

21st Century Ecomuseums: museums like others?

FLORENCE RAGUÉNÈS* / TRANSLATED BY AFSIN ALTAYLI



Écomusée de Marquèze, Sabres © J-A. Somville

Since its foundation in 1989, Fédération des Écomusées et des Musées de Société (FEMS) initiates the ongoing debates on the museological practices of its members.

* Florence Raguénès, Curator, Écomusée de Marquèze (Landes de Gascogne Regional Natural Park) & Member of the Board of Directors, FEMS (Fédération des Écomusées et des Musées de Société)

Unique in Europe, this network brings together around 170 heritage institutions (ecomuseums, museums of society, interpretation centres) mostly situated in France. Museums from Luxembourg, Switzerland and Quebec also take part within the FEMS and enrich the professional exchanges between member institutions. ▶

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The last series of annual Rencontres Professionnelles (Professional Meetings) organised by FEMS on the theme “When museums step out of their walls...”¹ made it possible to discover new ways in which ecomuseums and museums of society renewed their perspectives on communities and surroundings for the last few years. These establishments have always aimed at co-creating and co-developing projects with the inhabitants, being open to all public, a wide sharing of knowledge and have therefore always assumed their social function. But the actual expectations in terms of media recognition and generation of financial resources force ecomuseums to move towards scientifically and aesthetically consensual projects that may leave out the real questions being asked within society.

As a result, to safeguard their cultural and social roles, ecomuseums and museums of society perpetuate their activities outside of their walls, more than ever. Whether to reach new publics or to challenge the modes of collecting and diffusion of collections, the professionals in these structures henceforth do not deprive themselves of any type of partnership and mediations, in order to reinvent the forms of appropriation of cultural landscapes as well as to assure their protection.

MEMORY CLINIC: AN OPERATION BY THE HISTORICAL CENTRE OF MONTREAL

Departmentalising the space and the practices is not possible without some apprehension from museum professionals. The activities organised outdoors, for *New housing in Garein (Landes, France) with volume and architecture inspired by the traditional construction.* © PNRLG



¹ «Quand le musée sort de ses murs...»

example, do not necessarily increase the attendance to ecomuseums and museums of society. But they legitimise these structures as places of the collection, presentation and diffusion of knowledge on community and museum’s surroundings.

The Historical Centre of Montreal (Quebec) for

example, since its opening in 1983, experiments on different forms of exhibition and collecting, mostly designed around the question of the collection of intangible heritage. The team of the Historical Centre of Montreal is regularly involved in operations organised in its surroundings in order to meet its inhabitants and their daily lives. One of the tools developed for this purpose is the «clinique de mémoire» (memory clinic). This operation which takes place in a few days allows the historical centre’s professionals to collect the memory of a group, by joining a festive event organised at the heart of the collective living space. The «clinique de mémoire» uses the methods of oral history, with filmed interviews, to form a collection of stories while participating in the direct transmission of the memory within the community in a particular moment².

NEUCHÂTEL ETHNOGRAPHY MUSEUM: DISCOVERING CULTURAL LANDSCAPE THROUGH “SECRETS”

In 2015, the Neuchâtel Ethnography Museum (Switzerland) also invested the urban public space through its temporary exhibition “Secrets” dedicated to intangible heritage. Because some of the museum’s exhibition areas were inaccessible due to construction works, the team opted for the creation of a route with several steps that can be discovered by visitors through solving puzzles. Fifteen different places hosted the parts of the exhibition: the crypt of a church, an underground car park, the cave of an alternative ▶



*Secrets. Contreforme by Nicolas Sjöstedt.
© Musée d'ethnographie, Neuchâtel*

² Source: Speech of Jean-François Leclerc, Director, Historical Centre of Montreal, Rencontres Professionnelles, FEMS, 18 March 2016

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performance hall, an abandoned kiosk... After an approximately 9 km route, the visitors (both physically and intellectually involved) came out with a feeling of enrichment from this quest conducted into the heart of their cultural landscape that forced them to question beyond the proposed puzzles ³.

GADAGNE MUSEUMS AND “BALADES URBAINES”

Similar to this outdoor exhibition that initiated new types of partnerships for the museum in Neuchâtel, Gadagne Museums (France) - the Lyon History Museum and World Puppets Museum - joined together with the « baladeurs » (wanderers) from different backgrounds for renewed visits through the streets of Lyon. These “Balades Urbaines” (Urban Walks) propose a discovery of the city through the knowledge of the “baladeur”: an urbanism student, a gardener, a sociologist or a culture guide, through a story of a witness or through the discovery of a place normally closed to public...⁴ In 2016, the baladeurs have been talking about the Renaissance, the traces left by the 1st World War, Guignol, the question of gender within the public space, the sport in the city or the evolution of pubs. The great freedom of the choice of themes that changes the representations that the museum has on its cultural landscape also changes the view of the community on museums.

THE CASE OF ÉCOMUSÉE DE MARQUÈZE

The richness of the multiplicity of views that arise on a cultural landscape can be achieved by the implementation of outdoor activities involving various profiles but also by the governance models of some ecomuseums and museums of society. Since its foundation in 1970, the Écomusée de Marquèze in Sabres (Landes, France) is managed by Landes de Gascogne Regional Natural Park, a local authority that includes among others, a mission of Urbanism-Landscape. This mission accompanies the communities and individuals in their projects in order to boost policies respecting the built environment and landscapes.

³ Source: Speech of Olivier Schinz, Assistant Curator, Municipal Museum of Neuchâtel, Rencontres Professionnelles, FEMS, 17 March 2016

⁴ Source: Speech of Piéranne Gausset, Public Relations, Musée Gadagne, Rencontres Professionnelles, FEMS, 18 March 2016

Landes de Gascogne present especially a unique habitat organisation having prevailed until the beginning of the 20th century: Aerial, combining residential buildings and farms within a district bordered by a river and including cultivated areas and planted plots of pines. Écomusée de Marquèze presents the most faithfully preserved “in situ” Aerial. The cultural landscape here, within and outside of the museum’s limits, constitutes its heritage, its essence and directs expectations. The scientific and cultural project of ecomuseum cannot digress from it. This guarantees its preservation but may however slow down the emergence of contemporary territory. The ecomuseums of the 21st century, therefore must maintain – as well as find for some of them - a balance between their role of being the guardian of memories and the role of a centre for the interpretation of different temporalities of their cultural landscapes.

Musées Gadagne © Terry O’Neill (top).

Clinique de mémoire in HLM (low-income housing) of Habitation Jeanne-Mance in Montréal, 2009 © Centre d’histoire de Montréal. (bottom)



From the Chair

This May issue of *CAMOCnews* is distinctive in that it introduces “Museums and Cultural Landscapes” as a special theme for ICOM and its community of professionals to reflect on during the 24th ICOM Triennial Conference in Milan and also on International Museum day.

ICOM reminds us that a cultural landscape is *“a combination of both nature and history, [that] is a changing and constantly evolving territory, the product of a specific geological identity and transformations made by time and people. Both individuals and communities are responsible for protecting and enhancing these landscapes”*.

Museums perform their key functions not only within their walls, but reach beyond them to the surrounding cultural landscapes and their heritage. They hold objects and items that serve as both material and intangible legacies of various territories and are responsible for them. Sharing knowledge of the surrounding landscapes and providing their communities with a different way of looking at them is not an add-on but a necessary pre-requisite for museums.

Museums of cities are of course very much connected to their greatest artefact, the city, which as a living ecosystem has its own capacities and qualities. The Siena Charter, a document prepared by the Italian Committee of ICOM, raises the key issue of responsibility for the landscape on the part of individuals, communities and museums together with other authorities, associations and institutions involved in its protection and appreciation. And this responsibility must be developed within a framework of knowledge, collaborative actions and sustainability.

These and many other aspects of this theme will be addressed through diverse museum activities in the course of this month (see our special Call for papers and projects related to International Museum Day, p. 33), and will be discussed thoroughly in Milan (see p. 29 for the tentative schedule of CAMOC's conference sessions in partnership with three of ICOM's international committees: ICOFOM (Museology), ICAMT (architecture and museum techniques), ICR (regional museums), and MINOM, the international movement for a new museology.

In this issue you will see that we have published a relevant article by the *Fédération des écomusées et des musées de société* and an interview on place making with the leaders of Project for Public Spaces. Both articles provide extremely insightful thoughts

on the connections between museums and cultural landscapes.

CAMOCnews continues, however, to focus on the two main themes CAMOC worked on throughout 2015: migration and the transformation of city museums in the 21st century. Migration features in the outline of a very important initiative by The Leibniz Institute for Regional Development and Structural Planning and the Friedrichshain-Kreuzberg Museum in Berlin, and in a brief overview of the inspiring project, “Unframed-Ellis Island”. Two articles in particular deal with transformation: one on the dynamically transformed Museum of Lisbon and another on the Archaeological Museum of Tegea (Greece) whose narrative is based on the rise of the polis, the city-state. This museum gained a Special Commendation by the judging panel for the European Museum of the Year award for 2016.

In addition, we have reports on other exciting museums, collections and conference events from Marseille (France), Kaunas (Lithuania), Trento (Italy) and Dortmund (Germany) together with the usual exhibition and conference alerts.

Finally, I would like to share with you some great news on CAMOC's achievements. In March, SAREC (the Commission charged with assessing committee performance and allocating resources, including annual subsidies) granted CAMOC the highest subsidy in its history (7,203 euros) in recognition of the growth and diversity of its membership and good performance, based on an analysis of the activities described in CAMOC's annual report. SAREC also approved the Special Project Proposal CAMOC submitted in December 2015 entitled *Migration: Cities (im)migration and arrival cities*. CAMOC will receive 5,000 euros to kick-start this project, in partnership with CAM (The Commonwealth Association of Museums) and ICR (the International Committee for Regional Museums), whose aim is to explore how migrants and receiving populations are making new forms of urbanisms in the cities reflected in cultural, political and economic processes and what roles museums can have in collecting, presenting and collaborating in these processes.

CAMOC continues to grow and achieve success, big and small, thanks to its wonderful members and its relevance to the contemporary world.

Join us in Milan so that our community becomes even bigger and stronger!

Marlen Mouliou

Museum of Lisbon - a city museum in transformation

JOANA SOUSA MONTEIRO*



Light of Lisbon Exhibition © Museum of Lisbon

Though the idea of creating a museum about the history of Lisbon first surfaced in 1909, the Museu da Cidade (City Museum) did not open its doors at its first location until 1942. In 1979 it moved to its present main site, the 18th century Pimenta Palace. As in so many other city museums, the aim of the programme from the 70's onwards was to tell the city's history, highlighting the great moments of the past, researching and presenting objects from a multidisciplinary collection noteworthy for its documentary and iconographic value. The permanent exhibition, to be totally remodelled in 2017, starts in Prehistory and ends in 1910, with the beginning of the Republican regime in Portugal.

Before long, the City Museum extended beyond the Pimenta Palace to other sites. The Saint Anthony Museum opened in 1962 in a small space where it

presented sacred art associated with St Anthony of Padua, a native of Lisbon. Then, after years of archaeological excavations and a long period of research, the first version of the Roman Theatre Museum was inaugurated in 2001.

The long process of change in structuring the Museum had its first public impact in July 2014 with the opening of three of the new Museum of Lisbon sites:

a) *The Saint Anthony museum site was closed for a total re-ordering of space, of exhibition narrative and scenography before being reopened to present the history of the Saint and sacred art, and the popular side of the Saint's festivities in Lisbon and around the world.*

b) *The archaeological site of the "Casa dos Bicos" opened as a museum in an important 16th century civic building located in the riverside area of the city. ▶*

* Joana Sousa Monteiro, Director, Museum of Lisbon

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It is now where 2000 years of history converge. The site includes parts of the Roman city wall of Lisbon and cetaria from a Roman factory which made fish preserves and sauces, mainly destined for export; c) The West Tower, which is part of the set of buildings that form Praça do Comércio, the most renowned square in the whole of Portugal, designed after the earthquake of 1755. In 2014 it was where the first temporary exhibition produced by the Museum of Lisbon opened: "Sea Air", an exhibition about the recent development of the city riverside, from the mid 19th century right up to the present.

At the beginning of 2015 the museum changed its name, its graphic image and its leadership team. This was part of a bigger project to transform an old municipal museum into a modern city museum. The "City Museum" (Museu da Cidade) became the "Museum of Lisbon" (Museu de Lisboa). The new mission is to awaken curiosity about the city and its citizens throughout history, its relationship with the river, which is both a connecting link between the two parts of the city and a gateway to the wider world. By interpreting Lisbon through material evidence and the testimonies of people, we get to know the city's multicultural heritage – past and present – and help preserve it for future generations.

The Museum of Lisbon is now a multi-site museum with five complementary spaces to present Lisbon in different ways, in order to convey the richness of one of the oldest cities in Europe: Museu de Lisboa - Palácio Pimenta; Museu de Lisboa - Santo António; Museu de Lisboa - Teatro Romano; Museu de Lisboa - Casa dos Bicos; Museu de Lisboa - Torreão Poente.

In September 2015, the Roman Theatre Museum site re-opened after two years of renovation works, the



Exhibition about earthquakes in Lisbon © Museum of Lisbon



Lisbon Model - Pimenta Palace © Museum of Lisbon

restoration of the Roman ruins, and a change to the permanent exhibition. Regarded as a Site Museum, the Roman Theatre aims to show the Theatre one of the most emblematic monuments of the ancient city of Felicitas Iulia Olisipo (Lisbon's Roman name). Set in a prime location with magnificent views over the River Tagus this monument conditioned the later evolution of the Lisbon, as can be seen in the numerous archaeological remains that are presented in the museum and in the layered overlapping of later buildings.

