

CAMOC MUSEUMS OF CITIES REVIEW

<https://camoc.mini.icom.museum>

CAMOC PRAGUE ANNUAL CONFERENCE 2022

Museums, Citizens and Urban Sustainability

22-25 August 2022

Prague, Czech Republic



CULTURE FOR ACTION: NEW YORK CITY'S CLIMATE MUSEUM • MUSEUM OF LIVERPOOL:
THE TENTH BIRTHDAY • THE CITY MUSEUMS GLOBAL MAPPING PROJECT, YEAR 2



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© Museu de Lisboa



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From the Chair

Dear colleagues and friends,

We are pleased to send you the latest issue of the CAMOC Museums of Cities Review, which already is on its number 13. This issue covers the most important results of the CAMOC Barcelona conference, held in December 2021, the programme highlights for the next conference, in August, in Prague, and it keeps us up to date with some important features of the city museums' world, like the news on the New York City's Climate Museum and the 10th anniversary of the Museum of Liverpool.

Following six years of editions of the former CAMOC Newsletter, we are very proud of the number and, above all, the quality of this Review about city museums and urban heritage across the world. A publication that CAMOC has persistently endeavoured to edit, thanks to the brilliant work of our Secretary and editor, Jelena Savic and also the dedication of other members of our team, and, not the least, all the authors who have generously contributed with a vast number of relevant materials on museums, urban communities and cities.

Due to the consequences of the global pandemic, CAMOC's annual conference of 2020, under the theme "The Right to the City", could only be held in June 2021, both as an online and live event, very professionally carried out by our colleagues from the Museum of Krakow. The 2021 conference addressing the subject "Connecting Cities – Connecting Citizens", took place in Barcelona in early December also on a hybrid model. Let me draw your attention to the fact that we have published the Krakow Conference Book of Proceedings, which will soon be available for download on CAMOC's website. Additionally, the video recordings from the conference organised in concert with the Museum of Krakow, and the one held with MUHBA (the Museum of the History of Barcelona) are available and free to watch on CAMOC's YouTube channel: <https://www.youtube.com/channel/UCX-2yER0juEP2X16OIL8oUw>

In this Review, you may find the Special Dossier, consisting of a thorough description and the analysis of the most relevant outcomes of the Barcelona conference sessions, city tours and discussions from the interesting perspectives given by four different authors.

Our main focus is now turned to the next CAMOC conference, to be held in tandem with the triennial ICOM General Conference in Prague, August 22-25, under the theme "Museums, Citizens and Urban Sustainability". The general theme of the coming ICOM conference is "The Power of Museums" and you may find all the details here: <https://prague2022.icom.museum/>, as you may find the programme of CAMOC's conference in the next pages of this Review, namely information about the joint sessions which



we are holding with CIMUSET (the ICOM International Committee for Museums of Science and Technology), for the first time, focusing on urban sustainability and smart museums. The off-site day refers to the CAMOC-only conference day, which will take place at the lovely Ctenice Chateau, one of the sites of the City Museum of Prague, where we will be covering topics on community engagement, citizenship and sustainability.

The first articles of the current Review are about the recent New York City's Climate Museum, and to make a review of the Museum of Liverpool history upon its tenth anniversary. It is also worth mentioning the pages addressing the long-term project on the global mapping of city museums, which our colleague Glenn Perkins recently presented at the annual conference of the American Alliance of Museums. Another proactive CAMOC member, Andrea Delaplace, has participated in a workshop organised last month by the Museum of the History of Barcelona on immigration and social housing, topics that our committee is regularly coming back to.

Now that we are heading towards the end of our second and last mandate as members of the Board of CAMOC, we cannot help but take pride in a great set of accomplishments over the last six years, including conferences, online and paper publications, workshops, webinars, a long-term city museum mapping project, let alone the steady growth of our membership. All this hard work has only been possible thanks to the whole of our great Board team, as well as to devoted CAMOC members, who have always been available to help, to share new, eye-opening ideas and to keep us on track towards a becoming a more comprehensive and better international ICOM committee.

The process for the elections of the next CAMOC Board members is on its way and we feel sure that the next team will be devoted to take CAMOC to an even higher level of quality and engagement amongst city museum professionals and researchers!

We do hope to see you, either in person or digitally, at the ICOM General Conference in Prague, August 21-28.

See you soon and keep sending us your feedback. We'd love to hear from you all!

Joana Sousa Monteiro

Culture for Action: New York City's Climate Museum

ANAIS REYES*



Climate Signals by Justin Brice Guariglia in Sunset Park, Brooklyn—one of ten installation sites in parks across New York City.
© Justin Brice Guariglia

“What can I do?”

One cloudy day in October 2018, climate scientists gathered in parks across New York City. As part of a Climate Museum¹ event called *Ask A Scientist Day* - in connection with the public art exhibition *Climate Signals* by Justin Brice Guariglia, presented in partnership with the NYC Mayor's Office, Climate Policy and Programs - dozens of experts from NASA, the mayor's office, and nearby universities met with the public to address their burning questions on climate change. To our surprise, rather than asking about the “why” or “how,” the question asked again and again by people from all corners of the city was: “What can I do?”

A recurring study by Yale University and George Mason University shows that 70% of American adults are currently worried about climate change (the highest

percentage yet since their surveys began in 2008). However, only 7% of them are discussing it.² This means that despite strong feelings, most people are staying silent. Worse, lacking an outlet to address that worry creates a feedback loop of inaction: people who care about the issue do not discuss it because they so infrequently hear others doing so, thus reinforcing the downward spiral.³ In order to address climate change, we first need to break the climate silence.⁴ Museums can play a vital role.

