

CAMOC MUSEUMS OF CITIES REVIEW

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CAMOC BARCELONA 2021 ANNUAL CONFERENCE

MUSÉE CARNAVALET
AND PAVILLON
DE L'ARSENAL

CONNECTING CITIES THROUGH CITY MUSEUMS: TOWARDS A GLOBAL STRATEGY
• CAPE TOWN MUSEUM • CAMOC KRAKOW 2020 (2021): THE CONFERENCE REPORT



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*Puppets of New York @ Museum of the City
of New York, USA*



COVER PHOTO: MUHBA TURÓ DE LA ROVIRA. © TERESA MACIÀ

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From the Chair

Dear colleagues and friends,

In the aftermath of the unprecedented global pandemic over the last two years, the increased need for urban networks at all levels may have worked as an incentive for the growth of city museums across all continents: in number and diversity, for changing programmes and ways of engaging with citizens, for matching with the rapid growth of urban communities. A more sustainable and humanized urban life can be encouraged, from the micro-scale of the neighbourhood to the larger level of the city, with direct effects on people's life and the planet.

As a result of the pandemic outbreak and the first wave of lockdowns during 2020, CAMOC was not able to hold an annual meeting last year. In 2021, however, our committee will have delivered two conferences, both with strong, relevant programmes: the Krakow Conference, scheduled for 2020, was held in June 2021, mostly online; the Barcelona Conference will take place in a few days on a hybrid model.

You can read Jelena Savic's report about the Krakow Conference in this Review. Along with 200 registered attendees, we had 38 speakers from 23 countries, who took part in paper presentations, ignite sessions and poster presentations.

Now, our focus goes to the 2021 CAMOC conference in Barcelona, on December 1 to 4. The chosen theme is "Connecting Cities, Connecting Citizens. Towards a Shared Sustainability", following the persistent work done by so many city museums in the world, and by CAMOC itself as well.

Joan Roca and Elena Pérez from the Museum of the History of Barcelona (MUHBA) are the authors of the first text in this Review, "Connecting cities through city museums: Towards a global strategy". They state that "in a troubled world, cities are decisive spaces for social negotiation, in both practical life and in the symbolic or cultural world, and they play this role as much or more than states, on the one hand, and smaller communities, on the other. But the city in which one lives is rarely explained anywhere". Thus, they envisage a "reinvention" of MUHBA emerging from a definition of the city museum as a "heritage institution for urban knowledge and building citizenship".



The Barcelona conference is organised in six sub-themes: *Past, present and future of city museums*, *Organizing the museum*, *Dealing with urban sustainability*, *Reporting the city*, *The hidden potential of city museums* and *Building citizenship*. We expect more than 40 speakers in person and online, from over 35 cities located on six continents, with diverse perspectives on connecting cities and citizens relevant to city museums, such as those of urban history, sustainability, community engagement, co-creation, creativity and innovation.

Take a look at the programme and join us!

I would like to draw your attention to another very important topic in this Review: Andrea Delaplace's article about two Parisian institutions which have the city as the main subject. Andrea's text is about the Musée Carnavalet, the recently renewed museum of the history of Paris, and the different approaches of the urban centre Pavillon de L' Arsenal, and includes the interview with the director of the Musée Carnavalet, Valérie Guillaume. We also enthusiastically welcome the publication of two other texts about city museums: the Cape Town Museum (South Africa) and the Espoo City Museum (Finland).

The CAMOC's long-term project about the global mapping of city museums is finally reaching a key point: the survey is almost ready to be launched, after having been translated into nine languages. We hope that will help us cover many areas of the globe and obtain precious data about the kinds of city museums there are in the world today. More news about this issue will come very soon!

We do hope you will be joining us, either in person or virtually, at the CAMOC Conference in Barcelona, "Connecting Cities, Connecting Citizens. Towards a Shared Sustainability", on December 1-4.

Until then, stay safe, stay tuned, and keep sending your feedback!

Joana Sousa Monteiro

Connecting cities through city museums: Towards a global strategy

JOAN ROCA I ALBERT / ELENA PÉREZ RUBIALES*



The Roman wall and the chapel and tower of the Royal Palace, recovered in the context of the historicist “Barri Gòtic” after the opening of the modern Via Laietana avenue, are now part of the Barcelona History Museum. © Daniel Alcubierre

At the height of the digital revolution and in the midst of a worrying climatic shift combined with deep-reaching geopolitical changes, cities around the world are playing one of the major roles, as yet insufficiently recognised, of the 21st century. Cities bring together innovations and inequalities alike, while they are undergoing deep transformations due to the technological possibilities, such as remote working, and to the concern about environmental sustainability.

In a troubled world, cities are decisive spaces for social negotiation, in both practical life and in the symbolic or cultural world, and they play this role as much or more than states, on the one hand, and smaller communities, on the other. But the city in which one lives is rarely explained anywhere. Neither its urban history, nor its urban development, nor the interpretation of its landscapes are studied at school. And nor are they

shown outside of school, in most cases. This is nothing new: Patrick Geddes was very much aware of it when in 1906 he put forward “A Suggested Plan for a Civic Museum (OR Civic Exhibition) and its Associated Studies”.

Demanding city museums: a strategic need

Connecting Cities, Connecting Citizens. Towards a Shared Sustainability is the title chosen for the CAMOC Barcelona 2021 Conference. Could the 21st century be the century of city museums, as reiterated by Ian Jones and Chet Orloff? Creating a system of city museums reaching across all the continents is a matter of global justice of the highest order. For this reason, some international agencies have become involved in the CAMOC Barcelona conference, such as the Barcelona City Council Department for Global Justice and International Cooperation and the UCLG (United Cities and Local Governments), with over 1,000 cities in 95 countries.

* Joan Roca i Albert, Director, MUHBA
Elena Pérez Rubiales, Projects Department, MUHBA

In the case of the city museum, because of the close links with the urban environment, the word *city* – its target – has as much or more weight than the word *museum* – its procedures and institutional format. The controversy over the definition of what a museum is in the 21st century, so decisive for giving impetus to its social and cultural role, has a specific field in the case of city museums. They are among the most distant from the models still in force. And they are, perhaps, the ones that currently have the greatest potential. This is why there is a specific workshop during the Barcelona CAMOC conference about city museums in fast-growing metropolises.

City museums, as museums that explain and represent metropolises and citizens, can be crucial source of cultural and democratic energy, but it is necessary to characterise them with greater precision, as was the case with science museums in the 19th century and art museums in the 20th century. It would be a good idea if their profile could be better specified, passing from generic categories such as “museums of cities” or “civic museums”, which lead to confusion, to the specific typological category of “city museums”.

For this reason, it will be well worthwhile to have a major debate on where city museums are coming from, who they are, and where they are headed kick off in Barcelona. This will be the starting point

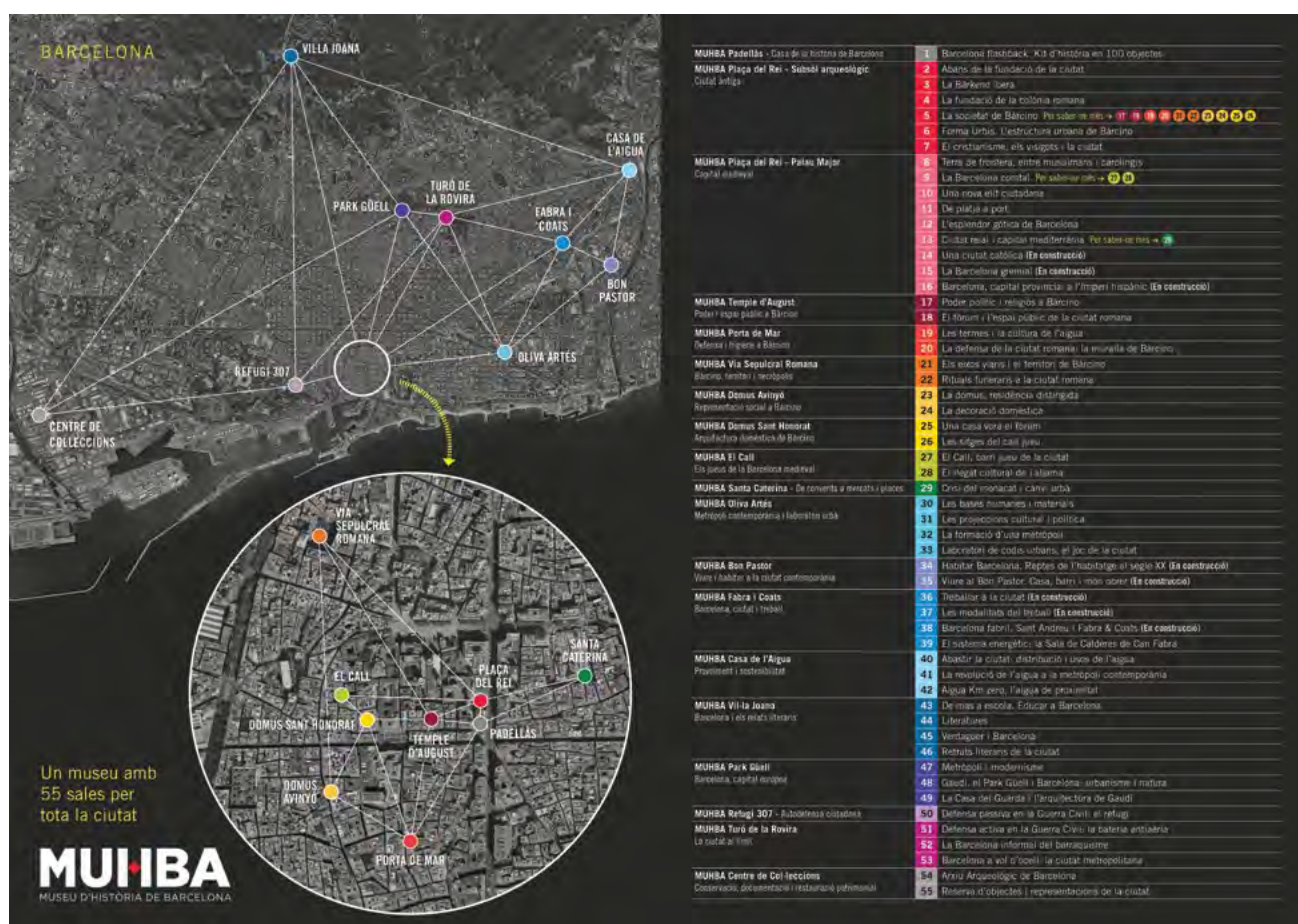
for a conference firmly geared towards giving these museums an impetus, in the case of those already consolidated and those currently emerging, as well as those that may be created in the future - all of them, as mirrors of and gateways to their respective cities. This is also the reason for the three parts of the Barcelona CAMOC conference: Organising the Museum, Reporting the City and Building Citizenship, plus a workshop, The Hidden Potential of City Museums, devoted to the role that they can play in emerging metropolises, with African cities as a specific case study.

Reinventing city museums: the case of the MUHBA

In this reflection on where we as city museums are coming from, who we are, and where we are heading, the MUHBA will contribute to the Barcelona conference the experience of its conceptual reinvention, from “city museum” to “citizens’ museum”. This will need to be done with the humility required by a project in progress, with many items pending completion, and with the stimulating milestone of the museum’s forthcoming eightieth anniversary, in the year 2023. We already discussed this in the article “Reinventing the Museum of Barcelona. Urban History and Cultural Democracy”, published in the *CAMOC Museums of Cities Review* 3/2017 just prior to the conference held in Mexico City.

Muhba Fabra i Coats, a textile factory active until 2004, currently a cultural and educational center that includes the section of the MUHBA dedicated to “Work and the City”. © Manuel Cohen





The Barcelona History Museum as a network-museum with 18 heritage sites systematized in 55 museum rooms throughout the city.
© Andrea Manenti, MU·IBA

However, following conversations with other museums and the papers that we have presented at the CAMOC conferences in Frankfurt, Kyoto, and Krakow, we are now daring enough to formulate some of its fundamentals as more general proposals. The reinvention of the MU·IBA very much takes into account five principles, emerging from the definition of the city museum as a “heritage institution for urban knowledge and building citizenship”:

1) *Knowledge hub*. The city museum is, first and foremost, and even more so in the digital era, a centre for knowledge. The MU·IBA's Centre for Research and Debate is fuelled by research studies agreed with other institutions, in the absence of own resources, and it is now an academic reference point. Research in urban history is the strategic basis for city narratives and collecting. Research is, therefore, the ground of the museum's projects and programmes, developed in multiple formats: seminars, publications, audio-visual, itineraries, urban trekking, exhibitions, auditions, heritage products, etc. All together, they are feeding a powerful website conceived as portal of urban knowledge in history and heritage for the future. That way, the museum becomes a R&D centre in many fields of the urban economy, education and culture.

2) *Polynucleated network*, with 18 heritage spaces plus the Collections Centre, some of them co-managed with other municipal departments and citizen associations participating in the museum activity. All the branches, big, small or very small, are handled together and following low-cost procedures. When opting for a polynucleated system, instead of a one-site city museum, all of its spaces must be woven into a single frame. In the case of MU·IBA, they will constitute a system organized in 55 rooms, covering different periods and perspectives of the history and memories of the city; and the same model is applied to the virtual museum that is being constructed in parallel. In recent years, work is being carried out above all to start up both the new *Casa de la Història de Barcelona*, nucleus of the entire system, and the spaces of the industrial and working-class metropolis in the so-called Besòs Heritage & Museums Trail: Oliva Artés, Cases del Bon Pastor, Fabra i Coats, and Casa de l'Aigua.

3) *Participatory collecting*. It is now a decade since the start of the *MU·IBA Laboratory* in 2011. It began with the *Let's Collect the City* exhibition and project, to incentivise donations for the Contemporary History Collection of Barcelona. Initially there were not many at all, but over the years they have multiplied, from

private individuals and institutions alike. Many of the objects that are exhibited at MUHBA Oliva Artés, the centre dedicated to the contemporary city, come from recent donations. And this is also the origin of the majority of objects and documents from the projects on city and work at MUHBA Fabra i Coats and on city and housing at MUHBA Bon Pastor. This is not an easy task, as the methodology for deciding how to deal with many unexpected donation proposals is not always clear, considering the costs of maintaining a collection.

4) *Agora and school*, with the direct participation of citizens in museum projects and with the implementation of shared programmes with educational centres: the museum tries to function as a “museum-laboratory”, especially in the Oliva Artés branch, and as a “museum-school”, even with classrooms in the near future in Vil·la Joana, Oliva Artés and at the Casa Padellàs headquarters. All in all, in an environment that blurs the boundaries between innovation and dissemination. An environment that favours new cognitive and emotional approaches to documents, objects, images and narratives, generating unexpected points of view - from the art of ‘reading’ cityscapes to the explanation of historical mechanisms of social and gender inequalities and to the urban analysis at multiple scales, from the neighborhood ‘community’ to urban ‘society’. On the understanding that here we are talking about a democratic entourage: the functioning would be absolutely different in a sectarian or authoritarian environment.

5) *Public action*. City museums enjoy a high level of credibility. However, they are not neutral: it is essential to deconstruct the positions of power and oppression that are beating behind no small number of objects and exhibitions. But moving into public political activism is something different, and the effect can be contrary to what is desired. If the museum becomes directly involved in debates on present and future, it may cease to be seen as a broadly legitimated and shared reference point to become seen as judge and jury. Maintaining the museum’s efficiency in the democratic public sphere requires, paradoxically, restricting somewhat its scope of action. We hope to address this issue at the Barcelona CAMOC conference in the debate on sustainability, to which the museum contributes with the exhibition *Feeding Barcelona. City, Food Supply and Health*.

Creating new city museums: in search of the viable minimum kit

If the constitution of a network of city museums on all continents, as fully normalised facilities in the 21st century, is taken as a strategic option to promote the



Towards the city museum as a public laboratory and school space. © Teresa Macià

exercise of the right to the city, then what would be the minimum kit for making a new city museum? What would the “creation and reform handbook” be for this basic urban facility to ensure the creation and diffusion of city knowledge, the formation of a cultural heritage and the construction of shareable citizen identities?

The formulation of a new urban museology must consider the museum as a process and must be able to define the “minimum city museum”. Experimentation around this issue has been one of the main purposes of *Barcelona Flashback*, a pilot exhibition project opened in 2019 with just one hundred objects, chosen for the new configuration of the MUHBA at Casa Padellàs in the near future.

For a start, *Barcelona Flashback* situates visitors before a mirror that returns their figure with a background of images of urban life. Then, it proposes that they “cross the mirror” to get to know and appropriate the city in a visit with five phases, designed as a judicial process: question witnesses, seek background history, construct the story, contextualise it and compare it with other cases – in other words, with other cities – with a final practical note on the critical reading of heritage and the urban space. There is also a room assigned to explaining in summary the museum itself, to make the institutional position from which it is speaking clear.



"Barcelona flashback", a synthetic interrogative exhibition conceived as a method of urban historical reading. Experimental version 2019-2021. © Andrea Manenti, MUHBA

Barcelona Flashback forms part of the family of synthesis exhibitions, frequent today at many museums. It places the emphasis on the processing of knowledge and emotions, so that visitors can come to their own synthesis, following an interrogative historical method through documents, objects, architectures, landscapes and memories. Such a method may be viable in circumstances of great precarity, even as a short pop-up exhibition: quite a first step!

All in all, the reinvention of city museums as heritage entities of urban knowledge and citizenship-building allows the motto of the Enlightenment, *dare to know!* (*sapere aude!*), to take root in city's history and space, thus democratizing urban identities. Conceived this way, city museums, large or small, can effectively contribute to broadening of the public sphere in the debate on present-day cities in 21st century, in all continents.

CALL FOR CONTRIBUTIONS

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

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

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

- February 28th, 2022
- June 1st, 2022
- August 15th, 2022
- November 30th, 2022

The texts should be concise (up to 1000-1500 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

For text proposals and submission, for questions or clarifications you might need, please write to the editor,

Jelena Savić at:

jsavic.bl@gmail.com or secretary.camoc.icom@gmail.com



CAMOC BARCELONA 2021

**Connecting cities, connecting
citizens: Towards a shared
sustainability**

December 1-4, 2021

P R O G R A M M E

**Hosted by MUHBA (Barcelona History Museum –
Ajuntament de Barcelona),
Barcelona, Catalonia, Spain**

Contact: camoc2021barcelona@gmail.com

PROGRAMME



NOVEMBER 30, 2021 / TUESDAY (MUHBA Plaça del Rei)

19.00 Welcome to Barcelona - Padellàs Courtyard opening

Those already in Barcelona are invited to the public opening of the just renovated Padellàs Courtyard, at the Museum: the guests will have an opportunity to see the new skylight and the outstanding Barcelona Flemish clock of 1576 (measuring 4,4 meters and weighing 5,5 tons), followed by a free visit to the archaeological parcour underground through Roman and Medieval Barcelona.