New temporary exhibitions produced by the Museum of Lisbon continued during 2015. "The Fishermen's wives of Lisbon – Memories of the City" was held at the Black Pavilion in the Pimenta Palace. It was about notable social figures of the 20th century and was developed with the co-operation of anthropologists, sociologists, and the five last fishermen's wives of Lisbon themselves. Another exhibition, "The Light of Lisbon", presented at the beautiful West Tower, was a multidisciplinary exhibition about an intangible theme which crosses the boundaries of the scientific and the artistic, questioning the phenomenon of the famous light of Lisbon and presenting artistic expressions of the twentieth century up to the present in ways related to the light of the city. The Museum developed new ways of working for both exhibitions by collaborating with different experts from other institutions; examining the present, not only past wonders; discussing exhibition themes; and lastly evaluating the exhibitions' results through questionnaires presented to the public.

As with the temporary exhibitions programmes, the Museum of Lisbon is slowly developing new



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strategies we believe to be crucial to any city museum - in exhibitions, research, collections management, learning, and out-reach projects. For example:

- a) to bear in mind the importance of the present, either through showing contemporary artefacts and themes, or by the re-interpretation of the past, e.g. the new long-term exhibition about Lisbon's history will go up to the present and will present a new perspective on the same past that the Museum has been showing for decades;
- b) to know who are today's Lisbon residents (Portuguese and foreigners) and what it means to be a Lisboner, by developing long-term projects in the near future with the collaboration of other

municipal departments, university research centres, and community associations - from specific programmes like those designed with communities around the Saint Anthony and the Roman Theatre sites, to longer programmes capable of embracing a wider perspective for city residents;

- c) to join the formal museum narratives with real life stories, mixing official data with the direct experience of people, as long as they are both meaningful for the city's identity, past or present.

The renewed Museum of Lisbon will go further in its process of transformation, in order to be a place where anyone can understand and feel what Lisbon was and is about, revealing the past and opening new perspectives on how to deal with the present.

Placemaking and the Project for Public Spaces

An Interview with Fred Kent and Annah MacKenzie

AFSIN ALTAYLI*

Project for Public Spaces (PPS) is a nonprofit planning, design and educational organization dedicated to helping people create and sustain public spaces that build stronger communities. The group's pioneering *Placemaking* approach helps citizens transform their public spaces into vital places that highlight local assets, spur rejuvenation and serve common needs. Founded in 1975, the organization has completed *projects* in more than 3000 communities in 43 countries and all 50 U.S. states.

Public spaces are civic platforms that bring together public authorities, heritage institutions (including museums), and community members.

As advocates for city museums, we always believe that museums should cross their borders, reach citizens



As part of the Southwest Airlines Heart of the Community program, in 2014 Southwest Airlines and PPS partnered with the Balboa Park Conservancy to activate the Plaza de Panama at the heart of Balboa Park. © PPS

where they live and help them to participate in the future planning and policy-making processes of their cities, neighborhoods, and local environments. PPS often collaborates with museums and other

* Afsin Altayli, Independent Museologist and Heritage Researcher



*Future of Places Conference Series, 2015, Stockholm, Sweden.
© PPS*

heritage institutions. Since the theme for the 24th ICOM General Conference in Milan next July is “museums and cultural landscapes,” we wanted to know more about the organization’s placemaking experience, which we considered useful for museums building connections with their surrounding cultural landscapes.

Afsin Altayli: *PPS was founded in 1975 to expand on the work of William (Holly) Whyte, author of *The Social Life of Small Urban Spaces*. Can you tell us more about Whyte’s influence?*

Fred Kent and Anna MacKenzie*: Over forty years ago, Holly Whyte taught us to see. His emphasis on observation—on simply looking and looking closely—turned the world of urban planning and design on its head. Whyte advocated for a new way of designing public spaces – one that was user-centered and place-led. Fred Kent worked as one of Whyte’s research assistants on the Street Life Project, conducting observations and film analyses of corporate plazas, urban streets, parks, and other open spaces in New York City. When Kent founded PPS shortly thereafter, he based the organization largely on Whyte’s methods and findings.

Whyte’s common sense thinking and powerful, but simple, ideas laid the foundation for the placemaking movement that is increasingly influencing the way we create our cities. The spirit of Holly Whyte’s work has its analogues in the museum world as well, particularly

in the field of “visitor studies.” Figures like John Falk, Beverly Serrell, and Nina Simon have pushed museums to begin with user experience, much like Whyte did for public spaces.

More details on Whyte and his influence on PPS can be found [here](#) and [here](#).

AA: *What does PPS do, briefly? And how do you operate?*

FK-AM: PPS is committed to fundamentally changing how people shape their communities and the public spaces they share. Today’s cities are at a critical turning point in which traditional top-down city planning methods are being replaced by a community-driven, place-led approach. Our organization works to advance this movement through our advocacy, public space projects, inter-sector partnerships, global networks, and training programs for community and civic leaders. We are international in scope, but local in our work.

AA: *PPS has been working with UN-HABITAT to tie Placemaking to the UN-HABITAT’s key priority areas of New Urban Planning, Urban Institutions and Governance, Urban Economy and Finance. Can you tell us more about your partnership with UN-HABITAT?*

FK and AM: With UN-Habitat/Ax:son Johnson, in 2013 PPS organized an international conference series called “Future of Places,” to underscore the importance of public space and placemaking in city planning at Habitat III 2016. Along with the meetings, the partnership has produced national seminars, books and reports, and the major win was the successful inclusion of “place” and “placemaking” in the official language of UN-Habitat’s “New Urban Agenda”--which will be decided this October in Quito, Ecuador.

AA: *How do you define a public space exactly? Do you have any criteria or expectations to consider a place as public?*

FK-AM: At the most basic level, public space can be defined as any space that is, in fact or in theory, open to the public. This may be publicly owned land, like a park, a privately owned public space (POPS), or any number of other models.

Places, on the other hand, are environments in which people have invested meaning over time. A place has ▶

* Fred Kent, President, Project for Public Spaces
Annah E. MacKenzie, PhD, Vice President, Communications, Project for Public Spaces

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its own history—a unique cultural and social identity that is defined by the way it is used and the people who use it. It is not necessarily through public space, then, but through the creation of places that the physical, social, environmental, and economic health of urban and rural communities can be nurtured.

Not all public spaces are effective places. Dangerous or impassable roads, abandoned lots, or poorly maintained transport stations or parks that are unsafe for certain segments of the population are indeed “public spaces,” but they surely do not contribute to the well-being, community, or cultural richness of cities or communities. Quite the contrary, in fact. Poorly managed or inaccessible public spaces can actually create barriers between people and places—they can be unsafe, exclusive, or otherwise threatening on a variety of scales.

AA: *You have training and campaign toolkits for communities who want to create their own public spaces. How does placemaking practice vary from culture to culture in different regions of the world, and what is your position as regards this diversity and the challenge it brings?*

FK-AM: Since placemaking is an inherently community-driven process, it reflects the distinctive culture of that particular community. In our training and toolkits, we often bring in examples from around the world to show people what is possible—but not to prescribe what kinds of changes and implementations should take place. It is this kind of unpredictability and openness that makes the placemaking process so adaptable and accessible.

But there are some basic human needs that cut across these differences. In all the public spaces we have evaluated, we have found that successful public spaces share four basic qualities: access and linkages; sociability; uses and activities; comfort and image; and sociability.

AA: *Do you consider museums as public spaces? I ask because, according to ICOM’s definition, museums are public institutions in the service of society and its development; but being a public institution is perhaps not always the same as being a public space.*

FK-AM: PPS maintains a broad definition of public space,



Abbott Square in Santa Cruz, CA. © PPS

which generally includes any space open to the public. Museums, therefore, are public spaces to the extent that they are truly open to the public. In New York City, for instance, museums that receive funding from the City are not allowed to charge a mandatory entrance fee, making those institutions far closer to the definition of “public space.” Museums also have grounds, lobbies, or at least front doors that they should see as an opportunity to contribute to the public realm, as well as to meet their distinct missions.

Museums and other cultural organizations can also provide invaluable anchors to adjacent public spaces, like the Perth Cultural Centre or the New York Public Library at Bryant Park. These contribute to what PPS calls the *Power of 10*, which simply means that every place needs ten or more things to do there in order to thrive. Each destination needs ten such places, and a city needs ▶



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ten such destinations. These different uses and activities support one another, becoming more than the sum of their parts.

AA: *Can you give us a few examples of your past collaborations with museums and heritage institutions?*

FK-AM: Some of our favorite projects included working with the community, local organizations, and a number of other stakeholders in revamping the *Perth Cultural Center* in Australia. In 2012, we held community-led workshops in Richmond, Virginia, to help add active social spaces to the *Virginia Museum of Fine Arts*.

We also worked on plans for *Balboa Park*, which connects a whole host of cultural institutions in San Diego such as the San Diego Museum of Art, Sculpture Court Café, Mingei International Museum, and the Timken Museum of Art. (In fact, the activation of Plaza de Panama was one of our Southwest Airlines *Heart of the Community* projects in 2014. The grant went towards adding new amenities to the plaza such as tables, chairs, umbrellas, benches, games, and an “outdoor living room” and lawn for lounging. During the launch event, adjacent museums were encouraged to have their collections and exhibits spill outside into the public realm.)

Other favorites: A series of visioning workshops for the *Santa Cruz Museum of Art & History* and the revitalization and programming of its surrounding courtyard, Abbott Square. A favorite example in a more rural setting is our work with *Chehalem Cultural Center* in the small town of Newberg, Oregon.

AA: *What strategies would you recommend for museums seeking to become better public spaces?*

FK-AM: What we would recommend, in brief, is:

- Make it an inviting and engaging social space
- Connect institutions/audiences/resources
- Engage the community with diverse programming
- Bring the inside out: bring cultural programming into the street.
- Third Places: many of our favorite projects are those spaces that engage and play with this interaction between public and private space, between inside and outside, between cultural institutions and the communities they serve.

There are also some recommendations we often make in terms of *Lighter, Quicker, Cheaper* implementation strategies, and we share them all on our website.

AA: *The theme of 24th ICOM General Conference is museums and cultural landscapes. How do you interpret the concept of urban cultural landscapes and landscape communities?*

FK-AM: An urban cultural landscape is a built environment that a community has imbued with a sense of place—a goal that PPS takes seriously as part of its mission. We believe that it is important to recognize, however, that cultural landscapes are not simply something that communities inherit from the past. Communities must continually produce and reproduce a sense of place in the present, and the placemaking process provides a means to invest new meaning and identity in the spaces we share.



Kaunas City Museum: new ways of telling stories and reaching the audience

SIGITA ŽEMAITYTĖ*



Kaunas Town Hall – New home of Kaunas City Museum. © Giedrė Jankauskienė

Kaunas City Museum is one of the oldest museums of its kind in Lithuania. It represents the history of Kaunas, shows political and cultural life and tells the visitors the most important and interesting facts about the city. Museum exhibitions, events and education programs aim to involve visitors in the everyday life of Kaunas, its past citizens and the history of the city itself.

Kaunas City Museum: Then and Now

The history of the Kaunas City Museum begins in 1882 when construction commenced on a first-class fortress

complex. While digging trenches for the forts the engineer E. I. Golyshkin found significant paleontological specimens and began collecting them. After consulting with the Imperial Archeological Commission in Saint Petersburg he decided to donate his impressive collection of finds (about one thousand in total) to the Kaunas City administration. The finds were transferred on 30 July 1897 and became the basis for the first city museum.

Another addition to the museum was a collection of floral and botanical specimens from the Kaunas area. The prelate Jonas Radavičius further contributed to the museum by donating a collection of 800 coins as well as various minerals, ores and fossils. ►

* Sigita Žemaitytė, Researcher at Kaunas City Museum

EXHIBITION



Part of exhibition in Kaunas Town Hall representing history of Kaunas City Museum. Curator Odeta Grigonienė. © Giedrė Jankauskienė

The first head of the museum was Konstantin Gukovsky, a history teacher who took an interest in Lithuanian history, folk art and language. The city administration appointed a special commission to manage the museum and procure exhibits. The items acquired were quite diverse. However as the museum was dedicated to the city of Kaunas the collected materials had to reflect the city's trade, crafts, culture and daily life.

On 25 November 1898 the city administration resolved to draw up a charter for the museum. They appropriated a former post office building next to the town hall, which ended up housing the City Museum from 1907 to 1936. After establishing the Museum of Culture in 1936 the Kaunas City Museum was liquidated and its exhibits were redistributed. The Kaunas City Museum was re-established on 20 October 2005 as a Kaunas City municipal public institution by resolution of the Kaunas City Municipal Council. On 1 September 2013 it was decided to combine a few museums of similar profile (i.e. history and culture) to one unit – Kaunas City Museum. Today the museum has five departments: Kaunas Castle, Kaunas Town Hall (from 2015), J. Gruodis Memorial, Mikas and Kipras Petrauskai Lithuanian Music History, Lithuanian Folk Music History. Kaunas City Museum has a diverse profile. We believe that this is an advantage because the museum researchers and educators can look at Kaunas' past and present from different points of view.

On 6 December 2015 the Kaunas City Museum came back to its previous home – Kaunas Town Hall. Although it was not easy to adapt to this new/old place we are happy to

announce that visitors have accepted these changes quite easily and joyfully – during the first month 4641 visitors visited our museum. Most of the visitors were Kaunas citizens (approx. 1.5% of population) and this fact makes the previous number much more impressive.

Through the implementation of various projects Kaunas City Museum seeks to commemorate the history of the everyday life of Kaunas' inhabitants, to pay respect to the honourable men and women of Kaunas and to build a long-lasting dialogue between citizens and the museum community.

Researchers and educators from the museum try to reveal untold and astonishing stories from the city's past and to increase the community's pride in Kaunas.

To Tell Trolleybus History in Trolleybus? Why Not?!

In 2015 Kaunas City Museum implemented a project funded by the Lithuanian Council of Culture "Museum Drives, Trolleybus Brings Culture" („Muziejus veža, troleibusas kultūrina“). The main goal of this project was to create an informative and attractive exhibition on wheels – in a trolleybus that operates within the city. Kaunas City Museum wanted to show that the trolleybus is not just a simple form of public transport but fulfills a social function and has its own colourful history.

