



Queen Victoria Street

Capturing Change in The City

David Spence*

How the Museum of London is capturing change in the city through the phone in your pocket

Imagine you are a citizen of London in 1869 standing near Waterloo Bridge looking east along the Thames embankment. What can you see? One of the greatest engineering projects in London's history is in progress as hundreds of construction workers build the Metropolitan District Railway line, one of the first of London's great underground network, the *tube*.

Now fast-forward and imagine you are standing outside the gates of Buckingham Palace in 1914. A great commotion is taking place and draws your attention. There is a flash as the press photographer snaps the scene. A policeman arrests a protester, lifting her bodily from the ground. It is Emmeline Pankhurst, leader of the suffragette movement, being taken to Holloway prison where she will go on a hunger strike in her campaign for women's' rights. →

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Look again and it is London on the 10th of May 1941, and you are standing outside number 23 Queen Victoria Street during the middle of the Blitz. Suddenly the building in front of you collapses in a great cloud of dust and smoke. The once international headquarters of the Salvation Army is reduced to a pile of rubble in the street.

What if you could travel back in time and walk the streets of London, seeing at first hand the great events that shaped the city regardless of when they happened?

This is exactly the thinking behind the Museum of London's *Streetmuseum* app. Free to download for 3G and 3GS iPhones and Android smartphones, and available on iTunes, this app brings the Museum's extensive art and photographic collections to the streets of the capital. Developed with creative agency 'Brothers and Sisters' the app guides users to sites across London, where hidden histories of the city dramatically appear.

Over 200 sites have been selected where users can look through their smartphones and see the past emerge, locked as an overlay across the present scene. These can be viewed as ghostly alignments, or the archive images can be brought up and explored in detail, along with information about *Streetmuseum's* photographs and paintings.

How does it work? Select a destination from our London map or use your phone's GPS to locate an image near you. Hold your phone camera up to the present day street scene and see the same London location appear on your screen, offering you a window through time. Want to know more? Simply tap the information button for historical facts. Once you are familiar with it, use *Streetmuseum* to create your own trails around London.



Street Museum

Streetmuseum was launched as part of the opening of Museum of London's spectacular new Galleries of Modern London in May 2010. The galleries transport visitors through London's tumultuous history from 1666 to the present day; a story alive with drama, triumph and near disaster.

Streetmuseum captures the changing cityscape and enables users to appreciate how their environment has evolved over centuries. In the last year *Streetmuseum* has been downloaded more than 300,000 times, and won eight awards including the prestigious Webby Award for best use of a mobile phone device.

Encouraged by the success of bringing together history and the latest technology, the Museum decided to create another app that concentrated specifically on Roman London in advance of its planned new Roman Galleries. For this project the Museum of London joined forces with the HISTORY television channel to develop a new app which gives users the opportunity to see Roman London as it was 2,000 years ago.

Streetmuseum Londinium directs users to locations across London where they can immerse themselves in the sights, sounds and remains of Roman life. At the city's peak in AD 120 approximately 25,000 Romans lived in London, leaving much behind to explore today.

Users can digitally excavate Roman artefacts, including a writing tablet and an ancient manicure set, which tell the stories of life in *Londinium*. Using their finger to dig and by blowing on their iPhone, users will gradually reveal the objects where they were first excavated in the city.

Key Roman sites in London, such as the amphitheatre at Guildhall, are brought to life through augmented reality video – produced by HISTORY – which overlays scenes of Roman London against today's modern backdrop. Soundscapes also allow users to listen to the hustle and bustle of the forum or the sounds of ritual incantation at the Temple of Mithras.

All these immersive experiences are brought together on a new map of Roman London – compiled and produced by Museum of London Archaeology – which is superimposed on a modern map of the capital, allowing users to see how the city has changed and grown over the last 2,000 years. →



Buckingham Palace

■ From the CAMOC President

The CAMOC Annual Conference 2011 is only days away now. Berlin – Dahlem will be our new town square where we will meet people from our immediate community, CAMOC, as well as those from other communities, notably COMCOL and ICOM-Europe with whom we share goals and aspirations to create museums that help create better cities and a better world.

The final version of the conference programme is in this newsletter. You will see that we intend to delve into the labyrinths of participative strategies in collecting. Yet collecting is not what and how it used to be. Today inclusion, interactivity and diversity are the three vital veins that nurture a museum's progress. They are also redefining museum functions for us. We know the collector is not the protagonist anymore. Neither is the object. There is a growing area of interactivity that involves the community in the acts of the museum. Probably city museums are among the first to perceive this development, a fact that has helped them to realise their ability to influence and even define the future of the city.

This is what the Historical Museum of Krakow is currently doing. Michal Niezabitowski, its Director, is busy rehabilitating his museum and other major sites in his town. We, several members of the CAMOC Executive Board, have witnessed this at first hand while in Krakow for our business meeting last July. The experience was so inspiring that we have become quite innovative with our decisions too.

We are going to have two international meetings next year instead of one! Vancouver, Canada will be the host city for the CAMOC Annual Conference 2012. CAMOC wants to embrace North America and the Pacific! The theme is yet to be decided. Our venue, the City Museum of Vancouver, is the largest urban history museum in Canada as Vancouver is a model city with a very developed

urban core and distinct suburban areas. Relevant departments of the University of British Columbia will be co-operating. The conference will take place in October.

The second international meeting is planned to coincide with CAMOC's Board meeting in spring 2012. The host city will be Lisbon. This lovely city and the proposed themes, "Reborn Cities" and/or "Disasters and the City Museum", will attract not only our European colleagues living in close proximity, but also many others from all around the world sharing the concerns voiced in the conference topic. This meeting will be organised in workshop format, something we wish to deploy as a template for our future conferences.

