

“Sticking Around”: Re-evaluating migration heritage across the city and through a virtual exhibition – STAM - Ghent city museum

JOZEFIEEN DE BOCK*



Eyecatcher E. Braunplein. Photo: Phile Deprez

The industrial heritage of the city, the subject of our 2014 CAMOC conference, should always take care to include the heritage of the industry’s driving forces, its workers. In most (post-)industrial cities in the West, many of these workers were not born in

the city itself, but came from elsewhere. The heritage of these immigrant workers therefore is part and parcel of our cities’ (industrial) heritage and should not be left aside by our city museums. ▶

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Children in the 'Brugse Poort', 1970's.
Photo: Private collection – Amsab-ISG

Many cities and their city museums, however, do not reflect this heritage in their representation of history. This is often due to a lack of reliable historical information about the immigrant populations concerned. In Ghent, this changed in 2013 when a lot of material became available as the result of a book publication and PhD research, dealing with precisely this subject. The STAM- Ghent city museum decided to take this as an opportunity to set up a large-scale project that would pay special attention to the city's migration history. To this end, both the author of the book and the PhD researcher were engaged by the museum for the course of the project. A bit tongue-in-cheek, the project was baptised 'Sticking Around', intended to set a lighter tone than the one commonly found when migration is being dealt with in the media and in politics.

'Sticking Around' was set up as a large-scale project, the main aims of which can be summarised in three points: 1) showing to wider audience the history and heritage of immigrants as an integral part of the city's history and heritage as a whole; 2) showing immigrant citizens and their descendants that the city is interested in their history and encouraging them to become actively involved in the urban heritage sector; 3) impacting on the general public's view on migration, by showing the normality of immigrant life as well as the positive outcomes of immigration.

"Sticking around" was developed as a three-part project. All three parts take place outside the museum. The choice to operate beyond the museum walls was made in order to reach as wide an audience as possible and especially to lower the threshold for those who do not belong to the traditional museum audience.

For the first and most visible part of the project, 35 places that are representative

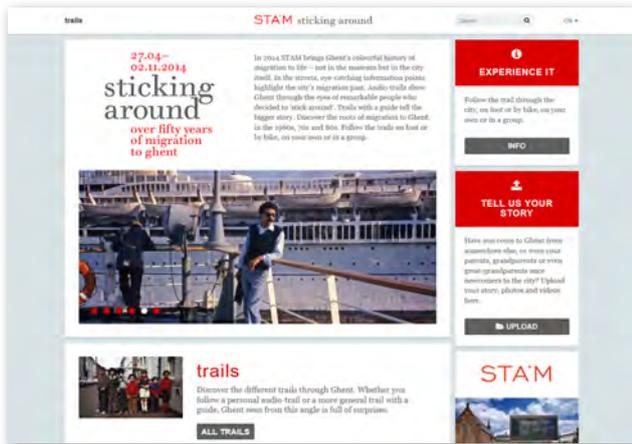
for the city's migration history were singled out and 'dressed up' with so-called 'eye catchers', columns or stickers showing historical pictures and text, to render their invisible history visible. The texts are translated into one, sometimes two immigrant languages, related to the content of what is being told. Reference is made to the project-website through the indication of a web-address and a QR-code, which brings you directly to the homepage of the site.

The second part of the project is the city-tours. On the one hand, visitors can opt for one of two guided tours, that embed the individual stories of the 'eye catchers' into a larger historical framework. These guided walks are also offered in languages such as Turkish, Arabic, Spanish and Russian. On the other hand, individual visitors can follow in the footsteps of the immigrants concerned, as they take one of the five audiotours in which first generation immigrants tell their personal stories about the city. These audio-guided tours are available in Dutch as well as in the mother tongue of the immigrants who are their protagonists: Italian, Spanish, Turkish, Moroccan Arabic and English.

The third part of the project is the project website, www.blijvenplakkeningent.be. Here, the project itself is further explained, but more importantly, the website serves as a platform where historical information about migration is gathered and made available to a wider audience. Per country of origin, period and theme, people can look up information, written by historians in a popularising way. The project-part of the website has been translated into eight other languages: English, French, Italian, Spanish, Russian, Turkish, Arabic and West-Flemish, a Dutch dialect. Furthermore, the website does not only inform but actively engages people to contact the museum with their own

Departure on Holiday to Turkey, 1970's.
Photo: Private collection – Amsab-ISG





Screenshot website, www.blijvenplakkeningent.be
Photo: Puresign

stories and send in their own materials, such as pictures, videos, letters, etc.

The project opened to the public on April 27th this year and continues until November 2nd. Although it is too early to draw any final conclusions, some provisional remarks can already be made.

Leaving the museum walls has been good for the visibility of this project. The columns and window-stickers are widely read, both in Dutch and in other languages. Most reactions are positive. We did however have some problems with vandalism, but

this seems to have been random, not aimed specifically at the project.

As to the second part of the project, the tours in the city, there is an important difference between the success of the guided tours and the much lesser interest in the audioguides. One major issue here seems to be the difficulty of communicating the distinction between the guided walks and the audiotours. We have also experienced many individual visitors coming to see 'the exhibition' in the museum, unprepared for the fact that they would have to venture outside instead. Further, for both the audioguides and the guided walks, we have noticed a lack of interest for the multiple languages in which they are offered. Apparently, this part of the project has not yet attracted the immigrant-audience it wanted to attract.

Due to the long run of the project, we still have time to address these issues and to adjust where necessary; but both the positive and the negative aspects of this new experience will prove invaluable, as the museum will certainly see a return of this kind of project in the future. Also, the impact of this project will be longer-lasting than the six months that it is out on the streets. Addressing the city's immigrant past has been an important step for the museum, and the stories and materials that have been uncovered will be integrated into its collection and permanent exhibition.

Across the city for the city: hybrid museum-like experiences beyond the museum institution

MARLEN MOULIOU*

Living in Athens, a city that has been the epicentre of the so-called Greek crisis over the last five years of recession, almost daily made me wonder: what happens when a city undergoes a crisis and a constant challenge for change; what is the role and responsibility of a city museum? what are the lessons we can learn from other civil actors who want to actively take part in the ongoing creative process of a city? Do cities need city museums after all?

The entrance of Greek society into a period of extraordinary turmoil had profound changes in the standard of living and the everyday reality of large segments of the population. This crisis has triggered, however, numerous interesting urban projects developed by diverse social groups who decided to

take action in order to protect the quality of their lives and create urban experiences that have value for them. As a leading member of one of these groups pointed out in an interview "there are so many things that happened in Greece and in Athens over the last few years that the issue of urban self-awareness has been turned wide open. Everything is fitting in and everything is on the game of this new chapter of Athenian life" (Nicholas Nikolaidis from OMADA ASTY, in the newspaper *I Kathimerini*, 23/3/13).

So I decided to look into some of the most interesting participatory projects that relate to the city of Athens but are not part of established city museum practices, in order to trace and define the core elements of these paradigms of good ▶

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A view from Atenistas' website. Each activity has its one visual link and they are chronological ordered (on top of the page the most recent ones). Source: <http://atenistas.org/>

practice and discuss how their hybridity of actions can inform established modes of city museum operation. These examples represent a kind of collective “urban connoisseurship”, a term coined by Larry Beasley, urban planner and keynote speaker in the 2012 CAMOC Conference in Vancouver.

ATENISTAS: ATHENIANS IN ACTION¹

This is a widely known open group of citizens, founded four years ago. According to their inaugural manifesto, they love their city and believe that it is not a “story that has ended” but a vast field for inspirational activities which, when implemented, can make Athens a better city to live in.

During its lifetime, the group realised approximately 140 activities, which reflect different fields of action taken by its six different sub-groups: a-b) the *Creativa*, a collectivity of artists whose role is to intervene creatively in the urban space and the *Green*, a team to deal with problematic urban green issues and citizens’ demands to create more public spaces in the city. c) the *Culture* team, which organises artistic (literary, photographic) competitions and exhibitions on themes inspired by Athens as well as cultural events in the most unusual locations within the city; d) the *Intra* collectivity of youngsters, whose activities aim to offer support to new residents of the city and combat social isolation caused by the crisis; e) the *Plus* team, which focuses on social work for the benefit of communities at risk; and f) the *Polis* team, which develops projects such as interesting and thematically diverse guided tours supported by various urban connoisseurs and professionals, accompanied by adjunct textual and visual material, printed and uploaded online. Two of its recent projects have been of a much larger scale.

A research project that gave birth to a new website²

¹ <http://atenistas.org/>, website available in Greek with a lot of material also in English.
² <http://www.athenssculptures.com/>
³ <http://omadaasty.blogspot.gr/>, website available only in Greek
⁴ <http://www.monumenta.org/>, website available in Greek with some material also in English.

aiming to record and tag on the map all public sculptures of the city and and a large-scale city game, a thematic treasure hunt inspired by the Athenian interwar history in 1924 and a fictional murder case. Organized in March 2014 after six months of preparation, the activity had a massive response as 1300 Athenians in 130 teams took part.

OMADA (TEAM) ASTY³

It was formed in 2012 with the motto “let’s join forces to stroll around Athens, its neighbourhoods, its human stories, its monuments, everything this city hides from the eyes of its citizens...”. The narratives developed during its city tours are enriched with historical and sociological information, oral history testimonies and relevant literary and newspaper extracts. The themes of the walks focus on the cultures and heritage of migrant communities and other social groups whose lives are still buried in the footnotes of official history. Other activities involve culinary events exploring the food traditions of immigrants as well as research-based projects that map commercial localities and historic literary cafes in old and contemporary Athens in order to explore how they interact with the urban fabric, define its history and are shaped by it. All activities are supplemented with written documentation, uploaded on the web. The online project “Urban Traces” is also an experiment in recording buildings, neighbourhoods, walls, streets or other remnants outside the usual itineraries of the group’s walks. The selected traces are vested with special meanings as monuments of lost glories, architectural traditions, industrial fabrics and memories, sites of craftsmanship or/and multicultural pasts of the city.

MONUMENTA⁴

It is a civil non-profit organization and an online magazine, founded in 2006 out of the need to react against the continuous destruction of natural and architectural environment. MONUMENTA’s work is really versatile. Besides its online magazine, it is widely respected in Greece for its activist interventions to protect monuments at risk, its outreach educational programmes to schools, its community projects in different parts of Greece and since January 2013 its most ambitious work, the “Recording and Promotion of the 19th and 20th century’s buildings in Athens”⁵, a project that aims to research and record all the buildings of the period 1830-1940, in order to study, protect and promote them. The Stavros Niarchos Foundation provides a grant for the project, but the work is massive and in essence has developed thanks to the enthusiastic voluntary work of its prompters and a core team of volunteers.