DAY 1: DECEMBER 1, 2021 / WEDNESDAY (MUHBA Plaça del Rei)

08.30 - 09.00 Registration

The conference bag can also be picked up on the day before at the Museum.

09.00 - 09.15 Opening speeches

Barcelona History Museum, MUHBA, Director - **Joan Roca**

CAMOC - ICOM, Chair, **Joana Sousa Monteiro**

ICOM National Committee of Spain, Chair - **Teresa Reyes**

09.15 - 11.00 *Past, Present and Future of City Museums*

09.15 - 09.45 CAMOC, a short history, **Joana Sousa Monteiro**

09.45 - 11.00 Past, present and future of city museums:
Roundtable with three key CAMOC developers: **Suay Aksoy, Ian Jones** and **Chet Orloff**

11.00 - 11.30 COFFEE BREAK

11.30 - 13.30 Session 1: *Organising the Museum*

In this session, we will explore the potential of the city museum as a centre of knowledge and innovation in history, heritage, and museology, with new technologies and new formats in a fast-changing urban environment; and as a R&D institution that deals with the museum structure and urban space for local development.

Moderator: Glenn Perkins

- **Michał Niezabitowski**, "Municipal museums and global polarization", Museum of Krakow, Poland
- **Elena Perez Rubiales**, "Museum narratives. The city in 55 rooms", MUHBA – Barcelona, Spain
- **Marco Edoardo Minoja**, "From Museum districts to Cultural districts. Linked open museums as a cultural strategy", Civic Museums of Milan, Italy
- **Anna Trapkova**, "Moscow without Outskirts: The Research of the Remote Kapotnya District in the Museum of Moscow", Museum of Moscow, Russia
- **Michael González Sánchez**, "Museum of the City of Havana and the "Havana Project": counterpoint or fusion of the interpretation of "stories" of the Havana territory?", Havana, Cuba
- **Paula Talib Assad, Nádia Bosquê, Marcos Cartum, Henrique Siqueira, and Danilo Montingelli**, "The city as a museum collection: management perspectives from the strategic planning of the City Museum of São Paulo", Museum of the City of São Paulo, Brazil
- **DEBATE**

13.30 – 15.15 RECEPTION & LUNCH

Reception by the Barcelona authorities and lunch



15.15 – 16.30 Ignite session 1 - online

Moderator: Chet Orloff

- **Senka Ibrisimbegovic**, “The city contemporary museum as a knowledge-generating institution. Case study: City of Sarajevo - Future Museum quarter”, Bosnia and Herzegovina Municipal Museums, Bosnia and Herzegovina
- **Manar Mazhar Ashour Hassan**, “The City Museum of Cairo: Khedival Cairo”, Cairo, Egypt
- **Patricia Elsa Brignole**, “Regional urban museology, between tradition and sustainable local development”, Cordoba, Argentina
- **Eddie Butler-Bowdon**, “The past is always tense, the future perfect!”, Melbourne, Australia
- **Ha Duong**, “City museums in sustaining cultural heritage of minority communities - a case study of the Danang City Museum and the Katu ethnic culture”, Danang City, Vietnam
- **Akiko Okatsuka**, “Changing Tokyo”, Tokyo, Japan
- **Cheng Yanni**, “How could museum play a role in rural-urban integration”, Xi'an City, China
- **DEBATE**

16:30 -17:00 COFFEE BREAK

17.00 - 19.30 *City museums: Dealing with urban sustainability*

17.00 - 18.00 Visit to the exhibition *Feeding Barcelona*

Municipality, supplies and health in a long-term historical perspective

18.00 - 19.30 Three city museum approaches to urban sustainability

Roundtable: *The Urban Green Project* (Museum of the History of Frankfurt, **Jan Gerchow**), *Lisbon Vegetable Gardens* (Museum of Lisbon, **Joana Sousa Monteiro**), and *Feeding Barcelona* (MUHBA – **Ramon Pujades**)

19.30 - 20.00 Evening Experience 1

Medieval heritage for museum innovation: vi piment (a spiced wine) tasting experience, organised in cooperation with Fundació Alícia, the institution associated with MUHBA in food historical research and innovation.



DAY 2: DECEMBER 2, 2021 / THURSDAY (MUHBA Plaça del Rei)

09.00 - 12:30 Session 2: Reporting the city

City museums are the portal and the mirror of the cities they exhibit. The city is their subject of study and action, at multiple scales, from the metropolis to the neighbourhoods. Reporting the city requires a coherent narrative of urban processes.

09.00 - 10.00 Session 2, part 1

Moderator: Annemarie de Wildt

- **Lydia Muthuma and Flora Mutere-Okuku**, "Re-fashioning the city museum: Nairobi walking tours", Nairobi, Kenya
- **Inga Sarma**, "Looking for city image and identity", Jurmala, Latvia
- **Shruthi Ramesh, Bhagyasshree Ramakrishna and Shriya Dhir**, "Curating Informalities: Syncretism of Social Innovation in the City", Mumbai, India
- **DEBATE**

10.00 - 10.45 Dialogue. History, heritage and museum: without research, no city reporting!

By Àlex Sánchez and Manel Guàrdia, Barcelona, Spain

Moderator: Edgar Straehle

10.45 - 11.10 COFFEE BREAK

11.10 - 12.30 Session 2, Part 2

Moderator: Andréa Delaplace

- **Johanna Vähäpesola**, "New interpretations of municipal school history – conceiving a self-service museum promoting access to education", Espoo, Finland
- **Otto Hochreiter**, "The Fiction of Narrative. History in the Museum Space", Graz, Austria
- **Lindinxiwa Mahlasela**, "Forging collective memories to foster cohesive communities", Port Elizabeth, South Africa
- **Anna Sirro**, "City museum. Long story of urban enlightenment with many names. Challenges during renovation of the main exhibitions of the museum of the History of St. Petersburg", St. Petersburg, Russia
- **DEBATE**

12.30 - 13.30 CAMOC Assembly

13.30-14.40 LUNCH AT THE MUSEUM

14.40 - 19.20 WORKSHOP: *The hidden potential of city museums*

Moderator: Jordi Pascual

The workshop will begin with a visit to the *Barcelona Flashback* exhibition, MUHBA's proposal of a historical interrogative method for reading the city. The visit will be followed by the introduction on the keys to participate in a laboratory of ideas about the conception of 21st -century city museums, by Joan Roca. Afterwards, a debate is planned about city museums in fast-growing metropolises in all continents. Special focus will be given to African cities and the discussion on *The 4 Meridians Proposal*, with the support of the UCLG (United Cities and Local Governments) and the Barcelona Town Council.



14.40 - 16.00 **Methods.** Visit to *Barcelona flashback*

16.00 - 16.30 COFFEE BREAK

16.30 - 17.00 **Procedures.** A guide for assembling city museums, by Joan Roca

17.00 - 18.00 **Patterns.** Drawing new city museum paradigms together

18.00 - 19.20 **Strategies.** Discussion on city museums in expansive cities on all continents and on The 4 Meridians Proposal for Africa & Europe

19.30 - 20.00 **Evening Experience 2**

Cosmopolitan cities generating national heritage: *Barcelona jazz concert* by the Quatre Cordes Ensemble. We will discover how American Jazz, with its African roots, became in 20th century Barcelona a Catalan national tradition. The experience will take place at the Museum (Pati del Verger) and include an aperitif infusion of te de roca.



BARCELONA. PHOTO: JOSEP LIZ / MUHBA





DAY 3: DECEMBER 3, 2021 / FRIDAY (MUHBA Oliva Artés)

08.40 Bus transfer from city centre to MUHBA Oliva Artés

09.00 - 10.45 *Urban trekking to deal with the urban peripheries.*

A walk from industrial to postmodern Poblenou

The aim: looking for new methods of metropolitan tours in digital times. The walk will end at Oliva Artés, the MUHBA contemporary history laboratory, and showcase its latest project: *Barcelona & football*.

10.45 - 11.15 **COFFEE BREAK (INCLUDING POBLENOU WORKER'S SANDWICHES)**

11.15 – 14.00 **Session 3. Building citizenship**

The starting premise for the session: the role that city museums can play in the 21st century depends largely on their ability to explain the city by involving citizens, both those from the city itself and those who come to visit it, thus broadening the bases of cultural democracy and rethinking tourism.

11.15 -12.00 **Dialogue. City museums: global perspectives locally rooted and managed**, by **Carme Turégano** (on site) and **Paul Van der Laar** (online)

Moderator: Tim Marshall

12.00 - 14.00 **Session 3, Presentations**

Moderator: Elena Pérez Rubiales

- **Annemarie de Wildt**, "A colonial coach – Debating the future of contested national heritage", Museum of Amsterdam, The Netherlands
- **Catherine C. Cole**, "The Nunavut Heritage Centre and Sustainability of Inuit Culture, Language and Identity", Edmonton, Canada
- **Glenn Perkins**, "Democracy Tables: Remixing Civic Dialogue", Greensboro History Museum, United States of America
- **Andrea Delaplace**, "Narratives of an HLM - urban and social history connected", Paris, France
- **Neslihan Dogan and Christine de Weerd**, "Reconciling bottom-up heritage work with collection-based mediation: Two speeds?", Ghent, Belgium
- **Luis Carlos Manjarrés Martínez**, "Our MeCA is as we paint it: Museum of the Self-Built City, community museology as resistance", Bogotá, Colombia
- **DEBATE**

14.00- 15.00 **LUNCH AT THE MUSEUM (MUHBA Oliva Artés)**

15.00 - 16.15 **Ignite session 2, on site [for those who can travel to Barcelona]**

Moderator: Chet Orloff

- **Caterina di Felice**, "From the neighbourhood community to the global world: the case of MUHBA Oliva Artés", Torino, Italy
- **Elif Çiğdem Artan**, "Intersectional Curatorial Practices: Questioning Migration and Gender in City Museums", Berlin, Germany
- **Mercè Tatjer Mir**, "Doing research to report the city in an alternative way. The history of L'Esquerra de l'Eixample in Barcelona", Barcelona, Spain



- **Flavio Milandri and Giovanna Conforto**, “5Ps. People, planet, prosperity, peace, partnership. Connecting museums and communities through Storytelling”, Forlì, Italy
- **Paola E. Boccalatte**, “Dirittibus. The Museum For/Around the City”, Torino, Italy
- **Almudena Cruz Yábar**, “How city museums in Spain deal with “difficult heritage”, Madrid, Spain
- **Ramon Graus**, “Behind the façade. Comparing three building traditions: London, Lisbon, Barcelona”, Barcelona, Spain
- **DEBATE**

16.15 - 16.45 COFFEE BREAK

Including 18th century Barcelona drinking chocolate

16.45 - 18.00 CLOSING SESSION

18.00 - 18.45 Evening experience 3

Industrial history feeding the arts: *Unravel*, by Àngel Duran, is a dance performance based on testimonies of spinning workers from the mid-20th century, mostly women supervised by the foremen. Àngel Duran delves into the process of bettering their living conditions at the cost of hard and alienating work.

18.45 Bus transfer from MUHBA Oliva Artés to the city centre

20.30 The Barcelona CAMOC night:

CAMOC official dinner at MUHBA Padellàs covered courtyard



PARC DE LES GLÒRIES AND TORRE AGBAR, BARCELONA. PHOTO: ÀLEX LOSADA



DAY 4: DECEMBER 4, 2021 / SATURDAY

POST-CONFERENCE TOURS

Optional visits for those attending the event in person in Barcelona. The registration will be on site, on a first come - first served basis. Minimum 8, maximum 15 persons. Free.

TOUR 1: Historical change and cityscape. Urban trekking through Ciutat Vella

How to read complex cityscapes that contain transformations of two millennia without falling into theming and zoning? The tour goes through the Old City, trying to structure a consistent story from the remains in the current landscape.

Group: Minimum 8, maximum 15 persons.

Meeting point: MUHBA Santa Caterina, 10 am.

Length: 3 hours.



TOUR 2: Barcelona & Catalonia: the capital and the nation

A tour fusing the rationalism of Cerdà, the creator of modern Urbanism, and the monumentalisation of Puig i Cadafalch. It runs through Via Laietana and Barri Gòtic, the Eixample, Casa Amatller, Montjuïc and MNAC, the museum preserving the Catalan Romanesque paintings recovered by Puig a century ago.

Group: Minimum 8, maximum 15 persons.

Meeting point: MUHBA Casa Padellàs, 9.30 am

Length: 4 hours including a break. Transfers by metro.



TOUR 3: The literary narratives in the city museum

In the Parc de Collserola, MUHBA Vil·la Joana is the literary house of the museum, going through the origins of literary creation, the “Era of literature” in modern Europe, Barcelona as a literary artifact and the Catalan poet Jacint Verdaguer.

Group: Minimum 8, maximum 15 persons.

Meeting point: MUHBA Vil·la Joana, 11 am.

Length: 2 h30'. Optional: lunch on site, at the Parc de Collserola Consortium, an institution associated with MUHBA.





Tour 4: Gaudí and the invention of a sustainable Park Güell

When he was asked by Eusebi Güell to create a residential park for sixty families, Gaudí not only had to think about urbanism and architecture, but also about climate, water and a sustainable vegetation in a Mediterranean area.

Group: Minimum 8, maximum 15 persons.

Meeting point: MUHBA Park Güell, Carrer d'Olot, 10 am

Length: 2h30'



Tour 5: Turó de la Rovira. War and post-war Barcelona

Anti-aircraft structures to defend the Republic in the Spanish Civil War (1936-39) and post-war shanties, inhabited until the 1980s, constitute a heritage complex about cities in crisis, which goes from a global perspective to Barcelona.

Group: Minimum 8, maximum 15 persons.

Meeting point: MUHBA Turó de la Rovira, 10.30 am

Length: 2h30





ACCOMMODATION

We propose a list of hotels in the centre of Barcelona, all of them at 5-minute walking distance from the main location of MUHBA (Barcelona History Museum), where most of the conference sessions will take place.

- HOTEL COLON:

<https://hotelcolonbarcelona.es/>

- CATALONIA CATEDRAL:

<https://www.cataloniahotels.com/es/hotel/catalonia-catedral?>

- HOTEL BARCELONA CATEDRAL:

<https://www.barcelonacatedral.com>

- HOTEL CATALONIA PORTAL DE L'ÀNGEL:

<https://www.cataloniahotels.com/es/hotel/catalonia-portal-del-angel>

- EXE LAIETANA PALACE HOTEL:

https://www.eurostarshotels.com/exe-laietana-palace.html?td=100ga00&referrer_code=GMB&utm_source=google&utm_medium=gmb&utm_campaign=googlemb

- HOTEL BARCELONA COLONIAL:

<https://www.hotelcolonialbarcelona.com>

- GRAN HOTEL BARCINO:

<https://www.hotelbarcino.com>

- HOTEL GÓTICO:

<https://www.hotelgotico.com>

- HOTEL SUIZO:

<https://www.hotelsuizo.com>

- RESIDÈNCIA D'INVESTIGADORS:

<https://www.resainn.com/alojamiento/barcelona/residencia-investigadors/>

MAIN CONFERENCE LOCATIONS

MUHBA PLAÇA DEL REI, Sala Martí l'Humà

Plaça del Rei, s/n

08002 Barcelona

(days 1 and 2)

MUHBA OLIVA ARTÉS, Laboratori

C/ d'Espronceda, 142-146 (Parc del Centre del Poblenou)

08018 Barcelona

(day 3)



Musée Carnavalet and Pavillon de l'Arsenal: History of Paris from two different points of view

ANDRÉA DELAPLACE*



The basement level, Musée Carnavalet - Histoire de Paris. © Antoine Mercusot

Paris has two spaces dedicated to its history and urban development: a city museum called Musée Carnavalet¹ (which closed temporarily in 2016 for renovations and reopened recently, in spring 2021), and a centre dedicated to the history of architecture and urbanism called Pavillon de l'Arsenal. Together they offer an interesting overview of the “city of lights”: the first one brings a historical perspective of Paris from prehistoric times to the present day and the second presents urban challenges and transformations of Paris through time. It’s interesting to compare the two to see what we can learn and how the different approaches can be

put into perspective, bringing a richer insight into the complexity of a city’s history, identity and architecture.

Musée Carnavalet: at the heart of the Marais, a new museum?

In 1880, the Musée Carnavalet opened in two of the famous hôtels: the hôtel de Ligneris from the Renaissance-era and the hôtel Le Peletier de Saint-Fargeau, built in the late-17th century. These buildings, famous in part because of the big names that have passed through its doors – the sculptor Jean Goujon (c. 1510–c. 1566), architect François Mansart (1598–1666) and the Marquise de Sévigné (1626–96) – and listed as historic monuments, are home to an impressive collection, and their gardens attract not only tourists but also Parisians.

* Andréa Delaplace, CAMOC member and PhD in Museum Studies

¹ The museum’s website: <http://www.carnavalet.paris.fr/en/museum-carnavalet/hotel-carnavalet>



Archaeological collections from the Gallo-Roman epoch. Musée Carnavalet - Histoire de Paris. © Jean-Baptiste Gurliat/ Ville de Paris

After being closed for more than four years for renovations, the Musée Carnavalet reopened in May 2021 with a new permanent exhibition and new displays that tell the history of Paris through the centuries. Let's take a closer look at what the "new museum" has to offer.

In the heart of the Marais district, the Musée Carnavalet possesses a collection with more than 625,000 objects including paintings, sculptures, furniture, decorative woodwork and *objets d'art*, shop signs, photographs, drawings, prints, posters, medals, coins, historical objects, archaeological collections and more, a selection of which is presented in an outstanding historical setting. Visitors travel through Paris from prehistoric times to the present day as they pass along the different levels of the museum.

Long-term exhibition

The exhibition space of the museum consists of the Hôtel de Carnavalet and the Hôtel Le Peletier de Saint-Fargeau, linked by a gallery on the first floor. Its public spaces have an area of nearly 3 900 m². Almost 4 000 works of art and objects are exhibited in the permanent circuit. Among the hundred or so rooms that make up this route, 34 are period rooms, mainly from the seventeenth through nineteenth centuries. These period rooms are among the museum's most popular features.²

² Here we can't but also mention Mucha's room of the "Fouquet" boutique and Marcel Proust's room.