The publication of papers from our Istanbul and Shanghai Conferences was another matter we dwelt on at our meeting in Krakow. We came up with a Plan A and a Plan B, but whatever the outcome we will be publishing them. We also discussed our research project that aims at creating a database for CAMOC. It is about to take off and a group of CAMOC members will have a first meeting while in Berlin.

A last point I wish to share with you is that the CAMOC Board decided to reward Ian Jones, the former CAMOC Secretary, with the title of "Honorary Secretary of CAMOC" for his exceptional contributions, past and present, to CAMOC's formation and continuous development.

We hope to have a Plenary Meeting with CAMOC members in Berlin, if we can spare time from the ambitious conference programme. No matter what, we will find time to liaise, exchange experiences and advance.

Suay Aksoy

However there is another way to capture a city besides photographs, paintings, prints and films. One of the most resonant forms of media is sound. With a greater link to intangible heritage, the music inspired by the city, its people, its sights and its memories, can be a powerful way of interpreting history. The Museum of London developed a third app that brought together the most memorable pieces of music that are connected to places in London. Developed for the Nokia Ovi Store by the Museum's partner 'Marvellous', the *Soundtrack to London* app reveals the people, places and events that have made London one of the world's greatest cities for music. App users can search over 200 locations or 160 artists, or find the sites nearest to them to discover what stories lie just around the corner. A video about the app can be seen on youtube:

http://www.youtube.com/watch?v=r16k5_JdQ7I

A complete musical tour of London in your pocket, the app includes over 200 music facts relating specifically to your current location using GPS technology, direct links to the Ovi Music Store where you can listen to or purchase music tracks by 160 artists and rarely seen images from a variety of museum archives.

An example of what is on offer is the famous pop song Waterloo Sunset by The Kinks. Kinks frontman Ray Davies recalls 'I used to go past Waterloo every day on my way to Croydon Art School; when I was a kid my father took me to the Festival of Britain; my first real girlfriend, we walked by the Thames; I was in hospital at the old St Thomas's and my room had a balcony looking out over the river. All the imagery comes from memories like that'.

Another musical site is a rickety coffee stall at the southern end of Chelsea Bridge which became something of an icon in 1960s London. Famous customers included Ringo Starr from The Beatles and Brian Jones and Mick Jagger of the Rolling Stones, who lived nearby and used to hop behind the counter and serve his friends while dreaming up songs like 'You can't always get what you want' from the famous 1969 'Let it Bleed' album.

There are many ways to capture the changing history of the city. These are just a few of the ways that the Museum of London brings this history to the public, and especially to younger people who increasingly use their mobile phones to mediate with the urban world around them. ■

A Daytrip - A Performance for the City

Mkultra Theatre Company, Athens Festival 2011, 7-9 July

Marlen Mouliou's interview with Peader Dirk and Gigi Argyropoulou, Mkultra's leading artists.

The city plan is always incomplete. Our daily routes redesign our surroundings as our personal geographies are recorded in the city's built environment, creating an 'immaterial architecture'. In the contemporary urban landscape, in which social spaces are being eradicated, the praxis of everyday life contains strategies of resistance. Athens changes every summer; Little scenes are played out on balconies and rooftops, bringing a new topography into view, in which the private becomes public and the public private. The MKULTRA Company is staging an unexpected excursion, at night: it's creating a temporary neighbourhood in the heart of Athens, an intermediate zone, a heterotopia, a home...

When I first read this brief outline of 'A daytrip' project in the Athens Festival website (<http://www.greekfestival.gr/en/event153-mkultra-theatre-company.htm>), I was immediately attracted by its intriguing approach that promised to present multiple urban narratives created in alternative participatory ways. I could not but detect the striking similarities between this project and the theme of CAMOC's forthcoming annual conference, so I watched the opening showing on 7th of July. I found it inspiring, engaging, honest in its intentions and transformative, as a good museum exhibition can also be. Thus came the idea of this interview with Peader Kirk and Gigi Argyropoulou, as a way to explore how theatre can document and interpret the city today, how it can capture the everyday life and changes of a city, a challenge that is equally shared by city museums all around the world.



The audio tour

Replies have been written collaboratively by Gigi Argyropoulou and Peader Kirk, Lead Artists for Mkultra - a Europe wide network of artists and change agents creating collaborative live events since 2001. Gigi is an artist and curator whose practised-based research focuses on dramaturgies of space and urban discourses. Peader is an artist and mentor working internationally in the fields of performance, sound art and participatory practice.

The Performance group Mkultra created a project called 'A Day Trip' for the Athens Festival 2011. The performance combined audio tours, lectures, installations and related activities to create a kaleidoscopic experience of the city. The work was developed through participatory methodologies using the city itself as a collaborator. Presented on the site of a school on a hill above Athens, 'A Day Trip' mapped the experience of urban living through the physical presence and habitual practices of its inhabitants. An audience was taken on a daytrip to what is familiar but unrecognized, to what is happening now when no one is watching.



The rehearsal

1
Would you describe your project 'A Day Trip' as theatre, an artistic performance or another urban-artistic format? We are particularly interested to know more about the participative strategies you adopted all the way through the development of the project as a way to build the narrative of the play.

The focus of our work as Mkultra is collaborative creation. In the last ten years we have brought together artists, academics and theorists from a range of disciplines to create live events across Europe; events that sit at the meeting point of performance, installation and relational practice. We make work that responds to a specific location, its architecture, history, social usage and the issues that are live for the community that will visit that site.