The project combines the scientific recording of the architectural identity of each individual building of the city of Athens, approximately 15.000 of ▶

MUSEUM PROJECTS



Mapping commercial localities in a historical district of Athens. Project initiated by ASTY Team. Source: <http://omadaasty.blogspot.gr/2014/07/emporikes-topikotites.html>

them, with a recording of evocative oral history testimonies by the residents of houses, neighbours and any other citizen who has interesting relevant stories to tell about the buildings. So far, the researchers have completed the recording in three boroughs of Athens with more than 2,000 urban blocks and 3,500 buildings. Every week, the fieldwork programme is announced online (website and Facebook) in order to keep everyone informed and on track. Public presentations are organised in various locations in order to immobilise citizens and encourage them to contribute photos and memories. The project's new website contains a freely accessible database. Online users are able to submit comments and further information for any of the buildings.

SOUNDSCAPES/LANDSCAPES⁶

It is an application for mobile phones, produced by a team of audio and visual artists, under the auspices and financial support of Onassis Cultural Centre in Athens. The motto of the project is “discover a parallel reality within the city” as a call to discover how soundscapes and landscapes can transform a simple city walk into an interactive digital mapping and artistic experience. Its urban locus is the neighborhood of the Cultural Centre, a district⁷ “full

of secrets and beauty” with its deep historical antithetical mixtures and highly challenging present. On the viewer's tablet or smartphone, the area is not transformed into a historical linear narrative but into a digital urban installation with artworks that draw inspiration from the local history, the buildings, the past and current businesses, public spaces and the residents of the district. The route consists of twenty-six points which, if all explored, create a three hour-long walk. Each point triggers a corresponding piece of video art or hidden sound waiting to be discovered (i.e. children's laughter, speeches, poetry, electroacoustic compositions, oral history recordings that tell different stories in different ways).

LESSONS TO BE LEARNED FROM THE EXAMPLES?

Cities are cultural entities of tremendous scale and potential and city museums face nowadays the challenge to re-assess institutional identities, re-define interpretative strategies, and foster new engaging relationships and partnerships with urban communities in order to keep their relevance to contemporary society. In our discussions within CAMOC, we often stress the importance of embracing change, and I cannot but remember Jack Lohman's alerting observations in some of his writings and talks: “Capturing change is important. All brands have a sell-by date”, therefore we must always monitor what is happening in the city and don't think that a city can be safely and neatly packaged in a box, the museum box. Cities aren't like that and no more should a city museum be”.

As regards the lessons we (museum people) can learn from these examples, I propose the following seven “We need to...” propositions, acknowledging of course that the list can be much longer or altered any time as social changes demand.

WE NEED TO...

1. dream and think large, be deeply committed and passionate to create museum visions and missions which will ▶

MONUMENTA's open invitation for voluntary participation in the recording of buildings in Athens dated between 1830-1940. Source: MONUMENTA archive



⁶ <https://monumentakatagrafi.wordpress.com/author/monumentakatagrafi/> and also <http://www.docathens.org>

⁷ <http://www.sgt.gr/en/programme/event/1180>, online information available both in Greek and English

⁸ The district is called in Greek Neos Kosmos, which literally means New World. Its name is linked to the history of Greek refugees from Asia Minor back in the 1920s.

MUSEUM PROJECTS

be socially ambitious even in times of financial crisis, and so turn the crisis into opportunity. In other words, be risk takers and have no fear for experimentation;

2. believe in the richness of urban connoisseurship and so find ways to constantly crowdsource the collective talents and skills of citizens who are enthusiasts about their city and their involvement with it;
3. be very flexible and fast in organising highly engaging frequently changing activities and pop-up events, that have solid social value;
4. learn to operate on very low budgets. Money is not the main or only resource to make things move forward;
5. invest in visual branding and creative verbal and non-verbal communication;
6. explore the opportunities offered by all



*Walking in the neighbourhood using the Soundscapes/Landscapes application. An immersive experience.
Photo: M. Mouliou personal archive*

types of digital media and

7. experience the city in multi-sensorial, evocative and non-linear ways, intergrate high culture with everyday life and catch the present moment by exploring contemporary urban societies in conjunction with those of the past.

FIRST WORLD WAR CENTENARY PARTNERSHIP - July 2014

**Are you planning anything for the First World War Centenary (2014 - 2018)?
Have you joined the First World War (FWW) Centenary Partnership yet?**

The FWW Centenary Partnership is an IWM led initiative for all not-for-profit organisations that are marking the anniversary of the First World War (2014 – 2018). To date we have over 3,000 local, regional, national and international organisation members from 50 countries, which include everything from museums, archives, libraries, universities, colleges, performing and visual art organisations through to embassies, government offices, special interest and community groups.

By joining the Partnership, not-for-profit organisations can work strategically together with a collective voice to commemorate this iconic anniversary to a wide and diverse audience.

Members are able to use the First World War Centenary mark, alongside their own brand, as a marker that their events and non-commercial products are part of the FWW centenary commemorations.

As a member of the Partnership you

can access an exclusive extranet website www.1914.org/partnership which allows all members to share ideas and expertise, update each other on their plans, ask questions, distribute resources and form partnerships for planned activities.

On the extranet you can also access the selection of over 100 free digital assets from the IWM collections. These include selections of labelled digital photographs, labelled images of FWW objects, documents and sound archives covering the broad sweep of the FWW's history for members to use in their programmes.

Additionally, we have provided a historic timeline, giving a dated account of all major events throughout the wartime period (1914 – 1918). We have recently added to these with a DIY Exhibition which has been designed and packaged for members to use in their own FWW displays.

We have also brought together a range of Useful Guides on art, collection and research, learning,

accessibility and communications, sharing key information, skills and ideas to help members with their centenary planning. In addition, we have audience research and other relevant reports.

The public facing website www.1914.org now includes the central calendar for the centenary commemorations allowing all members of the Partnership to promote their programme to the public.

To join the FWW Centenary Partnership, register on www.1914.org/partnership It is free and more than one person from each organisation are welcome to register.

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Memories, Moscow, Migration and Museu da Maré

Autumn is approaching in my part of the world. This is the time of year when I envy all of you living in the southern hemisphere. Memories of summer are fading away.

Our conference in Gothenburg on “Industrial heritage, sustainable development and city museums” is over, though it leaves me with memories of good presentations, and dedicated and enthusiastic members who look to the future. New alliances have been made, hopefully turning into new collaborations. That’s what conferences are made of. Many thanks to each and every one of you!

In this issue of CAMOC*news* some articles are related to our conference. Jozefien De Bock writes about the “Sticking around” project in Ghent. The project aims to inform a broader public about the long-term presence of immigrants and the positive impact they have on the city’s growth. The Athens alternative museum-like experiences, that relate to the city, is written by Marlene Mouliou. From the Krakow Museum comes an article about the relevance of the city’s intangible heritage. Then there’s Lon Dubinsky’s report on the de-industrialisation conference held in Montreal. These are just some of the interesting material focusing on the significant work performed by city museums. To me they summarise a path many city museums are following.

The next annual conference is to be held in Moscow. It is CAMOC’s 10th anniversary and it was in Moscow where it all started. Memory will be the prime theme. Not only will the theme try to reflect both on the past of CAMOC and on cities, but it will also look to the future. Cities and memory also represent CAMOC’s achievements during our first ten years. The conference is getting the support of the City of

Moscow, ICOM Russia and the Museum of Moscow.

For a long time we have been discussing the idea of focusing on migration together with an African country. This is still most relevant but we need more time to get a venue like this started. In the forthcoming years a subject that needs further attention is cities and immigration. Migration is of particular relevance to African cities. A project that reflects on immigration will also be developed during the Moscow conference and will be at the core of CAMOC’s work in the future.

Focusing on migration is a relevant follow-up to the Insight Favela project for which CAMOC was awarded an ICOM Special Projects Grant. Gegê Leme Joseph has summarized the project experiences in an article in *Museum International* No 253 – 256 and ending it by citing “The MUF¹ Rap” relevant to city museums which want to play a role in capturing the complexity of a city.

“MUF listens and gives a voice, a reproduction of life from then and now.”

Even successful museums are endangered. The Museu da Maré, in Rio de Janeiro, is also playing an important role in social and cultural inclusion. A relatively small museum located in a favela can actually help to make the world a better place. When the museum just recently was threatened with losing its headquarters CAMOC manifested its support. This is an illustration of the importance of being a nongovernmental organisation, standing above national political interests. Isn’t that why we are engaged in ICOM?

Mats Sjölin

¹ *Museu de Favela*

The Power of Imagination in Museums of the City

We all know that city museums are the fruits of a process of imagination as well as the sources of inspiration. And we also know that city museums or museums about cities are not necessarily concrete entities. At CAMOC we do have many “real” city museums in our network. But this time, Rachel Morris, the editor of Museum of Marco Polo, will tell us the story of an imaginary museum, perhaps the first museum in history dedicated to cities: Museum of Marco Polo.

TEXT BY RACHEL MORRIS - EDITED BY AFSIN ALTAYLI*



The Museum by Moonlight. Illustration: Isabel Greenberg

I am a museum professional mostly specialising in developing narratives and storytelling. I love the way that Imagination enhances museums and puts them on a par with other works of art – sculpture, films, novels and historic houses. I also love Museums of the City for many reasons but for two in particular.

I enjoy them for the games they play with scale – for the way they ‘nest’ the world, like Russian dolls, and act as microcosms - miniature models of the City/World. And I enjoy them because museums and cities share so much in common. Both of them are as much about dreams, lives and memories, as they are about bricks and mortar.

Museums of the City are very special!

And so when we created the Museum of Marco Polo – which we like to think is one of the best imaginary museums on the web (www.momarcopolo.com) -

we emphasised the power of Imagination (ours, the visitors, the curators) and placed its history in a city – or, to be exact, two cities: firstly, Venice, to where Marco Polo first brought home his collection, and later Istanbul and the island of Buyukada, where we pictured a later curator reconstructing the Museum.