Last year Kaunas' trolleybuses celebrated their 50th Anniversary. In order to mark this occasion Kaunas City Museum opened the exhibition in a running trolleybus. The exhibition is open for everyone from those who ride a trolley in their daily routine or jump in it to go a stop or two. In this special museum a trolley passenger can learn more about the history of Kaunas' trolleybuses, see old photos from museum funds and Lithuanian Central State Archives illustrating trolleys on Kaunas streets, as well as read funny trolleybus related stories from old newspapers.

Kaunas is an international city glad to have an eco-friendly vehicle – trolleybus. The predecessor of the trolleybus in Lithuania is considered to be an electrically powered funicular, which was designed in 1931. The idea to install a trolleybus line in Kaunas arose during World War II. In 1941 the trolleybus line connecting city center and periphery was planned but never built. ▶

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With the city growing in the 1950s trolleybus transportation became relevant once again. So in 1963 the Kaunas City Committee decided to start construction of the first trolleybus depot and line. On 15 July 1964 the Trolleybus Directorate of the city's local economy board was established in order to implement the trolleybus line construction. On 10 November 1965 the Kaunas Trolleybus Board, which was responsible for both trolleybuses and funiculars, was established. Algirdas Zagurskis became the first director of the board and continued to work till 1999.

The first trolleybus line Panemunė-Old Town was built in 1965. In the same year on 22 December the first trolleybus started to run in the streets of Kaunas and on 31 December the first trolleybus line was officially opened. During the first years of operation Kaunas Trolleybus Board operated 8 trolleybuses and a depot for 50. Later the trolleybus system faced rapid growth. In 1990 there were 13 routes with 215 trolleybuses that transported approximately 102 million passengers. Currently there are 16 trolleybus routes and about 150 trolleybuses in Kaunas Over the past 50 years



*Special museum trolleybus – exhibition on wheels
“Museum Drives, Trolleybus Brings Culture” Curator Inga
Puidokienė, Sigita Žemaitytė. © Giedrė Jankauskienė*

the trolleybus institutional owners have changed several times and it is now owned by the PLLC “Kauno autobusai”.

There still exists the opinion that the museum is a boring and dusty place. With this project Kaunas City Museum tried to reach everyone, despite age or social status, especially those who are rare visitors at permanent exhibitions. Feedback in social media proves – the goal is reached!



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BECOME A MEMBER.

Wunderkammer Trento: a non-existent museum for Trento

LAYLA BETTI * / TRANSLATED BY DEBORAH BOSCHIN



Opening of the Wunderkammer Museum in 2014. © WK

What is a city museum? The question is one of the most frequent that we face in our work. It came to me anew a few years ago, when I met a group of artists who had created an imaginary museum for the city of Trento, Italy. They did so not because Trento lacks museums, or even because those museums lack sufficient attention. Instead, this project was born of a few people's shared desire to deconstruct the institution that we call the "museum" and to build it back up again, free of any economic or legislative logic. They wanted to play with the concept of museum while focusing on something that citizens cannot ignore: their city. With this desire as its beginning, the Wunderkammer Museum started working on special projects, collecting items (parts of the city, donated by its citizens) to build a dialogue with people who experience different moments in different spaces. The Wunderkammer Museum has no building. Instead, it typically draws curious people into an urban-centered debate held in some site normally closed to the public. As one of the Wunderkammer's curators, I recently

had a chance to interview *Luca Bertoldi* (architect) and *Giusi Campisi* (artist), who together created this project.

Layla Betti: *Where does Wunderkammer Trento come from? What does it consist of and what are its goals?*

Wunderkammer: The Wunderkammer Museum is a public artistic action. It comes in response to the balance of power that lies behind cultural representations; in particular, those that a city establishes through its institutions. The city is a complex place. Despite the efforts of those who would seek to unify it, the city keeps building itself by means of stratified imaginaries. These imaginaries, in turn, create real effects upon the productive capacity both of the city and its institutions. From Tahrir Square to Gezi Park, the public domain is experiencing a new central role in the relationship between urban life and urban space: a political recovery played in squares. Our artistic idea is to create public action that shows the urban zone as a place of collective production of discourses and, at the same time, a place of conflicts. We have decided to act nomadically. We occupy the ▶

* Layla Betti is a researcher and curator

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urban area--physically or mentally--creating specific situations that allow continuous alternation between the shapes and the redefinition of the places to avoid both the manipulation and the theft of the city's imaginaries, and to avoid command of the bodies and the production of identities moving in the city.

LB: *What is the role of the citizens inside the imaginary Wunderkammer Museum?*

WK: We suggest that citizens retake their urban area, because urban space results from a social citizenry. They can do this by means of a continuous and personal redefinition of places that creates a dialogue between public and private, between individual and collective. All the roles in the museum are public. Each activity begins with one or more requests for collaboration; this *modus operandi* includes all the operative phases of the museum's work, from planning to final realization. The collections are made up of samples suggested by the citizens. There is also a Scientific Committee, whose role is to examine and acquire samples and to catalogue donations. The staff is made up of experts who work with our territorial institutions at the same time they carry out the same kind of job for the Museum. We suggest that citizens undertake the role of superintendent, so that they can control the collection and enrich it with new items. We organize exhibits, workshops, public debates, collections of theoretical contributions, vacations for artists. All these events take into account the same principle of collective dialogue that is the basis of the Wunderkammer Museum. Working in this way, it is possible to create a collection of places that are not only present in the city, but also interpreted by the citizens themselves. We believe that, following this idea, we can create a fantastic choice of imaginaries in juxtaposition to representations of the city that take into consideration only the more familiar economic and political factors.

LB: *What is the relationship between Wunderkammer Museum and the other museums in the territory?*

WK: Because we have decided to work with the idea of the museum institution, the relationship with other museums is an essential part of our plan. The representations must be questioned in the factories of the cultural imaginaries--in other words, in the museums themselves. Our role has two effects. On



Occupy the ex Italcementi factory. © WK

one hand, we ask that Wunderkammer be considered as a real museum, with all the consequences that implies. On the other hand, we suggest that it is also "parasitic," in the sense of being an artistic contribution created and realised by collective and independent actions, but at the same time bringing its own critical message that modifies the institutional programme. We are in a thorny situation; we are moving in a dangerous area. The risk of being captured is very high, because museums promote peer production to animate their own space, to attract people not yet reached, to answer the urgent request that culture produce economic assets.

LB: *A recommendation for museums to critically observe the areas where they operate.*

WK: As artists, we often start with a question. What is produced is not a single answer, but the product of many interpretations. When we ask ourselves "What is a museum?" or "What is a city today?" and

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Occupy the ex Italcementi factory, a Sunday of June (top). Workshop of ceramic at the ex Italcementi factory (bottom). © WK

we bring these issues to the public debate, these questions represent an important contribution to the creation of cultural representations produced by the social citizenry. We embrace Foucault's words on the work of the intellectual:

"To question over and over again what is postulated and self-evident, to disturb people's mental habits, the way they do and think things, to dissipate what is familiar and accepted, to re-examine rules and institutions and on the basis of this re-problematization (in which he carries out his specific task as an intellectual) to participate in the formation of a political will (in which he has his role as citizen to play)."

LB: What does Wunderkammer criticize about the museum as an institution?

WK: A museum can coincide with an entire city, such as Venice or Évora, which are considered World

Heritage sites, or it can coincide with an entire region, such as the Dolomites. In other words, as Agamben says, *"Everything today can become a museum, because this term simply designates the exhibition of an impossibility of using, of dwelling, of experiencing."* In other words, a museum is not a physical place but *"the separate dimension to which what was once – but is no longer – felt as true and decisive has moved."*

Wunderkammer Museum uses the frame and shape of the museum to create new actions that, moving from the museum, can extend themselves to other aspects of our existence. Let's take a real example, such as the dwelling of an artist. Intellectuals and artists have always been moved to get a job, to deepen their knowledge, to have relationships with colleagues, friends, and the artistic community. Artist-in-residence programs steal this action and inserts it into the economic circuit of the consumption and of the exhibit. Wunderkammer Museum invites artists and intellectuals to re-appropriate their experience, so that they can free themselves from the institutions. Our own collection also comments critically on the roles played by other museums in the creation of cultural representations. Our collection doesn't differ from others—like them, it makes a speech, but the difference is that it doesn't spread a technological ideology: it doesn't tell a story or dictate identities on behalf of economic and political powers. Wunderkammer Museum collects and catalogues places already present in the urban pattern. People, either by looking at them or simply walking by, interpret all these places. They are fragments upon which people impress their gaze, driven by their love or their knowledge of the city; in a nutshell, the museum is a collection of looks, a selection of imaginaries, and—thanks to their multiplicity—a collective discourse of the city.

References:

- Michel Foucault. *"The Concern for Truth"* in Politics, Philosophy, Culture, p. 265
- Giorgio Agamben. *"Profanations,"* In Praise of Profanation, trans. Jeff Fort, p. 84

For more information about the museum, its collections and its activities, see:

<http://wunderkammer.tn.it/en/project>

Unframed – Ellis Island

DIANA PARDUE*

Ellis Island is significant as the principal US immigration station from the time of its opening in 1892 until its closure in 1954. During that period, an estimated 12 million immigrants entered the United States through Ellis Island. While a “Portal of Hope and Freedom” for many immigrants, it was also an “Island of Tears” for the 2 percent who were turned away for failing to meet United States immigration laws and regulations. Despite

The hospital buildings and contagious disease wards, run by the US Public Health Service, stand on landfill added to the south side of the island at the turn of the twentieth century. This facility was used to treat diseases and other ailments before immigrants could enter the US. During its busiest years, from 1902 to 1930, the hospital facility was one of the largest public health undertakings in US history.



UNFRAMED Exhibition, JR. © Ellis Island National Museum of Immigration, National Park Service

scandals caused by occasional mismanagement and corruption, Ellis Island was probably one of the most efficient operations of the US government. Working under stressful conditions in overcrowded facilities, its staff processed an average of 5000 people daily during the peak years of immigration and up to 11,747 people on one record day in 1907. Approximately three-quarters of the immigrants entering the United States during the first quarter of the twentieth century were processed at Ellis Island.

Ellis Island was added to the Statue of Liberty National Monument, National Park Service in 1965 by President Lyndon Johnson. The site symbolized then (as it does today) the story of United States immigration, its cultural richness, the contributions of the millions of immigrants who passed through its doors, and the continuing debate about immigration policy.

In the 1980's the National Park Service developed the Main Building into the Ellis Island Immigration Museum. After the opening of this museum in September 1990, it became apparent that a larger, more complete US immigration story needed to be told. The solution was ►

* Diana Pardue, Chief, Museum Services Division, Statue of Liberty NM and Ellis Island, National Park Service, NY

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UNFRAMED Exhibition, JR. © Ellis Island National Museum of Immigration, National Park Service

to create new permanent exhibits on United States immigration history that expanded the US immigration story from the 1500's up to the present day. At the conclusion of this project and the opening of these new exhibits in May 2015, the Ellis Island Immigration Museum was renamed the Ellis Island National Museum of Immigration.

UNFRAMED – Ellis Island

In 2014 the Ellis Island museum staff began talking with the artist JR about possible art projects that would use the stabilized hospital complex, then closed to the public. The intent of the Ellis Island project was to highlight the mostly forgotten stories of the people who once populated the historic hospital complex, using historic photographs placed in their original environment and bringing life back to these empty buildings.

The museum collection includes an important archive of these photographs that illustrate the operations of the Ellis Island immigration station and hospital facility. JR decided to use them for his UNFRAMED project. With the assistance of the museum staff, he selected about 20 of these historic images and, with Marc Azoulay--the curator of UNFRAMED – Ellis Island—placed them in the stabilized hospital buildings. The result is the creation of haunting scenes that bring these spaces back to life. The scenes include an immigrant family looking out at the Statue of Liberty in the harbor, a small boy sitting on an empty bed frame, patients looking

out from the caged psychopathic ward. The photographs were enlarged to human scale and pasted on 16 of the walls in the hospital buildings using a water-based wallpaper paste. These photographs will remain on the walls until the paste dissolves and the photos fall to the ground.

The UNFRAMED exhibit opened to the public on October 1, 2014. It is part of the larger reopening of the hospital complex for special 90-minute hard hat guided tours, provided by Save Ellis Island, the foundation working with the National Park Service to restore the hospital complex. This guided tour goes through different areas of the 750-bed Ellis Island hospital. More information on these tours is available on the Save Ellis Island website, <http://www.saveellisland.org/>. The website also includes a video of JR discussing his UNFRAMED exhibit. The accompanying book, *The Ghosts of Ellis Island*, is available on the website and at the museum.

JR, the recipient of the prestigious TED Prize, exhibits freely in the streets, remains anonymous, and does not explain his work, catching the attention of people who are not typical museum visitors. In UNFRAMED, JR's larger urban project, he reinterprets photographs by famous or unknown photographers, then enlarges and pastes them in various urban settings to reflect on the importance of context. Setting the photographs in public spaces adds a geographical dimension to their historical references. In addition to his installation at Ellis Island, JR has carried out UNFRAMED projects in Marseille, São Paulo, Vevey, Atlanta, Baden Baden and Washington, DC.

UNFRAMED Exhibition, JR. © Ellis Island National Museum of Immigration, National Park Service



Archaeological Museum of Tegea, Arkadia, Greece

ANNA VASILIKI KARAPANAGIOTOU*

The Archaeological Museum of Tegea is one of the oldest museums in Greece and the oldest in the Prefecture of Arkadia. It was built in 1907-1908 according to the architectural principles of the time for educational and cultural institutions. It is a simple, single storey, stone-built structure.