To make contemporary work is always already to be hybrid so the work draws on theatre and performance and urban anthropology and whatever is appropriate to a particular project. For us, the urge is to create an encounter – an encounter between the work and a community, between the audience and their own lived experience. →

'A Day Trip' attempted to embrace an entire city and its inhabitants as co-creators. We subtitled the work 'a performance for the city.' A memorialising and a celebration, a remembering and an imagining, a record and an investigation of the urban experience; the work sought to access the city and to make the city accessible to inhabitants and visitors. We wanted to create a 'timeslice' of Athens, to capture the city in this moment while recognising that this moment carries histories and layers of lived practice within it.

Capturing the multiple cities that make up Athens in this moment meant opening the collaborative methodologies we have developed to a cross section of the inhabitants of Athens. Any participatory project involves a gaining of trust and a dialogue. We worked both with existing community groups and through fieldwork, simply walking the streets of Athens and entering into discussions. Once we had developed a dialogue with both individuals and groups we began to work with a series of tasks – concrete actions that are easily grasped but which draw out deeper thematics. Central to the project was the idea of the multiple city – we all live in the same city but our versions of the city are personal.

We worked with individuals to develop tours of "their" Athens - honing in on a specific geographical area and what moved the individual along those routes, drawing out connections and unrealised currents (some of these tours can be found at <http://mkultra-adaytrip-audio.posterous.com>) We worked with young people drawing maps of Athens in the future. We worked with old people making song histories of particular locations that reoccurred in their lives. The stories, locations and practices we encountered and the nature of the urban derive itself formed the dramaturgy of 'A Day Trip'.

As we began to construct the work on site we invited our collaborators to join us as observers, advisors and participants. Two hundred and fifty people visited 'A Day Trip' over three showings, over a hundred and fifty inhabitants of Athens fed into 'A Day Trip' and thirty of them became part of the work as performers. We set out to remap Athens onto our performance site but in this process we created a micro community ranging in age from 5 to 70, across native and immigrant communities.



The audio tour

2

What sort of characteristics of the cities you find intriguing and challenging to choose a city as a case-study and as a focus of your theatre work? In this respect, why did you choose Athens as the protagonist of the 'A Day Trip' project?

As Jonathan Rabin points out in 'Soft City,' urban space is fundamentally performative. Trying on new identities is central to urban living as is watching the city as a stage. The city, like performance, is a site of being and becoming – this place is both where I am, and where a destiny can be discovered, a space that exists at once as past, present and possible future.

It is a commonplace that in the early twenty first century more people live in cities than outside them and that this trend will dominate the future – in this condition it is vital that art addresses how the city re-configures the human. The challenge for us was to even begin to find a form that could capture the multiplicity of urban experience.

Given that the city is already performative, a performance for a city must de-nature the experience of the city, to make it strange, to return the experience of the city to consciousness. To reawaken the inhabitant to the space of the city.

All cities change but the speed of Athens metamorphosis in the late 20th century and early 21st century seems to be a test case; in these circumstances the disappearance of historical sensation becomes crucial. Cities are history, artefacts shaped by political, ideological and economic processes. Yet the inhabitant may sense "history" as located in a number of heritage sites within the urban landscape and occlude the process of change occurring around them as "historical." The process of change around the inhabitant appears as a fact both inevitable and invisible making the inhabitant an object of change rather than an agent in shaping it. 'A Day Trip' attempted to actualise these processes and renegotiate the inhabitant as agent within them.

3

How do cities (any city) change theatre and how does theatre change the cities? Is this interaction possible and in which ways?

Like contagious disease theatre is a phenomenon that arises contemporarily with the city. Theatre and cities are co-dependent.

Architect Jesko Fezer has pointed to the marketisation of public space in the neoliberal city over the past twenty years and as social spaces have come under threat throughout Europe during these years we have seen theatre respond with many more young artists beginning to embrace relational practices and working in the field of interactive performance installation – using theatre as a tool to re-engineer sites of social exchange. →

One of the consequences of urban existence is the excision of disruptive information, of distractions that get in the way of our daily patterns. Our way of experiencing our own city is radically different from the way we experience a new city as a visitor. Visit Piccadilly Circus or Syntagma Square or Piazza Vitoria and you will see the inhabitants passing through without directly experiencing the space while the visitors are alive to its potentiality. At the heart of 'A Day Trip' is the desire to re-connect the inhabitants of the host city to their lived experience of this urban space. To engage them in experiencing the change occurring around them and to empower them to consider what change might be desirable and what strategies might allow them to shape this development.



The performance

4

Both theatre and the museum as an institution have their own systems of communication which are also very much language-based. What connections do you see between the work you have done for the Day Trip Project and the work that is being done today by city museums?

In relation to the City Museum and the Live Event we perceive a series of expectations – the museum as a site of permanence, a series of artefacts, a historical record; the performance as a site of impermanence, an ephemeral event, a particular duration. We consider these interpretations outmoded.

From our perspective the City Museum holds a set of artefacts but their reading is by no means fixed, shifting over time. The live event passes away but the conceptual tools and trajectories of social relations enacted ripple out over time. City Museums are not heritage sites excluding the everyday but locations where the role of observer and agent are contested. Our work might be considered a compliment to the action of the City Museum, a phenomenological encounter with the urban experience where the visitor becomes the participant, the observer and the witness of the work – enabling an experiencing of their own experience as an inhabitant of the city.

What remains and what can a residue inform us of?

The city museum and 'A Day Trip' seem to be engaged in a work of documentation and working through of documentation. Central to 'A Day Trip' was the inclusion of urban theory as an element in one of the character's experience making this thought accessible to an audience in the context of living in a city and providing conceptual tools to understand the urban experience as something arising rather than a given.



The performance

5

Do you plan more projects on city planning and city stories in other European cities? And finally, do you envisage collaborating with a city museum in a joint project about cities and their everyday life?