So here is how the history of the Museum of Marco Polo begins. It is a celebration of Imagination in museum-making.

‘It has been many years since I first began to study the strange, true history of the Museum of Marco Polo. I first came here as a student in the 1960’s when the Museum had fallen into disrepair and its existence was largely forgotten – although even then much that had made it legendary still survived, such as its labyrinthine qualities and the silkworms that had been here since the days of Isaac Evi in the 1920’s, eating through the leaves of the ▶

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IMAGINARY MUSEUM

mulberry trees in the central courtyard. On summers' evenings the sound of their munching was like the sound of falling rain.

'Bit by bit I made order where before there'd been confusion. I mended the roof, I unpacked the boxes in the basement, and I sorted through the archives. And it was in this spirit of making order that I pieced together the history of the museum, from its beginnings as a Traveller's Museum in the 1300's (when the old man Marco Polo first laid out the souvenirs of his journeys as a way of saying to himself, 'You see, it really happened') to its reincarnation at the beginning of the 20th century when Isaac Evi, a Venetian archaeologist, came across the collection in Damascus and resurrected the Museum of Marco Polo.

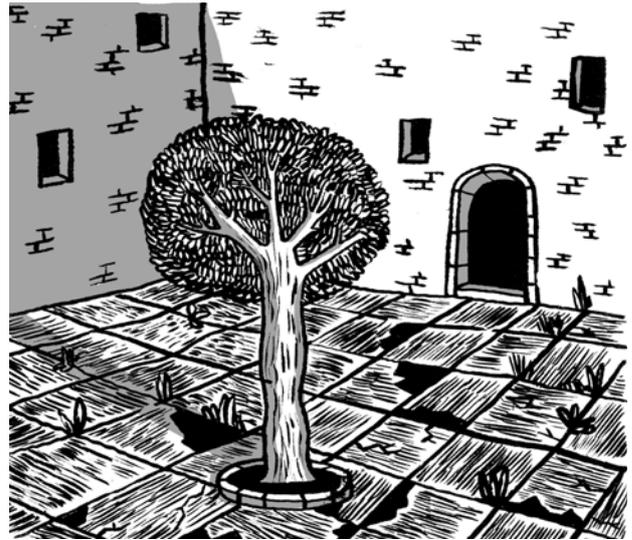
Isaac Evi's father was a Venetian Jew. He had the easy, fluid, courteous affability of all Venetians, although he was also incorrigibly secretive which is also a Venetian trait. But his mother came from Syria and his maternal grandmother had been a storyteller in Damascus, which may be why he was always so willing to see a Museum as a Story. He studied history, became an archaeologist, sat at the feet of Osman Hamdi Bey, Turkish archaeologist (by now a very old man), and then drifted on to Damascus (perhaps to find his mother's family) where he came across Marco Polo's collection. How it had come to Damascus wasn't clear – something about an English couple – a brother and a sister who had been lovers – who had discovered it in Venice and brought it to Damascus in the 19th century.

Isaac Evi found himself obsessed. He went back to Istanbul and asked Osman Hamdi Bey if he should buy the collection but the old man couldn't see the point – 'What do you want with that old Venetian liar, Marco Polo?' he asked – but it was too late for Isaac Evi who already in his mind was laying out his museum.

And so he bought the collection and for some years thought of taking it back to Venice, but by now it was 1924 and Italy was turning fascist. And so instead he bought a yali on the island of Buyukada outside Istanbul, and set up the Museum there.

Isaac Evi laid out the collection, city by city, so that it followed Marco Polo's journey. The yali has clusters of square, high-ceilinged rooms on every floor, arranged around a fine, central, wooden staircase.

But the visitor soon realises that the Museum has several staircases and also several courtyards and that its regularity ensures that it's a maze, so that somewhere around the city of Kamul (of which Marco Polo writes that 'The inhabitants give no thought to anything but making music, singing and dancing. They take great delight in the pleasures of the body and the men of this city will give their wives



*The Mulberry Tree in Museum's Courtyard.
Illustration: Isabel Greenberg*

to passing strangers') most visitors find that they are lost. It was also Isaac Evi who planted the mulberry trees in the courtyard and even – so the rumours went – filled them with silkworms.

Isaac Evi died in circumstances that are unclear during world war two. When he didn't come home the local priest packed up the contents of his Museum until one summer's day in 1969 I came to the island. I was still an undergraduate but I had been drawn by rumours of a lost museum, a ruined yali, mulberry trees and silkworms – and all somehow connected to the story of Marco Polo. I always knew that the Museum had a strange history, full of twists and turns and improbabilities. And then recently when I was sorting through Isaac Evi's papers I found the following story. You will tell me that since Isaac Evi's grandmother was a storyteller from Damascus he must have made it up. You will also tell me that it is all highly improbable - although the fact that something is improbable does not mean that it is false. Life is very improbable, as Marco Polo knew . . .' (R.M.)

Museum of Marco Polo is an invitation to broadening our horizons of imagination about cities and city museums. It is an open call for discovering new and unknown city museums around the universe. This call will certainly lead us to enlarge our vision for creating new forms of literary presentations while digging the past, present and future of our cities. It will open the path for making the invisible "visible". As an imaginary museum that places Istanbul to the heart of its story, Museum of Innocence written and curated by Orhan Pamuk has already shown us how fiction can turn out to be real in terms of a concrete museum. Perhaps very soon we will discover together one of the most amazing museums in world that we are all searching for, the Museum of Invisible Cities, bringing Italo Calvino's beautiful work one step further.

The efforts of the Historical Museum of the City of Kraków to protect the city's intangible cultural heritage

MAGDALENA KWIECIŃSKA*



* *Lajkonik and his pageant*

According to the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, dating from 2003, new goals have been set in those areas of human activity which are described differently from material heritage. Different from material heritage, they are intangible and changing. Intangible cultural heritage means the practices, representations, expressions, knowledge and skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage, transmitted from generation to generation.

In 2011, Poland ratified the UNESCO Convention, and in 2013 the Minister for Culture and National Heritage appointed a special Council for Intangible Cultural Heritage, which announced it would take an inventory and draw up a list of living manifestations of intangible heritage in Poland. The

creation of the National List and the call for applications made by the National Heritage Institute mobilised Kraków's depositaries of heritage – Kraków's Nativity-scene makers and members of the Lajkonik pageant – to take up activities in line with the provisions of the Convention, with expert assistance provided by the Historical Museum of the City of Kraków. To this end, in February 2013, two informative meetings concerning two traditions - the Lajkonik pageant and Kraków's Nativity scenes - were held at the Museum. As a result, in March 2013, these traditions were submitted for entry on the National List of Intangible Cultural Heritage. In August 2014, the Minister for Culture and National Heritage of the Republic of Poland entered them on the list. These two Kraków traditions are the first such entries among five selected in Poland. The entry on the national list is the basis for an application to enter Poland's intangible heritage on UNESCO's World Heritage List. ▶

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CULTURAL HERITAGE



Lajkonik's dance

Kraków's Nativity scenes (Nativity cribs) involve all elements of the city's genius loci. It is a slender, multi-tier, symmetrical and richly adorned structure forming a setting for the birth of Jesus. Usually the structure has two towers – usually modelled after the higher tower of St Mary's Church with a crown, on the towers of Wawel Cathedral or the Town Hall tower. The Nativity scene contains many elements of Kraków's architecture and some patriotic symbols: the White Eagle, white and red flags and the city's crest. At the centre of each structure there is the Nativity scene, surrounded with angels, the Three Kings, shepherds and farm animals. This little structure also alludes to historical and legendary events, featuring well-known characters from Kraków legends, national heroes and historical figures, as well as urban folklore types, groups of peasants in folk attire (in Kraków or highlander style) and prominent contemporary personages.

Making Kraków's Nativity scenes is a traditional craft based on knowledge and skills passed from generation to generation. Such skills are acquired through participative observation, directly shared within the family or the master – apprentice relationship. There are a few dozen active artists who have continued the family tradition and cared for its transfer to the younger generation, such as: Stanisław, Andrzej, Anna and Rozalia Malik; Lucyna Paczyńska and Dariusz Czyż; Marian Dłużniewski and Marzena Krawczyk; Tadeusz and Zbigniew Gillert; Jacek and Marek Głuch; Edward and Marek Markowski. Some have continued the tradition for decades, like Maciej Moszew, Jan Kirsz, Paweł Nawała, Kazimierz Stopiński, Leszek Zarzycki, Marian Więcek and Piotr Michalczyk. Some, like Zbigniew Gillert, Wiesław Barczewski and Dariusz Czyż, Jan Kirsz, spare no effort to attract a new generation, giving lectures to children and young people. There are also ambitious members of the younger generation, such as Katarzyna Racka and Filip Fotomajczyk, who got interested in such traditions and heritage at a very early age and have been active for a few years.

For decades, forms of intangible cultural heritage, such as the making of Kraków's Nativity scenes has

continued, re-created by members of the community in the local context of Kraków, so the continuity of this art has not been interrupted since the nineteenth century. However, it has gradually been updated, developing under the influence of changing needs, conditions and circumstances. Today, almost all Nativity scenes have electric lights, moving figurines or decorative elements. Many Nativity scenes are made especially for an annual competition, held since 1946 under the auspices of the Historical Museum of the City of Kraków.

The annual Lajkonik pageant on the first Thursday after the Corpus Christi holiday is another Kraków tradition entered on the National List of Intangible Cultural Heritage. The central figure in the pageant is a bearded rider in richly adorned quasi-oriental attire, riding a hobby-horse, accompanied by a music band (Mlaskoty) and a group of rafters holding horsetails and waving pennants. The pageant proceeds along the streets of Kraków – from the Zwierzyniec district to the Main Market Square. To the sounds of traditional tunes, the rider dances, visits shops and restaurants, generously distributing gentle “good-luck” blows with his mace and collecting donations which are placed in a basket. The ritual consists of Lajkonik's four traditional dances with a banner, imitating his fighting with the Tatars. The Mlaskoty band accompanies the procession, playing music and setting a suitable rhythm to the situation and the moment of the ritual. The monotonous sound of the drum calls Lajkonik back to the group, to go further together, a long-drawn-out tune announces his fight with the banner, whilst lively rhythms herald the joy of victory. On the way, Lajkonik dances ▶

Magdalena Krawczyk and her daughter - Nativity scene's author



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four times round in a circle and performs a magic dance with the accompanying banner. In the evening the ritual culminates at the Main Market Square. In the presence of crowds of the city's residents, the Mayor hands out the traditional ransom to Lajkonik and his pageant. Then they drink a toast to the prosperity of the city and its residents.