What can a museum do?

Museums are powerful institutions because they are popular, highly trusted as credible sources of

* Anais Reyes, Senior Exhibitions Associate, the Climate Museum

¹ <https://climatemuseum.org/>

² <https://climatecommunication.yale.edu/wp-content/uploads/2022/03/climate-change-american-mind-september-2021b.pdf>

³ <https://climatecommunication.yale.edu/publications/climate-spiral-silence-america/>

⁴ <https://www.climateactproject.org/blog/do-something-important-climate-talk-about-it#>

knowledge, and act as democratic gathering spaces for the public.⁵ When those strengths are mobilized around social issues, museums can foster challenging conversations, connect audiences, create communities, respond to people's needs, and bring about a sense of shared motivation, agency, and possibility. Put simply, museums have the potential to catalyze social transformation.

We must ask ourselves: How can these strengths be employed toward the fundamental changes we need to address social issues? How can we help our cities rise to the challenge of the existential threat of climate change? How can museums be a mechanism for shifting the very perspectives that construct our culture and guide our actions? How can a museum not only answer the question "What can I do?" but equip people with the skills to do it? These are the questions that lie at the heart of The Climate Museum.

Based in New York City, the Climate Museum is the first museum in the United States dedicated to climate change. Our mission is to inspire action on the climate crisis with programming across the arts and sciences that deepens understanding, builds connections, and advances just solutions. We utilize the strengths of museums to provide our audience with diverse and accessible entry points into climate dialogue, breaking the climate silence and building a more interdisciplinary understanding of the crisis we face. Our programs aim to pull the worried-but-silent majority out of that downward spiral and instead toward action.

We consider ourselves an activist museum because we create spaces that invite civic engagement as the key method to addressing climate change. By curating programs that offer specific actions for our audience to take - actions that focus on social and collective approaches to climate solutions (rather than individual or technological ones, which are most often centred) - we teach visitors how to be advocates for change. Beyond starting conversations and forming engaged communities, our objective is to spark a wider cultural shift toward climate justice and environmental awareness at the societal and systemic scale, using public programs as the pathway toward that shift.

The severity, scale and urgency of the climate crisis means we must address it using all the tools we have, including cultural institutions and their transformational power. Because community growth

goes hand in hand with civic engagement, museums must work to move our communities toward sustainability, resilience and justice. The Climate Museum uses our platform to get visitors to see themselves as leaders toward this imperative.

In discussing some of our recent programs, we hope to inspire a new understanding of climate action and the potential of museums toward social improvement.

Culture in Action

In 2019, the Climate Museum presented an exhibition called *Taking Action*. Located in an adaptively reused house on Governors Island, the show was our first to connect visitors with directed actions they could take to mitigate climate change. It was inspired by the youth climate movement and was hosted primarily by a cohort of high-school-aged docents. The exhibition started off with large-scale climate solutions already in place around New York City and the world, then went into current political and social barriers to progress, and closed with a room to take action. In this space, people could take one or more of five curated actions: "TALK" to three people about climate change, "SIGN"

*The final room of the **Taking Action** exhibition on Governors Island. Each visitor who committed to take civic action to stop climate change received a sticker to place on the wall. The accumulated stickers represent the power of the collective. © Edward Watkins*



⁵ Sources: <https://www.aam-us.org/programs/about-museums/museum-facts-data/>
<https://www.colleendilen.com/2019/03/06/in-museums-we-trust-heres-how-much-data-update/>
<https://www.aam-us.org/2020/01/27/serving-broader-audiences-museums-engage-communities-with-public-space/>



A high-school volunteer sharing a *Beyond Lies* poster, illustrated by Mona Chalabi, with a visitor at the campaign kickoff on Governors Island in July 2021. © Sari Goodfriend

a petition calling for the inclusion of climate change as a topic in the US presidential debates, “CALL” their congressional representatives and ask them to take the No Fossil Fuel Money Pledge to reject financial influence from the fossil fuel industry, “JOIN” a climate organization, and switch their “BANK” to one that does not invest in the expansion of fossil fuels. With each action people committed to, they received a sticker to place on a nearby wall. Over the course of the exhibition, the build-up of stickers created a visual representation of the community - of a shared purpose with others. It embodied the importance of seeing the impact of your actions as part of a larger movement. Through these actions we were able to create a sense of motivation, direction and connection rather than leaving people feeling isolated and outscaled. This action component is now a central feature in all of our programs. Additionally, the high school docents grew into experienced climate communicators, many continuing their passion for climate advocacy at their schools and into college.

In 2021, during the COVID-19 pandemic, we launched *Talking Climate*, a virtual discussion series that explores the intersections of climate change and systemic inequality. *Talking Climate* brings together scientists, artists, activists, and interdisciplinary experts of all backgrounds and ages to discuss climate in relation to other social phenomena - such as public health,

infrastructure, and identity - and to reveal how every social issue is also a climate issue. By grounding climate change in its wider context, the series offers more pathways for viewers into climate conversations while acknowledging how climate impacts are already negatively affecting certain groups of people and compounding existing inequities. We orient each conversation around sharing diverse voices and advancing intersectional climate justice. Because of its digital format, we are able to reach thousands of people all over the world. *Talking Climate* has continued into 2022, and has also inspired our forthcoming exhibition which will examine the origins and coproduction of the climate and inequality crises along with what we can do about them.