Mkultra have been through a numbers of phases in our work and each phase has opened through a key work, 'A Day Trip' feels like one of these. The subject of the city is critical in the contemporary situation. Events on the streets of London, Athens and Madrid point to the centrality of the city in this moment.



The audio tour

Performance's unique ability to allow an "audience of participants" access to their own agency demands that we develop work in this field. The complementarity between City Museums and Mkultra's processes is an area we find rich in potential.

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Londonicity 2011

Conference report by Eric Sandweiss*

Londonicity 2011, held at the University of London July 12-14, 2011, promoted itself as “the first annual London Studies conference”—a claim as surprising as it was ambitious (“You mean there isn’t already a regular meeting devoted to the subject of this great city?”). The conference, assembled by Phillip Drummond of Academic Conferences London, Ltd., advertised a high-powered advisory board of historians and literary scholars, as well as representatives from the British and Victoria and Albert Museums. With these impressive names in place, and with the city itself as their most obvious draw, Drummond and his team managed to attract some 70 paper-givers from around the world—historians, economists, planners, art historians, literary scholars, and museum professionals among them. Few cities can sustain such deep and wide scholarly attention, or count on drawing such a global array of students and scholars. But for those that can, Londonicity perhaps offers a model of how to move forward. Its 23 sessions, while sometimes lacking the intellectual coherence that one seeks in an academic meeting, offered a variety of topics bound to interest any urbanophile. Graduate students and senior scholars shared the podium, and informal discussion proved a regular and valuable

feature of most sessions, following the delivery of formal papers. Keynote addresses—from Museum of London photography curator Mike Seaborne, urban geographer David Gilbert, and journalist Yasmin Alibhai-Brown—brought the full group together to consider the city from different disciplinary perspectives. As centers both for the research and the representation of urban life, city museums have much to contribute to city-specific conferences such as Londonicity. The interdisciplinary methods and the material-culture focus represented in so many of this year’s papers are familiar ground to those whose work in museum venues already requires both. Let’s hope that future meetings of this sort will draw more heavily on the expertise of the museum world—and that museum professionals, for their part, will take full advantage of the skills and knowledge represented at such interesting events. And yes, the “first annual” conference will be followed by its “second”: Londonicity 2012 is scheduled for June 22-24, 2012. More information is available at <http://www.thelondonconference.com/>.

* Indiana University

Musée d’Histoire Urbaine et Sociale de Suresnes

A brief presentation by Marie-Pierre Deguillaume*

Created in 1926, the Musée d’histoire urbaine et sociale de Suresnes (MUS) is presently being fitted out in the Suresnes-Longchamp rail station which was built in 1889 for the Universal Exhibition in Paris. It will be inaugurated in the autumn of 2012. The redeveloped building will have a new section on the ground floor. The museum is dedicated to the evolution of the urban, social and economic life of Suresnes located in the western suburbs of Paris. It will concentrate on social urbanism from 1920 to 1940 when the Garden City and the Open Air School were two significant examples. Henri Sellier, mayor of Suresnes (1921-1943) was the creator of the project. The museum will show collections of rural and industrial objects, graphic documents, furniture and architectural models. Multimedia tools, olfactory sources and audio testimonies will add modernity to the past. After the opening the museum will become a new city museum offering a cultural programme, an urban heritage tour and a typical apartment of the thirties in the Garden City of Suresnes.

Ville de Suresnes MUS - Musée d’Histoire Urbaine et Sociale de Suresnes



The Open-Air-School of Suresnes, Beaudouin et Lods architects, 1935, Collections du MUS.

A school dedicated to the prevention of tuberculosis and rickets for young children.



The Garden-City of Suresnes, Collections du MUS.

A social, educative and residential community planned so as to provide a pleasant environment with low-density housing, open public land and public equipments, built from 1920 to 1940.

* Curator and director MUS/Musée d’histoire urbaine et sociale de Suresnes/France

Joint Conference of ICOM Committees

COMCOL, CAMOC, ICOM-Europe

“Participative Strategies”

31 October - 1 November 2011

Museen Dahlem - Staatliche Museen zu Berlin
Dahlem Museums - National Museums in Berlin
Lansstraße 8, 14195 Berlin/Germany

CAMOC, COMCOL and ICOM-Europe are together organising a two-day conference on the theme of Participative Strategies. The two youngest International Committees of ICOM, COMCOL (2010) and CAMOC (2005), together with ICOM-Europe are pioneering the implementation of one of ICOM's most important principles: co-operation between committees. They have the pleasure therefore of inviting you to participate in this forum for the exchange of ideas and practices stemming from different places and different cultures, with the aim of contributing to the improvement of museum practice and the museum profession across the world. On the last two days following the joint conference each International Committee will organise its own annual meeting together with an excursion which will concentrate on its own specialism.

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 do city museums, history museums and ethnographic museums document the present? The present is now, it is all around us and we are active participants in a drama that 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?

We will be discussing all these and many other issues at our joint conference. Berlin is the place to be now!