Legend has it that the ritual dance of Lajkonik is related to the Tatar invasion of Kraków in the Middle Ages, when the invaders were defeated, largely due to the involvement of the Zwierzyniec rafters (włóczkowie). The bravest of them took the Tatar Khan's attire as a trophy and put on the costume and entered the city in triumph to celebrate their victory.

These activities of the Historical Museum of the City of Kraków to protect intangible cultural heritage have led to the first entries on the list in Poland. Further steps to be taken to enter Kraków's Nativity scenes and the Lajkonik pageant on the UNESCO

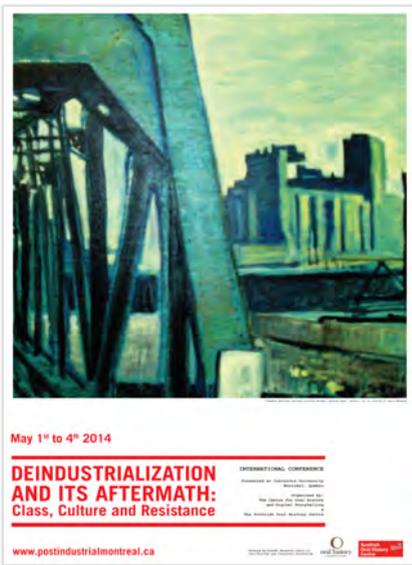


Lajkonik Stanisław and Andrzej Malik making a Nativity scene

World Heritage List are within the scope of competencies of the Polish Minister of Culture and National Heritage. Which Polish tradition will be chosen and approved on the international forum? It is known that in 2012 the UNESCO Committee decided that only one cultural phenomenon per country may be entered each year.

Deindustrialization and Its Aftermath: Class, Culture and Resistance

LON DUBINSKY*



Conference Poster, Courtesy of Lachlan MacKinnon, Conference Organizer

The recent conference **Deindustrialization and Its Aftermath: Class, Culture and Resistance** provided much insight and information for city museums. Held at Concordia University in Montreal, Canada in

early May 2014, it was organized by the university's Centre for Oral History and Digital Storytelling and The Scottish Oral History Centre and is connected to a multifaceted research project on industrialization in Montreal. (www.postindustrialmontreal.ca). With the city of Montreal's historical experience of industrialization as a backdrop, the conference attracted academics, artists, community activists and others taken up with urban history from Canada, the US, and several European countries including the United Kingdom, Belgium, and Italy. Academic papers were interspersed with city walking tours, theatrical and musical performances and art installations about industrial history. Included was a presentation by the Ecomusée du fier monde (<http://ecomusee.qc.ca/en/>) which is located in the centre-sud (south-centre) of Montreal, once

a major location of industrialization. For more than 25 years the Ecomusée has worked with community partners to chronicle the past and present of the neighborhood. The presentation along with many others provided direction and scope for city museums intent on presenting the history of deindustrialization, which is now very evident in many urban centers around the globe as many shift from smokestack economies to cities increasingly driven by service, knowledge and financial industries. The focus of the Montreal conference also complemented the recent CAMOC meeting in Goteborg on Industrial Heritage, Sustainable Development, and the City Museum. Three sessions were particularly instructive in conveying the overall impact and value of the conference.

First, Cathy Stanton from Tufts University in



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Massachusetts delivered a compelling initial keynote address. Entitled "Why We Need 'the industrial': Toward a Broader Perspective on Resistance in Postindustrial Places," it questioned the extent to which industrial conditions have really disappeared. She focused on the recent downtown revitalization of Somerville, Massachusetts, a suburb of Boston, and the eventual displacement of a long standing summer community on an island in Boston Harbour to point out how gentrification, marginal employment and various capital expenditures are very much in the mold of past forms of industrialization.

Second, a panel "Resisting Closures" consisted of four case studies on local resistance to deindustrialization was equally compelling as it presented sides of history that are not always revealed in attempts to chart and interpret urban history. One paper, for example, focused on a small city's experience in 1967 of "facing industrial ruin," i.e. Sydney Nova Scotia Canada, where presenter Andrew Parnaby teaches at Cape Breton University. He focused on efforts at that time to galvanize individual and community support which culminated in a massive "Parade of Concern" that is readily acknowledged to have influenced the provincial government to take over the steel works. Third, a session, "The Forgotten Sounds of Industry" addressed how to capture and express the past beyond the printed word and visual documentation. The first two presentations focused on the history of mining whereas the third by Jeff Benjamin of Michigan Technological University asked: "What Is Industrial sound?" Like his fellow presenters, Benjamin contended that the most difficult but necessary challenge is how to convey the silences brought on by deindustrialization.

All in all, the conference was



"Domino Sugar refinery". Photo: Beyond My Ken - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0-2.5-20-1.0 via Wikimedia Commons

most worthwhile, even if the majority of sessions tended to be taken up with the various consequences of heavy industry such as resource extraction. Still, and as implied at the outset, it is near impossible for most city museums to avoid urban legacies that are results of industrialization, whatever its type or form. In this regard, this conference certainly raised a range of pertinent issues that have implications for city museums.

A Postscript

When this conference was held in early May, a very significant site specific art work by Kara Walker about the consequences of industrialization opened for a two month run in the massive Domino Sugar Factory in Brooklyn, New York which is slated for demolition to make way for a condo and commercial development. It was commissioned by Creative Time, a non-profit organization which initiates and supports public art projects. (<http://creativetime.org/projects/karawalker/>) Walker is a major American artist who has received critical acclaim for cut paper silhouettes and tableaus that evoke controversy about issues such as slavery in the antebellum American south and more recent

events such as hurricane Katrina. This time, Walker created an installation consisting of an equally gigantic white sugar coated woman who resembles a sphinx. The connection of the sugar trade and slave trade to industrialization are apparent given both the shape and site of the work but much more can be gleaned from this powerful installation given Walker's lengthy title for her work:

At the behest of Creative Time Kara E. Walker has confected: *A Subtlety* (her italics) or the *Marvellous Sugar Baby* (her italics) an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the Demolition of the Domino Sugar Refining Plant

The Postindustrial Montreal project and its conference together with this work by Kara Walker for Creative Time are compelling examples of the kinds of initiatives, if not interventions, that city museums need to increasingly collaborate with and support in order to document and convey the complex texture and transformations of urban life.

The Reviewing 2014 CAMOC Conference in Göteborg - The voices of CAMOC's grantees

EDITED BY MARLEN MOULIOU *



The speech of professor Lasse Fryk. Photo: Jelena Savić.

This year, CAMOC again provided four small travel grants to its members to help them participate in our annual conference, held this time in Göteborg, Sweden on 6-9 August 2014 under the general theme of Industrial Heritage, Sustainable Development, and the City Museum.

The four who received grants - Layla Betti (Italy), Marija Djorgovic (Serbia), Aaron Nambadi (Namibia), Jelena Savić, (Bosnia & Herzegovina) – made presentations during the conference and also provided us with conference reports which are the impressions that remained with them weeks after the conference...

To quote Marija: "the best way to see what impressed you the most about the conference you attended, and also what made the biggest impact is simply to take a break and just let everything settle down. Don't take any notes, don't write any impressions. Just wait and see what will remain as a durable impression in the days after, days filled with new everyday content and information that we are constantly exposed to".

Like traveling around the world in a snapshot

LAYLA: This three day conference was like traveling around the world in a snapshot, as we got the opportunity to listen to so many presentations coming from many different countries. As always happens, the annual conference is a way to see how the world is faced with the same topics and it is really interesting to see that so often, beside

museums, private groups of people and artists are preserving and loving their heritage.

EDITOR'S NOTE: The Conference was truly multi-cultural, as professionals came from all continents and corners of the world. 21 countries were represented: Argentina, Australia, Belgium, Bosnia-Herzegovina, Brazil, Bulgaria, Cameroon, Canada, Germany, Greece, Italy, Japan, Namibia, the Netherlands, Portugal, the Russian Federation, Serbia, Sweden, Turkey, the United Kingdom and United States of America.

Compelling theme in the right place

JELENA: This year's topic was a very intriguing one – industrial heritage and the role of museums in the context of its sustainability (including, of course, its cultural aspect). CAMOC experts came from around the world, and the host country was the right place to find inspiring, state-of-the-art examples of what can be done in this area.

It is always good to take-off with an informative museum tour.

AARON: The venue of the 2014 CAMOC Conference was the Göteborg City Museum, located in the city centre, in the 18th-century East India House, originally built as the Swedish East India Company offices. The city museum was established in 1861 and today displays Göteborg and West Sweden's history, from the Viking Age to the present day. There is a permanent exhibition about the Swedish East India Company. The museum is also used as a public forum for the Göteborg town planners to display new ideas and visions of the city for its citizens.

A guided tour introduced the Conference attendees to the various sections of the museum and to a brief introduction of the history of the city since 1621. Various exhibitions were also discussed and discussions were held on the development of these exhibitions. The notable exhibitions were the youth and the children (playroom) exhibitions that were developed by the Museum, and the young people and the children of Göteborg. The other exhibitions at the museum were the traces of mankind - 'traces speak' - which introduces the history of man from the Stone Age together with the archaeological objects from that age, exhibitions on the Vikings, trading in the City, and industrial growth. ▶

* Marlen Mouliou is CAMOC Secretary

Road mapping provided by the keynote speakers

LAYLA: Anders Houltz gave us a conducted tour around great motowns in the world, a trip that went from Detroit to all around industrialised Europe, transporting us into the heart of the conference. I personally was fascinated by the way he showed us connections between history, industrialisation, entrepreneurs' ideas and dreams. Jan Jörnmark gave us a panorama of his photo research about abandoned places in Sweden. His research started years ago and he has published many books about the topic. It was such an interesting project that it could be much more appealing for us if he showed some more pictures during his speech. Lasse Fryk had an interesting keynote about participation and museums and about the ability of cultural operators to involve people in activities. This last keynote helped us to go back with the reflection to participation, another topic that is an evergreen for all the people who are dealing with culture and museums.