The exhibition retraces milestones in the history of Paris that reverberate in the French national context and European context. Its long chronological timeline invites the visitors to discover historical and curious facts about the city and to discover the beautiful collection of the museum.

According to museum director Valérie Guillaume, what makes the Carnavalet special is the diversity and complexity of its collections. It is a history museum with an interdisciplinary approach that has succeeded in creating a continuous chronological timeline including periods missing from the old permanent exhibition: the Middle Ages, the Renaissance, as well as the twentieth and twenty-first centuries. The museum has also adapted the visit to all audiences, including people with disabilities and children (10% of the artworks are presented at children's eye level, for example).

About fifty professionals and specialists (historians, architects, directors, artists, etc.) were invited to comment on an object or an aspect of the collection on multimedia terminals. For example, André Guyaux, specialist in Parisian literature, talks about a cane belonging to the poet Charles Baudelaire (1821–67).

She also mentions other examples of city museums that created a successful museum setting (*mise en musée*): "The great variety of thematics noted in Tokyo (at the Edo Museum) or in the United States (in city museums), inspired the new Carnavalet. . . Canadian museums are very successful in making their city museums introductions to their territory – I am thinking in particular of Montreal. This is the goal we seek to achieve: to make it a place of entry, of discovery, which then returns to the city itself."³

Like Montreal, with its Centre d'Histoire de Montréal, McCord Museum, Pointe-à-Cailière Museum and Jewish Museum, Paris has several institutions dedicated to the city's history, a network of institutions whose collections complement each other: library of the Town Hall, Historical Library of the City of Paris, Archives of Paris, the Department of History of Architecture and Archaeology of the City of Paris, the History Committee and others. This network makes it easier to organise temporary exhibitions in co-operation with different institutions and also to exchange know-how to create multidisciplinary projects. The idea for the future is to set up a resource center to make collections more accessible to all audiences.

In the coming years, the Musée Carnavalet is working

³ Interview with Valérie Guillaume, *Revue du Musée Carnavalet - Histoire de Paris*, 2021, pp. 9–12.

to develop an *Oral History of Paris* through the testimonials of its inhabitants. The next issue of the museum's magazine will be dedicated to the history of the city told from the point of view of Parisians reporting their own experiences of Paris.

Temporary exhibitions

Along with its new long-term exhibition, the Musée Carnavalet currently has a temporary exhibition called *Revoir Paris*, with photographs by Henri Cartier-Bresson. This is a very extensive, immersive exhibition that invites us to see the city again as we are rediscovering Musée Carnavalet. The museum's own photographic collection is quite impressive. Some of its photographs can be seen at the Fondation Henri Cartier-Bresson, which is also in Marais and not far from the Musée Carnavalet, in the exhibition *Eugène Atget. Voir Paris*.⁴

The next temporary exhibition in Carnavalet will be dedicated to the civic and civil emancipation of women from the Revolution to the 2000s. The exhibition, *Parisiennes, citoyennes*, will open in Autumn 2022 and focus on a subject that is important to the history of Paris and its people. This is an example of an

interdisciplinary exhibition planned with the aim to highlight different aspects of the museum's collections and also of Parisian history.⁵

A must-see in the Parisian museum landscape

The work done over the past four years is impressive: all the exhibition spaces have been renewed and the new long-term exhibition is more thorough and complete than its predecessor. The only downside is that the visitor might feel overwhelmed by such a long exhibition. A visitor must choose what to see. But that's a minor downside that can be easily overcome with some extra materials: perhaps flyers proposing selected "*parcours*" that guide the visitor through different thematic areas inside the museum, showing the transversal possibilities of reading the exhibition (as the Louvre does, too).

The overall impression of visiting the museum after its renovation is that the museum has created a chronological timeline but kept the most important aspects of the old exhibition. The visitor can still admire the beautiful period rooms and the famous galleries of shop signs that were among the favourites of the

⁴ For more information on this exhibition, go to <https://www.henricartierbresson.org/en/expositions/eugene-atget/>

⁵ Integration of female artists and designers, to bring a more gender-equitable display, is present throughout the long-term exhibition as well. This reflects one of Valerie Guillaume's objectives



Model of the L'Île de la Cité en 1527, detail. Musée Carnavalet - Histoire de Paris. © Jean-Baptiste Gurliat/ Ville de Paris



Archaeological collections from the Gallo-Roman epoch.
Musée Carnavalet - Histoire de Paris. © Jean-Baptiste Gurliat/
Ville de Paris

old exhibition. The renovated rooms offer a brighter and cleaner display of artworks and historical objects. The new display cases and museography (room dispositions) offer the possibility to create a dialogue between the different objects and artworks on view. The supplemental material is also very abundant and completes the museography: videos with testimonies from specialists, digital archives that can be consulted on the spot, etc.

The Musée Carnavalet remains a “must see” when visiting Paris and an important museum in the Parisian cultural landscape. Research on oral history and focusing on important contemporary issues such as climate change, sustainability, gender equality, social justice and inclusiveness continue to widen perspectives at this well-established museum.

Now, let’s take a closer look at the Pavillon de l’Arsenal, another view of Paris.

The Pavillon de l’Arsenal: Urban and architectural challenges

Opened in 1989, the Pavillon de l’Arsenal – a centre for information, documentation and exhibition of urbanism and architecture of the Parisian metropolis – is a unique place where the development of the city and its architectural achievements are made available

to all.⁶ Focused on architectural and urban planning aspects of Paris, this museum is dedicated to the historical transformations of the capital as well as the urban planning projects of the future. Like any city, Paris is changing. Considered by many to be a city of monuments, the capital has managed to preserve its history and architectural harmony without forgetting to include the contemporary in its skyline. Over the last decade, the flagship Greater Paris project has stimulated the transformation of suburbs close to the city.

A walk through the exhibition

The present exhibition is called “The Beauty of a City”, and it is dedicated to the transformations of the city from an aesthetic perspective: What makes the beauty of a city? This question, in fact, develops on sub-themes throughout the exhibition that go much further than only the question of beauty, such as ecology, sustainable development, gender equality and hospitality.

Urban morphology, buildings, gardens, materials and soils are all themes discussed in this exhibition, which also tackles inhabitants, weaknesses and hospitality and takes into account the city’s surroundings and its size. Different aspects that make a city unique and welcoming are analysed. Some of the central questions answered throughout the exhibition are: “How is urban aesthetics defined, depending on the projects and constraints of each century? What forms operate in the climate transition?”⁷ Today climate change is at the heart of the United Nations 2030 Agenda,⁸ and the concept of sustainability is at the heart of city planning in many cities including Paris. In the last seven years, the mayor of Paris, Anne Hidalgo, has invested in creating a more sustainable city (for example, completely closing the Berges de Seine to cars and developing more lanes for bicycles).

These are just some of the questions addressed in the different modules of the exhibition and that are at the core of the analysis made by the different professionals and academics invited to give interviews (shown on digital screens during all the *parcours* of the exhibition). The exhibition is broken down into different themes that cut across the challenges of building cities since the eighteenth century. The first part of the exhibition is dedicated to the original site of Paris and the importance of the Seine: the Île de la Cité and the successive projects of urban embellishments and

⁶ More information: <https://www.pavillon-arsenal.com/fr/le-pavillon-de-larsenal/>

⁷ From the introductory text displayed at the entrance of the exhibition.

⁸ For more on UN’s 2030 Agenda, please check the official website: <https://sdgs.un.org/2030agenda>

popular debate on the transformation of the “original city”. Its morphology is discussed in-depth and the balance between the urban composition and a more “picturesque fabric”, between the old (*le vieux Paris*) and the new, is presented to the public in a condensed but informative way.

The landscape of the city that shapes the daily lives of its inhabitants is put forward in the presentation of urban furniture (benches, lamp posts, etc.) from sidewalks, squares, streets and other public spaces, and also in posters to art. All the components of the skyline are also discussed: different architectural styles and scales, consequences of the successive regulations, or the diversity of colors and materials which give value to the composition of Parisian façades.

Sustainability and inclusiveness

Another important point the exhibition addresses is the construction and transformation of the city in light of the environmental crisis and climate change. Sustainability and inclusiveness are core concerns of the *Mairie de Paris*, as well as hospitality, which reflects the city’s capacity to welcome and protect not only newcomers and tourists but also its own inhabitants (especially women⁹) and to allow everyone the opportunity to recognize themselves in it and feel a part of it.

As we read in the catalogue of the exhibition: “The current ecological transition requires re-examining its characteristics in order to keep its values and question its evolutions. This collective event invites everyone to discuss it in order to participate in the making of the beauty of Paris.”¹⁰

Throughout the exhibition, we are led to ask ourselves questions about our perception of the city of Paris but also of cities in general: what makes up the city? How do its furniture, its parks and trees, the works of art and monuments interact with the architecture of the buildings and with its inhabitants?

The last module of the exhibition proposes to analyse the human factor of cities more closely: the question of hospitality and reception must be at the heart of our cities in the twenty-first century. How is the city imagined? A film composed of extracts from films on Paris is offered as one answer, as well as a module dedicated to tourism and the dissemination of the Parisian model in the world (such as a city in China

which has reproduced the “Haussmannian style” to create a chic district). The city presents itself as a living organism which transforms and adapts according to the times. It is a kaleidoscope of possibilities and challenges revealing the negotiations between the different actors who compose it.

The Pavillon de l’Arsenal, although not a city museum per se (it does not hold collections or have the word “museum” in its title), plays an important role in the museum landscape in Paris by bringing to light important aspects of the city’s history and urban development. Temporary exhibitions illuminate different aspects and challenges that make the city of Paris such an “iconic and atemporal city” in the minds of visitors from around the globe.

The Musée Carnavalet and the Arsenal aim to bring Parisian history to a more interdisciplinary level and to highlight contemporary challenges and transformations.¹¹

¹¹ See the interview from p. 28 in this issue with Valerie Guillaume, director of the Musée Carnavalet, about her work in the museum and the challenges of the recent renovation process.



Medieval collections, Notre-Dame area. Musée Carnavalet - Histoire de Paris. © Jean-Baptiste Gurliat/ Ville de Paris

⁹ The last section of the exhibition focuses on sustainability and hospitality. How can the city be more welcoming for women, for example?

¹⁰ Alexandre Labasse (ed.), *La Beauté d’une ville: Controverses esthétiques et transition écologique à Paris*, 2021, p. 3.



The company lounge of the Hotel d'Uzès, Musée Carnavalet - Histoire de Paris. © Antoine Mercusot (top). The music room, Musée Carnavalet - Histoire de Paris. © Pierre Antoine

Museums of cities / museums of society

Like any museum, the museum of society is not “neutral” and plays a social role; one can even argue that social commitment is one of the driving forces behind its action.¹² This commitment pushes the museum of society to tackle subjects deemed difficult, controversial or against the tide.

In the case of city museums, exhibitions focus on the history of a city, so the themes regarding society are at the heart of these museums as well. Questions related to contemporary issues such as climate change¹³, sustainability, gender equality, social justice and inclusiveness are also part of the scope of reflection of these institutions. The role of city museums is not only to tell the history and memories of its inhabitants but also to question and discuss the challenges regarding sustainability and inclusion in our contemporary societies.

For example, in 2006, the Musée d'Histoire de la Ville de Luxembourg devoted an exhibition to Gypsies. The central question was “why are Gypsies badly perceived

by Luxembourgers, and in general by Europeans?” Accepting different points of view and subjectivity, the museum made itself a public forum for a socio-political debate on the past and present of the city.

By taking part in current debates and encouraging visitors to reassess their certainties, the curators wanted to address questions of inclusion and prejudice against specific communities. Many city museums are creating exhibitions with the desire to show the complexity of contemporary questions and challenge commonplace ideas and concepts, based on freedom of speech.

The Musée Carnavalet dedicates the final section of its long-term exhibition to discussions on contemporary issues (from 1977 to the present day). The importance of creating more sustainable cities is at the heart of the discussions of many city museums and also here. As the exhibition information in the final section says: “To its inhabitants and visitors, Paris offers a remarkable architectural, social and cultural tradition and creativity. Recently, several major events, including certain tragic episodes, have inspired an extraordinary solidarity.”

The photographs presented are all in connection with important recent events in the city, such as, for example, the terrorist attacks at *Charlie Hebdo* in March 2015, the burning of Notre Dame de Paris in 2019 and the lockdowns of 2020.

Period room, Musée Carnavalet - Histoire de Paris. © Pierre Antoine



¹² See Noémie Drouguet, *Le musée de société. De l'exposition de folklore aux enjeux contemporains*, Armand Colin, 2015.

¹³ We recommend checking the official UN website dedicated to climate change: <https://www.un.org/climatechange>

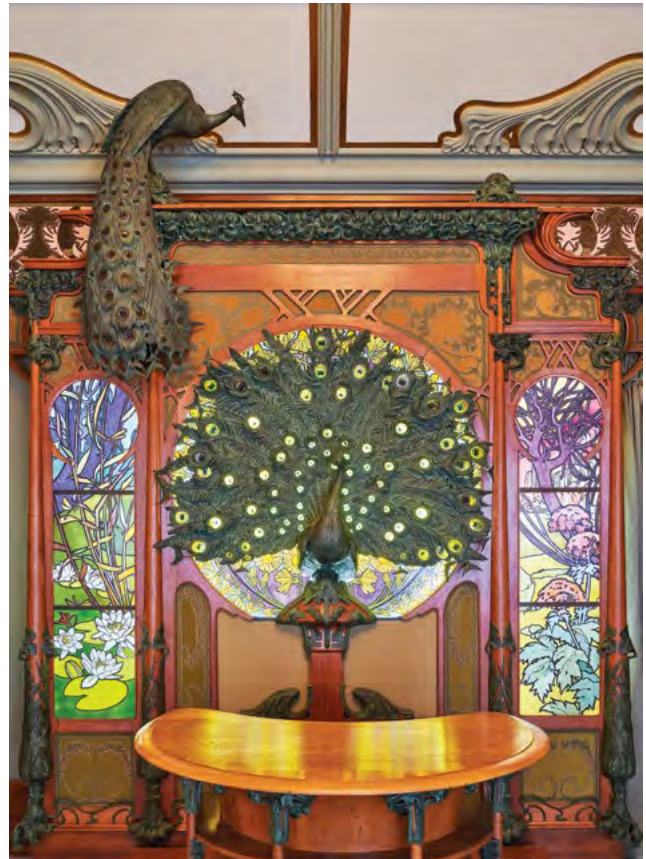
The room contains videos, photos and historical objects that tell the history of Paris in the last four decades. Two videos in the end bring interesting points of view on the reality and challenges for Paris in the twenty-first century. One is an interview with Bruno Latour, who speaks of changes to the Parisian skyline and about future ecological challenges. He also evokes the idea of an urban ecology museum (*musée d'écologie urbaine*) and addresses how the recent COVID-19 crisis affects how we are going to plan the cities from now on. The second video is about life in a neighbourhood of the *banlieue parisienne*: *Peripherie* is a short film made from excerpts of the documentary film *De cendres et de braises* by Manon Ott. For five years, the director and social science researcher investigated the labour history of low-cost housing districts in the city of Les Mureaux, near the Renault factory in Flins. The filmmakers met people from different generations there. This film lets their voices be heard, thus offering a poetic and political portrait of this changing suburb. These two videos bring insights on the contemporary realities of Greater Paris and conclude the long-term exhibition with an invitation for the visitor to reflect on pressing matters for our societies.

Critical spaces for discussing belonging and identity

Questions of belonging and identity are embedded in the geography and landscape of every city. As city museums are dedicated to telling local history and showing the “heirlooms” of their inhabitants, it is also important to critically examine this set of emotions. Do they encourage tender protection of the natural and cultural landscapes? Are they respectful of the needs of others to equally worship them, and ready to share with others the responsibility of nurturing them?

Every inhabitant of a city creates an emotional attachment to certain monuments, buildings or areas in a city. That's part of our human connection to places and things that are dearest to us. As Daniel Fabre puts it in his book *Les émotions patrimoniales*, heritage and monuments can stir up emotions ranging from hate to love, and influence creating movements to protect or destroy monuments and historical places. As we saw with the Black Lives Matter movement, the protests for social justice also aimed at statues and public monuments.

As Jette Sandahl observes: “The 20th-century concepts of identity, as rooted almost solely in the vertical and historical, dissolve and differentiate into an acknowledgement of the horizontal, contemporary connections, connectivities and communities. I do not believe museums can offer – as the Siena Charter



The Fouquet jewelry store, Musée Carnavalet - Histoire de Paris. © Pierre Antoine

does – an intercultural vision of landscape as an afterthought. . . . For me, heterogeneity, along with its different perspectives, context and conflicts, are built into any landscape and any community, rural or urban. Who would constitute the ‘us’ and ‘our own’ in an intercultural vision?”¹⁴

As part of a more future-oriented and dynamic interpretation of the local cultural heritage, city museums are focusing more and more on developing participatory platforms (being digital or onsite). People can thus explore the historical and contemporary landscape of Paris, for example, contributing with their own personal experiences and subjective landmarks to an experiential cityscape of past and present memories and emotions. These inclusive principles should be extended into exhibitions and into collecting contemporary objects, bringing a more humanistic approach to the history of the city.

Both Musée Carnavalet and the Pavillon de l'Arsenal address the subject of how cities and their landscapes are intrinsically connected with themes of identity, community and belonging. Those questions are discussed especially at the end of both exhibitions, opening up space for visitors to reflect. Another

¹⁴ Jette Sandahl, *Home-Town & Other Ambiguous Constructs*, Milan 2016.



Furniture that belonged to Marcel Proust. Musée Carnavalet - Histoire de Paris. © Pierre Antoine

major focus of the discussion is sustainability, a major challenge for our contemporary societies.

Connecting people towards a more shared sustainability?

As CAMOC and MUHBA highlight for the upcoming CAMOC annual conference in Barcelona, the city museum, conceived as “a space of knowledge in urban history and heritage, can be configured as an innovative explanatory hub that fosters new links, echoing the struggles for truth, equality and cultural dialogue.”¹⁵

From this perspective, a question may be posed as to which museums in Paris invite their visitors to reflect on the city’s transformations in this new decade. And also whether there are any initiatives that involve thinking of the city as a cultural hub connecting history and contemporary issues such as migration and sustainability.

CAMOC and MUHBA also mention how “connecting cities and citizens in a multi-scale network, taking into account the neighbourhood, city and global perspectives at the same time can also contribute to a more diversified and sustainable urban economy.”¹⁶ The fourteen museums of the City of Paris (managed by Paris Musées and including art and history museums, small and big museums, houses of artists and writers) bring together collections that are exceptional for their diversity and quality. These collections are all, to varying degrees, witnesses to the history of Paris.