Monday 31 October 2011:

12:00 Registration and coffee

Conference start

14:00-14:30 Welcome:
Christina Haak, Deputy Director General of the National Museums in Berlin
Dr. Hans Martin Hinz, President of ICOM Chairs of the International Committees of ICOM:
Léontine Meijer-van Mensch, COMCOL - International Committee for Collecting
Suay Aksoy, CAMOC - International Committee for the Collections and Activities of Museums of Cities
Damodar Frlan, ICOM regional Committee for Europe

Keynote speeches

Chair: Prof. Jack Lohman, Museum of London, United Kingdom

14:30-14:50 **Renée Kistemaker**, Amsterdam Museum, Netherlands

Collecting stories and objects of European entrepreneurs. Some historical and ethnographical approaches used in the project Entrepreneurial Cultures in European Cities (2008-2010)

14:50-15:10 Discussion

15:10-15:30 **Prof. Dr. Frank Eckardt**, Bauhaus University, Weimar, Germany
Urban futures: experience and aesthetics in the emerging media city

15:30-15:50 Discussion

16:00-16:30 Coffee

16:30-16:50 **Chrischené Julius**, District Six Museum, Cape Town, South Africa
Participative activities of a community-based museum

17:00-17:20 Discussion

18:00-21:00 Reception at Dahlem Museums:
Guided tours through exhibitions
Welcome:
Konrad Vanja, Director of the Museum of European Cultures
Buffet

Tuesday 1 November 2011:

Panel I: Redefining Curatorship in Times of Change for Museums and Societies: Towards Participative Strategies
Chair: Suay Aksoy, The History Foundation of Turkey, Istanbul, Turkey

09:30-09:45 **Kylea Little**, Discovery Museum, Newcastle-upon-Tyne, United Kingdom
Sharing curatorial responsibility. Are there any sacred museum functions that no one but curators can do?

09:45-10:00 **Angela Jannelli**, Historical Museum Frankfurt, Germany
The 'Stadtlabor' (City Laboratory) as means and medium for documenting present-day Frankfurt

10:00-10:15 **Zelda Baveystock**, National Museums Liverpool, United Kingdom
The secrets of our success: synthesising collections and audience development at the Museum of Liverpool

10:15-10:45 Discussion

10:45-11:15 Coffee

Panel II: Recollecting Communities I - the Cultural Self
Chair: Elisabeth Tietmeyer, Museum of European Cultures - National Museums in Berlin, Germany →

11:15-11:30 **Stefan Krankenhagen**, Foundation University
Hildesheim, Germany
Recollecting Europe - together? Collection
strategies and aporia of today

11:30-11:45 **Thomas Walle**, Norwegian Museum of Cultural
History, Oslo, Norway
Participation and 'othering' in documenting the
present

11:45-12:05 Discussion

12:05-14:00 *Lunch*

**Panel III: Recollecting Communities II: in Labour, Social
and Urban Contexts**

Chair: Damodar Frlan, Ethnographical Museum, Zagreb,
Croatia

14:00-14:15 **Dr. Helen Watkins & Crawford McGugan**,
Glasgow Museums Resource Centre,
United Kingdom
Red Road flats legacy project

14:15-14:30 **Otto Hochreiter**, Graz City Museum, Austria
Country of cities: an exhibition for the centennial
of the Austrian Association of Cities and Towns

14:30-14:45 **Tanja Rozenbergar** and **Manja Vadla**, Museum
of recent history Celje, Slovenia
Don't throw pots away

14:45-15:15 Discussion

15:15-15:45 *Coffee*

Panel IV: Recollecting Communities II – the Social Self

Chair: Léontine Meijer-van Mensch, Reinwardt Academie
Amsterdam, Netherlands

15:45-16:00 **Tena Mimica** and **Katharina Dankl**, Vienna,
Austria
Doing kinship with pictures and objects -
documenting contemporary practices of family

16:00-16:15 **Eduardo Cassina**, Reinwardt Academy,
Amsterdam, Netherlands
Who is the curator? LGBT collecting and identity
forming over the rainbow (flag)

16:15-16:30 **Jette Sandahl**, Museum of Copenhagen,
Denmark
Collecting temporary objects of love - and looking
for new partners

16:30-17:00 Discussion

17:00-17:15 **Conclusion** by Peter van Mensch, MMC
Mensch Museological Consulting, Amsterdam,
Netherlands / Berlin, Germany

17:30 *Bus transfer to the German Historical Museum*

18:30-21:30 Reception at the German Historical Museum:
Guided tours through exhibition
Welcome:
Alexander Koch, President of the German
Historical Museum
Franziska Nentwig, Executive Board of ICOM-
Germany
Drinks and snacks

End of the joint meeting ■

CAMOC Annual Meeting 2011, Berlin

“Participative Strategies in Capturing the Changing Urban World”

2 - 3 November 2011

Kreuzberg Museum Adalbertstraße 95A 10999 Berlin-Kreuzberg

Bookshop Pro qm Almstadtstraße 48-50 D-10119 Berlin

IFAU Dresdenerstraße 26 10999 Berlin

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. Can we have a participative museum? If so, what is it, or what should it be?

These are some questions for CAMOC to consider. To address some of them, three sessions, in the course of two days, will focus on the following themes:

- 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.
- 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.
- 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 →



Wednesday 2 November 2011

Morning session at the Kreuzberg Museum (www.kreuzbergmuseum.de)

Theme: a) Capturing urban change, b) Recording and celebrating the experience of city people with a special emphasis on the experience of migrants to cities

Panel I

Chair: Dr. Franziska Nentwig, Director of Stadtmuseum Berlin and Board Member of ICOM Germany

10:00-10:05 Welcome

10:05-10:35 Presentation of the Kreuzberg Museum

10:35-11:00 Discussion in the exhibition galleries

11:00-11:15 *Coffee break*

11:15-11:25 **Ian Jones**, Former CAMOC Secretary, United Kingdom
Keynote speech - Describing the city

11:25-11:35 **Rainey Tisdale**, Independent Urban Historian, USA
This time it's personal: city museums and contemporary urban life

11:35-11:55 **Michal Niezabitowski**, Krakow Historical Museum, Poland
The role of a museum's narrative in documenting the process of memory - Polish experiences