Finally, our most recent project, *Beyond Lies*, was a public art campaign with the artist and data journalist Mona Chalabi. Her series of three illustrated posters distilled the work of investigative journalists, historians, and academic researchers on the fossil fuel industry’s decades-long crusade to mislead the public, shift the blame for environmental destruction, and stop climate policy. Through a QR code included on the poster, the campaign again connected viewers to civic actions -such as calling their representatives - to help break the fossil fuel industry’s political grip. The project also invited people to hang the posters throughout their

neighborhoods and use them to spark dialogue. Chalabi stated that it was not just her creating this artwork, but the experiences, interactions and conversations by the volunteers sharing the posters that co-created it as well. Our website included additional resources and a photo gallery showing just how far the posters had reached. Over the eight-month run of the campaign, posters were hung in hundreds of places in New York City, in 17 states across the US, and on six continents around the globe.

What can we do?

Renowned environmentalist Bill McKibben uses a metaphor for climate action that concisely summarises the Climate Museum's philosophy:

"Say you have a certain amount of time and money with which to make change - call it x... The trick is to increase that x by multiplication, not addition... to take that 5 percent of people who really care and make them count for far more than 5 percent. And the trick to that is democracy."⁶

⁶ <https://orionmagazine.org/article/multiplication-saves-the-day/>

The climate crisis calls for the mobilisation of museums to multiply the action potential of their audiences. At the Climate Museum, everything we do is in an effort to show our visitors how culture and democracy are tied together and how each person has a valuable role to play in their advancement. We have seen firsthand how a museum can foster the intellectual, emotional and social connections that inspire hope, invite people to imagine better, more sustainable futures, and remind people of their own agency in creating them.

As museums, we must utilize the public's trust toward justice in the communities and cities we serve. Shifting the question from "What can I do?" to "What can we do?" is the first step.

Note

The Climate Museum presents public programs at our exhibition hub on Governors Island, in public spaces citywide, and, since 2020, through virtual events. The Museum is currently scaling out to a permanent, year-round presence in New York City.

For more information on the museum, visit <https://climatemuseum.org/>

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:

- July 15th, 2022
- November 30th, 2022
- February 28th, 2023
- June 1st, 2023

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

Museum of Liverpool: The Tenth Birthday

KATE JOHNSON*

Introduction

July 2021 was an important date for Liverpool. It marked ten years since the Museum of Liverpool first opened its doors in the heart of the historic waterfront. Dedicated to the history of the city and its people, the new museum took ten years to complete with involvement from over 10,000 people. With so many stakeholders and significant public investment, there were high expectations of Museum of Liverpool. It needed to engage and represent local people and diverse communities, respond quickly to reflect continuous change within the city and contribute to Liverpool's growing visitor economy. The tenth birthday gave an opportunity to reflect on the Museum of Liverpool's achievements and reconsider the strategy for the next ten years.

* Kate Johnson, Museum of Liverpool

Since opening in 2011, the Museum has welcomed almost 8 million people with 299,042 school children taking part in education sessions. It has staged 27 temporary exhibitions, collected 21,000 objects and led 23 archaeological excavations.

The number of annual visitors reached a peak before the COVID-19 pandemic in 2018-2019, with 990,518 people, by far outperforming its original targets. The largest audience group in this year were visitors from the UK (41.7%). The next largest group were local people from Liverpool City Region (28.1%).

In engaging and attracting this local audience, It is essential that the Museum presents authentic displays and exhibitions based on lived experience. Since 2011, Liverpool people have worked with the Museum to represent their histories through its community participation strategy *Our City: Our Stories*,



Museum of Liverpool Exterior. © Pete Carr



Galkoffs. © Jason Roberts

resulting in 27 displays. This strategy gives four routes for involvement in the production of new museum content, through a sliding scale of involvement; from museum-led content with community consultation, or community contributions such as stories and loaned objects, to audience-led content, where themes, messages and content are co-produced. Finally, the fourth route is where entire exhibitions are community-produced and hosted by the Museum with some curatorial support.

Our City: Our Stories

Our City: Our Stories has enabled content within the Museum's four themed galleries (*The People's Republic*, *Wondrous Place*, *Global City* and *The Great Port*) to be updated over the past ten years. *The People's Republic* gallery has had the most updates. The updates have varied in scale from major installations such as *Galkoff's* and the *Secret Life of Pembroke Place*, centring on the tiled shopfront of a kosher Jewish butcher's, to small but significant displays, such as the story of a Liverpool community's fight against global injustice through L8 Against Apartheid.

Our City: Our Stories has also led to significant histories that have been traditionally marginalised being represented in the Museum. In 2013, the Museum worked with Homotopia, an LGBT+ arts festival, to host a community-led exhibition *April Ashley: Portrait of a Lady*. April was a trans woman who had pioneering gender reassignment surgery in the 1960s and who was a leading UK activist for transgender rights. This partnership and exhibition engendered LGBT+ people's

trust and confidence in the Museum. This trust enabled participation in a further LGBT+ exhibition in 2016, *Tales from the City*, which marked the 50th anniversary of the partial decriminalisation of homosexuality in England.

