet. His analytical method combines a bibliographical study of the different uses of the expression city museum and interviews with museum directors, in order to enlighten the meaning(s) authors are theoretically linking to it. These definitions will then be compared with some practical applications in a number of museums included in the first part of the thesis, to check on their applicability and the possibility to create a specific classification.

The museum and the city: A dialectical interactive continuum of socio-cultural realities, a Master dissertation currently in progress by **Christina Dilari** (Master's student at the Reinwardt Academy in Amsterdam, under the supervision of Léontine Meijer-van Mensch)

The museum and the city: Two terms that indicate complex conceptual fields and, concurrently, two frameworks which intersect and experience intense transformations, particularly in the post-modern period. The role of museums in city development has become a subject of increasing interest for the museum community. However, the reflection on how we should understand the formation of the relationship between these two entities does not occupy a focal position within the museological discourse.

Her research subject has grown out of an interest in investigating how the museum phenomenon is channeled into the restructuring of the contemporary urban landscape. The strategic role of cities in the contemporary remaking of political-economic space has sparked off social, cultural and spatial transformations and trends. These are encapsulated (and contested) in urban planning, cultural strategies aimed at stimulating economic growth and city reimagining, as well as gentrification processes intended to provide a sense of "civility", aestheticisation and security in the inner city. In light of this new urbanism, Christina examines the extent to which museums facilitate cities' aspirations and questions the consequences of such work on social (i.e displacement), spatial (i.e selective location of cultural settings-symbolic epicenters) and cultural levels (a re-conceptualization of "which" and "whose" culture is projected through place-marketing).

The research focuses on the city of Athens and interrogates the role of museum activity in a particular historical, socio-cultural context. How is the city represented culturally and how do museums figure in this process? How did the emergence of new cultural centres shape the urban landscape and which urban problems are masked? Based on such questions and focusing on specific city districts, her thesis tries to build a dialectical understanding of how a city reforms and "produces" museums, and conversely, how museums are able to (re)shape the urban reality. →

Dimitris Psychogyios (Architect, PhD student) reports...

During the academic year 2010-2011, the School of Architecture at the University of Crete (Greece), has included the design of a museum complex involving the city of Chania in its programme of courses -specifically in the Architectural Design VI course where the aim is to design a museum complex in Halepa, a central neighbourhood of Chania. The complex will consist of an archaeological museum, a Byzantine, a Venetian Museum and a Museum of the

modern city of Chania. Students are invited to design a complex of buildings of 8500 m², which will include exhibition and educational areas, museum shops, workshop areas, storerooms and offices. Key challenges for the design are: 1] The emergence of the past, present and future of the city; 2] The integration of the building in the city; 3] The reveal of the public character of both the exterior and interior spaces.

The project is supervised by M. Varoudakis, P. Karamanea, K. Mavrakaki, P. Parthenios. For more information on the project, visit the website <http://www.arch.tuc.gr/> ■

Conference Alert 2011

Conference theme

**2011 National Ground Water Association Conference
Groundwater: Cities, Suburbs and Growth Areas**

Place & Dates Los Angeles (USA), 8-9 August 2011

Information on-line at

<http://www.ngwa.org/DEVELOPMENT/conferences/details/5026/index.aspx?CFID=800900&CFTOKEN=82965351>

Description

Greater metropolitan areas throughout the world struggle with a myriad of issues to supply their populations with potable drinking water supplies, as well as manage circumstances and situations that affect public health, safety, and the integrity of aging infrastructure.

- How do cities and the surrounding areas maintain or expand water supplies?
- How do they address public sanitation and damaged infrastructure?
- How do they manage stormwater, if at all?
- How is groundwater protection and recharge being addressed in their planning efforts?
- What is the state of groundwater in urban and surrounding areas in terms of groundwater supply and sustainability, and what actions are being taken to ensure integrity of the resource?
- What are the stresses on groundwater in suburban growth areas where new homes rely predominantly on private wells?
- How does construction dewatering, quarrying, and other geotechnical activities interact and affect groundwater in urban and suburban areas?

Conference theme

**International Conference organized by the Historical Museum of the City of Kraków
Museum in the Spotlight: Exhibition - A Scientific Laboratory or an Artistic Creation**

Place & Dates Krzysztofory Palace, Kraków Poland, 12-14 October, 2011

Information on-line at

<http://www.mhk.pl/formularze/muzeum-w-swietle-reflektorow-rejestracja>

Description

The last two decades were marked by a rapid development of Polish museology. The changes were related both to the way in which museums were managed and to the art of exhibition arrangement and educational function. Today, museum managers, scientists and researchers still try to answer the question 'What is – or what should be - the museum in the 21st century?'. What is its *raison d'être*? What purpose does it serve? What is Polish museology heading for? The picture of the museum as a static and old-fashioned cultural institution is still changing. Nowadays museums are the fastest developing establishments that set up new trends and shape new forms of culture and entertainment.

The Historical Museum of the City of Kraków is also undergoing a period of transformations and rearrangements. Among its strategic purposes is the reorganisation of the Theatrical Branch and turning it into the New Museum of the Theatre; hence the idea of holding an international scientific conference. Its title – Museum in the Spotlight: Exhibition - A Scientific Laboratory, Or an Artistic Creation – is meant to provoke a discussion on the following topic: how could theatre museums best fulfil their purposes in the light of the specificity of their collections and the peculiar subject matter they deal with? The aim of the conference is also to discuss the general idea of theatre museums and exhibitions concerning theatre and arts.

The conference shall consist of the following three thematic blocks:

- I. Museum in the Spotlight
- II. Museum as an Artistic Creation
- III. Museum as a Scientific Laboratory