11:55-12:05 **Julia H. Bussinger**, El Paso Museum of History and of El Paso Museum of Archaeology, City of El Paso, TX, USA
Las Villitas: neighbourhoods and shared memories; community-curated exhibit at the City of El Paso's Museum of History

12:05-12:15 **Geuntae Park**, School of Museum Studies, University of Leicester, United Kingdom
Understanding of the Asian Culture Complex development in Gwangju within the city's changing social and economic environment

12:15-12:45 Discussion

12:45-13:45 *Arabian buffet lunch at the Roof Garden of the Museum*

13:45-14:30 *Commuting with U8 from Kottbusser to Weinmeisterstraße*

Afternoon session at Bookshop Pro qm (www.pro-qm.de)

Themes: a) Capturing urban change, b) Reflecting on urban policy and regeneration projects

Panel II

Chair: Susanne Anna, Director of Stadtmuseum Dusseldorf, Germany

14:30-14:35 Welcome

14:35-15:05 **Katja Reichard, Axel Wieder, Jesko Fezer**, Pro qm Bookshop, Berlin, Germany
Pro qm

15:05-15:30 Discussion

15:30-15:40 **Prachi More**, English Department, University of Tübingen, Germany
The megacity - an artefact or a palimpsest?
The power and potential of literary documentary

15:40-15:50 **Agnes Aljas**, Estonian National Museum, Estonia
Changing collections and embracing the wider audience through inclusive practices

15:50-16:00 **Marianna Marinova**, Sofia Historical Museum, Bulgaria
Documentation of the present in city museums in post-totalitarian societies

16:00-16:10 **Dimitris Psychogios, Aimila Karamouzi, Elena Antonopoulou**, Architects, and **Lila Mastora**, Communication and Media Studies Researcher, Athens, Greece
Hybrid traces in the urban context.
Documenting the present of the city

16:10-16:40 Discussion

16:40-17:10 *Visit to the bookshop*

18:00 **onwards** Reception at the City Hall, City of Berlin
Welcome:
André Schmitz, State Secretary of Culture
Suay Aksoy, President of CAMOC
Dr. Franziska Nentwig, Director General
Stiftung Stadtmuseum Berlin

Thursday 3 November 2011

***The day will include a thematic tour of Berlin

Morning session at IFAU

(<http://www.berlin.heimat.de/home/ifau/profil/english.html>)

Theme: a) Capturing urban change, b) Reflecting on urban policy and regeneration projects

Chairs: Ian Jones, former CAMOC Secretary, UK & Dr. Marlen Moulou, CAMOC Secretary, Hellenic Ministry of Culture & Tourism, Greece

10:00-10:05 Welcome

10:05-10:35 **Christoph Heinemann, Susanne Heiß, Christoph Schmidt**, IFAU, Berlin
Spaces of negotiation

10:35-11:00 Discussion

11:00-11:10 **Layla Betti**, Fondazione Museo Storico del Trentino, Italy
Involving citizens: some experiences in European city museums →

- 11:10-11:20 Chet Orloff**, Museum of the City, USA
How electronic exhibits can portray such urban topics as change, the human experience and the decline and regeneration of cities
- 11:20-11:40 Patrizia Bonifazio**, Politecnico of Milano- Leonardo Campus, Italy
A museum to promote the change: Ivrea as a case-study
- 11:40-11:50 Park, Hyeon-wook**, Department of Collections, Seoul Museum of History & **Hong, Seungju**, Department of Urban Research, Seoul Museum of History, South Korea
The museum as a time capsule for the future - the Seoul Museum of History's efforts to collect and preserve our future heritage

- 11:50-12:00 Prof. Giorgio Piccinato**, Roma Tre University, Italy
City museums, museum cities, modern cities
- 12:00-12:10 Janet Dugdale**, Museum of Liverpool, United Kingdom
Location matters ... the urban context for the new Museum of Liverpool
- 12:10-13:00 Discussion
- 13:00-16:45 Excursion:** Thematic city tour on Berlin architecture and urban development accompanied by architects of IFAU. During the tour, there will be a one-hour lunch break; then two more papers will be presented at city sites that relate to the topics.

End of CAMOC's Berlin Conference 2011 ■

The City in Print and in Cyberspace

Ian Jones

Few artefacts have been subject to so much research, comment, analysis and celebration in prose and poetry as the city and its people. The stuff just keep on appearing, some of it inspiring, some best left on the shelf. I can claim to have read only a very small fraction of this vast output, and this regrettably is overwhelmingly western and in English.

There are serious omissions from the list below - Walter Benjamin on the art of walking in the city, Eric Hazan on Paris, Orhan Pamuk on Istanbul, Ruy Castro on Rio de Janeiro (don't go to Rio 2013 without him) and any number of poets and novelists who perhaps have a better insight than anyone into the heart of a city.

So, bearing in mind my western bias these are some of the best I have read. By best I mean those which have made me less ignorant, or those which make me glad I live in a city.

1. Cities in Civilization

Peter Hall, Pantheon Books, Random House, New York 1998

" Cities were and are quite different places, places for people who can stand the heat of the kitchen..." A tribute to the city, it covers 2,500 years of city history from the Athens and Rome of antiquity to late 20th century Paolo Alto and Berkeley, California, via Paris, Berlin, Stockholm, London and a string of other cities which have shaped our world. One question he spends time answering is why cities have golden ages (and why they decline) - Berlin in 1918-1933, Paris 1870-1910, Vienna 1780-1910...thought provoking. It is a vast book - the bibliography alone covers 83 pages. It is a cities encyclopedia and a labour of love.