The municipal museums are not concerned only with Parisian history or landscape but also have a local network of associations and community actors

who create deep connections between the museums and their communities. The cultural landscape of Paris also has other museums that are in tune with the idea of challenging prejudices and offer forward-thinking exhibitions. Through their temporary exhibitions, museums are bringing into discussion more pressing matters such as social justice and inclusion.

As a preparation for the Olympic Games, the Mairie de Paris also created the *Olympiade culturelle* (an artistic trail through different landmarks of Paris including Musée Carnavalet) that consists of a series of cultural events starting with

Nuit Blanche on 2 October. The event connects Paris *intra-muros* and *extra muros*, opening cultural events to the suburbs. This intersectional approach results in creating a trail that focuses on movement (dance, sports and walking around the city) and on culture and heritage. The idea is to create symbiotic events connecting arts and sports, where the body (the physical experience), movement (dance, walk or sport) and art forge links between the different heritage areas of Greater Paris.

Musée Carnavalet will also be connected to different events planned for the lead-up to the Olympic Games of 2024. Concepts such as sustainability and environmental responsibility are at the heart of the new urban measures and city works for the Olympics.

Importantly, “the Olympic and Paralympic Games bid committee announces a bold sustainability strategy for 2024. The projects are aligned with the Paris Climate Accord that will make the 2024 Games the most environmentally responsible games to date.”¹⁷ It will be interesting to see how these sustainable approaches are going to develop in regard to the next Olympic games in Paris.

The Mairie de Paris has a highly ecological approach on how to modernize and implement measures to increase sustainable practices in urban projects. One example is revegetation. The Mairie has made it a priority for the next years to create more urban green areas. Lockdowns and heat waves have shown how important and essential parks and gardens are for the well-being of the inhabitants of a city. The City of Paris

¹⁵ As stated in the CAMOC Barcelona 2021 Programme

¹⁶ Ibid.

¹⁷ For more information please check the detailed program on the website: <https://www.paris.fr/pages/paris2024-the-eco-friendly-olympics-4508/>



20th century room, Musée Carnavalet - Histoire de Paris. © Pierre Antoine.

is working towards fulfilling its objective of creating a greener city and at this point has already planted 500 000 trees, including 300 000 in the woods (it could well accommodate 170 000 additional trees under the mandate of Anne Hidalgo). Christophe Najdovski, the Deputy Mayor of Transportation and Public Space, explains: “Greening Paris appears both as a necessary response to climate change, the biodiversity crisis and an element of improvement of our living environment. Nature makes the city stronger, more resilient, more enjoyable and more welcoming.”¹⁸

Working within broader Europe’s research ecosystem and with partner cities has become a necessity in sharing experiences and finding new solutions. That’s why, as part of the European Horizon 2020 programme, the City of Paris is participating in the Urban Learning project that looks to improve public authorities’ ability to plan and implement policies and measures to promote sustainable energy solutions. This project

brings together Paris, Vienna, Berlin, Stockholm, Amsterdam/Zaanstad, Warsaw and Zagreb.¹⁹

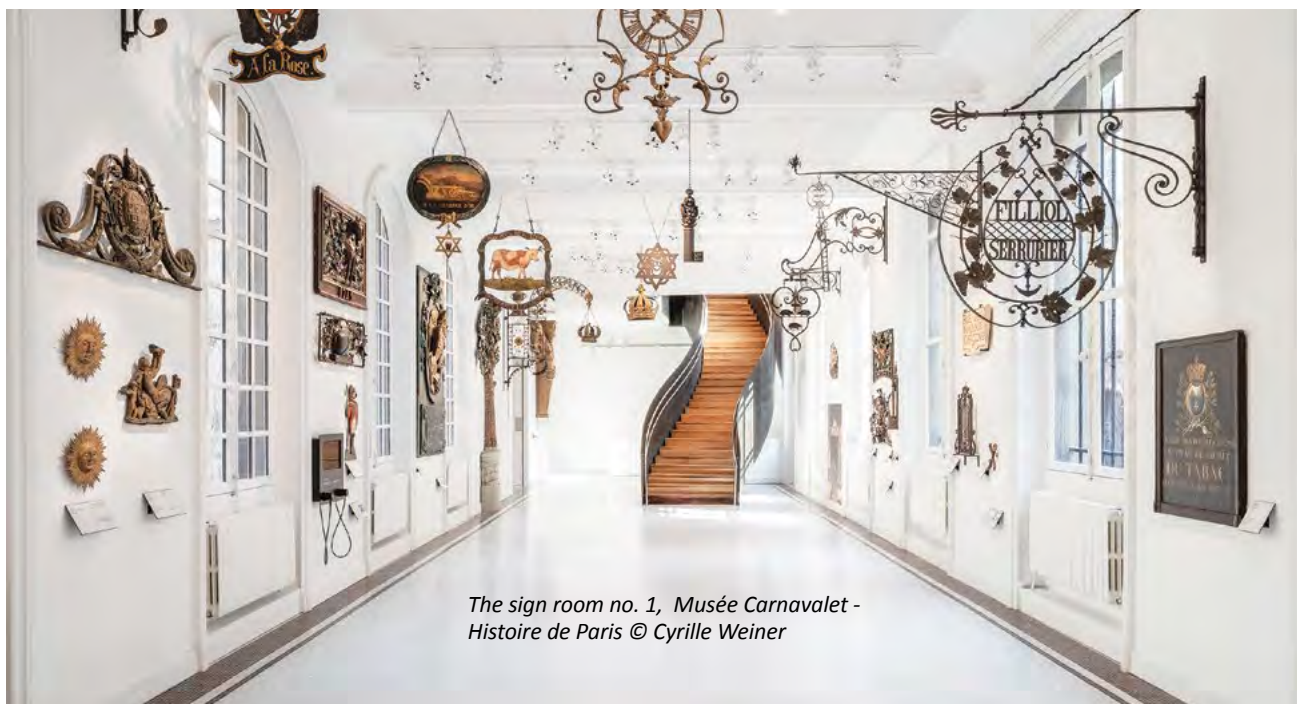
As Musée Carnavalet highlights in the introductory text for its last room: “The urban landscape of the capital has been undergoing constant changes, taking into account contemporary challenges, particularly within the context of the Greater Paris (Grand Paris) project. With a population density of over 20,000 inhabitants per square kilometre (one of the highest in the world), Paris has dramatically increased the surface area of its parks and green spaces. In 1991, 365 hectares along the banks of the Seine, stretching from the Pont de Sully to the Pont d’Iéna on the Right Bank, and to Bir-Hakeim on the Left Bank, were listed as Unesco World Heritage Sites.”²⁰

Sustainable solutions for urban problems are at the core of the future projects for the City of Paris. As Bruno Latour puts it in the video at the end of the long-term exhibition, the city of today can’t afford not to rethink itself in the light of sustainability and the new reality of the pandemic crisis.

¹⁸ For the full article, see <https://www.pariszigzag.fr/paris-au-quotidien/les-grands-projets-voulus-par-anne-hidalgo-pour-son-second-mandat> and <https://www.leparisien.fr/paris-75/vegetalisation-a-paris-400-km-de-rues-non-plantées-peuvent-accueillir-des-arbres-21-10-2020-8404257.php#xtor=AD-1481423553>

¹⁹ More information: <https://cdn.paris.fr/paris/2020/02/26/eae01ecb591f210bd5d31e5fcb6445c.ai>

²⁰ Introductory text for the final room in the long term exhibition.



The sign room no. 1, Musée Carnavalet - Histoire de Paris © Cyrille Weiner

INTERVIEW WITH VALÉRIE GUILLAUME, DIRECTOR OF THE MUSÉE CARNAVALET

VALÉRIE GUILLAUME, DIRECTOR OF THE MUSÉE CARNAVALET AND CAMOC MEMBER, TALKS ABOUT THE CHANGES IN THE MUSEUMS AFTER RENOVATIONS AND ABOUT THE FUTURE PLANS OF THE MUSEUM, IN AN INTERVIEW WITH ANDRÉA DELAPLACE ON 25 AUGUST 2021.

Now that the renovation is complete, could you please reflect on what were the main changes in the museum concerning preventive conservation?

On one hand, we installed filters (in rooms with windows), lighting, climate monitoring, relative humidity and temperature measuring in showcases with mini climates for some of them, and, on the other hand, we dealt with the management of moisture by installing moisture absorbers. Air conditioning was also installed in some areas of the museum but not everywhere, because installing air conditioning is quite expensive and also blocks the possibility of opening the windows. In particular, the temporary exhibition rooms comply with international climate standards.

The museum is not completely air-conditioned – there is a climate management system adapted to take into account the southern, northern, eastern or western orientation. The blinds go up or down depending on the amount of sunshine. Preventive conservation and restoration have been very important in this project to anchor the museum in the future. Even with all the precautions, preventive conservation remains a complex challenge in a historic building. Switching, for example, from no air conditioning to a fully air conditioned building would not be ideal. The funds and time needed would have been too much. We couldn't do it timewise, and financially it was not feasible. Such a decision would definitely require us to be closed longer.

How did you manage the collections during the period of renovations?

It took nearly two years to move all of the collections and (re)re-structure the storerooms because we used to have 31 collection warehouses. There are only three now. Rationalizing and structuring the storage of these collections was an important part of our work. It meant a lot of work behind the scenes. And fortunately, now there are spaces suitable for archaeology, paintings, graphic art, photography, and completely adequate to the fragility of the multiple supports. The different storage areas are organized according to the formats



Musée Carnavalet - Histoire de Paris. © Antoine Mercusot

and typology of the works. The spaces at the museum are air-conditioned and brought up to international standard. There is one storage room in the museum and two external storage areas.

Has there been an expansion of the collections, and new acquisitions?

Yes, of course – more than 3 000 works. Almost 4 000 even. Acquisitions continued either in the form of purchase or in the form of donations and bequests. It is one of the characteristics of city museums, to constantly enrich their collections and to have a series of works that are deeply connected to the history of the city. For example, we received a gift from a collector which allows us to consider what in the United States is called “Frenchness” – the period after the Second World War, during which the United States helped reposition Paris in the international tourism landscape. The creation of the French clichés, like the baguette or the Eiffel Tower, is an important aspect of Parisian history. The collection of Mr. and Mrs. Tabaste (accessioned in 2017) allows us to focus on Paris of the 1950s and 1960s, through the post-war perspective and the promotion of tourism. Neighborhoods like Pigalle and Saint-Germain-des-Prés were highlighted during this period and according to the approach of Frenchness.

The Carnavalet used to be the favorite museum for tourists in Paris. Is this still the reality?

The Musée Carnavalet was listed as one of the ten museums to visit in Paris and we are lucky to have a balance between foreign visitors and Parisians / Ile-de-France residents. It's a good balance that I hope will continue over time.

We have had a particular year because of the Covid-19 pandemic; Asian and American visitors were not able to travel due to flying restrictions. But Musée Carnavalet also attracts a lot of European tourists, and we received visitors from Italy, Germany and Spain, among other countries, during the summer. Next year may turn out to be a particular year too, due to health restrictions.

We receive 3 000 to 4 000 visitors per day. We are very happy with that. The temporary Henri Cartier-Bresson exhibition, "Revoir Paris", attracted more than 60 000 visitors in its first two months.

The difficulty for city museums is to keep their collections in synchronicity with the living history and the challenge of these museums is to preserve the memory of uses, not only the objects. Several city museums are developing the biography of objects in their exhibitions, and in the Musée Carnavalet this is also particularly important.

How do you see the museum compared to other museums in the city of Paris? May we know about the exchanges, joint projects and the partnerships with the City of Paris?

We are one of the museums of the City of Paris. The City Hall (The Marie de Paris) has structured its museums in a network called Paris Musées. There are also other cities and local authorities abroad which structure their museums in poles, such as in Vienna, for example. There is an administrative structure which brings together all administrative and juridic offices offering an important structure for all the museums that are part of the network. This structure is transversal and serves as a support for all the museums concerned. This is the configuration of Paris Museums. We have regular directors' meetings and we have joint exhibition projects – for example "Paris Romantique", a recent temporary exhibition co-curated with Petit Palais. It follows guidelines that encourage joint cultural programs and activities, but museums that are part of the network also lend a lot of works to each other every year. The network functions very well, and we collaborate with each other quite often.

In relation to la Mairie, we are indeed associated, but according to the different development projects of the City of Paris. For example the Pavillon de l'Arsenal presents and analyses urban and architectural projects. It also presents very beautiful and rich exhibitions like the current one, "La beauté d'une ville". But we have to keep in mind that it is not a museum; its mission is to present and comment on urban planning projects of the City of Paris. It doesn't have collections or duties in conserving and preserving.



Giovanni-Maria Tamburini, *Plan of Paris*, oil on canvas, large format, dated 1632-1641. © Musée Carnavalet – Histoire de Paris

Regarding collections, the difficulty in city museums is to collect and preserve the living history of objects. This is a challenge, but also what is at stake for these museums – to preserve the memory of uses and the history of objects. There are currently very interesting studies on the history of objects developed by several city museums. In Warsaw, in particular, the biography of objects is highly developed by its city museum.

Carnavalet is a history museum, but it works on several subjects of daily life in a city.

Do you have interdisciplinary projects to work on the uses of objects in particular?

We have a curator with a background in anthropology and ethnography who deals with objects of history and memory. We have a lot of objects that are part of Parisian memory; therefore, the study of different artefacts, especially relics and keepsakes, is a very



Jean-Baptiste Lesueur, *Model of the Bastille*, between 1789 and 1800. © Musée Carnavalet – Histoire de Paris



Claude Lefèvre, marquise of Sévigné, around 1665. Oil on canvas. © Musée Carnavalet – Histoire de Paris

interesting area to develop. This has not been done so far, but it is under consideration for further development.

Do you have oral history projects?

Yes, our goal is to highlight the stories of Parisians and tell the story of the city through their eyes. It is still under development, to be better structured and also to be selective because it is a huge component of Parisian history. This theme will be highlighted in the next edition of our museum magazine. Mr. Tabaste, for example, will talk about Paris in the 1950s and 1960s since he has developed a whole work of collecting testimonies over the years that go along with his collection.

What were the additions to the new museum timeline and museography?

In particular, there were additions from the Middle Ages and the Renaissance periods, twentieth and twenty-first century (developed across all collections). It is not at all a homogeneous and fair repartition, as some historical periods are more developed than others. This is due to the volume of works present for each period. The collections from the seventeenth century to the present day are much more important.

The architectural and scenographic setting of the museum also favors the exhibition of the seventeenth and eighteenth century. The Carnavalet wing, which is on the first floor and presents collections from the mid-sixteenth to the seventeenth century, is at the heart of the permanent exhibition, and this is what makes the museum unique. It is a choice of my predecessors, and we, too, have kept the specificity of museography linked to the historical setting of the period rooms.

My successors may change the new museography, but there are several legal clauses to be respected concerning collections. The Bouvier collection, for example, came with specific requirements for the display of furniture. There is this kind of concern in all museums. There are also many exhibition obligations following bequests and donations. On the paintings of the Seligman collection, there are exhibition clauses. This is why this hanging is so dense; it is a scenographic response to a requirement of the donation. It has been necessary to respond to these constraints in innovative ways, precisely not to close or restrict the new museographical project. This type of restriction and constraint must be fluid in the museography so that the visitor does not notice it. This type of constraint and obligation to exhibit certain artworks is present in many museums, and we must therefore find the best possible solutions.



Declaration of the Rights of the Man and of the Citizen, around 1789, oil on wood. © Musée Carnavalet – Histoire de Paris. Gift of Georges Clemenceau in 1896

How about the rotation of objects and the loan of artworks?

The rotation of the artworks and objects has been increased due the new display cases, and we do encourage the loan to temporary exhibitions outside the museum in order to create more visibility to our collections than before renovations. However, some collections have specific clauses from the donors that do not allow this.

We have done an extensive review and completed a long listing o legacy and juridic clauses attached to collections. It's also part of the behind-the-scenes work of updating these legal regulations, which affect tens of thousands of artworks. It was a huge amount of work to do, and we used the period of renovations to do it.

Which aspects of the Carnavalet Museum as a city history museum would you highlight?

In the premises of Carnavalet, the historical character of the museum has been clearly marked since its beginnings. The history of Paris is a very rich research field that opens to a lot of themes and forms of artworks to be addressed and presented to the public, I would say. Even though Carnavalet is not a museum of fine arts or of art history, it presents works of graphic art, decorative art, paintings and sculptures and also numismatics, objects of memory, archaeological objects. . . . For me, in fact, a history museum is more diverse than other museums. That's why it's so interesting. It is this polysemy that is highlighted for the first time in this museum.

Before the renovation, the museum had very few display cases, just under forty. Today, there are 184 display cases. Thanks to the modular windows and picture rails, we are able to rotate types of objects and artworks presented; this, therefore, opens up the possibility of comparing very different forms of artworks and objects with distinct typologies. We now have very large display cases, as well as others that are narrower. We can compare works of very different typologies.

As a result, different types of works that previously were not exhibited for lack of vitrines are now presented to the public. For example, there was not much graphic art, numismatics, or photography. Now, we have the opportunity to present many more objets d'histoire et de mémoire (867 historical objects are on display). The proportion of artworks and objects exhibited has thus increased considerably.



Hubert Robert (Paris, 1733-1808), *The Bastille in the first days of its demolition*, oil on canvas. © Musée Carnavalet – Histoire de Paris

Thanks to the new equipment and cases, we have a number of very diverse artworks and objects on display: numismatic objects and medals, and also many historical objects. In the Louis XV room, for example, we present sculpture, paintings and historical objects, thus creating a rich dialogue. Before there were no such dialogues between items of our collections.

As we have more space now, we were able to create new showcases around different themes or spaces in the city: Île de la Cité, certain arrondissements (districts), Parisian cemeteries, Haussmannian urban transformations, the suburbs, or even personalities, such as Proust, for example .

However, we cannot present everything – there are themes that do not appear, such as commercial history, for example, which is present at the entrance with the shop signs but not developed throughout the rest of the exhibition. These are upcoming collection rotations that will allow us to develop other themes related to the history of Paris. The new display cases open several possibilities for cycles of analysis and presentation of the history of the city. But, unfortunately, you can't show it all at once.

Finally, we have succeeded in creating a continuous chronological timeline including missing periods from



Unknown author, guided by Pierre-François Palloy (1755-1835). *Reduced model of the Bastille*. © Musée Carnavalet – Histoire de Paris



François Gérard (Rome, 1770 – Paris, 1837), *Juliette Récamier*, 1802-1805, oil on canvas. © Musée Carnavalet – Histoire de Paris

the old permanent exhibition: the Middle Ages, the Renaissance, as well as the twentieth and twenty-first centuries.