One *Our City: Our Stories* project, *The Old Blind School*, explored the history of the school for visually impaired people in Liverpool and was part of a wider partnership led by the disability heritage organisation, Accentuate, to increase representation of disability history and narratives. This project reinforced the need for museum workforces to represent the diversity of our audiences in order to achieve true inclusion and representation. Accentuate have gone on to spearhead an innovative new programme *Curating for Change*, which will create curatorial fellowships for deaf, disabled and neurodiverse people in museums in 2022, including in the Museum of Liverpool. This project



Tales from the City. © Pete Carr

supports our wider organisational objective to develop our workforce, so it supports is representative of our local community by 2030.

The upcoming projects and challenges

After ten years of delivering this successful participation strategy, the curatorial team is currently working with colleagues from across National Museums Liverpool (its parent organisation) to review strategies to further embed participation and co-creation. This is to prepare for the forthcoming redevelopment of the International Slavery Museum, which can only be achieved through working in fundamental partnership with Liverpool's black community and survivors of modern slavery.

Social movements such as Black Lives Matter and increased discourse of Britain's role in the slave trade

have enhanced the case for not only the International Slavery Museum's expansion but also for a more critical examination of the representation of black history and culture within the Museum of Liverpool.

In 2021, the Museum of Liverpool redeveloped one of its most popular galleries, *Wondrous Place*, which examines the significance of creative expression in Liverpool through music, performance and sport. The redevelopment of this key content in the Museum gave opportunity to strengthen the inclusion and representation of diverse communities in Liverpool, in particular the contribution of black musicians and artists to the development of Liverpool music. This was achieved through working in partnership with the organisation Heritage Development Company Liverpool, whose mission is to address the overlooked contribution of Liverpool's historic black community for both Liverpool and national audience.

Tales from the City . © Pete Carr





Wondrous Place. © Pete Carr

The planned redevelopment of *Global City* gives further opportunity to reconsider, in partnership with affected communities, the representation of Liverpool and the British Empire in response to contemporary discourse around decolonisation. The current *Global City* gallery will close for redevelopment in June 2022, following a period of visitor and community consultation, and will reopen in 2024.

The redevelopment of *Global City* is part of a wider partial reconfiguration of the Museum of Liverpool. Funded through the UK Government's *Levelling Up* regeneration scheme, the reconfiguration of the Museum will increase its capacity to generate income through improvements to the shop, café and theatre. As the Museum was outperforming its projected annual visitor figure, the shop and café areas require improvements to cater for additional visitors, both to generate income and improve the visitor experience. There is also further potential to develop the use of the Museum's theatre for corporate hire.

A key part of the reconfiguration will be to increase the capacity to stage temporary exhibitions through

the creation of a ground-floor dedicated space. This reflects one of the Museum's challenges over the last ten years, in that maintaining a programme of continuous change requires significant resource. This improvement will enable the Museum to stage larger temporary exhibitions with more efficiency and increase the potential to stage commercial exhibitions if required. The temporary exhibition programme will run alongside planned changes in the Museum's themed displays.

The Museum of Liverpool's location on the banks of the River Mersey has been key in attracting tourists to the city. National Museums Liverpool's waterfront transformation project presents an exciting opportunity to further enhance the Museum as an unmissable destination for visitors. The area between the International Slavery Museum and Maritime Museum in the Royal Albert Dock, and Museum of Liverpool on Mann Island, includes historic quaysides and graving docks, which have been overlooked and underused in recent years. The potential of this area was highlighted by the Museum of Liverpool's archaeology team in 2021 through the community archaeological excavation



Wondrous Place. © Pete Carr

of land adjacent to the Piermaster's House, near to the Royal Albert Dock. This project engaged 42 people in community archaeology as volunteers and helped 3,031 visitors to the area understand more about the historical significance of the site.

With investment from the Liverpool City Region and UK government, the potential of this heritage site for storytelling, connection and visitor experience will continue to be achieved, but only through working in partnership with local people.

Join CAMOC

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of museums of cities

now!

**OVER FIFTEEN YEARS DEDICATED TO CITY MUSEUMS,
URBAN LIFE AND OUR COMMON FUTURE!**

Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community.

To become a member of ICOM and CAMOC please visit our web page.

It will have a bridge/link that will direct people to our membership page:

<http://camoc.mini.icom.museum/get-involved/become-a-member/>



BECOME A MEMBER.

CAMOC PRAGUE 2022

CAMOC PRAGUE ANNUAL CONFERENCE 2022

MUSEUMS, CITIZENS AND URBAN SUSTAINABILITY

22-25 August 2022
Prague, Czech Republic

Dear Colleagues,

Please join us at the CAMOC Annual conference 2022, which will take place this August within ICOM Prague 2022.

Resonating with the ICOM General Conference theme, “The Power of Museums”, the CAMOC’s Annual Conference 2022 will focus on city museums and urban sustainability. Our conference sessions are scheduled for August 22 and August 23 (joint sessions with ICOM-CIMUSET and Worklab - International Association of Labour Museums, on a hybrid model) and August 25 (CAMOC-only meeting with on-site sessions). We have selected the presenters and have now been working on the detailed conference programme.

You can review the programme outline for all conference days on the following page. ►



BRIDGES OF PRAGUE. © FREEPIK

CONFERENCE SESSIONS

CAMOC AND CIMUSET/WORKLAB JOINT SESSIONS

THEME: *Sustainable Citizens and Smart Museums*

Location: Prague Congress Centre



HYBRID FORMAT

22 August 2022, 16:00–17:30

23 August 2022, 14:30–16:00 / 16:30–18:00

The CAMOC and CIMUSET / Worklab joint sessions will explore how museums and citizens can together build a more sustainable society. What kind of activist and democracy building practices can museums adopt to promote social sustainability? What is the role of technology in creating sustainable cities of the future?