The museum re-opened in 2014, after being renovated with EU funds, which allowed improvements to both the building and the exhibition. This year the Museum received a Special Commendation by the 2016 European Museum of the Year Award Judging Panel for its outstanding achievements: “The Judges were impressed by the museum, which uses the rise of the polis, the city-state, as its central theme, exploring the significance of Tegea and the neighbouring archaeological site of the Temple of Athens Alea. The Museum, located in the heart of ancient Arkadia, has placed the visitor at the centre of its thinking with integrated, state-of-the-art electronics, offering a coherent interpretive strategy and a clearly structured narrative.”

The Museum is adjacent to the great historically important outdoor archaeological site of the Sanctuary of Alea Athena. It provides stimuli for the visitor to understand the importance of religious sites in the formation of a common consciousness from antiquity to the present day. The Museum is the pre-eminent Greek museum of Scopas. Scopas, a versatile artistic personality of the 4th century BC, a sculptor, a businessman and an architect, is one of those creators who bring passion and the drama of human life to illustrative art. Therefore it is the only museum internationally, which has original masterpieces of this great Greek sculptor at its disposal.

During its upgrade and modernisation, these works were carried out on the traditional building: the creation of a new central entrance, auxiliary spaces like security, the ticket office, the museum shop and control room, as



Archaeological Museum of Tegea. External view of the building. Ephorate of Antiquities in Arkadia © Giorgos Proimos

well as a WC with access for the disabled, visitor paths, electricity networks and lighting, fire protection networks, heating and air conditioning. The Museum is today the only archaeological museum in the Prefecture of Arkadia, which has a contemporary public service infrastructures at its disposal.

The new exhibition attempts to provide a new profile for the Museum and in particular it presents the basic matter of the formation of the identity and common consciousness which lead to the creation of the ancient city and its territory. It is about the particularities of organised political life which, on an international level connects us to the present. This change is intended to present the protection of the cultural assets of a country in order to interest and educate the visitor. Interpretation is crucial in the new exhibition, an element missing from the old exhibition. The new exhibition is accessible to everyone and is friendly to the disabled.

The project is evolving around a twin structure: “The Museum of Tegea” and “The City of Tegea”. The first theme, “Museum Memoirs” enlightens us with the history of the Archaeological Museum of Tegea.

The second theme, “Tegea: Genesis, Constitution and Evolution of a Greek city-state”, presents human activity in the Tegea region, and outlines the creation of the city ▶

* Anna Vasiliki Karapanagiotou, Director, Ephorate of Antiquities in Arkadia, Hellenic Ministry of Culture and Athletics

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Archaeological Museum of Tegea. Room 3 (The city of Tegea). Ephorate of Antiquities in Arkadia © Giorgos Proimos

of Tegea, and its eventual prominence as one of the most important cities in ancient Arcadia.

The narration is organised this way:

Section 1A: The History of the Museum.

Section 1B: Tegea in the Museums of the World.

Section 2A: Start up. The land of Tegea in pre-history.

Section 2B: Towards a common identity: Places of worship and Demoi.

Section 2C: Identity is strengthened: Archaeological remnants and written witness.

Section 2D: Tegea: Mighty city-state in the centre of the Peloponnese.

Section 2E: The Sanctuary of Alea Athena: A famous sanctuary of the Peloponnese.

Apart from the exhibition narration, there is also an outdoor exhibition containing almost 40 inscriptions and architectural fragments.

During the two year period (2012-2013) required for the implementation of the biggest part of the new exhibition programme, the Ephorate developed a parallel activity: a public information campaign describing work in progress. Within the museum building shell an educational programme “Come and set up a museum” was organised for elementary and secondary school pupils. Its aim was the initiation of young people in the conservation and protection of cultural heritage and making them aware of its importance. Another means of communication with the public was developed by the Ephorate of Antiquities in Arkadia, utilising the potential offered by social media. Internet friends and followers of the museum

were watching the preparation of the new exhibition with enthusiasm, via regular media updates with photographs and comments on the multi-levelled project.

The basic form of social structure of ancient Greek life, the city, is presented for the first time to the visitor in the new exhibition. The visitor is gaining insight through presentations on myths, language, political and military history, arts and trade. The connection of events and artefacts to the wider region is achieved through the powerful software tools of the Geographic Information Systems. Simultaneously, the combination of archeological and historical knowledge and the advanced digital technology of interactive surfaces and graphic design art, which can simulate human process or even natural

phenomena and situations (geology, geography), allows for the creation of a linear flow of events. The partial diffusion of this information, through mobile phones and the Internet, constitutes the dissemination of the achievements of the new exhibition to the national and international community.

Furthermore, interactive screens and their usage, which is similar to the way man is using objects in his natural space and multimedia applications with the interface of similar technology, satisfy the museum’s intention to reinforce its educational character and address specialists and non-visitors, regardless of age and educational level, and whether Greeks or foreigners. The interactive screens and multimedia applications present the overall informative material on numerous dimensions and levels, in order for it to be comprehensible to all kinds of visitors and correspond to their varied needs.

The communications policy of the Museum itself will be a main part of its future plans. Having as a principle the opening the Museum to a wider audience has given rise to several activities. These activities will be realised in collaboration with the cultural associations which act in the region of Tegea and are particularly sensitive regarding the cultural matters of local society. Simultaneously, along with the University of the Peloponnese and European cultural associations, several educational activities are planned, which will be realised through the Internet, thus enabling people from around the world to participate.

For more information: www.tegeamuseum.gr

Museums as Showcases into a New World - an educational series for museum staff in Berlin and Brandenburg

FELICITAS HILLMANN AND MARTIN DÜSPOHL* / TRANSLATED FROM GERMAN BY SOPHIE PERL

Over the last few months, museums in the European countries currently taking in refugees have shown an increasing readiness to weigh in on the public debates surrounding integration. Some have already developed and successfully carried out participative projects (see, for example, <http://www.museumportal-berlin.de/en/plan-your-visit/refugees-welcome/>). However historical museums and regional museums could be tapping into their potential much more effectively, both to provide basic information about the history, culture, tradition, and values of the receiving society and to inform long-time residents about the cultural backgrounds, current realities, and reasons for emigration of those who have just arrived.

In order to realize these potentials, museums need to

* Felicitas Hillmann, Head of the unit "Regeneration of Cities and Towns" Leibniz Institute for Society and Space (IRS)
 Martin Düspohl, Director, Friedrichshain-Kreuzberg (FHXB) Museum, Berlin

access basic information on the relationship between urban development and migration as a form of regeneration, as discussed in academic debates over the past few years. The Leibniz Institute for Regional Development and Structural Planning (IRS) in Erkner, near Berlin, and the Friedrichshain-Kreuzberg Museum in Berlin are planning a three-month educational program for directors and staff of our regional museums that want to increase their focus on flight and asylum and make these topics part of their regular programming. The goal of this model project, funded by the German Federal Agency for Civic Education (bpb), is to communicate current, international knowledge to project participants and to foster a discussion on the many different dimensions of the refugee debate. The lecture series asks questions such as: How does migration change the region or district of each museum? To what extent does immigration create opportunities for urban regeneration, for example through participative urban development? Research on these questions is ►



Performance at the finissage of the exhibit "We Will Rise." Exhibit and performance by refugee activists and their supporters from Berlin's Oranienplatz. © Ellen Röhner, October 30, 2015.

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Vernissage of the exhibit "Miteinander" (With Each Other), with paintings from a workshop by Kheder Abdulkarim for Syrian-Kurdish refugee children, organized by the Berlin Kurdish association Yekmal e.V. © Ellen Röhner, November 28, 2015.

well underway in the international academic sphere; our model project hopes to "export" this knowledge to museums and their educational endeavors.

Planned for the second half of 2016, this educational series targets the directors and staff of city and regional museums in Berlin and Brandenburg (approximately 100 museums, organized into two state associations). It aims to sensitize museums to working with refugees in the cities or municipalities of the two states. We hope to strengthen ties between public institutions such as town museums, district museums, and city museums on the one side and social/educational institutions tasked with the supervision, education, and integration of refugees (such as welfare offices, health offices, and community education centers) on the other. The project presents specific examples from working with refugees in different regional, political, and historical contexts. Through it we aim to combine rigorous academic scholarship on migration with the everyday, civic work of regional museums.

So far museums have been excluded from the landscape of political and language education aimed at refugees (they offer neither language courses nor officially recognized integration initiatives). But in fact, regional museums in particular can act as strong intermediaries between civil society and on-the-ground integration. Museums today are widely accepted partners in the didactic presentation of local, European, and non-European cultures and traditions, and their work extends far into civil society. In places with high numbers

of refugees, such as Berlin/Brandenburg, museums thus represent institutionally established structures that can crystallize public discussions on the topic and help consolidate integration efforts. At the same time, they have the potential to be reference points for information, education, and self-representation for refugees, similar to what community education centers (*Volks-hochschulen*) and some public music schools and libraries are already doing. Museums traditionally offer long-time residents orientation and information in a broadly comprehensible way. But as well-networked communicators, they could do much more to actively position themselves in the refugee debates of their respective regions. Regional history is necessarily immigration history – this acknowledgement provides a powerful starting point for education and memory work. In the future, regional museums can take a more active intermediary role for the refugee communities: they can be accessible contact partners; as municipal institutions, they can support other refugee work with relevant content; they can offer interested long-time residents information on topics such as emigration motives. Many long-time residents or their families were once immigrants or refugees themselves and could be involved as mediators. As international experience has shown, regional museums can do both: they can be a window for refugees onto the world in which they have arrived and a window for long-time residents onto the traditions, values, and everyday realities of the newcomers.

This educational series aims to transfer knowledge between scholars, international museum experts, and those involved in cultural and museum work on the ground, building the foundation for a more nuanced, in-depth engagement with flight and asylum in the context of regional museum work. We will invite experts from Germany and Europe, as well as the United States and the Middle East, selected for either their contributions to academic discourse on urban development and migration or their experience with international, intercultural museum work. We hope to achieve an optimal mixture of practice-oriented expertise and knowledge on intercultural sensitive didactic approaches. Depending on the needs of the participants and the shape of the lecture series, co-lecturers (for example, representatives of the police force or social work organizations) will be invited to report on their experiences as well. Invited experts will give short presentations on how societies have dealt ▶

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with migration in different geographical and historical contexts, and how these topics can be integrated into museum work. They will also discuss ways in which refugees can take an active role in museum work, envisioning city development, flight, and immigration as entirely intertwined.

It is our hope that new insights from the lectures and discussions can be channeled into concrete measures in the participating museums. As a positive side effect, the schedule of regular meetings will also enable museum professionals from Berlin and Brandenburg to exchange views and ideas on the topic of refugees and build stronger networks among their institutions. An additional benefit will be the creation of a forum comparing refugee work in the urban context of Berlin and the more rural context of Brandenburg, which could provide the basis of a more precise analysis of regional dynamics by the municipal authorities. Over the course of about three months, we aim to establish a sustainable platform of knowledge – going beyond the educational lecture series – that can always be expanded to accommodate new institutions. Existing cooperation between regional museums and migrant organizations, community centers, neighborhood management offices, refugee housing organizations, and active residents can be a starting point for future synergies.

At the end of the series, we will provide a handout with summaries of all lectures and discussions, as well as references to further educational and didactic material related to flight and asylum in the museum context. The handout will also contain impulses for new exhibitions on this topic in the museums' respective regions and instruments that go beyond a passive transmission of information to promote the active participation of refugees in museum work. The content of this handout will be available in English on the project's website to museums outside of Berlin-Brandenburg.

Contacts:

Institute for Regional Development and Structural Planning – IRS Erkner

Prof. Felicitas Hillmann (felicitas.hillmann@leibniz-irs.de) & Ljudmila Belkin (ljudmila.belkin@leibniz-irs.de)
www.irs-net.de

Friedrichshain-Kreuzberg (FHXB) Museum Berlin
Martin Duspohl (m.duespohl@fhxb-museum.de)
www.fhxb-museum.de

Partners:

Arbeitskreis Berliner Regionalmuseen (Working Group of Regional Museums in Berlin): Cooperative projects on memorial anniversaries such as “Diversity Destroyed” in 2013 and annual youth projects for Public Heritage Day. The working group's last joint project on flight and asylum was in 1993. See: <http://www.regionalmuseen-berlin.de/>

Museumsverband des Landes Brandenburg e.V. (Museum Association of the State of Brandenburg): Regular community projects and educational events with and for the 182 member museums, most recently a full-day educational workshop on intercultural, inclusive, and barrier-free museum work (“Interkulturelle Öffnung, Inklusion und Barrierefreiheit”) in November 2015. See <http://www.museen-brandenburg.de>

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Participants and organizers of the workshop, exhibition, and film project “Antihelden” (Antiheroes) with unaccompanied refugee minors from Afghanistan, Syria, and Sudan. Organized by the Kreuzberg association Entegre e.V. as part of the federally funded program “Kultur macht stark” (Culture Makes Us Stronger), © Sophie Perl, November 5, 2015.



Marseille and MuCEM: Musée des Civilisations de l'Europe et de la Méditerranée

JEAN-FRANÇOIS CHOUGNET*



MuCEM, Architectes Rudy Ricciotti et Roland Carta - Mise en lumière Yann Kersalé-SNAIK. © Diego Ravier

Let's try something: type 'Marseille' in French into a search engine: the first thing you'll see are adjectives such as "dangerous city", "dirty city", or even references to the geographical diversity of its inhabitants and pointing to a specific "community" (as we say in English, but not in French), i.e. Algerians, Armenians, Italians, Tunisians, etc.

There is rarely a mention of the word "sustainable", any more than the notion of creativity.

When the clichés are more positive (?), we sometimes read that "the city was founded by the Greeks 2,600 years ago" and that it is a "rebel" city.

*Jean-François Chougnnet, Président of MuCEM, Marseille, France

However, in the past few years and in particular with the realisation of the "Euroméditerranée" urban development project (launched twenty years ago in 1995 to redevelop the old port area) and its nomination as European Capital of Culture for 2013, the city of Marseille began to prove its creativity and sustainability. To begin, let us have a brief look back at the complete urban transformation that Marseille has seen since the beginning of the 1990s. As a poor city that was centred on a port in decline, the city's central neighbourhoods and its seafront area were thoroughly renovated.