May we know the plans for upcoming temporary exhibitions?

The next exhibition after the one on Henri Cartier-Bresson will be dedicated to the civic and civil emancipation of women from the Revolution to the 2000s (year of the parity law in France). Understanding the period from the Revolution to today, looking from women's perspective, completes the permanent exhibition. This subject is so important to the history of Paris and Parisian citizens. The history of women's civic emancipation will also bring to light female artists and designers. The exhibition will be called "Parisiennes, citoyennes" and will open in 2022.

Another temporary exhibition, which we are developing with Philippe Starck for the year 2023, is going to offer a fantasmagoric approach to the landscape of Paris. The exhibition "Paris as seen by Philippe Starck" will offer a reflection on what the image of the city is. We think a lot about this issue. The characteristics of his creation, his own identity which makes him known around the world, will be presented at the Carnavalet.

What are the museum's current projects concerning mediation with visitors?

We paid a lot of attention to creating a more inclusive exhibition for all visitors. We have adapted

Opening of the avenue of the Opera, December 1876. © Musée Carnavalet – Histoire de Paris





Ragpickers, the fortifications area, Asnieres gate, Valmy, 1913.
© Musée Carnavalet – Histoire de Paris

the visit to all audiences, people with disabilities, children.

We made sure to integrate artworks and objects at children's height throughout the course of the exhibition (10% of the works are presented at children's eye level). I was a part of this effort as the inclusion of children is at the heart of my professional concerns.

To conclude, could you highlight the most important concept at the heart of this city museum?

The very different atmospheres present in the museum's space are what transport you in time and



Laurence Geai, January 11, 2015. More than 3.7 million French going down the streets. © Paris Musées / Musée Carnavalet - Histoire de Paris

space. The museum's garden is also very friendly and becomes a lovely spot for tourists and inhabitants of the Marais and Paris during spring and summer. It's the unique decor and the atmosphere that attracts so many visitors all year long.



Adolphe-Léon Willette (1857-1926), Le Chat Noir cabaret sign, around 1881. © Musée Carnavalet – Histoire de Paris

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BECOME A MEMBER.

Cape Town Museum

HELENE VOLLGRAAFF*



Participants of the 2019 African Day Celebrations, a joint project with Africa Unite School Club. © Helene Vollgraaff

Cape Town is South Africa's second largest city, popular amongst tourists for its natural beauty. It is a culturally rich city known for its architecture, many museums and a vibrant visual arts, music and theatre sector. Yet, despite these riches, there is no museum that offers an overview of the City in one place. The Cape Town Museum has been established as a project of the Western Cape Provincial Government to address this gap.

Understanding the museum's vision

To understand the museum's vision, one has to take a step back and look at the history of the City. Cape Town was colonised in 1652 by the Dutch East India Company to provide European fleets on the long voyage between Europe and Asia with fresh food and medical treatment. For the Khoekhoen, the original inhabitants of the area, colonisation brought about the disintegration of their culture and way of life through dispossession, subjugation and the spread of diseases such as smallpox. It is only in the last three decades, that Khoekhoen history and culture and how it has shaped present day Cape Town is acknowledged. The descendants of enslaved people who came mainly from present-day India, Indonesia, eastern Africa and Madagascar and present-day migrations from other parts of South Africa and the rest of the continent, also contribute to the rich cultural heritage of the City. The City of Cape Town is spatially segregated and culturally fragmented. Cape Town originally consisted of many smaller administrative areas or towns but in 2000 these were amalgamated to form the Cape Metropole or City of Cape Town. The City of Cape Town

therefore does not just include the city centre but also other previously independent local authorities. A strong identification with these smaller areas continues to co-exist together with an identification of the City. Some of the museums affiliated to the Western Cape Museum services such as the Hout Bay Museum, Simon's Town, Lwandle Migrant Labour Museum as well as community owned museums such as District Six continues to tell the story of these previously independent towns. The spatial division that characterises the city is also the result of apartheid urban planning with townships deliberately developed on the margins of the City. Even these areas are separated from each other as the public transport system links suburbs and townships with central nodes such as the Cape Town Central Business District, however, there are few linkages between the different suburbs and townships. It is within this fragmented society with so many structural inequalities that the Cape Town Museum has been established with the aim to create a new memorial landscape aligned with the Province's vision of "a socially inclusive, creative, active and connected Western Cape".

The museum's objectives

The museum's objectives are based on an extensive public consultation process that took place in 2018 and 2019 and reached approximately 4000 residents. During face-to-face workshops and online consultations, Capetonians were asked: What stories should the Cape Town Museum tell? Who should tell the stories about Cape Town? How should the stories of Cape Town be told? Where should the stories of Cape Town be told? What are your hopes for the future of Cape Town? What would you like to see change and happen in the city?

The input received was valuable, rich and varied:

"Tell stories about how Khayelitsha and Mitchel's Plain were formed and why..."

"You need to include an eye on the future - climate change is real and is already starting to affect CT hugely. Species extinction is also a major issue."

"My KHOE ancestors have been here for THOUSANDS of years. My ancestors gave SOUNDS AND WORDS to this land."

"Cape Town has rich and varied history which must be told by ordinary people. We need to capture the essence of our powerful past through storytelling and plays."

* Helene Vollgraaff, Director, The Cape Town Museum

“The museum should have a range of ways to be accessible to the public but largely should be community owned.”

“I think this is an important platform to showcase the lived experience of people who reside in a space, the complex personal histories, with multi-media expressions.”

In addition, we looked at what stories are already being told about Cape Town by museums and other story-telling initiatives. This helped us to identify dominant stories, as well as those that are marginalised and hidden. Our research covered 45 museums, which included national, local, community-based and private museums.

The vision for the Cape Town Museum that has emerged out of this process is of a museum that will “connect the people and places of Cape Town through the stories from the past and the present, for a better future”. The focus is, therefore, very much on creating a memory hub that will contribute to creating a city for the future – one that all Capetonians would like to live in, as well as share with visitors.

Based on the input that was received, the museum was conceptualised as a new kind of museum - co-produced by the people of the Cape, for the people of the Cape and their visitors - to stimulate pride and inspire hope by offering a fresh take on the stories of Cape Town.

Following this research, five themes were identified:

- Setting the scene: explaining the development of physical landforms and features.
- Shaping the urban landscape: stories about land appropriation, displacement, settlement, migration and movement, urban planning and transport infrastructure, forced removals and resettlement, gentrification, restitution and reparations.
- Personal histories: stories about individual identities, ancestry, family histories, life histories, participation in community and public life, and stories of personal achievements, courage and resilience in the face of adversity.
- Social histories: everyday life stories about ways in which individuals and groups live, work, create, learn, play, socialise, worship, and heal.
- Shaping the future: stories about creative interventions intended to: raise awareness about contemporary problems; promote a sense of belonging; imagine and build a more just, equitable, safe and sustainable future for all Capetonians.

The next steps

Despite extensive work going into planning the museum, the museum has no physical presence yet.

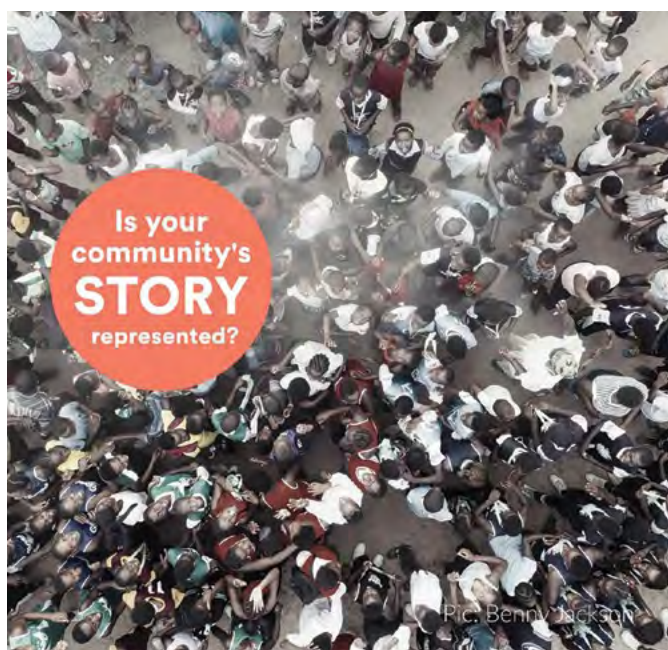


Group discussion at the 2018 Dialogue on Social Inclusion, a joint project with Activate. © Helene Vollgraaff

This process has now been delayed even further by the Covid-19 pandemic and its resulting economic impact. Despite these constraints, the Cape Town Museum is one of the lucky ones. As a project of the Western Cape government, it is assured of continuing government support.

For now, the Museum is being realised as a digital platform complemented by a memory centre at one of the Western Cape’s museums, Cape Town Digital will be launched before the end of the year and the memory centre by March 2022.

Cape Town has a rich, varied and fragmented history, and is a city facing many challenges. We hope that this new city museum can play a part in bringing people together through shared stories and providing a platform that will inspire and connect people to work towards a more inclusive and sustainable future for Cape Town.



Promotional material from the public consultation process, 2018. © Helene Vollgraaff

Impact through co-creation: Creating an exhibition on internationally acclaimed architecture: *Everything and nothing - Architects Kaija + Heikki Siren*

TIINA HERO*

Taking on an international topic with local importance

The Espoo City Museum is a big city museum in a large city – in the Finnish scale. Espoo is the second largest city in Finland with over 270 000 inhabitants and it's located next to the capital, Helsinki. We have five museum locations around Espoo with 28 full-time professionals and around 20 part-time guides and interns making it all happen. For the past four years we have strived to provide our locals and visitors with meaningful interaction with other people, history and our surroundings. We have concentrated in developing our digital services, public engagement and our internal processes with a new project organization.

* Tiina Hero, Educator, project manager Espoo City Museum

One manifestation of these goals is our ongoing project on Kaija and Heikki Siren's architecture. They are internationally renowned architects from the 1950s-1980s who designed several of the first suburb homes in Espoo and also the world-famous Otaniemi Chapel. They have never had a big exhibition highlighting their importance to Finnish architecture. At first glance such a topic might not seem an obvious choice for a city museum, but we have chosen to address architecture in a very broad sense.

Project goals to benefit the whole museum and the residents

We decided to try a new way to manage this project and the evaluation of this is one of goals of the project.



Architecture walk. © ECM



*Finnish architects Kaija Siren (1920–2001) and Heikki Siren (1918–2013) at their office in Lauttasaari, Helsinki.
© commons.wikimedia.org*

Usually, when designing a big exhibition such as this, we name a few people from the museum in the project group including a project manager. The group manages the production with an architect and builders hired from outside the museum, writes the script and the panel texts etc. It's quite time consuming but also very rewarding. This time we hired a curator to write the script and the texts and to find the material to be exhibited from the private Siren collection. This way we could focus on other dimensions of the project. We also collaborated from the beginning with a group of experts and the Museum of Finnish Architecture to find a good balance with professionalism and popularization. MFA also published the exhibition catalogue.

I was named project manager – a first for me being an educator by profession. After talking with colleagues, I decided on four goals for the whole project, which derived from our museum's and our cultural services' strategies. We would try out a new project model with a curator, develop new methods to public engagement, take part in conversation about quality living and add the appreciation of versatile cultural environments.

Most of these goals were planned to be achieved with something else than the exhibition, so the project turned out to be much bigger than building a temporary exhibition. They also meant that the target group for the exhibition would be the large audience with people interested in a beautiful everyday surrounding and the visual world of Mid-Century Modern, locals learning about their own neighborhood, older people reminiscing about their childhood, families and school groups. The focus of the exhibition itself and the attached digital and live services would be in homes and the development of Espoo in the first decades of urbanization. This way we collided

art and design with people, local history with famous architects.

During the project we had to decide how to measure our success in reaching these goals, which has turned out to be difficult as we were talking about such immaterial things. We decided to aim towards concrete numbers: two different participating groups with an average 4/5 assessment of how meaningful the experience was, a Facebook campaign that reaches at least 1 000 people, two public programs that advocate dialogue about good living with a minimum of 30 participants each time etc. This helped in planning the program and will also help with the final analysis of the project.

Co-creation with students, XR experts and local inhabitants

The production of the exhibition was so much fun! Collaboration between the curator Elina Standertskjöld, the exhibition architect Maiju Suomi and graphic designer Jussi Karjalainen was seamless. We co-created parts for the exhibition and the program with people of different ages and interests. We filmed enthusiastic school children in a school designed in the 1950s by the Sirens. Our loyal senior customers gave us photos from their childhood. High school students created a course assignment on a virtual reality platform about the history and architecture of their environment.

One of the most memorable collaborations were the seven weeks spent with the multidisciplinary students of



Building the exhibition. © ECM



Curator, architect and graphic designer at work. © ECM

Metropolia University of Applied Sciences. Five groups were assigned with a challenge to innovate products to the upcoming exhibition with the focus on engagement and new technologies (Mixed Reality, XR). Not many of the students had heard about us before, or were active museum goers. We chose five ideas to be developed into prototypes. In one form or the other, we used all the innovations the students developed for us. We collaborated with a 360-documentarist in making a short film on row house living to be viewed on VR glasses. Another co-created product was an accessible four-language (incl. basic Finnish) sound guide made with the Exhibition Centre the museum is located in. We are still working on the idea of a video-based “museum outside of the museum” for senior homes.

From idea to reality: The digital cycling route

One of the most rewarding experiences in this project has been the production of one of the student innovations – a digital guide to the buildings designed by Kaija and Heikki Siren with memories from people who have used the buildings in some way. Digital guides themselves are a staple piece of our museum’s digital services, but the students innovated dramatized stories to be added. We

were really impressed with the prototype and wanted to add this new element to our guides.

Luckily, this winter we were contacted by local journalist Aino-Mari Tuuri, who was interested in collaborating with us in collecting stories of older residents. At the museum, we collected names for potential reminiscers from the several contacts we had – attendants of architectural walks, people who commented on our Facebook page, people who had contacted us by e-mail etc. Aino-Mari made 11 interviews and edited short stories for us to be added in the self-made digital tour:

<https://tarinasoitin.fi/siren>

You can watch the short English making of -video we made on our Youtube-channel:

<https://www.youtube.com/watch?v=6FBoNT0thS0>

Final thoughts

Despite the countless surprises caused by the Covid pandemic, we feel we have already managed to achieve several of our goals, and beyond. The benefit of such a long and versatile project is that new things can be incorporated into the mix for a long period of time. Our exhibition has had thanking customer reviews both in questionnaires and in talking with our guides. The national architecture review wrote that the exhibition manages to touch people outside of the architecture “fan base” and open people’s eyes to see their own cultural environment, which was an important goal when choosing this kind of theme in a city museum. Our architecture walks were a success this summer, despite the pandemic, and the publication of new digital routes evoked wonderful conversations on social media.

All in all, I feel the keys to presenting an internationally interesting topic in a city museum has been looking outside the obvious themes, finding touching points with the lives of locals and co-operating with open-mindedly chosen groups of people through the different phases of the project.



Exhibition Jonna Pennanen (left). Learning yard at the exhibition: exhibition architect and graphic designer. Making of the video © ECM

CAMOC Krakow 2020 (2021): The conference report

JELENA SAVIC*



Krakow. © Roman Polyanyk from Pixabay

In 2020, for the first time in CAMOC's history, the annual meeting of our members was not held. Even though the pandemic disrupted our plans, our 15th anniversary conference in Krakow was never cancelled – we kept postponing it in hopes it would be possible to organise the meeting on site at a later date, with the improvement of the global sanitary and travel situation. Being physically present in one of the great European cities, getting to know not only the Museum of Krakow as an institution but also being able to experience the urban context of Krakow as its main subject of interest, were decisive elements for the planning of our meeting.

Eventually, the conference was held on June 9-11, 2021, a whole year after the initial dates in June 2020, as an entirely online event. The online format was challenging and inevitably reductive; however, it had positive effects, too: we can highlight a significant increase in the number and diversity of our participants in comparison with the usual, on-site meetings.

For the first time ever, instead of CAMOC colleagues, we had professional moderators to coordinate the sessions, upon suggestion of our hosts from the Museum of Krakow.

Here are some facts and figures:

- The Call for Papers (launched in December 2019), drew in about 70 proposals from five continents;
- We were forced to postpone the conference three times and eventually opt for an online event;
- We had 38 speakers from 23 countries: two keynote speakers, 17 speakers in six regular paper sessions, 14 speakers in two ignite sessions and five poster session participants;
- Our attendees were even more diverse: they joined us from 53 countries across six continents;
- We had almost 200 registered participants, which was twice as much then for the most numerous attendance of an on-site CAMOC conference (Kyoto 2019).

* Jelena Savic, CAMOC secretary

The annual conference theme

The theme of the fifteenth CAMOC Annual Conference, *The Right to the City*, was announced back at our previous meeting in September 2019 in Kyoto. Despite several postponements, we kept the conference theme as initially planned: its relevance remained, and we also felt the responsibility towards our selected speakers, participants and members to pursue the debate on this topic.

Henri Lefèbvre's concept of the *Right to the City*, dating back to the end of 1960s, has remained highly relevant in the today's world. Lefebvre insisted that the revolution has to be urban, in the broadest sense of the term. We were inspired by his original concept and the version taken further by another great thinker, David Harvey. In his seminal text (2008), Harvey addresses the question of what kind of city we want by exploring "another type of human right, that of the right to the city".

"The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city", states Harvey, who also sees the right to the city as "a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization".

Together with our hosts from the Museum of Krakow, we developed a set of four topics related to that overall theme, in order to situate our debate in the context of city museum studies: "Participation/locality", "Who has the right to the city?", "Urban revitalization" and "Confronting post-truth".

Contributors to the "Participation/locality" reflected on the dialectics between local everyday life and the city as the *space of representation*, made visible and tangible through city museum strategies, collections and activities.

In "Who has the right to the city?", participants were invited to address the questions "Who belongs?" and "Who has the right to the city?" and reflect on the ways city museums contribute to understanding and mediating complex relations between visitors and residents, (im)migrants and residents, "insiders" and "outsiders" in the urban space.