Programme outline

Presentations of 5 minutes (ignite sessions) and 15 minutes (full papers) will showcase practical examples or more in-depth studies on the theme.

CAMOC-ONLY MEETING

THEME: *City Museums and Urban Sustainability*

Location: Prague City Museum – Ctěnice Castle



ON-SITE ONLY FORMAT

25 August 2022

In continuation of the research thread initiated in 2021, at the ICOM and CAMOC Webinar: Museums, sustainable cities and communities and at CAMOC Barcelona 2021 Annual Conference, the CAMOC-only off-site meeting will tackle urban sustainability. As the world becomes highly urbanised, the role of cities, from high-density metropolises to small towns, becomes more and more fundamental in any discussion on sustainability. While interactions among urban and global systems are intrinsic to urban sustainability, approaches to its key elements, including citizen engagement, prosperity and well-being, must be rooted in place and based on a sense of place. Thus, the aim of this meeting is to study the role of city museums as local sustainable citizenship hubs. We also invite contributors who explore how city museums can work as part of larger networks connecting cities on different scales around urban sustainability and resilience goals.

PROGRAMME OUTLINE

8h30	Pick up and transfer to Ctěnice Castle: Letňany – Metro C
9h00 – 9h30	Arrival and registration
9h30 – 11h00	CAMOC off-site meeting, Session 1
11h00 – 11h30	COFFEE BREAK
11h30 – 13h00	CAMOC off-site meeting, Session 2
13h00-14h00	LUNCH BREAK
14h00-15h30	CAMOC off-site meeting, Session 3
15h30 – 16h45	CAMOC Assembly and the presentation of the new Board
16h45-17h15	COFFEE BREAK
17h15 – 18h30	Guided tour and visit, The Prague City Museum – Ctěnice branch
19h00	Departure from Ctěnice Chateau



CTĚNICE CASTLE IN VINOŘ, PRAGUE. PHOTO: WIKIMÉDIA COMMONS

REGISTRATION

There is no separate registration procedure for the CAMOC Prague Annual Conference.

All CAMOC conference participants must register via ICOM Prague registration platform.

Please find the registration information here:

<https://prague2022.icom.museum/registration-information>

The City Museums Global Mapping Project,

What is a city museum today? How many city museums are there in the world? What are their approaches and tools?

Museum professionals across the world are teaming up to promote a research survey and develop a digital map that will help answer these questions and help CAMOC paint a picture of the evolution of city museums worldwide.

CAMOC AND COLLABORATORS

Beginning in 2019, CAMOC launched a special project to develop a picture of the evolution of city museums worldwide. Project partners include NTUE (National Taipei University of Education), ICOM-ASPAC (Asia-Pacific Alliance), and ICOM-COMCOL (International Committee for Collecting). Together, we are working to identify and collect data about where city museums are, what they are doing, and how they see their role.

We are currently in the Year 2 of the project, which has got a renewed support from ICOM SAREC.



METHODS AND GOALS

Since the turn of this century, city museums worldwide have rethought their missions, forms, and practices to become lively institutions, engaging with their cities and tackling contemporary urban issues. To understand these changes, and the diversity of city museums, CAMOC developed a survey under the scientific coordination of Prof. Francesca Lanz

2.9 ¿Qué características de la sede principal de su museo son importantes para el trabajo de su museo? *

	Crucial	Muy Importante	Importante	Poco Importante	Irrelevante
Ubicación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Historia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Valor simbólico	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Calidad de los espacios de exposición a largo plazo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Calidad de los espacios exteriores	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Instalaciones (cafetería, tienda, guarderías)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Espacios de exposición temporal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Espacios de aprendizaje o espacios multifuncionales para proyectos especiales	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Otros espacios complementarios (auditorio, salas de conferencias, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* From the city museums survey

(Politecnico di Milano and Manchester University), an architect and researcher into city museums concepts and contemporary trends.

We are seeking one survey response from as many self-identified city museums as possible. The survey questions derive from a literature review of research on city museums to identify key concepts and terms to describe, differentiate and contextualise city museums. The digital survey is collecting data to compare the different kinds of premises, activities, collections and exhibitions of city museums.

WHAT IS A CITY MUSEUM?

The survey includes a working definition constructed to enable openness to debate, to embrace a diversity of sizes and types of city museums, and to allow inclusion and consideration of a range of institutions that have the city as their core subject:

A city museum is a museum that stands in the city, talks about the city, and thinks through the city. However diverse they may be in their strategies, approaches or models, city museums have the city at the core of their interests and activities. Their main aim is to contribute to urban social and cultural development by engaging with different communities, connecting people and places, and fostering knowledge and awareness about their city's pasts, presents and futures.

Analysis of survey responses will clarify the terms professionals use to talk about city museums, identify the range of their sizes and scopes and the ways they engage with their city and urban ideas.

Also, when someone completes a survey for a city museum, we can put that museum on the online map. More than a simple guide, this map can be both a research tool and a network resource for identifying and connecting with city museums worldwide.