From a cultural point of view, it has been said that Marseille is "passionately geographical" (in the words of sociologist Jean Viard), rather than passionately historic. A lot of work has gone into showing Marseille's past in a new light, but the image of

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Marseille continues to be haunted by clichés: pastis, bouillabaisse, Marseille soap, the ferryboat, the Bonne Mère basilica, fisherman’s huts and the legend of the sardine that got stuck in the harbour (a humorous story about the famous Marseillan use of hyperbole). Marseille was a city for trading, filled with warehouses, made for exchanges and transit. There was no central zone developed, as in other European cities. The concept of heritage still remains to be fulfilled, with buildings from the 20th century such as Le Corbusier’s Cité Radieuse and the renovation of the Old Port by Fernand Pouillon being the first examples.

THE EUROMÉDITERRANÉE OPERATIONS

The Euroméditerranée project was launched at the initiative of Robert Vigouroux, the Mayor of Marseille, and followed up by his successor, Jean-Claude Gaudin, and the French government. A local planning and development authority was established in 1995 and was heavily financed by the state (which contributed 50% of funding). In 2007, “Euroméditerranée 2” extended this area to include another 170 hectares (420 acres), covering a total area of almost 1,200 acres.

At the heart of Yves Lion’s project (conceptual design), cultural and recreational facilities were planned that would be compatible with the ferry traffic: a national museum (MuCEM), Villa Méditerranée (a centre for encounters and exchanges), shops and services.

The Euroméditerranée project (or projects) was born from the shared desire of local and national partners and concerns for the future of Marseille. It was strongly hinged on Marseille’s application for the title of European capital of culture, an initiative launched in 2007. For the association supporting the project, Marseille deserved the title: “For several years, it has committed to a serious effort towards urban regeneration and economic development, but it is still a poor city. It needs support to continue this effort”, the project’s promoters declared. The project was accepted by the European Union in September 2008.

The success of the European Capital of Culture, which is undeniable when looking at the figures (11 million visitors, significant growth in tourism and economic benefits, etc.) must not cause us to neglect a certain number of substantive issues.

One of the main criticisms, and one which is recurring, is the metaphor of the “Trojan horse”, with some implying culture is being used to veil an attempt to bring the city and its residents up to a certain norm. One of the weak points often criticised is the way in which spatial inequality was handled. The grand projects, public spaces and emblematic urban operations took centre stage, while the peripheral areas were forgotten about in terms of urban policy.

CASE STUDY OF MuCEM

The acronym “MuCEM” (which stands for Museum of Civilisations of Europe and the Mediterranean, in French) has met with extraordinary success (1.5 million visits in 2015) since its opening on June 7th, 2013 during the European Capital of Culture year. Its name is a reference point and a symbol of the city, without necessarily conveying what the museum itself contains, or even that it is a museum at all. The project’s genesis was, however, a slow and laborious one. The same can be said for the esplanade on which it sits, the J4. ▶

MuCEM, Architectes Rudy Ricciotti et Roland Carta. © Lisa Ricciotti



MUSEUMS



MuCEM, Architectes Rudy Ricciotti et Roland Carta. © Cyril Becquart / Altivue

The press pack that was created for the opening of MuCEM described the museum as “presenting a cultural, social and also scientific and political view of the plurality of civilisations in the Mediterranean, from prehistory to today”.

Initially, the museum was to be a solution to the struggling museum for popular arts and traditions, which opened in the early 1970s in Paris, in the Bois de Boulogne west of the city. Michel Colardelle had the idea of turning south at the end of the 1990s, when the city’s transformation as part of the Euroméditerranée project provided hope for financing that would in theory be more easily obtained than in Paris. The scientific and cultural project began to be formed, while the architecture competition was launched. “I imagined a vertical kasbah”. This was how its designer, architect Rudy Ricciotti, in association with Roland Carta, described his proposal in February 2004, when the judges of the international competition for the construction of the museum in the Port de la Joliette selected his project over eight other candidates.

The new MuCEM undeniably somewhat eclipsed, in the collective imaginary, other impressive architectural creations unveiled in 2013: the renovation of the Old Port by Michel Desvignes and the Norman Foster architecture practice, a new site for FRAC contemporary art designed by Kengo Kuma, and the renovation of an

abandoned industrial site, la Friche la Belle de Mai, by a group of young architects, including Mathieu Poitevin. MuCEM, which has met with great success among the public (6,5 million visitors in the two and a half years since it opened), carries, like a symbol, the metropolitan and Mediterranean ambition of Marseille: metropolitan, because the city will be administratively connected to its metropolitan hinterland (meaning 1 million residents, on top of the 850,000 residents within the city itself), and Mediterranean at least in name, as although the Mediterranean is today more than ever at the heart of political concerns (Arab Spring, the migrant and refugee crisis, etc.), the affirmation of a common destiny where Marseille plays a key role remains for the most part a utopian concept.

**This paper was first presented at the 8th ASEF Public Forum on Creative Cities in Asia and Europe (24 November 2015, Asia Culture Center, Gwangju, Korea) titled “Cities: Living Labs for Culture?”*

For more information about the event please visit:

<http://www.asef.org/projects/themes/culture/3469-8th-asef-experts-meeting-and-public-forum-on-creative-cities-in-asia-and-europe>

http://www.asef.org/images/docs/Programme_8thASEFPublicForum.pdf

Museum and City – City and Museum

MARCUS STARZINGER*

Under the title “Museum and City - City and Museum”, the 16th DASA Working World Colloquium on Scenography took place in Dortmund from 27-28 January 2016. The conference considered the role of museums in urban spaces. In that context the meeting addressed the question of whether art and culture are really the means to revitalise post-industrial cities.

The meeting was opened by museum consultant and blogger Jasper Visser (Amsterdam) who provided examples of museum-based best practice that show that institutional changes can contribute to the design of a city.

Modern city museums are sites of urban history and identity. They are intended to create an opportunity for an active exchange across a city or region. New museum and design concepts incorporate the urban space and interact with it. They create spaces for reflection and discussion and take into account approaches to participative ideas that incorporate into design the diversity of communal living, cooperation and co-existence.

Examples for this were provided by Jan Gerchow (Historisches Museum Frankfurt) who used the euphemism of “Living Rooms of Cities” for the new concept for his institution. He was concerned with the interaction between the exhibition design and communal self-understanding.

A “new type of local history museum” was how Theodor Grütter characterised his museum, the Ruhr Museum in Essen. With the disappearance of typical stereotypes of the past, there has paradoxically been an increase in people’s identification with their region. As a result, Grütter sees his museum as occupying a space between the historical memory of culture and future identity formation. It cannot be allowed to focus solely on a pre-modern past but must also take nationwide issues into consideration.

Architect Henning Meyer (space4, Stuttgart) focused on smaller and less frequently considered city and local



*DASA Director Gregor Isenbort and Prof. Oliver Langbein.
© DASA/Andreas Wahlbrink*

history museums. For him, these play an important role in scrutinising urban identities. Every museum therefore has a responsibility towards its visitors to function as urban memory. By connecting the past and future the visitor must become a co-creator, i.e. he or she must become a user. According to Meyer, it is only when in this way there is an authenticity of places and objects that city museums will have a future. On that basis, collecting, preserving, researching and exhibiting must be complemented by the facet of design.

When it comes to the construction of new museums, their role should also be considered in an urban context. This applies to the new art museum in Mannheim. Its director, Ulrike Lorenz, explained how at one of the city’s main squares an annex building has been used to create a continuation ▶

* Marcus Starzinger / Head of Educational Programmes & Events / DASA Working World Exhibition, Dortmund, Germany

CONFERENCE



Prof. Theodor Heinrich Grütter, Director Ruhrmuseum Essen.
© DASA/Andreas Wahlbrink

of the urban space within the museum which itself is intended to become a forum for debates on society. In Berlin, a city whose urban development planning characterises the cultural economy as an “industry of the future”, the National Museums in Berlin (*Staatliche Museen zu Berlin*) must, according to its Deputy General Director Christina Haack, manage a balancing act between its role as a tourist hotspot and the requirements for complicated urban planning situations, e.g. with the Kulturforum/Potsdamer Platz where a new building for 20th century art is being planned.

However, it is not just museum spaces alone that foster and enable this debate. The conference provided examples of how the urban space itself is becoming a place of discourse. For Ruedi Baur (integral, Zürich/Paris) urban installations are dedicated to the place and its literal description. For the “La Phrase” project in the Belgian city of Mons, he created a sentence that extends for 10 km throughout the entire city and literally describes public places.

Katja Aßmann, artistic director of *Urbane Künste Ruhr*, presented projects from the Ruhr district that are images of the diversity of commonly occurring urban realities found there. Participative elements also play an important role here.

Exciting temporary exhibition projects were presented by Ralf Beil (Kunstmuseum Wolfsburg) and Peter Cachola Schmal (Deutsches Architekturmuseum Frankfurt).

What can a city be? This question was put by Beil to a group of selected artists in order to explore the potential blurring of boundaries, metamorphoses and reinterpretation of the city of Wolfsburg. The results of this creative experimentation

formed the basis of an exhibition that reflected not only the past and the present but also the future of a city caught between industrialisation, mobilisation and digitalisation. Schmal presented the German entry to the 2016 Venice Architecture Biennale - a project curated by him and entitled “Making Heimat. Germany, Arrival Country”.

Using some examples Roman De Marco (ideeundklang, Basel) described the far less frequently considered opportunities offered by sound and advocated its use in the public space. For him, sound is an important form of design that generates emotions and sentiments and creates orientation.

The colloquium was organised for what is now the fourth time in cooperation with Professor Oliver Langbein and the Faculty of Design of Fachhochschule Dortmund. As in every year, Oliver Langbein’s Master’s students provided a scenographic framework, this time supported by tape artist Lamia Michner (Tape over, Berlin).

The results of the conference show that museums are changing and must change - and have long ceased to be temples of the muses. Instead they have become much more a space of social interaction and participation whose design is extremely diverse on a spatial and social level. If this new understanding is embraced and visitors are left to set the rules of the games themselves, not only can a new sense of enjoyment but also a newly obtained sense of freedom in interacting with (historical) objects and their spatial installation emerge.

Ruedi Baur, Designer Zürich/Paris. © DASA/Andreas Wahlbrink





CAMOC

ICOM 24th General Conference

THE CAMOC/ICOFOM/MINOM JOINT SESSION

“Museums and Urban Cultural Landscapes”

July 4th, 2016

14:00-18:00 h

MICO, Room: Yellow 1 (North Wing – Level+1)

14:00 – 14:15

OPENING ADDRESSES

14:15 – 15:30

SESSION 1: Keynotes

14:15 – 14:35

Jette Sandahl, Denmark

Home-Town & other ambiguous constructs

14:35 – 14:55

Bruno Brulon Soares, Brasil

Musealizing the world: museums devouring landscapes and cultures

14:55 – 15:15

Amareswar Galla, India

UN 2030 Agenda - Rethinking Ecomuseology & Urbanism

15:15 – 15:30

QUESTIONS AND ANSWERS

15:30 – 16:00

Coffee Break

16:00 – 17:15

SESSION 2: Short Presentations

16:00 – 16:15

Saena Sadhighian, France

The urban bias of the museum: cities devouring museums and cultures

16:15 – 16:30

Rainey Tisdale & Linda Norris, USA

The Creative Cultural Landscape

16:30 – 16:45

Robert Heslip, Northern Ireland

Socio-museology approaches to engaging with contested spaces

16:45 – 17:15

QUESTIONS AND ANSWERS

17:15 – 18:00

FINAL DEBATE

CAMOC Representatives: Marlen Mouliou, Greece, CAMOC Chair (to July 2016) & **Joana Sousa Monteiro**, Portugal, Museum of Lisbon

ICOFOM Representative: François Mairesse, France, ICOFOM Chair

MINOM Representative: Mário Moutinho, PhD, Portugal, MINOM Chair



THE CAMOC/ICAMT JOINT SESSION

“Museums Between Their Collections And Their Environments”

July 5th, 2016

14:00-18:00 h

MUDEC Museum, via Tortona 56, Milan

14:30 – 15:00	MUDEC Museum Guided Tour	
15:00 – 15:10	OPENING ADDRESSES	
15:10 – 15:50	KEYNOTES	
15:10 – 15:30	Massimo Negri, Italy	The Expanded Museum – A possible evolution of the city Museum concept
15:30 – 15:50	Alberto Grimoldi, Italy	To be announced
15:50 – 17:00	SESSION 1	
15:50 – 16:00	Catherine C. Cole, Canada	Mapping Cultures and Evolving Land Use in Mill Woods
16:00 – 16:10	Annemarie de Wildt, The Netherlands	The cultural landscape of the Amsterdam Red Light District
16:10 – 16:20	Rebecca Bailey, United Kingdom	A Tale of Two Cities
16:20 – 16:30	Nicole van Dijk, The Netherlands	Exploring the cultural, social and personal landscape of Rotterdammers
16:30 – 16:40	Rachel Roy, Canada	Ethnographic Research of the Museum of Vancouver (MOV): Examining an Institutional Shift towards an Engagement-based Model
16:40 – 17:00	QUESTIONS AND ANSWERS	
17:00 – 17:15	Coffee Break	
17:15 – 18:15	SESSION 2	
17:15 – 17:25	Yanko Apostolov, USA	Repairing Sofia’s Cultural Fabric
17:25 – 17:35	Francesca Morandini, Serena Solano, Italy	Brescia-Brixia (Italy). Travel across the ancient landscapes: Museum of the City and its archeological area between research and enhancement
17:35 – 17:45	Mari Endo, Kiyofumi Motoyama, Mamoru Endo, Takami Yasuda, Japan	A system for connecting the past and present, and the real and virtual of historical sites using ICT
17:45 – 17:55	Marina Byrro Ribeiro, Louise Land Bittencourt Lomardo, Brazil	Environmental Sustainability in Museum Architecture in Previously Existing Buildings: Tools for Decision Making
17:55 – 18:15	QUESTIONS AND ANSWERS	▶