Contributors to the sub-topic of "Urban revitalization" focused on the future of public space and housing and examined how city museums contribute to making cities more inclusive through developing new forms of participation in the process of urban revitalization. For "Confronting post-truth", contributors were invited to reflect on the unsettling and problematic trend of the denial of science, evidence, facts, and even the dismissal of truth itself and provide insights into the

phenomenon and possible strategies to tackle this trend in the context of city museums. Such strategies reflect in conveying authenticity through museum collections and programs, acknowledging plurality of voices in the museum space, and offering a reliable base for one's own interpretation of urban reality.

The online format of the conference conditioned the programme and planning of the sessions – it was impossible to organize the conference days and the order of speeches entirely around the four main thematic axes. Time zones in speakers' countries dictated the schedule, too.

Last but not the least, several speakers reached out during the planning stage as they felt the need to adapt and update their contributions due to the new circumstances caused by the pandemic.

CAMOC KRAKOW 2020 (2021) DAY 1

The first conference day, June 9, offered four full hours of presentations and debate.

It was the day of European speakers, as it turned out, although complementarity of their themes was decisive for composing the sessions rather than geographical proximity.

Professor Jacek Purchla, a world-renowned heritage expert, former President of the UNESCO World Heritage Committee and also a CAMOC member, welcomed us to Krakow with his keynote speech on *The Central European city, heritage and identity*.

The first speaker session followed, where major trends were tackled, such as the position and relevance of (city) museums in a polarized world, the future of museum professionals and their city narratives, or museums' role in a transition to a more sustainable future.

A short "creative session" was one of the highlights of the day – to mitigate the lack of opportunities for informal conversation and networking, so important in our physical meetings, our hosting team offered several rounds of quick encounters between conference speakers and attendees. This "speed dating" exercise contributed to the sense of proximity and synergy CAMOC members often emphasise as a particular asset at our on-site conferences and events.

The second and final speaker session of the day permitted us to virtually travel to two city museums and gain insights into new ways of telling city narratives (London) and the new curatorial practices that contemplate the right to the city (Copenhagen).

CAMOC KRAKOW 2020 (2021), DAY 2

The second conference day, June 10, was also the day of Lajkonik, the city festivity with centuries-long tradition

linked to the Tatar invasion in the 13th century. The annual celebration with a parade in honour of Lajkonik is one of the most emblematic events of Krakow. It was not by chance that we set the dates for our meeting around this important day for the host city!

The second day, just like the first, brought more than four hours of speeches and discussions. The keynote speaker was our distinguished colleague Suay Aksoy, cultural heritage and museum expert and former CAMOC Chair (2010-2014). Suay was also the Chair of the ICOM's Advisory Council and the President of ICOM. Her keynote speech was a reflection on the transition of museums *from being for visitors to being for citizens*.

Three more sessions followed, where several key topics were addressed. The first session focused on city museums and urban revitalization at different scales, from strategic planning (Joan Roca) to a case study level (Konrad Schiller).

We continued with an ignite session with seven speakers, who centered primarily on the themes of migration and inclusivity. Although they allow each speaker just five minutes to present their ideas and comments, ignite sessions are always among the most memorable, stimulating and enjoyable parts of our conferences. The specific circumstances of the Krakow meeting led us to the decision to gather pre-recorded short presentations and join them together in a longer video. Thus, we had speakers' contributions displayed in a row, just like in an on-site conference, and avoided threat of any technical issues with the presentation part. The video session was followed by a live debate.

The final session of the day revolved around subjectivity and objectivity in city museums, and ended with a reflection on virtual versus physical museums (Catherine Cole). The debate on the alternatives for the future relationship between the physical and virtual, accelerated by the pandemic, continues as one of the central themes for the museum professionals today.

CAMOC KRAKOW 2020 (2021), DAY 3

For the the third conference day, we planned a different timetable - it started in the morning, Krakow time, in order to enable our speakers and attendees from Asia and Australia to take part in the event.

The third day consisted of four sessions – two speaker sessions, one ignite session and a poster session. We continued where we left off on the previous day – by reflecting on the city museums in the new light of the pandemic (Junichi Kobayashi). Then, the theme of political protest and the city museum in two almost antipodal points of the world was illuminated, by Margaret Anderson and Annemarie de Wildt. In the second ignite session, again with seven short presentations, we could travel from Russia and

Poland, across Italy and Portugal, to Japan, and tackle networking, education and participatory approaches in city museums on one hand, and visions for new city museums on the other.

Organising a poster session was a particular challenge for an online conference. But we proved it can be done! Each of the five case studies from Spain, Argentina, Russia, Iran and Italy was briefly presented to the audience by the moderators, while the authors' posters and their specific details were displayed on the shared screen. This was just an introduction to a very interesting conversation, and worked as a "visiting card" for each of the participants and their cultural and museum context.

The final session, with contributions from Singapore, Russia and Portugal, was about connecting citizens through city museums that promote a modest, personal scale approach, contribute to social cohesion and work towards a more sustainable future, announcing, in a way, our next big theme: *Connecting Cities, Connecting Citizens: Towards a Shared Sustainability* we will address at CAMOC Barcelona 2021.

What's next?

We are just about to gather again in the beginning of December – the CAMOC Barcelona 2021 Annual Conference will take place exactly as planned, without postponements, thanks to the favourable sanitary and travel situation right now. CAMOC Barcelona 2021 will be held on-site; however, we will also be streaming it online. Besides the conference sessions, we will enjoy a series of visits, evening experiences and post-conference tours as a part of the on-site program. Some of the visits will be recorded to offer an alternative to those who can only join the conference online due to different sanitary or travel constraints. With this "hybrid" model, we aim to provide a combination of a physical and digital experience that, as a whole, will serve CAMOC members and participants better than an on-site only or an online only meeting.

Many thanks to the team of the Museum of Krakow: the director Michał Niezabitowski and project manager Krzysztof Haczewski, moderators Xymena Pietraszek and Piotr Krasnowolski, and colleagues who helped with technical, organisational and promotional activities: Mariusz Gad, Magdalena Rusek-Karska, Michał Grabowski, Marcin Jancik, Piotr Cieślík, Robert Kubiec, Paweł Zasuń, Mirosław Bury and Paweł Bukowski.

***Note:** The audio-visual archive of the entire Krakow conference will be publicly available on the CAMOC's YouTube channel by mid-December.

ICOM Webinar: Museums, sustainable cities and communities

GLENN PERKINS*

ICOM and Sustainable Development Goals

As part of a series of six webinars promoted by the ICOM Sustainability Working Group to address Agenda 2030, CAMOC helped organise “Museums, Sustainable Cities and Communities”, on 17 September 2021. Four speakers emphasised the need to develop inclusive, safe and resilient communities and human settlements, and discussed ways city museums in particular can promote those efforts.

ICOM is dedicated to sustainability through working toward Sustainable Development Goals set in the United Nations Agenda 2030. A 2019 ICOM resolution endorsed the efforts of its Working Group on Sustainability (WGS) to connect museum practices to the United Nations Agenda 2030 Sustainable Development Goals (SDGs). The resolution commits to empowering members, visitors and communities to make positive changes in pursuit of those goals. The WGS is currently in its second mandate, and it continues to work to help ICOM and its members contribute constructively to realising the SDGs through links with other institutions, inclusion, sustainability, green practices, and gathering and sharing information.

The webinar programme description acknowledged some of the connections common to many museums: “Museums and cultural heritage sites are powerful assets for local development. They can inspire creativity, boost cultural diversity, help regenerate local economies, attract visitors and bring revenues. At the same time, the role of museums in supporting well-being, health, lifelong learning and the creation of social capital is becoming more and more prominent”. But what can the empowerment referred to in the WGS resolution mean in relation to cities and communities? SDG 11 envisions making “cities and human settlements inclusive, safe, resilient and sustainable” by focusing on areas like housing, heritage, transport, and equity, just to name a few. Yet how do we realize those goals in places with widely different populations, locations and cultures? And what roles can city and community



museums play? Over the 90 minutes of “Museums, Sustainable Cities and Communities”, four experts offered a range of answers and perspectives.

The speakers’ perspectives on museums, sustainable cities and communities

The first speaker was conservation scientist and WGS member Luiz Souza. He gave an overview of the Working Group and its efforts to support of the SDGs. He also looked at the cumulative effect a single industry – mining – can have on a city like Belo Horizonte, Brazil. He closed his presentation with an exploration of some of the sustainability approaches that are part of the restoration of the National Museum in Rio de Janeiro after the devastating 2018 fire there. This major project aims to integrate the museum into the surrounding community through scientific collaborations, technological innovations and interdisciplinary engagement. He ended by calling for more thorough knowledge sharing among those involved at all levels of heritage work, whether political, financial, scientific or administrative.

Andréa Delaplace kept the setting in Brazil for her presentation, concentrating on connections between migration and climate change. Over the last decade, mass migration driven by conflict, oppression, political upheaval, economic distress and environmental disasters has been reshaping city populations. Finding common ground between newcomers and established inhabitants, she argues, can help museums re-examine their relationships to belonging, to heritage and to social and ecological transformations. In support

* Glenn Perkins, Curator of Community History, Greensboro History Museum (United States of America)

of these transformations, museums can be places for participation and dialogue. She gave the example of the Museu da Imigração do Estado de São Paulo, a migration museum that is also a city museum. An education course there invites dialogue from Indigenous communities who have had to migrate internally because of climate change. In this instance, a wider embrace of socio-museology provided an approach for engaging local and displaced communities to gain a better understanding of less explored effects of climate change.

Catherine C. Cole continued the focus on Indigenous perspectives on sustainability but shifted our location north, all the way to the Arctic. CAMOC members know her as a museum and heritage consultant involved in a range of projects, but this talk focused on her role as Director of Planning for the Nunavut Heritage Centre. Nunavut, established in 1999, is the largest territorial division within Canada and also the least densely populated, and its capital, Iqaluit, population 7740, is both the largest community in Nunavut and, at the same time, the country's smallest city. The Nunavut Heritage Centre is a project of the Inuit Heritage Trust, an Indigenous organisation dedicated to the preservation, enrichment and protection of Inuit cultural heritage and identity. She discussed challenges and opportunities related to collections, programmes and intangible heritage in the Arctic. The intention behind the centre is to support healing and reconciliation by bridging generations, and many of the plans seek to connect all four pillars of sustainable development: economic, social, environmental and cultural.

Another museum effort that is in the process of establishing itself as a centre of engagement and interpretation around sustainability is the Climate Museum in New York City. Anais Reyes, Senior Exhibitions Associate there, discussed how museums can engage communities and coalitions and bring about a sense of shared motivation and agency around climate action. The intention is to break the “feedback loop of inaction” and climate silence. She pointed to several efforts at the Climate Museum that have combined art and visitor participation in order to help people to see themselves as climate leaders. One example was an exhibition co-ordinated with high school students where visitors could learn about climate impacts and commit to taking concrete actions. By embracing activism as part of its mission, the Climate Museum works to turn knowledge into change that supports sustainability goals.

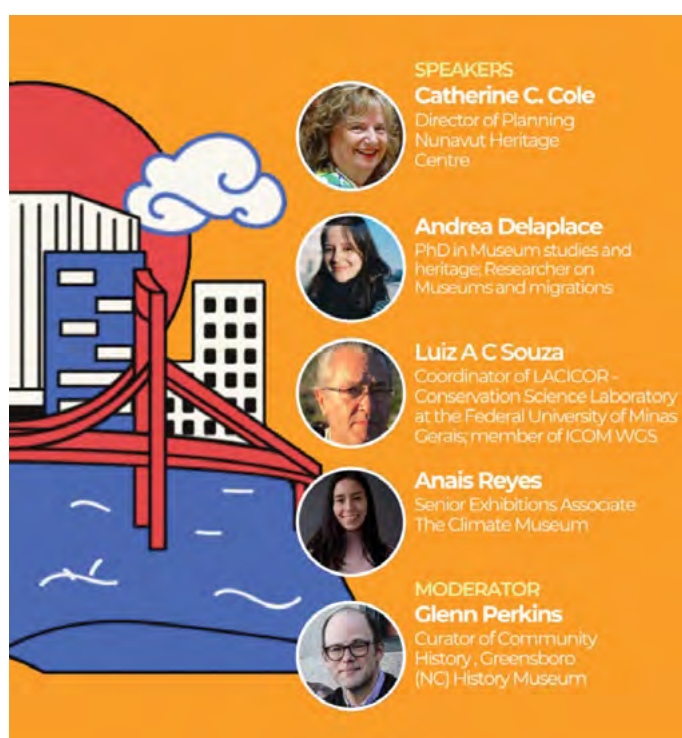
Museums and sustainability goals

Discussion among all the panelists following these presentations expanded on some common connections between these distant museums and their diverse approaches. Conversation began with further exploration of specific steps that can move cities closer to the Sustainable Development Goals, especially opportunities in education and expanding awareness. The value of Indigenous knowledge – and the perils of colonising and extracting that expertise rather than respecting and engaging with it – was another topic. That led into an examination of ideas about circulating knowledge in other networks, whether through local dialogues or international committees. The discussion closed with some reflections about ongoing deliberations around the ICOM museum definition and how sustainability imperatives might influence that definition.

No matter what national and global commitments take shape at the COP26 Climate Summit in Glasgow in November, museums must remain committed to sustainability goals. City museums especially cannot ignore the growing consequences of climate change. As the webinar programme description noted, “Cities are drivers of economic, social and cultural growth, but they are also one of the places where the most alarming social and economic inequalities are exposed”.

The webinar recording is online at:

<https://youtu.be/JwRyyEvoNr0>





Bodega Det lille Ørsund på Vesterbro.
© Thomas Skou / Københavns Museum

EXHIBITION THEME

The Local – Copenhagen's Last Pubs

Dates & Place

1 December 2021 – 2 January 2022
Museum of Copenhagen, Denmark
Information online at
<https://cphmuseum.kk.dk/en/node/1/the-local-copenhagens-last-pubs>

Description

At the end of the 1980s there were over 1,000 pubs in Copenhagen. Today just over 200 are left. Enjoying a beer in smoky surroundings has been replaced by a drinking a cortado with oat milk at one of Copenhagen's new outdoor cafés, and these days the emblems of biker gangs are outnumbered by hipster lumberjack shirts. As urban renewal reaches into every nook and cranny of the city, Copenhagen's old pubs either disappear or change into something else. But being a regular is still an important part of some Copenhageners' lives. The local pub also functions as a welfare office, drop-in centre, family and home. This exhibition presents edited excerpts and photographs from the book *Stamsteder – Københavns sidste værtshuse* (The Local – Copenhagen's Last Pubs). The book's author and photographers visited every old pub in town. The museum has chosen 14 of them from 14 different areas of Copenhagen. Copenhagen's pubs are places of stories and secrets as dark as the murkiest stout. But they're also full of laughter and life that can last until the small hours seven days a week. Some of the pubs have Christmas decorations they're reluctant to take down. Others are full of baubles of other kinds. Regardless of the décor, every single one of them has a story to tell. Youngsters and oldies, philosophers and cokeheads, alcoholics and celebrities, there's room for everyone at the bar whether to they want to quench their thirst with a single beer or drink to forget. As long as the punters don't resort to fisticuffs or cross the fine line between charming tipsiness and looking for trouble.

Exhibition Alert

Carriers of memory

Dates & Place:

Ongoing
Museum of Brisbane, Australia

Information online at:

<https://www.museumofbrisbane.com.au/whats-on/carriers-of-memory/>

Description:

Carriers of memory is a gathering of women's work celebrating the power of First Nations art as a continuing presence of culture. The exhibition presents new acquisitions from the Museum of Brisbane Collection by First Nations artists: Kim Ah Sam, Kuku Yalanji people and Kalkadoon people; Sonja Carmichael and her daughter Elisa Jane Carmichael, both Ngugi people of Quandamooka; and Kyra Mancktelow, Ngugi and Nunukul people of Quandamooka and Mardigan people of Cunnamulla. This gathering of women's work celebrates the power of First Nations art as a continuing presence of culture. The featured fibre and textile-based works are grounded in the widespread practice of weaving. The use of materials and techniques woven, and the forms created, evoke memory and experiences of people and place across time. Across the space, the works resonate with one another: prints are about history and weaving; weavings are about stories; stories are an ode to Ancestors and Country; and Country is embodied in each work. This collection lives beyond the gallery into the world. In making and sharing, artists regenerate and reaffirm the links between the past and those to come.

EXHIBITION THEME

Puppets of New York

Date & Place:

Until 3 April 2022
Museum of the City of New York, USA

Information online at:

<https://www.mcny.org/exhibition/puppets-new-york>

Description:

Puppets of New York explores the extraordinary, surprising, and diverse history of New York City's quirkiest residents. Puppets traveled with migrant communities from across the globe as they made their way to the city. Like other New Yorkers, they both enriched the metropolis and were transformed by it, as they encountered the heady mix of other puppetry traditions, practices, and languages that also made New York City home. From Punch and Judy to Oscar the Grouch; from Lamb Chop to The Lion King; from Lunar New Year to the Thanksgiving Day parade, the marionettes, shadow figures, and rod and hand puppets of New York have regaled our stages, studios, and streets. They have been broadcast all across the globe, and over time have reshaped the puppetry traditions of many cultures.



EXHIBITION THEME

**Reuse, Renew, Recycle
Recent Architecture from China****Date & Place:**

Until 4 July 2022
MoMa, New York, USA

Information online at:

<https://www.moma.org/calendar/exhibitions/5342>

Description:

During the past three decades, China has undergone a building boom that has made it the largest construction site in human history. After years of urban megaprojects and spectacular architectural objects, many of which were designed by Western firms, a new generation of independent Chinese architects have challenged this approach. *Reuse, Renew, Recycle: Recent Architecture from China* highlights their commitment to social and environmental sustainability. The exhibition presents eight projects that speak to a multiplicity of architectural approaches—from the reuse of former industrial buildings, the recycling of building materials, and the reinterpretation of ancient construction techniques, to the economic rejuvenation of rural villages and entire regions.

The architects featured in this exhibition have championed small-scale interventions that seek to meaningfully engage with the preexisting built environment and established social structures. “As with any new generation,” Beijing-based architect Zhang Ke has observed, “you start by going back to the original questions, back to the basics, to rethink and re-ask how architecture of our time could be.”

Through models, drawings, mock-ups, photographs, and videos, *Reuse, Renew, Recycle* brings together some of the most imaginative built work in China today and explores how contemporary architecture can be firmly grounded in the country’s unique cultural context. From the vaulted ceilings of the Jingdezhen Imperial Kiln Museum in Jiangxi, to an open-air bamboo theatre in Hengkeng Village in Songyang County, to a former sugar factory turned into a hotel near Guilin, the exhibition examines an array of bold interventions that serve as a blueprint for more resource-conscious and socially oriented architectural practices around the world.