JELENA: Jan Jörnmark started to research abandoned locations accidentally. He ended up publishing several books of powerful and poetic photographs. I have browsed through one of his books in Swedish: despite not speaking the language, the message was perfectly clear. Professor Lasse Fryk, the skateboard guy, used his son's skateboard as a metaphor for the learning process: true learning is only possible through experiment, practice and being open to contemporary challenges.

Other memorable conference presentations

AARON: The four themes contributed to clearer understanding of the work of museums in various parts of the world and also served as a learning experience for first time conference attendees.

JELENA: There is a common thread in all the diverse experiences presented: focusing not only on the physical fabric but also pointing out the soul, the intangible component of industrial heritage, as a crucial ingredient of its contemporary life.

The inspiring presentation on industrial heritage of Santa Maria da Feira, São João da Madeira and Covilhã in Portugal by Joana Monteiro showed how industries crucial for the development of those Portuguese communities remained essential in their post-industrial present thanks to the active role of new museums. It also evoked memories from my own recent visit to one of the cities. Creative initiatives related to heritage in Athens were explored, personally experienced, systemised and presented by Marlen Mouliou. The memorable and immersive approach used in interpreting the history and the atmosphere of a neighbourhood in Athens in the Soundscapes/Landscapes project was especially

intriguing for me and I'll be investigating it further.

MARIJA: Unusual presentations are something that I always notice and appreciate. For me it means that someone gave an extra effort to get and hold people's attention. During our CAMOC Conference we had a lot of unusual things - from singing to skateboarding.

The things that we notice and find relevant are determined foremost by our interests, our experience and background. Although the "Museums" across the city session was somewhat off centre in regards to the rest of the conference programme, it is only natural that it drew the most of my attention since that was the theme I was most interested in. Traveling from Namibia, Canada Greece, Italy and elsewhere, we all had the chance to find out about museum experiences beyond the museum walls – from walking and cycle tours to virtual exhibitions. Among other things, we had an opportunity to hear interesting things about how groups of citizens are dealing with urban memory and heritage using social media in Athens, why souvenir shops in Porto can be seen as “museums across the city” and what kind of community platforms and participative strategy are used in Windhoek, the capital of Namibia.

Even when we hear some things that are familiar and well known, it is always nice when someone, using few good examples, gives an overview of global tendencies in museum theory and practice. During her presentation, Rainey Tisdale reminded us about how we are moving from old to new, more precisely: 1) from passive assumption to active participation; 2) from inside of museum to outside on the streets; 3) from fixed and permanent to mobile and flexible; 4) from town centre to neighbourhoods; 5) from official and formal to personal, informal and emotional history and collecting.

It was also really inspiring to hear a story about three Portuguese museums (paper, wool and hat) that have an active role in the post-industrial urban development and about the Ecological ▶

A detail from the Textile museum. Photo: Jelena Savić





A children's park in the Hammarkullen district. Photo: Layla Betti

City of Dusseldorf that sounds like a great idea, but from my perspective - Museum as an active participant in city planning processes – seems like utopia.

The Ignite session: “brutal or brilliant?”

JELENA: The Ignite session, organized by Professor Chet Orloff, was a set of short and exciting presentations that introduced new dynamics to the conference.

MARIJA: The thing that made the biggest impact on me was the Ignite session with its motto “Enlighten us, but make it quick!” It is a special format of presentation in which the participants have just 5 minutes to explain their ideas and projects. The session Moderator was very punctual and allowed no extra time - as soon as the clock rang he was quick to dismiss the presenter. This was a whole new experience for me and I was really surprised how my feelings were ambivalent during the session. Was it brutal or brilliant?

After the presentations someone from the audience made a point – while we were all wondering is it cruel or not, it made us think about the museum experience itself. Just like in this session, we have to make our thoughts and messages simple and concise so that visitors, running from one place to another, could have a clear idea about what we wanted to convey and get a better insight about the things that we've been researching for such a long time. You have to be interesting but also comprehensible to make it work.

Discovering the city

MARIJA: The city of Göteborg was revealed to me through two guided tours – the really enjoyable Sanja Peter's harbour tour and guided tour through the Museum during which we heard in a very level-

headed and easy-going manner both about the history of the city and the City museum of Göteborg. **AARON:** The central location of the venue enabled participants to walk and see the City before and after the conference. The City Tour was informative and the guide was excellent and interesting.

Insight Hammarkullen... a workshop in the northeast suburbs of Göteborg

AARON: The workshop was well structured and discussions very helpful and informative. The suburbs in northeast of Göteborg were mainly built during the 1960s and 70s as satellite cities within the so-called Million Plan, where in 10 years a million new homes were built up in Sweden. The large-scale buildings helped to solve an acute housing crisis but were also criticized for being poorly constructed and lacking in important social functions. The northeast area was in that time part of a large-scale planning of Göteborg region, which was just partly implemented. Since the areas were built up, the structure of the population has changed. Today there are many different nationalities in the north-eastern districts—something that is often described as an asset to the city. Meanwhile, unemployment is higher than the average of Göteborg and areas in need of refurbishment.

An asset in the northeast districts is the nearness to the countryside. Just a few hundred metres from the houses is arable land and large natural areas. Northeast Göteborg is also the area in Sweden with the highest proportion of agronomist educated residents. Can these resources be an advantage for the north-eastern districts in creating environments for sustainable urban development? To strengthen the positive forces and develop the north-eastern district the public authority must involve local people and civic society. But the dialogue and cooperation must be real, not on unequal terms, and it must lead to real development in order not to create distrust and disinterest from the residents. What is the role of the public authority in such a process and how can civil society take an important part in the planning?

LAYLA: During the conference we had the opportunity to see the district of Hammarkullen. Born as a workers' district in the north east of the region, Hammarkullen became a place of social cohabitation of immigrant people coming from all over the world. This place, that was longer considered as not suitable for Swedish people, is a real example of cohabitation. Several years ago the inhabitants created a carnival where every group of people is showing typical dances and typical costumes from their countries. Then, the associations system created so many small groups, which are taking up by sport and dance. This great effort and this tangible enthusiasm allowed Hammarkullen to become a very creative ▶

CONFERENCE REVIEW

place. During the visit I was comparing in my mind Hammarkullen with some of our Italian workers' districts in some big city's periphery, wondering whether we had something like that in my country.

Cars, fashion and textile industries as post-conference delights

LAYLA: The last day we had our post-conference tour. Unfortunately, there weren't so many of us. That was a pity, as the tour has been quite interesting. First of all we visited the SAAB Car Museum in Trollättan. This is a brand new museum, born after the closure of the factory, when the inhabitants of the city started to move out looking for new work. So now the SAAB Car Museum, which has a great potential not only on the history of the SAAB car but even on design and everyday life, is next to the Innovatum, a science centre and museum which is very amusing, not only for children.

After a nice trip on a cable car, we took our bus and moved to Borås. There we visited the beautiful Textile Museum. This museum is the result of a common dream of different actors like the municipality, some private investors and the university. It is located in an old textile industry that has been bought from a private company that decided to build a textile school there, not to lose the real identity of the whole area. Then, the Textile Museum of Borås moved there and this huge building started becoming a vibrant place that contains school, museum, ateliers and shops and where science and innovation meet tradition.

JELENA: The textile museum in Borås, opened this May, as a result of a joint effort of the university, the municipality and private investors, it gathers creative forces related to textile. An abandoned factory has been converted into a multi-purpose centre, bursting with colour and inspiration. My favourite part (every girl's favourite, I guess): a giant walk-in closet full of historical and contemporary clothes, shoes and accessories, where it is possible and desirable to try everything on!

Enjoyed so much, so much to think of...

LAYLA: It was my first time in Sweden and I must say that I really enjoyed this conference and this week for many different reasons. First of all, because it is a good way to see how many countries are dealing with the same topics. Then, it is a good opportunity to meet professionals from all over the world. This year we could hear from a brand new museum in Namibia. The colleagues there were presenting their projects and I learnt so much from them about establishing a new city museum. I think this speech has been a good opportunity for the all of us to reflect once again on what a city museum is. Finally, not less important, as always a CAMOC conference is the best way to connect with new

people and to meet friends. We all are connected through the net during the year, but the annual conference gives always us the chance to refresh our friendships and create some new.

JELENA: The conference days were intense, but organised in an excellent manner. A balance was set between the work in the conference hall and experiencing the city and its industrial heritage. So many benefits for me:

Friendships, contacts and cooperation: The most rewarding outcome of the conference participation were the friendships and contacts I established with colleagues from around the world who share interest and passion for exploration of cities. Upon the invitation of Professor Chet Orloff, I'll make a contribution to the Virtual Museum of the Cities in the near future.

Lessons learned and shared: It was a privilege to learn from the leading Swedish experts in industrial heritage and to discover how they turn projects and ideas into reality. It was interesting to find out how museums around the world work beyond museum walls and how both experts and non-experts create numerous innovative, museum-like experiences everywhere, from Greece and Belgium to Japan or Australia. It was rewarding to share my own research findings and external views on the industrial heritage of Porto, and to find out it was inspiring to others, too! I intend to share the knowledge exchanged and lessons learned at the conference for the benefit of industrial heritage of my own country. I have already prepared a brief paper with recommendations for reuse of our former industrial facilities for the BrownInfo 2014 conference, that will be held this November in Banjaluka, Bosnia and Herzegovina. I will also report on the CAMOC's annual meeting in the ICOM BiH e-journal for 2014.

Getting to know a new country: Participation at the CAMOC conference was also an opportunity for me to visit Sweden, where I haven't been before, and to get to know its second largest city.

Verifying my own current work: At the conference, I presented some aspects of my current project related to contemporary life of cultural heritage. Since the project is at its beginning, this was a very important opportunity to present it to public and get valuable feedback for future development of the research work.

Layla Betti is a researcher and curator in Italy. Marija Djorgovic is curator of baton collection in the Museum of Yugoslav History in Belgrade (Serbia).

Aaron Nambadi is heading the Windhoek City Museum in Namibia.

Jelena Savić is a PhD researcher and an architect (Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banjaluka, Bosnia and Herzegovina / FBAUP – Faculty of Fine Arts, University of Porto, Portugal).

“INVISIBLE PLACES”

JELENA SAVIĆ*



One of the keynote speeches. Photo: www.invisibleplaces.org

The relations between the body, senses and the human environment have been of interest for researchers from diverse scientific disciplines, such as architecture, design, urban planning, engineering or environmental psychology. The predominance of vision and the visual has been present in studies on how our urban setting is perceived and understood. Nevertheless, many researchers emphasize the complex, multi-sensory nature of urban spaces. Intuitively or intentionally, numerous contemporary architects and artists concerned with the public space address the creative process taking into account the multitude of senses, touching various issues of urban life: cultural identity, sense of place, well-being and sustainability.