CAMOC IGNITE SESSION

“City Museums, Urban Landscapes, Urban Communities”

July 6th, 2016

11:30-13:15 h

MICO, Suite 8 (South Wing – Level+2 M)

11:30 – 11:35	WELCOME AND INTRODUCTION	
11:35 – 12:25	SESSION 1	
11:35 – 11:40	Jerneja Batič, Slovenia	Museum taking us into the city
11:40 – 11:45	Rebecca Bailey, United Kingdom	Scotland’s Urban Past
11:45 – 11:50	Carolina Vasconcellos Vilas Boas, Brazil	Immigraton and representation in São Paulo
11:50 – 11:55	Marília Bonas, Brazil	The concept of cultural landscapes in the Immigration Museum of the State of São Paulo
11:55 – 12:00	Louisa Nnenna Onouha, Nigeria	Nigeria’s Brazilian Quarters, the Mandate of Preserving Public Monuments and the Issue of Sustainable Development in Nigeria
12:00 – 12:05	Lieve Willekens, Belgium	Around the corner... How MAS uses its collections to connect to its diverse cultural landscapes
12:05 – 12:10	Susanne Anna, Germany	Baraka – a quarter for refugees. A best practice example how to design cultural landscape
12:10 – 12:25	DISCUSSION	
12:25 – 12:30	Mini-break	
12:30 – 13:15	SESSION 2	
12:30 – 12:35	Abdur Rasheed, India	Future of City Museums in India
12:35 – 12:40	Mette Tapdrup Mortensen, Denmark	The cultural heritage of suburbia – the case of Greater Copenhagen 1945-2015
12:40 – 12:45	Paola Boccalatte, Italy	The Cultural Landscape of Street Art in Italy
12:45 – 12:50	Chet Orloff, USA	The City Museum and City Planning: The Museum of the City’s Experience
12:50 – 12:55	Michela Bassanelli&Francesca Lanz, Italy	Reach - out Museum. New practices inside and outside the museum spaces
12:55 – 13:00	Britt Welter-Nolan, Karen Carter, Canada	Museum of Toronto: A Distributed, Co-created Model for a 21 st Century City Museum
13:00 – 13:15	DISCUSSION	▶

THE CAMOC/ICR JOINT SESSION

“Museums and Landscape Communities”

July 6th, 2016

14:00-18:00 h

MICO, Room Brown 1 (South Wing – Level +2)

14:00 – 14:15

OPENING ADDRESSES

14:15 – 15:45

SESSION 1

14:15 – 14:30

**Bonginkosi Zuma and Steven Kotze,
South Africa**

Navigating Freedom: Social cohesion policies and the democratic cultural landscape of Durban’s Liberation Heritage Route

14:30 – 14:45

Chen Jianming, China

To be announced

14:45 – 15:00

Tiina Merisalo, Finland

Helsinki City Museum as an Expert of Cultural Environment and Challenges of Participation and Open Society

15:00 – 15:15

Irena Zmuc, Slovenia

From the Museum to the Landscape

15:15 – 15:30

**Lena Lundberg & Sebastian Ulvsgård,
Sweden**

Cemeteries in the City of Stockholm: a culture-historical characterization / Slaughterhouse District: Stockholm City Museum and the transformation of an urban cultural landscape

15:30 – 15:45

Carrie-Ann Lunde, Canada

Regional Identity as Shaped by Physical and Cultural Landscapes

15:45 – 16:15

Coffee break

16:15 – 18:00

SESSION 2

16:15 – 16:30

Afsin Altayli, Turkey

Planning Culture & Cultural Planning: Museums and Cultural Landscape

16:30 – 16:45

Jane Legget, New Zealand

A Regional Museum in a City of Volcanoes: Auckland Museum’s cultural landscape- a case study

16:45 – 17:00

Makiko Ruike, Austria

Cityscape as a Marketing Tool or as Life Space of Residents?

17:00 – 17:15

Stefanos Keramidas, Greece

Where the Orange Trees Grow - A challenging cultural landscape in Argolid, Greece

17:15 – 17:30

Chunni Chiu (Jenny), Japan

Preserve cultural heritage and landscape through city museum

17:30 – 18:00

QUESTIONS AND ANSWERS

18:00 – 18:15

CLOSING SESSION



EXPERIENCING BOLOGNA: the city museum, the city centre

Off-site joint session CAMOC/ICR

July 7th, 2016
07:30-21:00 h

- 07:30** Departure from MICO with private bus
- 10:00** Arrival in Bologna at Palazzo Pepoli
- 10:30 – 13:00** Guided tour of Palazzo Pepoli & performance by the Italian musician Isabella Fabbri
- 13:00 – 14:00** Free lunch in the city center and free time
- 14:00 – 16:30** Guided visit to the Bologna Urban Centre
- 16:30 – 18:30** Guided tour through the city center with the Architect Daniele Vincenzi
- Around 18:30** Departure from Bologna
- Around 21:00** Arrival in Milan

International museum day

**18
may
2016**

Share your projects and activities!

Once again, we are ready to celebrate the International Museum Day all around the world.

The theme of 2016 International Museum Day is Museums and Cultural Landscapes, which is also the theme of the General Conference of ICOM to be held in Milan, Italy from 3 to 9 July 2016.

Please share with us your projects, events and activities for this special occasion, so that we can publish them in our next issue.

Happy International Museum Day!

Deadline: 15 August 2016

COM
INTERNATIONAL COUNCIL OF MUSEUMS
CAMOC

museums and cultural landscapes



View of the real time research laboratory
StadtFabrik in the MAK Design Space. © MAK

EXHIBITION THEME

StadtFabrik [City Factory]

Dates & Place

From 2 February 2016

Austrian Museum of Applied Arts /
Contemporary Art, Wien, Austria

Information online at

http://www.mak.at/jart/prj3/mak-resp/main.jart?rel=en&reserve-mode=active&content-id=1461719618760&article_id=1453084468772&event_id=1453689629335

Description

A project in the framework of the design> new strategies alliance between the MAK and the Vienna Business Agency, creative center departure.

The StadtFabrik is a “real-time” research laboratory for new fields of work in the creative industries, which concentrates on the discovery and visualization of the future urban potentialities of a city in a state of flux. In so doing, it continues the approaches that arose in the context of the VIENNA BIENNALE 2015 project 2051: Smart Life in the City and further develops the idea of “demonstrators” (experimental arrangements in urban space). In the MAK DESIGN SPACE, the IDR V – Institute of Design Research Vienna, together with the MAK and the Vienna Business Agency, creative center departure, operates a project office for negotiating new strategies for the production locale Vienna, as well as new fields and forms of work in an era of urbanization, automation, and social and ecological challenges.

In particular, the potentialities for alternative forms of collaboration and innovation to promote change in a sustainable city will be examined in three thematic blocks. Public discussion groups and workshops with renowned design experts in conversation with representatives of Vienna’s creative enterprises will usher in each topic. Additionally, demonstrators in the city will provide negotiable realities of alternative production scenarios in an urban context. To conclude, the results of the thematic blocks will be summarized in presentations about the work.

Exhibition Alert

EXHIBITION THEME

Canada’s Titanic – The Empress of Ireland

Dates & Place

23 November 2015 – 1 November 2016

Canadian Museum of Immigration at Pier 21, Halifax, Canada

Information online at

<https://www.pier21.ca/temporary-exhibits>

Description

Canada’s Titanic – The Empress of Ireland is a dramatic exhibition that takes visitors to the heart of the one of the greatest maritime disasters in Canada’s history. Artifacts from this once-splendid ocean liner, historical documents and witness accounts help bring to life stories of loss and rescue, despair and bravery. As well, learn the storied history of the Empress of Ireland including the role it played in immigration and development of Canada.

Considered one of the finest ships in the Canadian Pacific Railway fleet, the Empress of Ireland carried tens of thousands of passengers between Canada and Great Britain in the early years of the 20th century. But in the early morning of May 29, 1914, on the fog-bound St. Lawrence River, the Empress was hit broadside by a coal ship, the Storstad. The ocean liner went down in less than 15 minutes. More than a thousand people lost their lives.

EXHIBITION THEME

Meet Me at the Prater! Viennese Pleasures since 1766

Dates & Place

10 March – 21 August 2016

Stadtmuseum Wien, Austria

Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/meet-me-at-the-praterviennese-pleasures-since-1766.html>

Description

Spring 2016 marks the 250th anniversary of a beloved Viennese institution, recalling the time when Joseph II opened the Prater imperial hunting grounds to the general public in April 1766. An oasis of nature close to the center of Vienna, the Prater also offered wide-open spaces for spectacular mass events such as scenic firework displays and experimental hot-air balloon flights. Lemonade stands, snack booths, guest houses, and coffee houses soon became fixtures along the main promenade.

Opened in 1801 and enveloped by a giant circular painting, the Panorama conveyed to visitors the illusion of being in a foreign city. The Circus Gymnasticus was an impressive structure that served as a venue for magic shows. With the rerouting of the Danube and the World Exhibition of 1873, the Prater entered its prime. The Rotunda and the “Riesenrad” Ferris wheel (completed in 1897) came to symbolize Vienna, and the “Venice in Vienna” theme park attracted countless thousands of visitors. A highlight of Vienna’s social calendar was the annual flower parade organized by Princess Pauline Metternich.

The Prater’s luster faded in the wake of the First World War. Large sporting events and the first exhibitions of the Wiener Messe (Vienna Fair) continued to take place until a fire consumed the Rotunda in 1937, but the age of luxuriant festivals and spectacular events was now a thing of the past. Virtually destroyed during the Second World War, the Prater sprung back to life during the postwar period with a glance back at its golden age.

A portion of the Wien Museum’s large collection of objects relating to the Prater is on permanent display at the Prater Museum housed in the Planetarium. A yawning gulf had opened up between what fashion was supposed to be in principle and what people actually wore in real life. Nazi Party slogans called, on the one hand, for a return to traditional German values, and yet, at the same time, encouraged people to increase their consumption and aspire to cosmopolitan style to boost the economic recovery. As a result, the German fashion industry and its female customers often suffered from a degree of schizophrenia. The exhibition examines the German Master School of Fashion (Deutsche Meisterschule für Mode), founded in 1931, as a prime example of this particular conflict. The Münchner Stadtmuseum has appraised, researched and restored its 1930s fashion ▶

ACTIVITIES & EVENTS

collection especially for this exhibition and, as a result, many items can now be displayed for the first time. Different themed sections offer visitors a varied experience – everyday apparel, evening gowns, wedding dresses, morning dress, negligees, sportswear and traditional costumes all bear witness to the huge range of fashion styles worn in the Thirties.

EXHIBITION THEME

Made in Amsterdam – 100 years in 100 works of Art

Dates & Place

11 March – 31 July 2016

Amsterdam Museum, The Netherlands

Information online at

<https://www.amsterdammuseum.nl/en/exhibitions/made-amsterdam-100-years-100-works-art>

Description

The city of Amsterdam has traditionally proved particularly attractive to creative spirits. Over the years, they have come and gone, rebelled, experimented, had successes and failures, caused upheavals and unrest, argued and quarrelled. Their tangible traces can be seen across the city: in galleries and museums, in art incubators and academies, on buildings and floating on the canals, in analogue and digital form. In this exhibition, the Amsterdam Museum presents a picture of Amsterdam as a city of art: a city that serves as a breeding ground, a laboratory and port of call for artists.

EXHIBITION THEME

Chornobyl 30 years later

Dates & Place

1 April–29 May 2016

Ukrainian Institute of Modern Art, Chicago, USA

Information online at

<http://uima-chicago.org/chornobyl-30-years-later/>

Description

On April 26, 1986, the Chornobyl nuclear disaster occurred in Pripjat, Ukraine. This was the worst nuclear power plant catastrophe in history resulting in tremendous casualties and long term contamination effects that are still reverberating to this day. 2016 marks the 30th anniversary of the disaster, and the Ukrainian Institute of Modern Art is dedicating the exhibition spaces of the entire museum to two exhibits addressing the theme, “Chornobyl 30 Years Later.”

Chornobyl: Impact & Beyond

In “Chornobyl: Impact & Beyond,” nine artists have created works with a range of subject matter related to Chornobyl before, during and after the incident, as well as its wider impact physically and conceptually. Artists Ricardo Manuel Díaz, Yhelena Hall, Karolina Kowalczyk, Dominic Sansone, Anaïs Tondeur, Jave Yoshimoto, Eden Unluata, Tara Zanzig and Igor Zaytsev hail from many different backgrounds and from all over the world, including Chicago, France and Ukraine.

Chornobyl: Artists Respond

UIMA invited 30 Chicago artists to participate in this fine art print portfolio project, each artist creating an edition of 40 original prints for the portfolio in remembrance of the event. The artists, who come from different cultural backgrounds, approached this project from unique perspectives, reflecting on their individual experiences and knowledge of the Chornobyl disaster. The completed prints feature a range of themes, from scenes of the Chornobyl accident and its aftermath, to commentary on its current state, and its correlation to other nuclear accidents. Just as varied as the artists’ points of view are the techniques with which they chose to create their prints, from the traditional media of screenprints, etchings and lithographs, to more unconventional methods incorporating natural and non-art materials.