EXHIBITION THEME

Nice Neat Picture World – Learning to Look Away?**Date & Place:**

2 June 2021 – 3 June 2022
Historical Museum Frankfurt, Germany

Information online at:

<https://www.historisches-museum-frankfurt.de/de/RAY?language=en>

Description:

Nice Neat Picture World – Learning to Look Away? will shed light on an epoch in the history of photography in Frankfurt distinguished by a massively manipulative structure: photojournalism under National Socialism.

The oeuvre of the photographer Otto Emmel (1888–?), who was at the height of his career in the Nazi period, will serve here as a case in point. Emmel’s photojournalistic and other photographic works were published regularly in the *Frankfurter Zeitung*. The examples to be presented in the exhibition revolve around everyday life in the city, political and cultural events, celebrations and sports. The photos show human interaction between individuals, within and between groups in the urban space. How was the city’s architecture used for the aesthetic formation of Nazi ideology? And what role did photographers play in the process?

The exhibition will examine photographic motifs offering insights into daily life under National Socialism from the various perspectives we, as viewers of the present, adopt in our perception of the visual media today: for example the political, psychological, social, emotional, and artistic perspectives. How did the images create and steer public discussion by way of their rhetorical function? How did they shape the depiction of everyday life and society in the Nazi system? How did they appeal to the individual viewer? And what did they leave out?

The presentation *Nice Neat Picture World* will also show how critical contemporaries sought to describe that medium’s functions and forms. Here the focus will be on the interplay between the viewer and the photograph.

The estate of Otto Emmel of Frankfurt is one of several surviving major estates of photojournalists active in Frankfurt in the Nazi era and is now in the holdings of the HMF. Emmel’s biography will be reconstructed to the extent possible within the framework of the presentation.

Nice Neat Picture World also sets the scene for the comprehensive special exhibition *Frankfurt and National Socialism – A City Plays Along*, which opened at the HMF on the 28 October 2021.



Freidrich Robert Otto Emmel, Adolf Hitler speaks in the festival hall, Frankfurt, March 16, 1935. © HMF

EXHIBITION THEME

Freethinkers: From Spinoza to now**Date & Place:**

5 September 2021 – 27 February 2022
Amsterdam Museum, the Netherlands

Information online at:

<https://www.amsterdammuseum.nl/tentoonstellingen/vrijdenkers-van-spinoza-tot-nu>

Description:

This exhibition makes connections between contemporary events and historical developments and encourages reflection and discussion. *Freethinkers: from Spinoza to now* is an initiative of the Amsterdam Museum and the Humanist Association.

From innovators to rioters

What is a freethinker? Many answers are possible. The curators of the exhibition *Freethinkers: from Spinoza to now* see freethinkers as innovators, idealists, troublemakers, free spirits and activists. A freethinker looks beyond prevailing morality and conventions ▶

and creates space for new thoughts. But anyone who is a freethinker for one person is seen as a troublemaker by another. The exhibition provides an overview of four centuries of free spirits, from Baruch Spinoza (1632 - 1677) to the present day. And how tolerant are we actually for deviant thinkers and doers? To what extent do we give space to the opinion of others? Can you 'cancel' people for their opinion and everyone deserves a stage? These are very topical questions. The exhibition challenges the visitor to determine their own position on this.

Amsterdam, city of freethinkers

The exhibition *Freethinkers: from Spinoza to the present* begins in Amsterdam, the city that has been associated with freethinking since the seventeenth century. On display are the anathema imposed on Spinoza by the Jewish community in 1656 for "abominable heresies", Theo van Gogh's typewriter, the T-shirts from the first Black Lives Matter demonstration and the handbag of artist Tinkbell, who she made her cat. The Amsterdam Museum shows and hears what the critical minds thought, what drove them, and how society responded. Many faced disapproval, intimidation, repression and violence. Anyone who questions questions may come under fire.

Artists as freethinkers

Themes such as religion, freedom of expression, feminism, gender, ethnicity and the human relationship with nature still evoke strong emotions today. The Amsterdam Museum shows historical thinkers who were involved in this and selected contemporary artists to reflect on these themes and give their view on historical issues surrounding freethinking with existing work.

EXHIBITION THEME

Pieces of Now: Murals, Masks, Community Stories & Conversations

Date & Place:

26 September 2020 – 29 November 2021 and online
Greensboro History Museum, Greensboro, USA

Information online at:

<https://greensborohistory.org/exhibits-explore/piecesofnow>

Description

*Together let's preserve the history of 2020
– and start to make sense of it*

From face masks to S. Elm Street storefront murals demanding racial justice, 2020 has seen amazing expressions across the Gate City. *Pieces of Now* displays some of these objects, including nearly 20 pieces of street art created as part of the summer's Black Lives Matter protests. The exhibition also invites the community to share experiences, stories and objects related to the protests, pandemic and economic crisis.

*** *This exhibition is the Winner of History in Progress Award from the American Association of State & Local History, 2021; Gold Award in Research & Innovation, Silver Award for 2020 Response, Media & Technology MUSE Awards from the American Alliance of Museums, 2021.*



EXHIBITION THEME

The footprint of a dwelling.

Lightweight, low-carbon construction

Date & Place:

22 October 2021 - 27 February 2022
Pavillon de L'Arsenal, Paris, France

Information online at:

<https://www.pavillon-arsenal.com/en/expositions/12223-the-footprint-of-a-dwelling.html>

Description:

The pursuit of lightness isn't a new one. The ambition of lowering the amount of material used in construction started one century ago in the context of a shortage of housing and materials. With the urgency to build more homes and the requirement to use fewer resources, a number of pioneers are inventing alternative architecture approaches. They are Richard Buckminster Fuller, Charlotte Perriand, Pierre Jeanneret, Albert Frey, Lawrence Kocher, Walter Gropius, Konrad Wachsmann, Jean Prouvé, Charles and Ray Eames, Makoto Masuzawa, Jorn Utzon... The exhibition, *The Footprint of a Dwelling*, analyzes thirty or so of these experimental constructions built between 1920 and 2020 that reflect the development of lightweight construction in industrialized countries.

Economy of means, rapid construction, modularity, flexibility, and upgradability — these inherent qualities of lightweight construction are now joined by ecological ambitions relating to frugality — cycle management, energy self-sufficiency, and reducing greenhouse gas emissions. Contemporary lightweight designs by Renzo Piano, Werner Sobek, or Shigeru Ban, from Paris to Tokyo, explore modularity, participatory construction, and miniaturization. They stem from the conviction that deliberately building lighter constructions would use fewer resources, generate less waste, require less time, need less space, require exponentially less energy, and, by these very virtues, reduce the carbon footprint of residential buildings.

This study conducted on thirty or so international projects reveals the potential and diversity of building systems that have been developed. It attests of the capacity of these architects to adapt to the techniques and expectations of their time. Each exploration is reread in its historical context through archives, films, and scale models that reflect approaches, techniques, and ways of inhabiting a home. Redesigning and decomposed following a protocol developed for this event by Philippe Rizzotti Architecte and the IBI laboratory of ETH Zürich, the corpus reveals correspondences and shared qualities. This inventory enables the quantifying of constructions, comparing of materials, analyzing of assemblies, and the classifying of all or part to bring about approaches that could be adapted in the future.

The exhibition is presented chronologically around the 8 x 8 BCC house, designed by Jean Prouvé and Pierre Jeanneret and on loan from Galerie Patrick Seguin—as the other architectures are benchmarked against its elements of the house.

For the first time, the analysis also offers the opportunity to review weight estimates, components, building systems, and their carbon footprint, in order to both compare them with one another and with conventional constructions. The results are compelling and systematically demonstrate the superiority of the lightweight architecture approach. The average weight per square meter of the houses showcased in the exhibition doesn't exceed 300 kg/m². Conversely, the detached houses of today easily top 1,200 kg/m². Their average corrected carbon footprint is estimated at 282 kg CO₂.eq/m², while the goal set by the new regulations in force is 640 kg CO₂.eq/m² with the ambition of limiting it to 415 kg CO₂.eq/m² after 2031.

Buildings must now be made to use fewer resources and to better address the negative externalities generated by their construction. Making them lighter opens a remarkable variety of applications that are quickly deployable, consolidated by a shared history that is also benchmarked and now analyzed. The quest for lightness appears all the more crucial in that simply transforming the production process could instantly translate into a 50% cut in emissions for new constructions. In addition, once inhabited, energy use is reduced compared with conventional housing, and potential material resources can be considered for future use.

EXHIBITION THEME

Marcel Proust, a Parisian Novel

Date & Place:

16 December 2021 – 10 April 2022

The Carnavalet - Histoire de Paris museum, Paris, France

Information online at:

<https://www.carnavalet.paris.fr/expositions/marcel-proust-un-roman-parisien>

Description:

The Carnavalet - Histoire de Paris museum commemorates the 150th anniversary of the birth of Marcel Proust (1871-1922).

Dedicated to Marcel Proust's relationship to Paris, where most of his life takes place, the exhibition *Marcel Proust, a Parisian novel* questions for the first time the place of the city in the Proustian novel.

The first part of the exhibition explores the Parisian universe of Marcel Proust. Born and died in Paris, the life of the writer took place in the heart of a very small space, a quadrilateral going from Parc Monceau to Place de la Concorde, from Concorde to Auteuil, from Auteuil to Bois de Boulogne and Étoile.

Paris has a decisive dimension in the awakening of the literary vocation of Marcel Proust, from his first texts at the end of the 1890s with his classmates from the Lycée Condorcet, until his beginnings in Parisian high society and the meeting of determining personalities. His discovery of artistic and social circles in Paris, the friendships and loves that are born there strengthen the personality of the writer and lead him to the revelation of his vocation. An important cartography makes it possible to materialize the presence of Marcel Proust in Paris, its networks and places of predilection.

At the heart of the exhibition, the evocation of Marcel Proust's bedroom offers - thanks to a new device - an immersive dive into the world of the writer. The pieces of furniture and the objects that compose it, linked to the intimate life of Marcel Proust and his family, make it possible to represent the space of creation and to account for the genesis of the work.

The second part of the exhibition opens onto the fictional Paris created by Marcel Proust. Following the architecture of the novel *In Search of Lost Time* and through emblematic Parisian places, it offers a journey through the work and history of the city, focusing on the main protagonists of the novel. The city of Paris, poetized by fiction, is the setting for the quest of the narrator, double of the author, until the final revelation of his vocation as a writer.

Around 280 works (paintings, sculptures, graphic works, photographs, architectural models, accessories and clothing), manuscripts and archival documents, from public and private, French and foreign collections, will evoke the Parisian universe of Marcel Proust, oscillating between reality and reinvention. Numerous extracts from archival films, film adaptations and sound recordings of *In Search of Lost Time* will offer visitors a sensory introduction to the novel and the Proustian world.



Jacques-Émile Blanche, *Portrait de Marcel Proust*, 1892. © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

EXHIBITION THEME

Maps and plans of Moscow in the Petrovsky traveling palace

Date & Place:

scheduled

Museum of Moscow, Russia (Petrovsky Palace)

Information online at:

<https://mosmuseum.ru/exhibitions/p/maps/>

Description:

The collection of the Museum of Moscow includes more than 5000 plans, maps and schemes of the city. A rich collection of old and later plans (16th- 20th centuries) allows you to trace in detail the history of the development of Moscow and its cartography.

In the Middle Ages, drawing and engraving maps was one of the areas of visual arts: they were created by hand and often decorated with portraits, coats of arms, city views and allegorical symbols. In the twentieth century, collectors began to collect old maps along with paintings and prints.

The first plans of Moscow have not survived to this day due to numerous fires that destroyed the city several times. The earliest surviving one was published in 1556 in the book of the Austrian diplomat Sigismund Herberstein, *Notes on the Muscovite Affairs*. Especially popular was its re-engraving in 1577, made by the cartographer Franz Gogenberg for the second volume of the album "The World's Most Famous Cities" by the famous publisher Georg Braun.

The cartography of Moscow in the 17th century is presented in the museum as a relatively complete collection. It is possible to note in it "Petrov's drawing" (one of the variants of the map was found in the study of Peter I) and the plan of Moscow from the book by A. Olearius "Description of the journey to Muscovy" (1661-1662) - one of the most informative for its time.

Among the Moscow plans of the 18th century, the work of the architect I. Michurin (1739) stands out. This first geodetic plan represents the area of the city with amazing accuracy.

The most significant maps of the 19th century are the plan of Moscow in 1813, drawn up after the fire of 1812; plan of 1842 from K. Nystrem's book *Moscow address-calendar for residents of Moscow; Plan of the capital city of Moscow and its environs* by M. Rudolph (1848), dedicated to the Moscow military governor, Prince L.G. Shcherbatov - the project of the station of the Nikolaev railway is applied on it; plan of the All-Russian art-industrial exhibition in 1882 in Moscow.

The maps and plans from the funds of the Museum of Moscow presented in the Petrovsky Travel Palace are not only valuable graphic objects, but also documentary evidence of changes in the urban landscape over the course of several centuries.



Conference Alert

CONFERENCE THEME

IIHS Annual Research Conference

Urban ARC 2022 | Beyond Binaries: Towards new conceptual frameworks in the Urban

Dates & Place:

13 - 15 January 2022

online

Information online at:

<https://iihs.co.in/research/conferences/urban-arc-2022/>

Description:

In her article, "Global and World Cities: A view from off the Map", published in 2002, Jennifer Robinson argued that urban studies as a field was divided between urban theory and the western or "global" cities on one side, and the development studies and the "third world cities" on the other. Such a categorisation held cities around the world to western global city standards, which Robinson argued, did not capture the vagaries of contemporary urbanization (Robinson, 2002). Two decades later, Robinson's compelling critique still holds true, particularly in the context of an increasingly globalised present and future. Cities across the globe differ in their experience and negotiations with emergent urban phenomena. Understanding and studying these phenomena thus requires thinking beyond existing binaries.

Conceptualized within the theme of the conference are three important, intersecting ideas. The first is the idea of binaries and other kinds of categorisation which inform various traditions of knowledge production, in multiple ways. The centrality of dialogue from opposing positions, and the emergence of novel positions in its wake has been the key in the creation and development of knowledge over time. This edition of Urban ARC pivots off of this centrality.

The second is the ways in which binary positions have evolved in various traditions of knowledge production, allowing them to go beyond these initial positions. This transition has not been consistent in depth, scope or velocity across disciplines and knowledge traditions. This has ranged from using binaries differently to address important issues, the use of multivalent systems of definition and organisation, to challenging the use of categorisation itself. It is in this context that we conceptualize the beyond as a post-duality space that can be celebrated for the multiplicities it holds.

The third conceptual idea is the Urban, imagined as a space in which the tension between binaries and the beyond play out. The Urban, while being notionally organised around cartographic boundaries, goes beyond them to include a complex system of ideas, systems, processes, practices, lived experiences and emergent policies that can be understood only through a range of innovative theoretical and methodological approaches. Urban ARC 2022 provides the space for conversations along these vectors.

Binaries have been used repeatedly to classify and categorise phenomena to better facilitate our understanding of people and things (Cloke & Johnston, 2005). Although binaries engage with the idea of opposites, they are also closely connected; one cannot exist without the other: e.g. there may be no rural without an urban; no formal without an understanding of the informal. Between binaries, lies space for continued negotiation. These negotiations based on emerging realities, new ways of thinking and being have often transcended binary thinking, paving way for a continuum of possibilities that emerge around the evident tensions between two opposites.

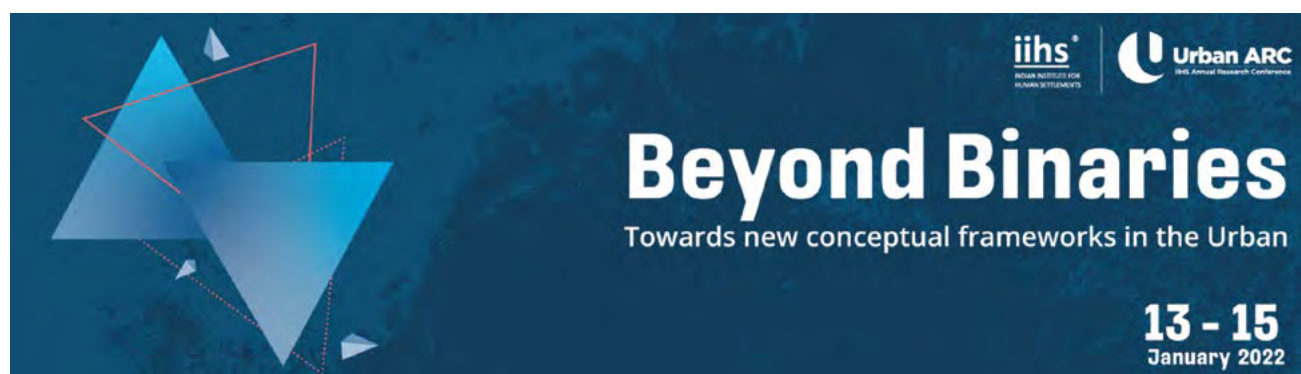
The idea of moving beyond categories extends to our understanding of social realities and by extension, our self. Questions of gender, caste, class, ethnicity, religion, language have and still continue to hold a pivotal place in defining one's identity. These questions are interconnected, deeply rooted in systemic complexities, and cannot be dealt with in isolation. Recent debates around these themes have contested existing categories, particularly with regard to navigating identities of caste and gender.

While they tend to be limiting in nature, categories are also essential. They have played a fundamental role in structuring, organising and making sense of data, spatial mapping, delineating administrative boundaries, among others. Defining jurisdictions of city-like units (Brenner, 2014) using terms such as peri-urban, municipality, municipal corporation, metropolitan region etc, "reflect the changing boundaries, morphologies and scales of human settlement patterns" (Brenner 2014, p 15), and are critical to the process of governance. It also has particular implications for access to relief care, welfare and social protection schemes and programmes.

Binaries, and categories more broadly hold multiple possibilities of negotiation; breaking away, re-imagining, re-conceptualising and realigning. Urban ARC 2022 intends to capture this versatility of binaries; the fluidity, the duality and the several potentialities of conceptualizations that they offer. The conference invites researchers, practitioners and policy makers to engage in dialogues around the theme, 'beyond binaries' using diverse modes of engagement- conceptual, methodological, historical, analytical. We encourage submissions across various sectors (e.g. governance, environment and sustainability, infrastructure and services, housing, and social identity, among others), disciplines (e.g. media, social-sciences, behavioural sciences, humanities, architecture, planning) and methods (quantitative, qualitative, mixed methods), using the lens of research, academia, policy and practice.