2. The City Shaped: urban patterns and meanings through history

Spiro Kostof, Thames and Hudson, London 1991

A beautiful book, wonderfully illustrated and global in perspective. It is worth reading just for the chapter on defining the city. Spiro Kostof quotes two writers, L. Wirth: a city is "a relatively large, dense, and permanent settlement of socially heterogeneous individuals"; and the now largely forgotten, but great, Lewis Mumford who described the city as a "point of maximum concentration for the power and culture of a community". He then comes up with his own string of definitions. This is

one: "Cities are places that have some physical circumscription, whether material or symbolic..." and he quotes J.-F. Soby writing in 1776 - 'Une ville sans mur n'est pas une ville', a statement which can be taken in any number of ways. He concludes: "...the city is one of the most remarkable, one of the most enduring artefacts and human institutions. Its fascination is inevitable: its study is both duty and homage." It's the sort of book you wished you had written, but knew you could not. He was educated at Robert College in Istanbul - like another great writer on cities, Orhan Pamuk.

3. The Seduction of Place: the history and future of the city

Joseph Rykwert, Oxford University Press, Oxford 2000

It is a masterpiece of exposition. Essentially, it is about our relationship with our cities. The city's present and future is in our hands, though we do not always realise it - "...the city can never be a static, formal organisation... it is in constant movement...But...we must not consider ourselves the passive flotsam which the impersonal swirling of great forces can toss about as it will." That is, get involved in the shaping of your city - don't leave it to others such as developers and urban planners. Of Polish origin, Joseph Rykwert, an architect as well as a writer, is the Paul Philippe Cret Professor Emeritus of Architecture at the University of Pennsylvania. Modesty forbids the mention of our own book **City Museums and City Development**, but he endorsed it, which is as good as it gets.

4. The Endless City

Ricky Burdett and Deyan Sudjic, Phaidon, London 2007

This is a product of the Urban Age Project by the London School of Economics and Deutsche Bank's Alfred Herrhausen Society. A subsequent volume, **Living in the Endless City**, was published in 2011. Both books are vast and fling around endless, though sometimes meaningless, statistics, and they are heavy on analysis. The first concentrates in detail on New York, Shanghai, London, Mexico City, Johannesburg and Berlin. The second looks at Mumbai, São Paulo and Istanbul. Both also deal extensively with a variety of aspects of cities →

and city life. Some chapters are notable: Politics, Power, Cities by Enrique Peñalosa, the former great Mayor of Bogotá (page 307, *The Endless City*), The Urbanisation of the World by Edward Soja and Miguel Kanai (page 54, *The Endless City*), Boundaries and Borders by Richard Sennett (page 324, *Living in the Endless City*: fascinating - anything by him is worth reading; he is very original and his field work in London is fascinating - very much like the work in Istanbul of another original, Murat Güvenç whose remarkable presentation in our Istanbul conference some of you will remember). The photos are fabulous.

The Urban Age Project also holds conferences in various cities, where they subject the city to detailed analysis. Their conference in Istanbul in 2009 followed on shortly after ours and we shared İlhan Tekeli as a keynote speaker.

5. The City Reader second edition

Richard T. LeGates and Frederic Stout eds., Routledge, London and New York 1996.

Among others: H.D.F Kitto on the Greek Polis of antiquity, Lewis Mumford on what is a city, Le Corbusier on the contemporary city (better architect than planner), David Clark on the future urban world...

6. The Blackwell City Reader

Gary Bridge and Sophie Watson eds., Blackwell Publishing, Malden, Oxford, Victoria 2002

Much the same as the above with contributions by Mohammed Mahbubar Rahman on Dhaka, Bangladesh, Mike Davis on excavating the future in Los Angeles, reinventing the Johannesburg Inner City by Lindsay Bremner, Globalisation and its Discontents by Saskia Sassen... In addition, there are extracts, wonderfully, from Hanan al-Shaykh's Beirut Blues, Dickens's Bleak House, James Joyce's Dubliners and Walter Benjamin's The Arcades Project.

7. The Death and Life of Great American Cities

Jane Jacobs, Modern Library Edition, Random House, New York 1993. Originally published in 1961.

Quite simply, this former obscure journalist, editor, writer and housewife took on Robert Moses, the legendary and rather alarming city planner of New York and in so doing changed the way we look at the planning of our cities. She wrote a book which has, deservedly, cult status. She was the antidote to utopian city planners such as Le Corbusier. In contrast, she was all for intimate scale and above all community action. If you want to be critical you could say that she was a pioneer of the universal middle class reaction to any development regarded as a threat to my street and the value of my property. Another take on this intimate perspective can be found in **Naked City: the death and life of Authentic Urban places** by Sharon Zukin, Oxford University Press, Oxford 2010. It is about authenticity and she looks at the odd bits and pieces of cities, particularly as they relate to New York. What exactly is authenticity, what makes our own place unique? What is a sense of place? The emphasis on authenticity, the so-called real city, is liable to benefit the economically better off and drive out the very people who made the place authentic in the first place. There is a fine introductory chapter: "In the early years of the twenty-first century, New York City lost its soul. Some people doubt that the city ever had a soul..." She would make a fine keynote speaker for a CAMOC conference. Her concerns are very much those of so many city museums.

8. Planet of Slums

Mike Davis, Verso, London and New York 2006

This is a chronicle of urban poverty and inequality across the world. It is searing - 55.5% of India's population live in slums, in Nigeria the figure rises to 79.2%. (from 2003 UN Habitat case studies). But should favelas and shanty towns be called slums? Some commentators have objected as so many are highly organised and full of enterprising people, and the word stigmatises them. Yet, would the objectors wish to live in a place like Rio's City of God/Cidade de Deus? Poverty is not to be recommended. A great, depressing, but enlightening polemic.