Recently, I had the privilege of attending a meeting of scientists and artists specialized in acoustic properties of city life. "Invisible Places", an inspiring conference held in July 2014 in Viseu, Portugal, was devoted to sound, urbanism and the sense of place. The conference was part of a bigger event, namely the fourth edition of *Jardins Efêmeros* ("Ephemeral Gardens"), a 10-day long festival of sound, visual arts, architecture, cinema, dance, theatre and lived experiences. The event was aimed at the contemporary discourse in the city in all its complexity. Simultaneously, "Invisible Places" took place along with its artistic counterpart, "Sounding Cities", that consisted of workshops, performances, concerts, soundwalks and sound installations. As the curator, Raquel Castro, explained, the aim of the organizers was "transforming Viseu into an acoustically conscious city" and creating "a place of intersection between art, science and life".

This scientific conference, "Invisible Places" was condensed into three days – July 18th to 20th, 2014. The vast array of themes covered was organised in three streams and numerous papers

were presented in parallel sessions. The first group of papers was dedicated to sound in architecture and urban planning, the second group was focused in urban sounds, identity and the sense of place, whereas the third stream explored the possibilities of sound art as public art. By uniting science, architecture / urbanism and art in public space, the tripartite format of "Invisible Places" allowed each attendee to switch between the streams and have a customised experience. Even though it was impossible to attend all presentations of all streams, the conference website enabled an excellent insight into the topics presented, with all the abstracts and most of the papers available for download.¹

Among the diverse topics that were discussed at the conference, I found the ones related to sensory urbanism and soundscapes as heritage the most exciting. A number of the conference participants discussed the challenges of protecting natural and urban soundscapes. A general tendency to emphasize a qualitative approach in sound mapping, analysis and urban planning was present. I got acquainted with notions of sound marks, sound identity, soundscape restoration and many other concepts that have currently been coined or refined within this trans-disciplinary area of investigation and creation.

The complexity of city life cannot be fully understood through scientific analysis alone; however, it can be intuitively expressed and grasped through artistic imagination, and the two approaches intertwine in a fascinating way through "Invisible Places". The conference offered both an insight into the state-of-the-art scientific research in the domain of sound and the city, and the mesmerising sensory

experiences through the acoustic installations.

Last but not the least, enjoying the spirit of the small, dynamic town of Viseu was an additional benefit of attending this symposium.



The conference poster. Photo: www.invisibleplaces.org

* Jelena Savić is PhD, architect. Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banjaluka, Bosnia and Herzegovina / FBAUP – Faculty of Fine Arts, University of Porto, Portugal. e-mail: jsavic.bl@gmail.com - web: sensesofportugal.wordpress.com

¹ For the details, see: <http://www.invisibleplaces.org/invisibleplaces.html>

Exhibition Alert

EXHIBITION THEME

Crossing Cultures. Belle Yang, a Story of Immigration

Dates & Place

5 December - 21 February 2015
Alexandria Museum of Art, Louisiana, USA

Information on-line at

<http://www.themuseum.org/exhibits/crossing-cultures-belle-yang-story-immigration>

Description

Observing Belle Yang is an author, graphic novelist, and children's book illustrator who translates her experiences as a Chinese-American immigrant into bold, powerful artworks. The exhibition features approximately 25 paintings and 8 illustrations that embrace Yang's Asian heritage. *Crossing Cultures: Belle Yang, A Story of Immigration* was developed by the Bakersfield Museum of Art, in collaboration with the Santa Cruz Museum of Art & History, California, and toured by International Arts & Artists, Washington, DC.

EXHIBITION THEME

Álvaro Siza. Inside the Human Being

Dates & Place

4 July – 08 February 2015
MART Museum of Modern and Contemporary Art, Rovereto (Trento) - Italy

Information on-line at

<http://www.mart.trento.it/alvarosiza>

Description

Álvaro Siza won in 1992 the Pritzker Prize, the Nobel prize of architecture. In this exhibition he tells his way to intend the work of the architect: a 'poetic profession' dedicated to planning the living places for men and nature.

With the exhibition *Álvaro Siza. Inside the human being*, the Mart museum wants to honor one of the protagonists of the contemporary architecture, who renewed with his work the relationship between the modern avantgarde and the local traditions. The exhibit shows a selection of projects with a series of drawings, pictures and models that well explain his approach, made of curiosity, personal experiences and the observation of the real.

EXHIBITION THEME

Open Museum. Open City

Dates & Place

24 October – 30 November 2014
MAXXI Museum, Rome

Information on-line at

<http://www.fondazionemaxxi.it/2014/07/04/open-museum-open-city/?lang=en>

Description

An exhibition hosted in the entire museum, an extraordinary opportunity to examine some crucial topics of our times by means of "sound". The project offers a challenging opportunity to rethink the relationship between artistic production, architectural intervention and participation of the public. It reflects the complex context of the city of Rome, as a contemporary "foro" for urban transformation and social-cultural experiments.

Sound has been playing a key but special role in the exploration of reality, such a context in order to create a laboratory of an open museum, a condensed sample of an open city.

From Bill Fontana to Ryoji Ikeda, from Lee Mingway to Carsten Nicolai, from ▶



Oxford. Photo: IWM

EXHIBITION THEME

Feeding the Front Line Banbury's explosive role in the First World War

Dates & Place

Until 15th November 2014
Banbury Museum

Information on-line at

<http://www.cherwell.gov.uk/museum/index.cfm?articleid=6247>

Description

Feeding the Front Line commemorates the 100th anniversary of the start of the First World War. Highlighting the 'Home Front' in Banbury, the exhibition explores how the town was affected and its people's lives changed. Including new research on the story of National Filling Factory No.9, the town's munitions factory, which opened in 1916. Employing almost 1500 people, one third of them female, it fed over 4 million shells and mines to the soldiers on the front line. Explore the displays and discover the sense of duty, service and sacrifice shown by Banbury People who lived and fought during the Great War.

ACTIVITIES & EVENTS

Cevdet Erek to Jean Baptiste Ganne: the exhibition will transform the museum into a performative stage for dialogues amongst different voices and claims for new social projects in radical manners by “emptying the building” and filling it with the sounds.

Integral part of the exhibition will be the performative events calendar: music, dance, theatre, cinema, story-telling and poem reading to improvisational gatherings and speaker’s corner style “agitations”.

EXHIBITION THEME

Max Conner: A New York Life

Dates & Place

10 September – 19 January 2015

New York City Museum

Information on-line at

<http://www.mcny.org/exhibition/mac-conner-new-york-life>

Description

McCauley (“Mac”) Conner (born 1913) grew up admiring Norman Rockwell magazine covers in his father’s general store. He arrived in New York as a young man to work on wartime Navy publications and stayed on to make a career in the city’s vibrant publishing industry. The exhibition presents Conner’s hand-painted illustrations for advertising campaigns and women’s magazines like *Redbook* and *McCall’s*, made during the years after World War II when commercial artists helped to redefine American style and culture.

EXHIBITION THEME

Some schools are cages and some school are wings

Dates & Place

26 August – 11 January 2015

MAR Museo do Arte do Rio

Information on-line at

<http://www.museudeartedorio.org.br/en/exhibitions/current?exp=1312>

Description

How does art involve itself with education? In its origins, access to museums and schools was reserved for the dominant social strata and limited to the formation and recreation of the elite. In Brazil, only after the Second World War did museums broaden their opening to society and a consciousness of their need to commit to accessibility and universality. Art affects the political agenda of museums – which are marked by a deficit of social rights not met in a society that presents itself as increasingly more complex.

This is the second exhibition from the series *Art and Society in Brazil*, offering hypotheses on the challenges faced by education, art, and the museum. The artists in this exhibition propose models for thinking about the potential of education. Homage is paid to the artist Anna Bella Geiger, who for decades has been discussing apparatus such as atlases and reading methods based on transcultural relations. She was herself a student of the educator Anísio Teixeira.

Works of art, documents and educational projects debate the meaning of education and of the place of what we call school. Artistic production’s critical pact with education is concentrated here in four sections: (1) Theory, focused on Anísio Teixeira, Darcy Ribeiro and Paulo Freire; (2) Processes, documenting experiences from educational practice; (3) Apparatus, which discusses the power dimensions of educational structures; and (4) Language, which explores the relation between artistic production, speech and writing as a field for the recognition of differences.

EXHIBITION THEME

City of Shadows. Inner city crime & mayhem 1912-1948

Dates & Place

Opening 20 September

Sydney Living Museum, Australia

Information on-line at

<http://sydneylivingmuseums.com.au/exhibitions/city-shadows>

Description

Focusing on the victims, perpetrators and vicinities of crime, the original City of Shadows introduced the world to the museum’s extraordinary and compelling collection of police forensic photography dating from 1912 to 1948. You will meet thieves, breakers, receivers, magmen, spielers, urgers, gingerers, false pretenders, hotel barbers, shoplifters, dope users, prostitutes, makers of false oaths and the occasional murderer.

Since 2008, Sydney Living Museum curators have been investigating leads and following up tips from the public. New research has solved many of the mysteries surrounding the people and places in these compelling

ACTIVITIES & EVENTS

photographs, and the stories that lurk behind the images – sometimes thrilling, sometimes mundane – can now be revealed.

EXHIBITION THEME

Nonument

Dates & Place

10 September – 08 February 2015

MACBA_Contemporary Art Museum of Barcelona

Information on-line at

<http://www.macba.cat/en/expo-nonument>

Description

Cities are made of buildings, infrastructures, streets, squares, parks and corners that are conducive to meetings, confrontations and exchanges. The form and meaning of these spaces tend to be the result of a mixture of two distinct yet complementary processes: they are either planned and governed by projects that prefigure – with varying degrees of success – the form and character of the city; or they are organically-grown, informal transformations, where planning tries to rectify a posteriori existing malfunctions.

Two simultaneous processes that, with luck, can happily coexist: a city that grows under the emerging necessities of its contingencies, and one capable of predicting and projecting its future aspirations, as well as correcting the perversions and injustices provoked by speculation and lack of planning.