Karolina Kowalczyk, *Untitled*, 2015, Ink and charcoal on layered paper, 19" x 19" x 3" in “Chornobyl: Impact & Beyond.” (far left); Jave Yoshimoto, *Harbinger of Late Winter Day’s Dusk*, 2012, Gouache on paper, 30" x 41" in “Chornobyl: Impact & Beyond.” (left); Eric Gushee, *51.3894° N 30.0989° E*, 2015, Mixed media, 15 x 11" in “Chornobyl: Artists Respond.” (far right) ▶

ACTIVITIES & EVENTS

EXHIBITION THEME

Calais - From Jungle to City

Dates & Place

8 April–5 June 2016

FOAM Museum, Amsterdam, The Netherlands

Information online at

<http://www.foam.org/museum/programme/henk-wildschut>

Description

Close to the port city of Calais in France, in the heart of democratic Europe, a parallel world has existed for ten years. Refugees from Africa and the Middle East are waiting here for their chance to cross the Channel to Great Britain. The Jungle, as it is nicknamed, has been slowly taking over the shape of a city over the last few months. A city that, by political decisions, has started to be dismantled from 29 February 2016. In Calais - From Jungle to City photographic and cinematic images alternate, giving an insight into how the structure of the camp is rapidly changing. Henk Wildschut's way of working has a documentary character, but it is also poetic and suggestive. His photos provide a counterweight to the emotional photos of refugees familiar to us from newspapers and television.



Calais December 2015 (far left); Jave Calais July 2015 (left); Calais November 2015 (top right); Calais July 2015 (bottom right); Calais February 2016 (far right). © Henk Wildschut

EXHIBITION THEME

Scent and the City

Dates & Place

14 April – 8 June 2016

Koç University, Istanbul, Turkey

Information online at

<https://rcac.ku.edu.tr/en/scent-and-city>

Description

The “Scent and the City” exhibition invites visitors to use their noses to discover the worlds of the civilizations that once lived in Anatolia. More than 50 scents will be exhibited until June 8 at the ANAMED Gallery, including historically significant scents such as saffron, frankincense, and agarwood, and modern-day scents such as cologne, linden trees, and burning coal.

The exhibition is curated by Lauren Nicole Davis, a PhD candidate and teaching assistant at the Department of Archaeology and History of Art at Koç University and designed by Cem Kozar and Işıl Ünal from PATTU Architecture. The scents of the exhibition were prepared by MG Gülçiçek International Fragrance Company. The exhibition draws from literature, rituals, traditions, and the economy to focus on scents that were prominent in Anatolia from the Hittites to today as well as those of significance in Istanbul since the Byzantine era.

The first section examines the science and physiology behind our sense of smell. Text and videos answer questions such as “what is the connection between smell and memory?”, “how do we detect smells?” and “why are some smells ‘good’ and some smells ‘bad’?”. The second section focuses on the smells of the Hittite, Ancient Greek and Roman Civilizations as well as the Byzantine and Ottoman Empires. Local and exotic scents used throughout history can be experienced with special mechanisms specifically developed for the exhibition. In collaboration with Kurukahveci Mehmet Efendi, Atelier Rebul and Gülsha, the exhibition will then explain how the traditional scents from the Ottoman era to the present were, and continue to be, produced and preserved. Additionally, a selection of coffee tools and cups, perfume and cologne bottles, and other objects from private collections will be on display. At the end, visitors will reach the 20th and 21st centuries and experience how Turkey’s ‘smellscapes’ continue to change.

Throughout the exhibition, visitors will be able to interact with scents in different ways. At a scent bar, visitors will try to guess 12 different smells and then use tester strips to create various scent combinations. In the entrance, there will be large map of Istanbul onto which visitors can add scents and help to create an Istanbul smell map. ▶

ACTIVITIES & EVENTS

As the world changes, so do the scents within it. Scent and the City invites the visitors to awaken their sense—and their memories—of smell, and to discover the past and present smellscape of Istanbul and Anatolia.

EXHIBITION THEME

Chris “Daze” Ellis: The City is My Muse

Dates & Place

21 April – 31 May 2016
New York City Museum

Information online at

<http://www.mcny.org/dazenyc>

Description

Chris “Daze” Ellis (b. 1962) entered the world of art via graffiti writing, painting on the city’s streets and subway system in the late 1970s. In the early ‘80s, Daze turned his attention from the street to the studio, creating works on canvas that merged elements of street style with figurative painting. *The City is My Muse* presents recent works by this lifelong New Yorker that depict the vibrancy and vitality of the city he loves, combining abstract and representational forms to capture the energy of Times Square, the popular amusements of Coney Island, and the everyday people and places that inspire him.

EXHIBITION THEME

Ghats on the Ganga, Varnasi, India: Envisioning a Resilient Cultural Landscape

Dates & Place

From 25 April 2016
Asian American Cultural Center, Urbana, Illinois, USA

Information online at

<http://illinois.edu/calendar/detail/852/33228767>

Description

The exhibition by a team of graduate student projects directed by Professor Amita Sinha from Department of Landscape Architecture envisions the Ghats of Varanasi in India. The land-water interface at the urban settlements on the holy Ganga’s banks is fashioned out of the need to access the rising and falling water levels in the monsoon and dry seasons. The cultural landscape of this interface—ghats (steps and landings) lined by temples and other public buildings, pavilions, kunds (tanks), and colonnaded streets—is layered and kinetic, and responsive to the river’s flow. At Varanasi, where the Ganga reverses its flow, the 84 ghats in a 6.8 km stretch are an iconic image of the city. Their built fabric evolved over 800 years from self-organized systems of worship and pilgrimage. It is complex in its layering and detail, and in responding to natural processes was resilient in its recovery from natural disasters as well as cultural upheavals. Site mappings represent this built fabric in terms of its architectural and spatial vocabularies and depict how it supports the diurnal and seasonal rhythms of activities tied to the Ganga. The cultural landscape of the ghats is defined by situated events, natural such as flooding, silting, and changing flow of the Ganga, and cultural including ritual activities and performances. The design projects outline a sustainable approach by acknowledging the contingent and complex nature of this landscape in framing design and management strategies for conservation of the ghats. Three aspects of sustainability guide the conservation framework—use of renewable energy sources, utilizing waste as a resource, and building a flexible and portable infrastructure for pilgrim needs. The implementation of design and management strategies will lead to conservation of the ghats as a healthy, resilient, performative, and legible cultural landscape.

EXHIBITION THEME

The long Shadow of Chernobyl by Gerd Ludwig

Dates & Place

12 May - 10 July 2016



The Chernobyl Nuclear Power Plant © Gerd Ludwig

Galerie ZAHRADNIK, Prague, Czech Republic

Information online at

<http://www.gerdludwig.com/2016/02/the-long-shadow-of-chernobyl-exhibition-in-prague/>

Description

With the 30th anniversary of the Chernobyl nuclear disaster approaching this April, *The Long Shadow of Chernobyl* will be exhibited at Galerie ZAHRADNIK in Prague from May 12 through July 10, 2016.

Gerd’s captivating images of his nine visits to Chernobyl in 20 years tell tragic stories of the lives of the victims, the Exclusion Zone and the abandoned city of Pripyat – and he ventured deeper into the belly of the beast than any Western still photographer, repeatedly documenting the destroyed reactor #4, which will soon disappear under a New Safe Confinement. ▶

ACTIVITIES & EVENTS

EXHIBITION THEME

The New American Garden - The Landscape Architecture of Oehme, van Sweden

Dates & Place

3 June–26 August 2016

Pittsburgh Cultural Trust, Pittsburgh, Pennsylvania (USA)

Information online at

<http://tclf.org/event/new-american-garden-landscape-architecture-oehme-van-sweden-0>

Description

The Pittsburgh Cultural Trust is hosting The New American Garden: The Landscape architecture of Oehme, van Sweden, a traveling photographic exhibition celebrating the lives and careers of Wolfgang Oehme (1930–2011) and James van Sweden (1935–2013) who revolutionized landscape architecture with their “New American Garden” design style, which featured great profusions of grasses, bulbs and perennials in sweeps of texture, form and color that had year-round appeal. The exhibition includes more than four dozen contemporary and newly commissioned photographs of important residential, civic, and commercial projects. It is timed to the 25th anniversary of the influential 1990 book *Bold Romantic Gardens*, which the two business partners wrote with Susan Rademacher, currently the parks curator at the Pittsburgh Parks Conservancy, and chronicles 21 projects that introduced the world to their horticulturally exuberant designs.

EXHIBITION THEME

Fire! Fire!

Dates & Place

23 July–17 April 2017

Museum of London, UK

Information online at

<http://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/fire-fire>

Description

Discover London before, during and after the Great Fire of 1666 in an interactive exhibition marking the 350th anniversary of this infamous disaster.

Explore the evidence to find out how the fire started and spread, and discover the personal stories of Londoners who were there at the time.

Get up close to rarely seen 17th century artefacts and learn how the city we know today rose from the ashes.

EXHIBITION THEME

Oakland, I want you to know...

Dates & Place

23 July–30 October 2016

Oakland Museum of California, USA

Information online at

<http://museumca.org/exhibit/oakland-i-want-you-to-know>

Description

What does home mean to you? For people in West Oakland, and all over this city, the answers to this question are extraordinarily diverse, richly complex, and surprisingly simple. *Oakland, I want you to know...* gets at the heart of this important conversation during a time of accelerating social, economic, and demographic change in West Oakland, as seen through the eyes of the community.

Enter into environments inspired by iconic West Oakland buildings—a classic Victorian home, a contemporary loft, a community garden, and the now-shuttered historic Esther’s Orbit Room—that play host to a series of conversations with longtime residents, newcomers, artists, activists, and community leaders. Experience artwork that asks provocative questions about who has the right to space and how land is used, and share your own thoughts about what is happening throughout Oakland right now. Encounter video installations, compelling images, and community book-making projects that capture the voices and tenor of this conversation. A community-led exhibition guided by artist Chris Treggiari and OMCA Curator of Public Practice Evelyn Orantes, *Oakland, I want you to know...* features work by artists and contributors including Alex Frantz Ghassan, Fantastic Negrito, Julie Plascencia, Angie Wilson, and organizations such as Acta Non Verba, Town Park, and Visual Element. Take part in these moving and complex conversations from the neighborhood—told through the voices of the people, organizations, and businesses that call West Oakland home.

EXHIBITION THEME

5th International Çanakkale Biennial - Theme of ‘Homeland’

Dates & Place

24 September – 6 November 2016

Çanakkale, Turkey

ACTIVITIES & EVENTS

Information online at

<http://www.canakkalebienali.com/>

Description

Curated by a team, Beral Madra, Deniz Erbaş, Seyhan Boztepe and located in the Turkish city on the Dardanelles strait, just north of the epicentre of European refugee crisis, the 5th International Çanakkale Biennial will focus on the crucial concept behind the constant succession of global migrations and flows of refugees and exiles, namely the imaginary and visions about the idea of homeland, which are bound to 20th-century nationalism and its after-effects.

The Biennial draws inspiration from the words of the philosopher, writer and journalist Villém Flusser, a refugee of WWII who wrote, "Homeland is not an eternal value but rather a function of a specific technology; still, whoever loses it suffers. This is because we are attached to heimat by many bonds, most of which are hidden and not accessible to consciousness. Whenever these attachments tear or are torn asunder the individual experiences this painfully, almost as a surgical invasion of his most intimate person."

Discussing the theme of this year's Biennial, curator Beral Madra said: "The 5th International Çanakkale Biennial will be a perfect opportunity for us to face and challenge global human movement with the universal language of contemporary art and thus have a civil commitment and positioning towards the ongoing tragedy. The Biennial will try to raise questions about the sustainability of ideas of national and ethnic identity in a world whose borders are becoming increasingly accidental and penetrable. In inviting artists, curators and institutions to observe, examine and interpret these themes, thesis and discourses, the Çanakkale Biennial may present a discourse which will advocate that even if the migrants/refugees are changed by the society they migrate to, human history has revealed that they also challenge and transform the host society with a new creativity and vision."

Works by over 30 invited artists from Turkey, the Middle East and Europe will be exhibited at venues spread across the centre of Çanakkale, in venues including the Korfmann Library, the old Armenian Church, Mahal Art Center, City Fine Arts Gallery, the Ceramics Museum and Çanakkale Archaeological Museum

Conference Alert

CONFERENCE THEME

2nd EAI International Conference on Internet of Things in Urban Space

Dates & Place

24 – 25 May 2016, Tokyo, Japan

Information online at

<http://urbaniot.org/2016/show/home>

Description

Urban spaces are the man made microcosms where a number of entities interact with each other to offer citizens a variety of services, for instance, buildings and infrastructure, transportation, utility, public safety, healthcare, education. The interplay between this multitude of connecting entities creates a complex system with dynamic human, material, and digital flows. By 2050 the world's urban population is expected to grow by 72%. This steep growth creates an unprecedented urge for understanding cities to enable planning for the future societal, economical and environmental well being of their citizens. The increasing deployments of Internet of Things (IoT) technologies and the rise of so-called ,Sensored Cities, are opening up new avenues of research opportunities towards that future. Although, there have been a number of deployment of diverse IoT systems in the urban space, our understanding of these systems and their implications has just scratched the surface. Urb-IoT is a new conference that aims to explore these dynamics within the scope of the Internet of Things (IoT) and the new science of cities.

Funded by

European Alliance for Innovation

CONFERENCE THEME

CONTEMPART '16 / 5th International Contemporary Arts Conference

Dates & Place

27-28 May, Istanbul, Turkey

Information online at

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

Description

URBAN IDENTITY, SPACE STUDIES AND CONTEMPORARY ARTS

CONTEMPART '16 is an annual multidisciplinary conference dedicated to study new approaches in contemporary arts worldwide. In 2015, contemporary arts will be focused on the basis of urban life and identities. Individual examples and tendencies dealing with urban identities will be discussed, while the transformation of cities and urban cultures will also be mentioned in terms of their share to shape the current scene of art in different places of the world. CONTEMPART '16 Conference opens its doors to studies on contemporary arts related to urban identities representing different identities and tendencies and, of course, on theory of art since 1960s.

Funded by

DAKAM



ACTIVITIES & EVENTS

CONFERENCE THEME

Intangible Heritage of the City. Musealisation, preservation, education

Dates & Place

31 May – 1 June 2016, Krakow

Information online at

<http://www.mhk.pl/branches/rynek-underground>, contact: m.kwiecinska@mhk.pl

Description

In 2007 the UNESCO-ICOM (International Council of Museums) introduced a change to the definition of 'the museum'; it states that one of the main tasks of museums is to collect and safeguard intangible cultural heritage.