9. Life between buildings: using public space

Jan Gehl, Danish Architectural Press, Copenhagen 2006

The Danish city planner deals with what happens in the space between buildings where people walk and interact. It is a critique of the defects of city planning and city architecture over many years. It is a very humane book and much of his concerns can be found on display in one of the very best city museums, the Arsenal in Paris.

10. Requiem

Sanford Kwinter, Actar, Barcelona and New York, 2010

"Although the city has disappeared, it is nevertheless here to stay - a clumsy paradox. We no longer know where to find the glorious ensembles and 'performances' that were once called the city". "The city, however, is not this [concrete object] but rather a perpetually organising field of forces in movement, each city a specific and unique combination of historical modalities in dynamic composition." Well, up to a point perhaps. It is a short, provocative, but ultimately very rewarding read.

11. Invisible cities/Le città invisibili

Italo Calvino, Vintage, London 1997

A great fantasy. Marco Polo discussing the cities he's visited with Kublai Khan..." sometimes different cities follow on from one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves."

12. UN Habitat publishes regular reports about cities.

See www.unhabitat.org

13. Journals:

City: an analysis of urban trends, culture, theory, policy, action. Routledge. Six editions a year. Scholarly.

Cities: the international journal of urban policy and planning. Elsevier. Scholarly.

City-Journal: a quarterly magazine published by the Manhattan Institute for Policy Research, New York. Lively.

14. Web sites

There are more every day. There is a list of some relevant sites on our own web site: www.camoc.icom.museum Click on Links on the home page. Each one has something to offer. I find www.citymayors.com always up to date and full of interest, even if the statistics can sometimes be challenged. Also, www.cities-localgovernments.org The UNESCO and UN web sites are essential reading of course and a little patience can produce a lot of interesting information. ■

Conference Alerts

International Seminar on Dehua Kilns

Time	Activity	Venue
Nov. 1, 2011	Registration	Mingzhu Grand Hotel
Nov. 2, 2011	a.m. Opening Ceremony Keynote Speech	Dehua Ceramic Museum
	p.m. Academic Discussion Visit Porcelain Exhibition Watch Masters' Demonstrations	Dehua Ceramic Museum & the Masters' Workshop
Nov. 3, 2011	a.m. Academic Discussion	Dehua Ceramic Museum
	p.m. Academic Discussion Visit the Qudougong Kiln Site and the Zulonggong Kiln Site Visit the Kiln God Statue and Kiln God Temple	Conference Hall & Kiln Sites
Nov. 4, 2011	a.m. Visit Gaide Wanpinglun Kiln Site of the Song Dynasty Visit Jiabeishan Kiln Site of the Ming Dynasty	The Kiln Sites
	p.m. Burning Technological Process of "Yueji" Kiln Visit Jiachunling Kiln Site of the Song Dynasty Visit the Workshop for Processing Porcelain Clay by the Water Mill	Kiln Sites and Workshop
Nov. 5, 2011	Return	

Dehua has a long history of ceramic production. The white porcelain products made between the 13th and 18th centuries have been well known across the world. In recent years some kiln sites from the 13th to the 18th centuries such as the Jiabeishan Kiln, the Zulonggong Kiln and the Dongtuo Kiln have been excavated and a great number of important materials in kind have been unearthed. The archaeological findings have provided important physical evidence for further studies of the birth and growth of Dehua white porcelain. Therefore, the People's Government of Dehua County, the Palace Museum, the Chinese Ancient Ceramics Society and Fujian Provincial Bureau of Cultural Relics have decided to jointly hold the 'International Seminar on Dehua Kilns' in Dehua County on 1-5 November, 2011.

As we are happy to note that you have achieved great successes in the study of Dehua kiln sites and collection of Dehua porcelain wares, we would like to invite you and your researchers on Dehua wares to attend the seminar. The People's Government of Dehua County will bear all your expenses during the seminar. We would be honoured by your presence.

To assure a first class publication arising out of the seminar and the Catalogue of Dehua Porcelain Wares Held by the Museums of the World, you are asked to submit the following materials:

1. Thesis on Dehua porcelain or brief introduction to Dehua porcelain wares held by your Museum;
2. Pictures (a few sheets) of Dehua porcelain wares held by your Museum;
3. Certificates of permitting the use of the copyright of your pictures.

The People's Government of Dehua County

The north side of West Lake,
East of Beiqing Rd., Fengzhe District,
Quanzhou, Fujian, the P. R. of China
E-mail: dhjianzhong@126.com

Selected Topics for the International Seminar on Dehua Kilns (for reference only)

1. White porcelain production and its technical achievements in the history of Dehua;
2. Trade and circulation of Dehua white porcelain;
3. Dehua white porcelain and world cultural exchange;
4. Artistic achievement of Dehua white porcelain;
5. Technical achievement and impact of Dehua kilns;
6. Study of the Dehua porcelains held in the museums home and abroad;
7. The role of Dehua kilns in the history of Chinese ceramics;
8. Impact of Dehua ceramic technology on the world ceramics;
9. He Chaozong's artistic achievements in porcelain sculpture and its implication;
10. The artists of porcelain sculpture in Dehua and their artistic style;
11. Analysis of the composition of Dehua white porcelain and its historical division;
12. The cause of technical formation of white porcelain in the history of Dehua.

More conference opportunities:

CAMOC members may be interested in the one-day conference Urban History Exhibited in Aarhus, Denmark on 25 October 2011. It will explore new methods of communicating, curating, and exhibiting urban history. The registration fee is 35 euros.

<http://www.dengambleby.dk/urbanhistory/>.

Read details at <http://www.livablecities.org/conferences/49th-conference-portland>

Interesting web-sites

Livable cities at www.livablecities.org

Visit CAMOC-China at <http://www.camoc-china.com>