CITY MUSEUMS MAP



THE WORK SO FAR

Until now, we have:

- Translated the survey into 10 languages available anywhere in the world through FormStack
- Collected 160 responses from 4 continents
- Designed the project website, continuously expanding it with growing number of mapped museums

We are working on expanding the survey to cover more regions and all sorts of city museums, and we need your help!



News on new map entries on CAMOC's social media channels

The team is also beginning to analyse survey responses to obtain initial data on the scope of differences among city museums. We intend to publish a volume of findings from the survey to coincide with the CAMOC 2023 Conference.

You can aid our effort!

- Work at a city museum? Complete a survey (it takes 30-45 minutes) and help put your museum on the map
- Help us connect with city museums in your area: share this project with your networks to help put city museums in your part of the world on the map

Historical Museum Frankfurt

Historisches Museum Frankfurt

Saalhof 1, 60311 Frankfurt am Main, Germany



The Historical Museum Frankfurt (HMF) is the modern city museum of the Main River metropolis and one of the largest city museums in Europe. This award-winning museum is located in the heart of Frankfurt's historic old



An example of a museum profile on the project website

WHAT'S NEXT AND HOW CAN I HELP?

During 2022 we are expanding the online map of city museums. When we present a project update at the ICOM General Conference in Prague this August, we want to have city museums of all sizes and locations represented on the map.

- Volunteer to review entries for the website With your help, we can discover and share how rich and diverse city museums are.

Connect with us!

<https://citymuseums-mapping.com>



Immigration, Housing and the Right to the City: Life in the HLMs of Paris and in the Industrial Estates of Barcelona and their Presentation in the Museum

A report on the workshop held in MUHBA, Barcelona, on 12 May 2022

ANDREA DELAPLACE*

Introduction

On 12 May 2022, MUHBA, Barcelona History Museum, organised a workshop dedicated to social housing and immigration in the city.

After the Second World War, the need to respond to the growth of European cities led to an unprecedented expansion of a residential building model for the popular classes derived from the postulates of the CIAM.¹ In this context, however, the answers have been much more variable than it seems at first glance, and ranged between renting and owning homes, between facilities concentrated within the neighborhood or those scattered, between residential estates near the city or further away. This diversity within an apparent formal unity has led to highly unequal medium- and long-term results.

The seminar addressed examples in Paris, with a museum of a new generation about this theme, and in Barcelona, where MUHBA has also been working on how to present the subject in-depth.

It would be difficult to reinvent the city museum without addressing the verb *inhabit*, in historical terms: the introductory speech by Joan Roca (director of MUHBA), entitled "El verb *habitar* al museu de la ciutat. Projectes en marxa: d'Oliva Artés al Bon Pastor", tackled the question of social housing and its importance for city museums, which reflects in presenting and discussing the history of working-class neighborhoods and urban transformations.

With the support of the Barcelona Municipal Housing and Rehabilitation Institute, MUHBA has recently published the booklet *La ciutat dels polígons*, an itinerary through the neighborhood of Besòs, a work conceived and made in four hands between Amador Ferrer (texts) and Andrea Manenti (drawings).² The work is part of the project *Habitar Barcelona* and is linked to exhibition proposals at the MUHBA Oliva Artés and the future MUHBA Bon Pastor site.

This brief one-day workshop was an important contribution to the reflection on the question of social housing in many European cities where once poor working-class neighborhoods have been deeply transformed through a process of gentrification.³

The workshop: *Immigration, Housing and the Right to the City. Life in the HLMs of Paris and in the industrial estates of Barcelona and their presentation in the museum*

The morning part of the workshop was dedicated to the presentation and debate on the case studies from Paris and Barcelona and took place at the MUHBA Oliva Artés. Andréa Delaplace, Muriel Cohen and Fabrice Langrognet presented the Parisian case. This project is situated in Aubervilliers, a popular and "difficult" neighborhood in the north-east of the Parisian region, where the association AMuLoP is planning to create a museum dedicated to social housing and the different communities that live there (most of them with a migrant background). The project in its totality is

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¹ In the *Charter of Athens*, back in 1933, based on an analysis of thirty-three cities, CIAM proposed that the social problems faced by cities could be resolved by strict functional segregation, and the distribution of the population into tall apartment blocks at widely spaced intervals. The four keys to urban planning are the four functions of the city: dwelling, work, recreation (use of leisure time), transportation. Source: https://www.getty.edu/conservation/publications_resources/research_resources/charters/charter04.html

² For more information, please check the website: <https://www.barcelona.cat/museuhistoria/ca/formats/lilibrets-de-sala/la-ciutat-dels-poligons-un-itinerari-pel-besos>

³ Social housing may have different names depending on the country and is defined as housing which follows a public or private initiative, for people on low incomes who would have difficulty finding housing on the private market. The process of gentrification is a worldwide phenomenon, but here the focus is on the European context, through the case studies in two important European cities: Paris and Barcelona.



The workshop poster. © MUHBA

created as an associative initiative led by AMuLoP.⁴ The first temporary exhibition, named *La vie HLM-Histoires d'habitant-e-s de logements populaires. Aubervilliers, 1950-2000*, was launched in October 2021 and will be open until June 2022. The HLM (*habitation à loyer modéré* - low-rent housing) is a type of housing built with the help of the State. It is subject to strict rules of construction, management and attribution. Rents are also regulated and there is a limitation of maximum income which determines access to housing. The exhibition is dedicated to stereotypes often connected to these buildings and communities and linked to the matters such as social exclusion, poverty and criminality. The idea is to show the real lives of its inhabitants and social interactions that build the *vie de quartier* (community life). This exhibition is a project to foreshadow the popular housing museum.⁵

The Bom Pastor, opening in the coming months, is a long-term project headed by the architect Amador Ferrer and the MUHBA team. During his presentation, the historical context of the social housing development in Barcelona and the project of the exhibitions were shown: the temporary exhibition opening on 30 June and the long-term project to be ready in February 2023.