These cities are balanced between regulation and emergency, while accepting the need to venerate History and its protagonists through a monumentalisation that favours order and the establishment of future hierarchies. The conquest of new ethical and aesthetic scenarios – whether imposed or reclaimed – is part of the urban strategies of both these models, whose symbols either reify the collective aspirations or impose control adjustments on the power discourses. The emergence of the different processes that are irreversibly modifying public life from the bottom up – or perhaps as a consequence of it – has provoked a sharp increase in monumental rhetoric. Flags, acclaimed heroes, public installations, metropolitan signposting... a whole imagery petrifying historical events is occupying the urban landscape, and in many cases vulgarising its ideological and symbolic power.

Behind monuments lies a certain appropriation of the collective space, an abduction of social memory, as well as the difficulty in embracing pluralities without stereotyping them, and the need to cast out any doubts or uncertainties. Until the arrival of the avant-garde movements, the grammar of the monument – from the ritual constructions of antiquity to the urban statuary of the nineteenth century – was practically unaltered, while the norms for the erection of plinths, columns, obelisks, triumphal arches and cenotaphs marked the urban territory, establishing true hierarchies of volume, image and meaning. Contemporary art inherited the avant-garde dictum for transcending the most immediate codes. And yet, the need of those in power to perpetuate past events or future aspirations remains intact. But who supports a monument? Who legitimises it? How does it emerge? How does it become rooted in the community and the public sphere?

Nonument is a project in which MACBA has invited twenty-eight artists closely associated with the Museum to reflect on how, from the practice of art, it may be possible nowadays to enter into the problematic links between event, commemoration, aesthetics and city. The result is a series of new proposals – specifically conceived for this exhibition – showing how the tradition of monuments can be reinterpreted through the artistic languages. At the same time, *Nonument* can also be seen as an open laboratory on the imminent proliferation of symbols colonising real and virtual spaces in our environment, a discursive platform from which to investigate how artists can join these pressing debates.

EXHIBITION THEME

Lee Mingwei and His Relations. The art of Participation – Seeing, Conversing, Gift-Giving, Writing, Dining and Getting Connected to the World

Dates & Place

20 September – 4 January 2015

MORI Art Museum, Tokyo, Japan

Information on-line at

http://www.mori.art.museum/english/contents/lee_mingwei/about/index.html

Description

From September 20, 2014 to January 4, 2015, the Mori Art Museum will be hosting "Lee Mingwei and His Relations." Since the late 1990s, Lee Mingwei (b. 1964), a Taiwan-born artist living in New York, has worked on numerous art projects that involve the participation of an audience in some form or another and participated in countless international exhibitions. "Lee Mingwei and His Relations" will be the first major exhibition enabling visitors to experience comprehensively the most important works of his to date. At the same time, "reference works" by such artists as Hakuin, D. T. Suzuki, Yves Klein, Allan Kaprow, Rirkrit Tiravanija and Ozawa Tsuyoshi that provide clues to ►

ACTIVITIES & EVENTS

understanding the historical and cultural context of Lee's work will also be exhibited. A number of Lee's works will come to completion through the participation of you, the audience. Participate in various works and explore with us in the meaning of "connections."

EXHIBITION THEME

Soleil Politique. The museum between light and shadow



From left: Lili Reynaud-Dewar, *Live Through That ?!*, Museion, 2014. Photo: Videostill, courtesy of the artist. Marta Minujín, *El obelisco acostado*, 1978. 1st Latin American Biennial of São Paulo. Photo: Courtesy of the artist. *Prozession mit Tragbarem Schrein*, 1970 (Walter Pichler and Werner Stupka), Photo: Marina Faust

Dates & Place

27 September 2014 – 11 January 2015

MUSEION Contemporary Art Museum of Bozen, Italy

Information on-line at

<http://www.museion.it/?p=17502&lang=en>

Description

What role does Museion play with regard to its historic and social setting, and in terms of its architecture and the city? To examine these questions Pierre Bal-Blanc engages powerfully with the venue and its daily activities, as well as other sites in Bolzano. The exhibition, inspired by Pier Paolo Pasolini's documentary *The Form of the City*, also presents works from national and international public and private collections, as well as a series of site-specific pieces.

EXHIBITION THEME

25 Years Fall of the Wall

Dates & Place

09 November 2014

Berlin, Germany

Information on-line at

<http://www.berlin.de/mauerfall2014/en/25-years-fall-of-the-wall/>

Description

November 9, 2014 marks the 25th anniversary of the Fall of the Wall. On this day the world's eyes will look at Berlin once again.

A symbolic frontier of lights, the LICHTGRENZE consisting of thousands illuminated balloons to be lit throughout the weekend of November 9th, will be the festive highlight of the numerous events that are scheduled in Berlin throughout this year. Situated right in the heart of the city this unique and arresting light installation will trace a circa 15 km long segment of the former course of the wall that once separated Berlin in two.

Berliners and visitors are invited to take a stroll along the LICHTGRENZE. The LICHTGRENZE is highly evocative of the magnitude of the Berlin Wall, the historical significance of its fall and the joy that came with the happy ending of the division.

The 'frontier of lights' will create unique images on streets, squares and bridges, along paths and housing walls, that—formerly separated—now set the tone after 25 years: a tone that is creative, exciting, future oriented and international. A number of events and projects refer to the anniversary of '25 year Fall of the Wall' in Berlin this year and promote the overall cause with guided tours, bicycle tours, exhibits, movies, oral history, and much more.

The topics covered this Fall will range from the remembrance of the Peaceful Revolution in 1989 and the Fall of the Wall to the significance of November 9th as a 'symbol of hope for a world without walls'.

Conference Alert

CONFERENCE THEME

Island Cities and Urban Archipelagos

Dates & Place

21 to 25 October 2014 Copenhagen, Denmark

Information on-line at

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

Description

This international, interdisciplinary academic conference explores how island status influences urban development, common attributes of island cities worldwide, and the opportunities that islandness presents for developing urban cultures and economies. It also considers how islands and archipelagos can be used as conceptual tools for understanding urban development more broadly.

The conference will feature presentations on a variety of subjects relating to urban island culture, government, and economy. A variety of fields and disciplines will be covered, including anthropology, archaeology, architecture, arts & design, business, film, folklore, history, literature, planning, political science, public administration, sociology, and tourism. Presentations may concern cases from individual cities or take a comparative approach to understanding what it means to be an urban island.

Funded by

Island Dynamics

CONFERENCE THEME

Architectural and Urban Research, Education, and Practice in the Era of 'Post-Professionalism'

Dates & Place

23 to 25 October 2014 Kyrenia, North Cyprus, Cyprus

Information on-line at

<http://caumme.gau.edu.tr/en/2204/news/call-for-panel-proposals>

Description

CAUMME, Contemporary Architecture & Urbanism in the Mediterranean & the Middle East, will hold its second symposium in October 2014. CAUMME II, **Architectural and Urban Research, Education, and Practice in an Era of 'Post-Professionalism'** is an international symposium organized by Girne American University – Cyprus, Yıldız Technical University – Turkey, and Qatar University – Qatar. CAUMME II comes after the success of CAUMME I – 2012 on “Global Impacts and Local Challenges” which was organized in Yıldız Technical University by Co-Chairs Prof. Dr. Murat Soygeniş of Yıldız Technical University, Istanbul, and Prof. Dr. Ashraf M. Salama of Qatar University, Doha.

Funded by

CAUMME

CONFERENCE THEME

CUI '14 / CONTEMPORARY URBAN ISSUES CONFERENCE on Informality

Dates & Place

13th to 15th November 2014 Istanbul, Turkey

Information on-line at

<http://www.cuiconference.org/>

Description

The International Contemporary Urban Issues Conference is aiming at fostering discussions of theory and research on urban issues. Focusing on a multidimensional urban phenomenon, this international conference aims to deepen the understanding of informality by opening it to discussion with contributions from various disciplines like architecture, urban planning, sociology, history, economy and anthropology.

What is new in the neo-liberal age is the extending scope of informality. Today, the boundary between the formal and informal is blurred more than before since most urbanites, including the middle classes, experience both formal and informal encounters in their everyday life. Besides, even the urban rich contribute to informality by the development projects on the invaded peripheral land. Consequently, contemporary informality affects not just a marginal segment of the society but a majority of people living in urban space.

CUI '14 conference offers a platform for specialists and young academics to interact and share knowledge with non-governmental organizations, businesses and policy makers, as well as fellow researchers. These academic



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activities serve to bring the gap between research and practice, expanding the opportunities for positive cross-sectoral collaborations in response to the challenging realities of cities in the 21st century.

Funded by
DAKAM

CONFERENCE THEME

Public Spaces and Private Lives in the Contemporary City

Dates & Place

19 to 22 November 2014 Lisbon, Portugal

Information on-line at

<http://esaurbansociology2014.wordpress.com/>

Description

Urban Sociology's history is as old as Sociology itself. Urban Sociology can be found on classic literature: Durkheim's concepts of social morphology and organic solidarity; Weber and the genesis of the city; Simmel and the representations of the metropolis; Engels and the working class' ways to inhabit the city; and, last but not least, the school of Chicago with authors such as Robert E. Park or Louis Wirth. Today, there is a renewed interest in urban issues and urban questions have gained a new focus in public policies and public debate. Themes such as public spaces, suburbs, urban security, urban violence, ways of inhabiting, transitions from rural to urban, neighborhood and proximity, urban inequalities, etc.; returned to the sociological debate with an unexpected force in globalization times. Research is also debating the impact of current economic crisis on urban life, and how to re-think cities on the aftermath. Being an area with a cumulative critical thought, Urban Sociology's contribution is key for the development of the discipline as a whole, and for the understanding of our multiple and unachieved modernities.

For this Midterm Conference, which inaugurates ESA's Research Network in Urban Sociology, we invite submissions addressing a wide variety of issues, as suggested in the four conference tracks. We accept both theoretical and empirical papers contributing to the development of Urban Sociology, and we welcome interdisciplinarity, as a requisite for broadening the scope of scientific research.

Funded by

CESNOVA_Centro de Estudos de Sociologia de Universidade Nova de Lisboa
Istituto de Sociologia Porto
Faculdade de Ciências Sociais e Humanas_Universidade Nova de Lisboa

CONFERENCE THEME

The Asian Conference on the Arts, Humanities and Sustainability (ACAHS 2014)

Dates & Place

1 to 3 December 2014 Hiroshima, Japan

Information on-line at

<http://esdfocus.org/arts-humanities-sustainability-conference/>

Description

Today's sustainability challenges require a holistic perspective that embraces the critical relationship between ecological sciences and humanities. This is evidence as human communities as well as their diverse biological and cultural heritage are increasingly threatened by mounting environmental and societal problems from climate change and exploitation of finite resources to the inequities and human costs of unsustainable practices and technologies.