Organized by

Indian Institute for Human Settlements (IIHS)



CONFERENCE THEME

38th Annual SMA Conference

Seizing the Moment: Opportunities for Radical Change

Dates & Place:

20-22 February 2022

University of Maryland, College Park, Maryland

Information online at:

<https://smallmuseum.org/>

Description:

This year, the SMA conference will offer sessions that address the theme “Seizing the Moment: Opportunities for Radical Change.” Presentations should address how small museums are uniquely positioned to pivot quickly to respond to the changing needs of our audiences. As we reflect on the impacts of the dual pandemics that came to the forefront in 2020, that of COVID-19 and racial injustice around the world, how can we seize the moment to create lasting, meaningful change for our institutions and our communities? If not now, when?

The SMA Conference Committee is requesting that panels reflect the diverse communities that museums serve. SMA Conference Attendees tend to like practical sessions with roadmaps for implementation at their own sites.

Organized by

Small Museums Association

CONFERENCE THEME

Ecocity World Summit: 14th Edition

Urban Transformations for Nature-based Solutions

Dates & Place:

22 – 24 February 2022

online

Information online at:

<https://ecocity-summit.com/>

Description:

Ecocity World Summit is now the longest running summit on sustainable cities. It provides the tools to rebuild and bring the balance in the urban ecosystem. Ecocity brings together leading international experts, thousands of innovators, researchers, engineers, designers, policy makers, environmentalists, teachers, and students.

Ecocity 2022 will feature a wide range of sessions, workshops and other learning opportunities in an innovative virtual format, showcasing the latest research and developments in urban design and city transformation practices.

In light of the continuing COVID-19 pandemic, its impact on travel restrictions and the physical distancing requirements through 2021, the Ecocity 2021 World Summit Scientific Committee has decided to hold the Summit as a fully online virtual experience. To facilitate the technical aspects of that transition, the 14th Ecocity World Summit will take place in February 2022.

The organisers are currently working on readjusting the wide range of scientific and creative sessions, market talks and workshops that will be engaging for all those interested in BiodiverCity, Circular City, Healthy City and Resilient City.

Organized by

Ecocity + partners



CONFERENCE THEME

Green Museums Summit

Dates & Place:

28 – 30 March 2022

online

Information online at:

<https://www.museumnext.com/events/green-museums-summit/>

Description:

The health of our planet is one of the defining issues of the age, and cultural institutions have their own part to play.

How can museums champion sustainable choices and educate the public about environmental impact? How can we make our museums more sustainable and embrace practices that reduce waste and move us towards net zero?

The Green Museums Summit will bring together museums professionals from around the globe to share inspiration, actionable ideas and new ways of working.

As a virtual conference delegates can attend from anywhere with wifi, and watch again on-demand until the end of 2022.

Organized by

MuseumNext



ACTIVITIES & EVENTS

CONFERENCE THEME

Rethinking the Museum: Fifteenth International Conference on the Inclusive Museum

Dates & Place:

22-24 April 2022
Philadelphia, USA

Information online at:

<https://onmuseums.com/2022-conference/call-for-papers>

Description:

Founded in 2008, The Inclusive Museum Research Network is brought together by a shared concern for the future role of the museum and how it can become more inclusive. The network s to build an epistemic community where linkages can be made across disciplinary, geographic, and cultural boundaries.

The Fifteenth International Conference on the Inclusive Museum calls for research addressing the series of annual themes, organized around Visitors, Collections and Representations, and special focus: Rethinking the Museum.

The Network is offering a blended conference format with session types explicitly designed to make the most of both online and in-person social knowledge processes. The proposed session types are:

- o Plenary Sessions
- o Garden Conversation
- o Talking Circles
- o Themed Paper Presentations
- o Colloquium
- o Focused Discussion
- o Workshop/Interactive Session
- o Poster Sessions
- o Innovation Showcase

Organized by

The Inclusive Museum Research Network



CONFERENCE THEME

ICLEI World Congress 2021 - 2022 The Malmö Summit

Dates & Place:

11 – 13 May 2022
Malmö, Sweden

Information online at:

<https://worldcongress.iclei.org/>

Description:

ICLEI World Congress 2021-2022 is hosted by the City of Malmö and organized by ICLEI – Local Governments for Sustainability, the leading global network of more than 2500 cities, towns and regions committed to building a sustainable future.

After the Virtual Launch of the ICLEI World Congress 2021 – 2022 (13 – 15 April 2021), throughout the rest of 2021, critical topics in sustainable urban development have been explored in a virtual event series, building the momentum to 2022.

Every three years, ICLEI holds a World Congress to showcase how local and regional governments across its network are advancing sustainable urban development worldwide. The ICLEI World Congress connects them with their peers and strategic partners, and provides a platform for discussions that will inform and enhance their work.

From the founding World Congress in New York City, USA in 1990, the ICLEI World Congress has always taken a deep and critical look at the most relevant and pressing issues in urban sustainability. The ICLEI World Congress is the core event organized by ICLEI.

ICLEI Member since 1996, the City of Malmö is a climate-smart knowledge city, listed as the fourth most innovative in the world by OECD. Malmö is working actively for sustainability initiatives and is the first city in Sweden that has publicly announced the commitment to implement the UN SDG's.

Over the last years Malmö has received many international awards for its focus on sustainable urban development and pilot projects such as Augustenborg, the Western Harbour, as well as the major development area of Hyllie. Malmö was also appointed the first Fairtrade City of Sweden. An ICLEI Member since 1996, Malmö is working actively for sustainability and is the first city in Sweden that has publicly announced the commitment to implement the UN SDGs

Organized by

ICLEI – Local Governments for Sustainability



Susan Q Yin / unsplash

CONFERENCE THEME

Urban Future 2022

Dates & Place:

1-3 June 2022

Helsingborg, Sweden

Information online at:

<https://fedarene.org/event/urban-future-2022/>

Description:

This live conference will bring together the urban change-makers in Helsingborg, a mid-sized city in Sweden – which is among the most innovative cities in Europe and has undergone a radical transformation that's been unheard of. The city has embarked on a journey to radically transform itself, the way it is managed, how it interacts with citizens and businesses, and most importantly, how it innovates to solve the city's biggest challenges.

Helsingborg has been working strategically to deal with environmental issues for many years. The city has been named Sweden's most environmentally friendly municipality for the fourth year in a row by Swedish media company Aktuell Hållbarhet. It was also among the five second-runner cities awarded the annual prize of The European Capital of Innovation Awards in 2020 based on their ability to harness innovation to improve the lives of its residents.

H22 is a major initiative by Helsingborg and its citizens to develop the city of the future. It is aimed at solving the numerous sustainability challenges while improving quality of life. H22 consists of two parts:

H22 is a city-wide innovation initiative: It's about the journey towards becoming a sustainable city, and a massive collaborative effort between citizens, businesses and the municipality.

H22 is a City Expo: the 35-day international event between May 30 – July 3, 2022 will showcase the innovation work so far and use Helsingborg as a test bed for solutions from around the world.

Urban Future 2022 (UF22) is all about those smaller cities, how passionately they drive sustainable change across the continent and supports their leadership and all the amazing people driving these transformations

Organized by

FEDARENE



Helsingborg. Photo by Sebastian Yarar on Pixabay

CONFERENCE THEME

Changing Cities V: Making our cities resilient in the time of pandemic

Dates & Place:

20 – 25 June 2022

Corfu, Greece

Information online at:

<https://changingcities.prd.uth.gr/cc/>

Description:

In the hope that COVID '19 pandemic will be overcome by spring 2022, the 5th Changing Cities international conference will take place in Corfu Island, 20-25 June 2022. ►

ACTIVITIES & EVENTS

In the framework of pandemic difficulties witnessed by all of us in cities, *the main conference theme is devoted to “Making our Cities Resilient in times of Pandemics”*. As always, other conference thematic axes focus on

- Resilient Cities and Historical Centres Management,
- Urban Design in Planning,
- Sustainable Urban Planning & Development,
- Cultural Heritage Management,
- Historical Centres of Cities,
- Urban Landscapes, Landscape Planning & Design,
- Architectural Design & New Technologies,
- Urban Cultures & Public Open Spaces,
- Environmental Urban Planning,
- Green Architecture & Urban Design,
- Transportation Planning and Policy in Cities,
- Urban Planning Laws, Real Estate & Property Rights,
- Urban Economies and Spatial Impacts,
- Cultural and Built Heritage Management,
- Place Marketing & City Branding,
- Climate Change, Circular Economy and Sustainable Development,
- Urban Societies and Multiculturalism,
- Migration, Multinational and Multicultural Societies & Urban Planning,
- Smart Cities,
- Shrinking Cities,
- Divided Cities.

Organized by

University of Thessaly, Volos, in co-organisation with Ionian University, Corfu Island, Greece

CONFERENCE THEME

Distance, Mobility and Migration

Dates & Place:

23 – 25 June 2022

Bilbao, Spain

Information online at:

<https://www.thewha.org/conferences/bilbao2022/>

Description:

The WHA is headed to Spain! Situated seven miles inland from the Bay of Biscay, the city of Bilbao is the capital of Bizkaia Province in Spain's Basque Autonomous Region. Over the past 700 years, the city has been an inter-imperial trading hub, a key to Imperial Spain's maritime infrastructure, a center of resistance to fascism's global rise, and a modern exemplar of the power of cultural tourism as an engine of urban renewal. With such a storied past, world historians should find Bilbao a compelling and exciting location in which to discuss and debate.

Humans have a unique relationship with distance, having used culture and technology to become a global species, dramatically compress time and space, and even reach into the cosmos. Yet as we strive to conquer distance, we have also frequently sought

to create it: building walls, establishing borders, and creating ideologies that impose distances all their own.

Similarly, while some communities in recent decades have come to enjoy unprecedented degrees of mobility, others have found their movement sharply curtailed by economic, cultural, and political forces. Still others have been forced by inequality, climate change, and violence to undertake harrowing migrations that pit them against a variety of natural barriers and human-created distances.

This year's WHA conference is entitled: *Distance, Mobility, and Migration*. For the Basque people of Bilbao, the experience of movement across great distances is a central element of their history and identity. For WHA members and friends, this conference in Bilbao offers the opportunity to present research and spark conversation addressing issues of: borders, territoriality, diaspora, industrialization, resistance, and tourism.

Organized by

WHA – World History Association



The Guggenheim Museum in Bilbao as seen from the “La Salve” Bridge.
© www.thewha.org/

CONFERENCE THEME

WUF11***Transforming our Cities for a Better Urban Future*****Dates & Place:**

26 – 30 June 2022

Katowice, Poland

Information online at:<https://wuf.unhabitat.org/>**Description:**

The World Urban Forum (WUF) is the premier global conference on sustainable urbanization.

This will be the first time that the WUF, convened by the United Nations Human Settlements Programme (UN-Habitat), will take place in Eastern Europe.

The WUF was established in 2001 by the United Nations to examine one of the most pressing issues facing the world today: rapid urbanisation and its impact on communities, cities, economies, climate change and policies. The first WUF was held in Nairobi, Kenya in 2002 and has been held around the world ever since.

Representatives of national, regional and local governments, academics, business people, community leaders, urban planners will be among the thousands of people are expected to attend WUF11 which is co-organized by Poland's Ministry of Development Funds and Regional Policy and the Municipal Office of Katowice.

The theme of WUF11, Transforming our Cities for a Better Urban Future, will provide greater insights and clarity on the future of cities based on existing trends, challenges and opportunities, as well as suggest ways cities can be better prepared to address future pandemics and a wide range of other shocks.

The long-term prospects point to a world that will continue to urbanize over the next decade— from 56% of the world's population living in cities today, to 60% by 2030. Urban areas are the engines which will absorb virtually all the future growth of the world's population. Every region is expected to become more urbanized in the next ten years. Clearly, this tells us that the future of humanity is undeniably urban, and we must plan our cities well to ensure sustainability, equity and shared prosperity

This raises some key questions about the future of cities: what kind of cities are needed to support the future of humanity? How do we envisage and reimagine the future of cities? What do we want our cities to look like.

The coronavirus pandemic is a stark reminder that urban areas need to be prepared for a dynamic and unpredictable future.

COVID-19 clearly exposed the existing challenges that cities face, and their vulnerability to shocks. But each region and each country saw differences in these challenges and these vulnerabilities. The future of cities is "plural", and we must consider these differences as potential strengths, unpack regional differences, learn together, and adapt urban models accordingly.

The theme of WUF11 will focus on these questions, providing us with the opportunity to anticipate change, course-correct, and become more knowledgeable about the different possibilities that the future of cities offers.

Organized by

World Urban Forum

CONFERENCE THEME

Creative Museums Summit**Dates & Place:**

27 – 29 June 2022

online

Information online at:<https://www.museumnext.com/events/creative-museum-summit/>**Description:**

Museums are often seen as places that put creativity on display, whether that is art, design, music, writing, or science. But museums are also engines of creativity, offering audiences opportunities to make, learn and collaborate.

The Creative Museums Summit will bring together museum professionals from around the globe to share case studies, actionable strategies, and new ideas on creativity in museums. How are museums building creativity into their organisations, and how they're providing new opportunities to make, learn and collaborate?

Organized by

MuseumNext



ACTIVITIES & EVENTS

CONFERENCE THEME

The City is [NOT] a Tree: The Urban Ecologies of Divided Cities

Dates & Place:

5-7 July 2022

Pretoria, South Africa

Information online at:

<https://www.ierek.com/events/uedc#introduction>

Description:

THE CITY IS [NOT] A TREE creates awareness of the problems that cause spatial, physical, political, social, economic, racial, religious divisions in cities. Architects, planners, built environment professionals, social and political scientists, economists, designers and artists will come together to discuss the reasons for the divisions as well as to conceptualise an approach to heal those divisions. The conference involves developers, local authorities, and communities in the conversation.

The fuller conception of the nature of divisions in cities means that effective principles and strategies can start to be formulated towards healing and transformation into livable and loveable places, which are a 'home' to more integrated communities, cities and a more just and unified society.

The event works towards laying the ground for the possibilities of a new commons, new social and physical formations, seeking ways to work meaningfully for societal advantage. It explores the different kinds of approaches, tools and possibilities that may be learned between different actors, knowledges and disciplines.

The conference unpacks two possible conditions:

The city is a tree - the city reproducing itself (more walls, more divisions)

The city is not a tree - the city remaking itself anew (an alternative condition)

The ecologies of division shape spatialities, territories and geographies, between or within nations and different groupings. The difficult questions and tensions lay and where do these divisions manifest? Do they manifest into borders, walls, buffers and security? How were these spaces or lines socially or physically constructed, how are they policed, maintained, perpetuated or contested?

'Place' is neither exclusive to the building/object nor the space around it, but both are inclusive of human inhabitation, encompassing space for the individual and for society. How the actors who shape the built environment define it, is a fundamental component of human interactions and relationships. In divided and pathological societies, this suggests redefinitions and repurposing of what place/space could mean and could be. The (re)definitions of space as a first step in the making of 'place' and the forming of a sense of 'home'.

Fuelled by systemic problems, the urban ecologies of divided cities appear as mutually constituted physical, psychological and social conditions. Socio-spatial realities remain entrenched upon identities and the urban psyche without even much notice or resistance.

The project is an inquiry into such intersecting systemic currents, but it is also an exploration of the imaginative and potentially creative possibilities which could begin to challenge either-or binaries, and offer the potential for creative space. As a collaborative and inter-disciplinary project, THE CITY IS [NOT] A TREE is also interested in the imaginative and multi-stranded confluence of memory, history, and social and political contexts, helping to construct new physical, social and symbolic ground on which to build.

Organized by

IEREK



CONFERENCE THEME

ISUF 2022: Urban Redevelopment and Revitalization: A multidisciplinary perspective

Dates & Place:

6-11 September 2022

Lodz and Krakow, Poland

Information online at:

<http://geopol.geo.uni.lodz.pl/index.php?page=isuf-2022-en>

Description:

ISUF 2022 (the 29th International Seminar on Urban Form) will take place on 6 - 11 September 2022 in Lodz and Krakow, Poland. The general theme of the conference is Urban Redevelopment and Revitalization: A multidisciplinary perspective.

This theme will explore the current state of evolving world of urban morphology, encompassing the following subthemes:

- o classical and innovative theoretical concepts of the redevelopment and revitalisation of spatial structures;
- o classical and innovative theoretical concepts of the redevelopment and revitalisation of spatial structures;
- o the discussion of terminology (renewal, regeneration, reconstruction, restoration, decomposition, restructuring, etc.)
- o methods of research of the transformation processes of settlement spatial structures (based on: Conzenian and Muratorian schools of urban morphology, Space Syntax etc.) and their application
- o decision-making factors and political, legal and administrative conditions for redevelopment and renewal of the urban tissue

- o social and cultural determinants of spatial redevelopment and regeneration (including social participation and conflicts, structural changes, cultural diversity, quality of life, etc.)
- o economical, functional and infrastructural changes and their impact on the renewal processes (from global to local scale), including the spatial transformations of post-industrial cities
- o directions of change in the historic urban structures (problems of preserving, protecting and various forms of use; the different approaches to the revitalisation of historical city centers and suburbs, issues of sustainability and resilience of urban structures)
- o practical architectural and urban solutions;
- o planning and design of the public and open space using selected examples and comparative approaches.

Organized by

ISUF – International Seminar on Urban Form



CONFERENCE THEME

10th Child in the City World Conference

Dates & Place:

5 - 7 October 2022

Dublin, Ireland

Information online at:

<https://www.childinthecity.org/2022-conference/>

Description:

The 10th Child in the City World Conference will take place 5-7 October 2022 in Dublin, Ireland.

The conference would originally take place in September 2020 but has now been postponed to October 2022.

The event will be organized as a hybrid event: live (if allowed) and online.

The world conference, which takes place every two years, is a key opportunity for children's professionals, city planners, social workers, academics, designers and policymakers to share knowledge, good practice and research findings from the various disciplines that are important to the shared aim of creating child-friendly cities. Creating dialogue is the most important aspect of the conference.


Child in the City is an independent foundation. The main objectives are to strengthen the position of children in cities, promote and protect their rights and give them space and opportunities to play and enjoy their own social and cultural lives. This is achieved by providing communications platforms for academics, practitioners and campaigners for children's rights to disseminate research and good practice.

The foundation observes 5 general guidelines and encourages national and local networks to translate these into specific local policies addressing local points of focus. The general guidelines are a holistic, integral and intergenerational approach; the importance of participation for children and young people; and dynamic trade and continuous challenge.

Organized by

The International Child in the City Foundation, Dublin City Council and the Irish Department of Children and Youth Affairs





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