In the continuation, Imma Boj, the director of the *Museu d'Història de la Immigració de Catalunya*

Sant Adrià, presented the history of migration in Barcelona through a perspective of social housing and urban transformation of the city.

In the afternoon, the participants visited the Bom Pastor construction site. We could see the work on the restitution of the original floors and wall decorations in each of the houses that are being restored to host the permanent exhibition on social housing in Barcelona. This was a very interesting, immersive archaeological experience, providing insights in the social housing from the third quarter of the last century. The curators of the long-term exhibition were there to explain in detail the curatorial process and the choice of objects and furniture to be displayed.

Importantly, the two museum projects of AMuLoP and MUHBA are presenting a new view to the housing estates built in Paris and Barcelona in the third quarter of the last century. Housing estates meant a new way of managing urban growth, which, until then, had been reduced to the simple and continuous densification of historic centres and suburban peripheries, accumulating urbanisation deficits in services and equipment. As an alternative to insalubre living conditions such as those in *bidonvilles* or shanty towns, the estates offered better urban and living conditions, as well as the possibility of a good articulation with the city center, thanks to the transport and urbanisation of these new areas. Compared to what they were used to in the past, these apartment blocks offered very comfortable living conditions to the working class when they were first inaugurated.

Unfortunately, over the years, these housing estates have become more and more stigmatized as places

A detail from the workshop. © Marta Iglesias Urbano



⁴ More information on the Association pour un Musée du Logement Populaire: <https://www.amulop.org/fr/l-exposition-la-vie-hlm/>

⁵ The exhibition is in an HLM a few steps away from a future Grand Paris Express station, in an area that will be profoundly transformed by the construction of 1,800 housing units. In this context, coming to grips with the history of the neighborhood and the daily life of its inhabitants becomes all the more important.



From the workshop. © Quim Brugada Perich

of delinquency and social problems. The difficulties inhabitants of these buildings encounter today derive from the low quality of construction (which further deteriorated over time), permanent delay in urbanisation and lack of social equipment (parks, schools, metro). All this gave rise to social movements denouncing mismanagement and questioning the sustainability of these residential projects.

The historical distance and the experience of their subsequent evolution allow us to venture a few hypotheses in terms of historical process. More than sixty years have passed since the creation of the Fonds national d'amélioration de l'habitat - FNAH⁶ (1945) and the Barcelona Social Emergency Plan (1958), which may be considered key developers for the construction of housing estates of significant size and urban relevance. It is an important period to look into and evaluate its contribution to the city and to our contemporary societies.⁷

To sum up, the Paris and Barcelona projects argue in favour of revitalisation of the neighborhoods where the museum projects are inserted and urge the local governments to preserve these social housing estates and invest in their urban potential, to improve the lives of their inhabitants. Their focus is on claiming back the city: the right to the city is the right to affordable and decent living. It is important that the history of these housing estates is preserved and told, as a catalyst for

the urban dynamics of the metropolitan peripheries, in permanent dialogue with the city center and the local government.

The importance of social housing in the urban development of cities

The social history of working class and its living conditions is key not only for understanding the deep transformations of city living and urban environment but also for understanding how gentrification modifies cityscapes around the globe. Old working-class neighborhoods are becoming more and

more hype, thus pushing the population which once lived there even further away in the city (and outside city limits).

What narratives, what objects, what spaces? Those are the main questions to focus on when analysing public housing and living conditions in working-class neighborhoods.⁸

In city museums, presenting the dynamics between migratory growth and urban development is also essential to understand transformations of any city.

Urbanisation is characterized by movement, flow, agitation - the politics of town planning are the politics of movement. Thus, urban planning initiatives are linked to migratory movements within the city and towards the city. So, what are the policies concerning migratory fluxes in the city? Studies that illustrate the relationship between forced migration and the city (in the discipline of geography) focus on the containment of asylum seekers and refugees in the cities in the Global North, like Paris, London, Berlin, New York. Geographers here have examined the nature of historical and contemporary processes of refugee resettlement and dispersal of asylum seekers.⁹

However, it is only recently that urban areas started to be considered as subject of study for social scientists

⁶ By an ordinance of 28 June 1945, amended on 26 October 1945, The French Government decided to institute a levy on rents, intended to supply the National fund for the improvement and maintenance of rural and urban housing, transformed into National Housing Improvement Fund (FNAH), the management of which was entrusted to Crédit Foncier de France. In 1971, the FNAH became the National Agency for the Improvement of Housing (ANAH).

⁷ THE 10 MUHBA MUSEUM PROGRAM Bulletin, 36 (2020)

⁸ In France, social housing is called *public housing*. In Europe, there are various traditions and national histories related to this type of housing, all of which aim to control rents and to expand the social housing offer. Contrary to the terms *public housing* in the United States, *council homes* in Great Britain or *habitation à rent modérée* in France, the term *Sozialwohnung* in Germany does not refer to the public or private status of the owner. More than 90% of *Sozialwohnungen* were built by private investors, blurring the boundary between public and private present around social housing in other countries.