Progress on these issues is often further complicated by the contemporary hegemonic mind-set of the status quo, resulting in complacency, inactivity and the general perception of individual futility. This is particularly pronounced in many developing countries in Asia in which the focus on economic growth at the expense of the environment and the failure to recognize the inextricable link between these sustainable domains are commonplace. That is why humanists play a pivotal role in understanding, challenging and altering such destructive and unsustainable courses. By examining and interpreting humans' beliefs about their relationship to nature and intertwining this knowledge and policies across the disciplines, humanists can broaden our understanding of sustainability and forge new sustainable paths.

Our shared biosphere and rapid globalization ensure no country is immune from another country's problems and risks, which means a collective and multidisciplinary approach is essential for integrating environmental and cultural sustainability. As the fields of arts, humanities and sustainability cross over into multiple areas and disciplines, authors are welcome to submit from a range of topics, perspectives, and disciplines. The range of research submissions may include conceptual, empirical, experimental, and case studies.

The three-day, international, peer-reviewed conference will provide an interdisciplinary platform for academics, researchers, policy makers, activists, students and professionals. With the theme of Progressive Voices the conference will promote a critical understanding of the innovative and organic approaches from the Arts and Humanities toward sustainability. ►

ACTIVITIES & EVENTS

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ESD Focus and PRESDA

CONFERENCE THEME

Philosophy of the City II

Dates & Place

4 to 5 December 2014, Mexico City, Mexico

Information on-line at

<http://philevents.org/event/show/13926>

Description

What do philosophers have to say about urban life? Can they help solve the challenges of today's urban environment? Is there a need for a new philosophy, a new philosophy of the city? Building on the success of the 2013 conference in Brooklyn New York, the 2014 meeting in Mexico City examines these questions in an international, 21st century, globalized and fully urbanized context. We welcome presentations in any area of philosophy of the city.

Topics of interest include, among others:

- What is "Philosophy of the City?"
- Is "Philosophy of the City" philosophy for the city?
- Architecture & urban aesthetics
- The city, polis and demos in the history of philosophy
- The Capabilities Approach in urban planning
- Spatial Racializations of the urban: slum, sprawl, street, and ghetto
- City identity: understanding, framing and context
- Decolonizing cities
- Participatory budgeting and planning
- The relevance or irrelevance of citizenship in future cities
- Emerging issues: climate change, emergency responses and future cities

Funded by

Center for Environmental Philosophy. Center for Science, Technology, Ethics, and Policy. University of North Texas, Department of Philosophy and Religion Studies. Universidad Autonoma Metropolitana

CONFERENCE THEME

Cities in Future Earth – Third Australian Earth System Outlook Conference

Dates & Place

8 to 9 December 2014 Canberra, Australia

Information on-line at

<https://www.science.org.au/events/third-australian-earth-system-outlook-conference>

Description

The Australian Outlook Conferences are a high-profile activity that was proposed in the Australian strategic plan for Earth system science: To Live Within Earth's Limits: An Australian plan to develop a science of the whole earth system. Briefly, we emphasise that numerous global environmental and socio-economic changes are now of such a magnitude and so pervasive that they are merging both spatially and in terms of their effects on each other – they are highly interactive. As such, their understanding and potential solution or mitigation will benefit from the full set of global change issues being studied as an integral dynamic system. Thus, to understand the dynamics of the Earth system properly, it is important to embrace the human dimensions of global change integrally and dynamically with the non-human elements of the dynamic system – the atmosphere, the hydrosphere, the biosphere, the lithosphere etc. The objective of the event is to facilitate diverse stakeholder interaction with, and public debate and guidance of, the emerging field of Earth System Science. In 2014 the Conference will focus on urbanisation issues for Earth System Science. Each speaker will explore the national and global impact of their discipline; within four outlined sessions. We do encourage speakers to emphasise the interactive links between their topic and other elements of the Earth System.

Funded by

Australian Academy of Science, National Committee for Earth System Science

CONFERENCE THEME

Smart, Sustainable and Healthy Cities

Dates & Place

14 to 16 December 2014 Abu Dhabi, United Arab Emirates

Information on-line at

<http://www.adu.ac.ae/CIBMENA/>



Description

Cities in the Middle East and North Africa, like cities in other parts of the world, are experiencing an unprecedented wave of urbanization. This urbanization is forecast to continue and intensify in the next decades. Many old cities are mushrooming to incomprehensible sizes and are forecast to approach or exceed 40 million people in the coming decade. In other cases instant cities have emerged and developed from wilderness to full urban status within a single generation. This rapid development poses a great challenge for all those involved in the design, planning, construction, and management of the built environment in order to provide sustainable, livable, equitable, and viable cities for all people. These challenges are so diverse and range from retrofitting existing building stock and infrastructure to the design and construction of new developments. They are also so diverse that they require innovative interventions at different levels starting from urban and infra-structure planning on one end of the scale to interior design and material science on the other end of the scale with many other levels in-between including architecture, civil engineering, urban design, and landscape architecture.

The challenges are also so diverse that sustaining cities will not be possible without interdisciplinary efforts. Decision makers will need to involve multidisciplinary teams of planners, architects, engineers, environmentalists, scientists and economists to sustain the growth of these centers that are shaped by global factors, and aspire to retain local identities. This conference will provide an excellent opportunity for everyone involved in the design, planning, construction, and management of the built environment to share international best practices, experiences, technologies, and policies applicable, and offering solutions to the challenges of cities in the 21st century.

Funded by

CIB Middle East & North Africa research Network in partnership with Abu Dhabi University

CONFERENCE THEME

Cities of the Future Symposium

Dates & Place

20 to 21 December 2014 Istanbul, Turkey

Information on-line at

<http://geleceginsehri.org/eng/>

Description

City of the Future Symposium will be organized in Yildiz Technical University Davutpasa Campus, by Esenler Municipality City Thought Centre.

The City of Future Symposium aims to bring together leading researchers, scientists and administrative authorities in the domain of interest from around the world.

Funded by

Esenler Municipality City Thought Center

CONFERENCE THEME

Museum 2015: The Agile Museum. Building Institutions for Continual Change

Dates & Place

13 to 16 January 2015, Tokyo, Japan

Information on-line at

<http://themuseum2015-tokyo.jp/en/index.html>

Description

An international conference organised by the School of Arts and Letters, Meiji University; the Museological Society of Japan; Tokyo National Museum; the National Museum of History, Taiwan; Otsuma Women's University Museum; Otsuma Women's University; School of Museum Studies, University of Leicester; and the National Taipei University of Education. ▶

CALL FOR CONTRIBUTIONS

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

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

The deadlines for submissions are

March 1st, 2015; May 30th, 2015; August 30th, 2015; November 30th, 2015.

We need visuals of your museums (outside and inside) to use on our website.

Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

Please send your emails to:

mmouliou@gmail.com (CAMOC Secretary)

joanasm08@gmail.com (CAMOCnews coordinator)

Building on the success of the Museum 2010, 2011, and 2012 in Taipei, Taiwan, this conference explores the notion of the 'agile museum,' which acknowledges that expertise is shared, values innovation and responsiveness, manages collections that are open, is prepared to join as well as initiate conversations, supports staff to build blended roles and portfolios, and frames experiences across multiple platforms and media.

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National Museum of History, Taiwan. National Taipei University of Education. Ostuma Women's University. Ostuma Women's University Museum Facility. School of Arts and Letters, Meiji University. School of Museums Studies, University of Leichester. The Museological Society of Japan. Tokio National Museum

CONFERENCE THEME

Sustainable and Smart Cities 2015 (SSC – 15)

Dates & Place

16 to 17 January 2015, Surat, Gujarat, India

Information on-line at

<http://svnit.ac.in/conferences/SSC15.pdf>

Description

Cities are an amorphous manifestation of its culture, socio-economic, political and demographic diversity. Cities are dynamic in nature, it keep on changing in terms of population growth and land speculation. Thus the resultant built form has become complex, chaotic and shapeless. It no more reflects a coherent vision and ambience to its environment context. The megatrends of urbanization, climate change, globalization and demographic change will shape the future of cities. There is a need to recognize the potential and address the need of urban development in a dynamic manner. The complexity involved requires a holistic view and sustainable solutions for cities. Sustainable Urban Planning is a tool for planners to recognize the potential of urban development in order to make the best use of resources in order to improve quality of life and spurring economic growth. It is a work in progress of exploration and innovation. It extends emerging trends around ecological planning, design, and development to various planning opportunities, thereby fostering connection, community, and sustainability in the context of climate change.

At present Government of India has declared to design and create 100 smart cities therefore the purpose of this conference is to present and exchange advanced knowledge and practices in the field of smart cities. The conference will create a platform for the researchers, policy makers and consultants to deliberate various issues pertaining to sustainable smart cities. The program provides an opportunity to the participants to understand the concepts involved in the indicators of smart cities as well as the characterization and modeling for the future sustainable smart cities. It is an ideal opportunity for planning experts to share ideas findings and set future direction of research which is implemented and acceptable at global level.

Funded by

PG-Section in Urban Planning, CED, SVNIT, Surat

CONFERENCE THEME

Smart Cities – Exhibition and Conference for South-East Europe

Dates & Place

11 to 13 March 2015, Sofia, Bulgaria

Information on-line at

<http://viaexpo.com/en/pages/smart-cities>

Description

The focus of 'Smart Cities' Exhibition and Conference will be on intelligent transport, building management and automation, ICT technology implementation in the overall urban activity. Today, 80 % of the Europeans live in cities. They occupy only about 2% of the land area, but they consume 75% of resources and emit 80% CO2. It is really important to change the way we consume and produce. The intelligent vision of the cities can be a reality through wider introduction of advanced solutions. 'Smart Cities' will identify the path towards the sustainable urban development in South-East Europe. It will attract representatives of institutions, municipalities and branch organizations, private companies, providing interactivity and networking between them.

We kindly invite you to become a part of 'Smart Cities' - an excellent opportunity to showcase your products, to start new joint business projects, to share your experience.

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Via Expo