On 31 May – 1 June 2016 the Historical Museum of the City of Kraków will host an international conference entitled, Intangible Heritage of the City: Musealisation, preservation, education; the goal is an exchange of experiences in our field resulting from the amendment to the Act on Museums.

The conference is open to museum curators, museologists and interpreters of heritage who will be able to confront two cognitive perspectives represented by practitioners and theorists. We will discuss the manifestations of intangible cultural heritage in urban space and reflect on its identification, documentation, inventorying, safeguarding and collecting in museums.

The conference will address issues related to the amendment of the Act on Museums whose main themes will focus on the following questions:

- *what is the intangible heritage of a city?*
- *how does it affect local/municipal identity?*
- *how can we document and incorporate intangible heritage into a museum's collection?*
- *intangible and tangible – interdependencies,*
- *the role of the museum in the preservation and safeguarding of intangible cultural heritage,*
- *the role of intangible cultural heritage in the promotion and development of the city.*

Discussion panels will take place on 31 May, 1 June and 2 June. Conference participants are also invited to participate in the Lajkonik Procession, which was entered into the National List of Intangible Cultural Heritage in 2014.

Important Dates:

- 29 February 2016 – deadline for submitting proposed paper topics with abstracts (up to 200 words). The proposals need to be sent via the form to the following address: heritage@mhk.pl
- by 15 March 2016 – information whether the paper has been qualified
- 31 May–1 June 2016 – conference
- 20 July 2016 – deadline for submitting texts for publication

Funded by

Historical Museum of Krakow

CONFERENCE THEME

IUPEA Symposium - "Cities for Us: Engaging Communities and Citizens for Sustainable Development"

Dates & Place

31 May – 3 June 2016, Lisbon, Portugal

Information online at

<http://iupea2016lisbon.wix.com/upe12symposium>

Description

This is the 12th Symposium of the International Urban Planning and Environment Association (IUPEA). We also welcome the 1st UPE Lusophone (Portuguese) Symposium. The city is, first and foremost, people!

Funded by

International Urban Planning and Environment Association

CONFERENCE THEME

2016 International Agricultural, Civil & Environmental Engineering Research Congress (ACEERC-16)

Dates & Place

2-3 June 2016, Antalya, Turkey

Information online at

<http://earcee.org/conference/ACEERC-16>

Description

2016 International Agricultural, Civil & Environmental Engineering Research Congress (ACEERC-16) scheduled on June 2-3, 2016 in Antalya (Turkey) is for the engineers, practitioners, scientists, researchers, scholars, and students from all around the world and it also includes the industry people to present ongoing research activities, and hence to foster research relations between Academia and industry. The conference is sponsored by Eminent Association of Pioneers (EAP). This conference provides opportunities for the delegates to share new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration. All the submitted conference papers will be peer reviewed by the program/technical committees of the Conference.

Funded by

Eminent Association of Researchers in Civil & Environmental Engineering

ACTIVITIES & EVENTS

CONFERENCE THEME

International Conference on Urban Design and Cities Planning (ICUDCP 2016)

Dates & Place

25 -26 June 2016, Kuala Lumpur, Malaysia

Information online at

<http://www.nzaar.com/icudcp/>

Description

ICUDCP 2016 will provide a unique international platform for sharing new knowledge and academic findings of the recent scholarly studies and practical experiences in the broad spectrum of urban design and cities planning. The main target of the conference is to efficiently engage academic researchers and industry practitioners towards sharing viewpoints and debating on the cutting edge research implications leading to effective and global knowledge contributions. All registered and accepted extended abstracts will be published in the respective conference proceedings.

ICUDCP 2016 accepts articles focusing on the broad range of urban design and cities planning spectrum.

Funded by

New Zealand Academy of Applied Research Ltd

CONFERENCE THEME

Political Imagination and the City. Collective processes and practices in architecture and design

Dates & Place

7 – 8 July 2016, Santiago, Chile

Information online at

<http://www.imaginacionpoliticyciudad.cl/>

Description

The conference aims to gather perspectives and thought on the relationship between architecture, design, the city and the political, analysing current practices, theories and methodologies related to design participation and political imagination..

Funded by

Department of Architecture School of Architecture and Urban Planning, Universidad de Chile

CONFERENCE THEME

SDC 2016 - 4th Annual Sustainable Development Conference

Dates & Place

7-9 July 2016, Kuching, Malaysia

Information online at

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

Description

This highly exciting and challenging international Conference on sustainable development is intended to be a forum, discussion and networking place for academics, researchers, professionals, administrators, educational leaders, policy makers, industry representatives, advanced students, and others.

More specifically, it targets:

- Government officials and policy makers: Learn about the best practices, sustainable development strategies and educational systems around the world; network with other policy makers and NGOs working in the field of supporting the sustainable development.
- NGOs: Network with other international NGOs, possible donors and colleagues from around the world and share your achievements and strategies with others.
- Graduate students: Meet your colleagues from around the world, make new friends, and improve your knowledge and communication skills.
- Company representatives: Chance to improve your leadership skills, learn more about the importance of sustainability issues in achieving the high performances of your organization, meet your colleagues, exchange ideas and establish new connections and partnerships.
- Scholars: Learn some new approaches, hear about others' experiences and pass on your knowledge and experience on to the others.
- Others: Interested in making some positive changes around them and gaining new knowledge, skills and friends and becoming more useful to their own communities.

Funded by

Tomorrow People Organization

CONFERENCE THEME

Sustainable City 2016

Dates & Place

12-14 July 2016, Alicante, Spain



ACTIVITIES & EVENTS

Information online at

<http://www.wessex.ac.uk/conferences/2016/sustainable-city-2016>

Description

The 11th International Conference on Urban Regeneration and Sustainability addresses all aspects of the urban environment, aiming to provide solutions leading towards sustainability. The Conference addresses the multidisciplinary aspects of urban planning; a result of the increasing size of the cities; the amount of resources and services required and the complexity of modern society. Most of earth's population now lives in cities and the process of urbanisation still continues generating many problems deriving from the drift of the population towards them.

These problems can be resolved by cities becoming efficient habitats, saving resources in a way that improves the quality and standard of living. The process however, faces a number of major challenges, related to reducing pollution, improving main transportation and infrastructure systems. New urban solutions are required to optimise the use of space and energy resources leading to improvements in the environment, ie reduction in air, water and soil pollution as well as efficient ways to deal with waste generation.

These challenges contribute to the development of social and economic imbalances and require the development of new solutions. Large cities are probably the most complex mechanisms to manage. However, despite such complexity they represent a fertile ground for architects, engineers, city planners, social and political scientists, and other professionals able to conceive new ideas and time them according to technological advances and human requirements. The challenge of planning sustainable cities lies in considering their dynamics, the exchange of energy and matter, and the function and maintenance of ordered structures directly or indirectly, supplied and maintained by natural systems.

Funded by

Wessex Institute, UK; University of Alicante, Spain

CONFERENCE THEME

Urban Age Shaping Cities conference

Dates & Place

14-15 July 2016, Venice, Italy

Information online at

<http://www.mhk.pl/branches/rynek-underground>; Contact: m.kwiecinska@mhk.pl

Description

The Urban Age 'Shaping Cities' conference at the Biennale Architettura 2016 will investigate how people, institutions, policymakers, investors and designers affect the physical form of cities, and how this impacts on the way we live in cities. It will expose the arguments behind the major conflicts on how cities are planned, governed and designed, and investigate the impact of large and small-scale solutions on urban integration.

Building on its ten-year legacy as an international investigation of cities, the Urban Age conference will engage with the themes of land ownership, migration, tolerance and equity to inform and shape the debate on sustainable urban development at the United Nations' Habitat III conference in October 2016.

Funded by

LSE Cities

CONFERENCE THEME

IASCC Conference 2016: Heritage in Transition, July 27-29, Syros

Dates & Place

27 – 29 July 2016, Syros, Greece

Information online at

<http://www.cultureofcities.com/iascc-conference-2016-heritage-in-transition-july-25-28-syros/>

Description

The aim of this meeting is to focus upon how cities create cultural landscapes in which heritage is both tangibly marked by the built environment, by official scripts and policies and also by their seemingly intangible influences of collective memories and collisions in values about the meaning of place that fluctuate over time. How can the rich and varied approaches of cultural analysis, social theory, and the humanities, arts and social sciences contribute to an interdisciplinary examination of the ground of heritage in the relationship of the city to time and to the complexity presupposed by such a history of official and unofficial legacies?

The Greek city of Ermoupolis has been chosen because of its particular character as an historically unique city involved in the current process of refashioning its heritage, offering the forum an opportunity to connect this example to research on uses of representations of urban heritage in the modern city. Ermoupolis is a candidate city seeking UNESCO World Heritage Site designation.

Funded by

IASCC

CONFERENCE THEME

7th International Urban Sketchers Symposium

Dates & Place

27 – 30 July 2016, Manchester, UK

ACTIVITIES & EVENTS

Information online at

<http://www.urbansketchers.org/p/usk-symposium.html>

Description

The 7th International Urban Sketchers Symposium will be held in Manchester, UK, July 27-30, 2016. Sketchers of all levels, experience, and backgrounds are welcome.

Funded by

Urban Sketchers

CONFERENCE THEME

Culture in Urban Space: Urban Form, Cultural Landscapes, Life in the City

Dates & Place

22-26 August 2016, Copenhagen, Denmark

Information online at

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

Description

The city cannot be understood in terms of its buildings, infrastructures, and physical geography alone. Urban materiality is inextricably linked with city life: Urban spaces are influenced by the cultures that inhabit them, and urban form shapes these cultures in turn. This conference brings together researchers, planners, designers, policymakers, and architects from around the globe to explore the mutual influence of urban culture and urban form. Impacts of past urban planning reverberate long after original rationales have become obsolete: Fortifications (walls, moats, fortresses), transport infrastructure (railways, highways, city gates), and other elements of the built environment structure future development. Aspects of urban form contribute to dividing the city into neighbourhoods, determining which areas will flourish while others decay, encouraging shifts from industrial to tourism or leisure use. The city's architectures affect the cultures of the people who use them: Different kinds of housing foster different forms of sociality or isolation, and different networked infrastructures promote different pathways to the internal cohesion and/or citywide integration of urban cultures. Whether urban cultural landscapes evolve gradually over time or result from decisive, top-down planning, they reflect and influence the city's multitude of identities, industries, cultural politics, ethnic relations, and expressive cultures.

Funded by

Island dynamics

CONFERENCE THEME

Branding the Intangible: Culture and Heritage in City Branding and Tourism Marketing

Dates & Place

29 August-2 September 2016, Copenhagen, Denmark

Information online at

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

Description

This international, interdisciplinary conference brings together researchers and practitioners to explore the role of intangible culture and heritage in city branding and tourism marketing worldwide.

Place branding is a complex process through which individuals or institutions seek to influence a place's reputation or brand image.

Tourism marketing is a particularly visible form of place branding but is just one tool for public diplomacy. Although a city's residents may not always be aware of it, many place branding efforts target not only foreign publics (consisting of potential tourists, business visitors, policymakers, investors, etc.) but also the local population, nudging or urging city residents to be warm and welcoming, forward looking and innovative, proud of their traditions, or internationally oriented – all in accordance with the aims of the particular branding initiative. Urban place branding is thus more than just marketing the city as a product; it is also a form of product development. But where does urban culture fit into the picture? What happens when some local stakeholders desire a type of city that is difficult or unpalatable to market? Should urban planners, branders, and developers seek to build a market for the existing urban product or instead seek to change the product to fit a desired market? How do intangible aspects of culture (foodways, festivals, fashion, lifestyles, etc.) interact with city branding and economic development processes? Can (or should) expressions of local inheritance be integrated into the presentation of built heritage and cultural landscapes to tourists whose own interpretations of this heritage may differ from local ones? How can the multitude of voices, opinions, and practices among the local population be distilled into policies that benefit the community as a whole?

Funded by

Island dynamics

CONFERENCE THEME

Spaces & Flows: Seventh International Conference on Urban and ExtraUrban Studies - A Common Ground Conference

Dates & Place

10 – 11 November, Philadelphia, Pennsylvania, United States of America

Information online at

<http://spacesandflows.com/2016-conference>

Description

This interdisciplinary conference and its companion journal invite scholars, planners, architects, geographers, and social scientists to examine pressing urban, planning, and socio-spatial questions

- Theme 1: Urban and Extraurban Spaces
- Theme 2: Human Environments and Ecosystemic Effects

ACTIVITIES & EVENTS

- Theme 3: Material and Immaterial Flows
2016 Special Focus: *Planetary Urbanization in the Modern World*
Funded by
Common Ground

CONFERENCE THEME

CUI '16 / 4th International Contemporary Urban Issues Conference

Dates & Place

24 – 26 November 2016, Istanbul, Turkey

Information online at

<http://www.dakamconferences.org/#lcui/kl6zl>

Description

CUI '16 / IV. International Contemporary Urban Issues Conference will be held at Nippon Meeting Halls in Istanbul. The conference is coordinated by DAKAM (Eastern Mediterranean Academic Research Center) and will be organized by BILSAS (Science, Art, Sport Productions).

Since 2013, more than two hundred presentations by scholars from different places of the world has been hosted by CUI Conferences and three proceedings books have been published.

Funded by

DAKAM

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:

August 31st, 2016; November 30th, 2016; March 1st, 2017; April 30th, 2017; .

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:

Layla Betti, CAMOC Secretary: secretary.camoc.icom@gmail.com

Afsin Altayli, CAMOCnews Editor: afsinaltayli@gmail.com

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Editorial Team: *Suay Aksoy, Afsin Altayli, Layla Betti, Ian Jones, Joana Sousa Monteiro, Marlen Mouliou, Eric Sandweiss, Jelena Savic, Susan Sedgwick*

Design: *Bingul Gundas*