⁹ Darling., J. (2016). Forced migration and the city: Irregularity, informality, and the politics of presence. *Progress in Human Geography*. Vol. 41, 2. 178-198. [online] Retrieved from: <https://journals.sagepub.com/toc/phg/41/2>

concerned with the politics and geography of asylum seekers and refugees. It would be interesting to open a dialogue between studies on migratory movements and flows and works in urban geography which consider the city as a set of authorities, legalizations and claims. Being mindful of these relationships may help in critically questioning a nation-state-centric account of the geographies and routes of asylum seekers and refugees.

Inside the city museum, focusing on social housing and migrants is key to scientifically explain connections or disconnections between urban transformations and population fluxes over time. It's interesting to compare, especially in the Parisian case, how urban development of social housing is presented in different museums: a migration museum (*Musée national de l'histoire de l'immigration* - MNHI), a city museum (*Musée Carnavalet*) and associative projects on popular housing (like AMuLoP, for example).

Another important issue to be taken into account are initiatives to create a more sustainable environment, involving local communities and institutions. It is important to reflect on sustainability within the narratives on city history and urban development. Social justice and inclusion are also directly connected to the narratives concerning housing and fluxes

of population in and out of any city.¹⁰ It should be highlighted that sustainability comes with a sustainable community (that shares these values), through working intrinsically with the city council and urban developers. Can we reinvent our cities on a more sustainable basis that boosts us to live better? A healthier environment means a happier and stronger community. What is the dynamic that city museums can create with their communities to help foster this sustainable urban living mentality? Do exhibitions presented by local museums help open the debate and engage people to work towards a more sustainable community?

How can (different) museums work through these three main themes: popular housing, dynamics between suburbs and city center (urban history) and immigration history?

These themes need to be linked to the main narrative in city museums, not only to create a better understanding of the social and urban transformations over time but also to help face difficulties in finding affordable housing and other challenges present in many cities around the world.

¹⁰ The National Public Housing Museum in Chicago is an example of social reflection, public dialogue and education. For more information please check the museum's website: <https://www.nphm.org>



The visit to Bom Pastor. © Andrea Delaplace

CAMOC BARCELONA 2021 ANNUAL CONFERENCE

CONNECTING CITIES, CONNECTING CITIZENS. TOWARDS A SHARED SUSTAINABILITY

After the first year of the COVID-19 pandemic imposed many disruptions on our plans, CAMOC managed to organise two annual meetings in 2021. The first conference was held on 9-11 June 2021, a whole year after the initial dates in June 2020. This was an entirely online event in place of our 15th anniversary conference planned to be held in Krakow, Poland, which was postponed various times, but never cancelled.

The second was our regular 2021 Annual Conference, which took place on 1-4 December 2021, in Barcelona, Spain and online.

This dossier is about the CAMOC Barcelona Annual Conference and contains an overview of the event by the CAMOC Secretary and texts by our three grantees, Caterina di Felice, Flora Mutere-Okuku and Andréa Delaplace, who illuminate the key moments from the conference, highlight the lessons they have learned and revive the exciting, intense and productive atmosphere of the long-awaited meeting of CAMOC members on site.



AERIAL VIEW OF THE EIXAMPLE, BARCELONA. © PEPE NAVARRO

CAMOC Barcelona 2021: An Overview

JELENA SAVIC*

QUICK FACTS AND FIGURES:

Date: 1-4 December 2021

Host institution: MUHBA – Barcelona History Museum

Venue / digital platform: MUHBA (Plaça del Rei and Oliva Artés); Zoom

Languages: English, Catalan, Spanish, French

Theme: “Connecting Cities, Connecting Citizens: Towards a Shared Sustainability”

Sub-themes: “Past, present and future of city museums”, “Organising the museum”, “Dealing with urban sustainability”, “Reporting the city”, “The hidden potential of city museums” and “Building citizenship”

Contributors: 62 contributors from 31 countries; 18 presentations in three regular paper sessions, 13 presentations in two ignite sessions; two roundtables with seven contributors and one workshop with 8 contributors

Participants: 60 participants on site; 250 registered participants online

Represented countries: 52 countries across six continents

Europe: Spain, Portugal, Greece, Italy, Germany, Russia, Poland, UK, Croatia, Netherlands, France, Austria, Northern Ireland, Finland, Belgium, Hungary, Kenya, Slovenia, Albania, Bosnia and Herzegovina, Denmark, Turkey, Norway, Latvia

North America: Canada, Mexico, USA, Cuba

South America: Brazil, Argentina, Colombia, Peru, Chile, Panama, Ecuador

Asia: India, China, Japan, Vietnam, Azerbaijan, Philippines, Republic of Korea, Taiwan

Africa: Egypt, South Africa, Tunisia, Lesotho, Kenya, Algeria, Libya, Mozambique

Oceania: Australia

Participants at CAMOC Barcelona, online and on site, geographical distribution



* Jelena Savic, CAMOC Secretary

CAMOC 2021 Annual Conference, hosted by MUHBA (Barcelona History Museum), gathered city museum experts around the idea of moving forward from the “city museum” to the “citizens’ museum”, based on research in the fields of urban history, heritage management and citizen participation.

The conference took place on 1-4-December 1-4 2021, both on site, in MUHBA’s two venues (MUHBA Plaça del Rei and Oliva Artés) and online.

The programme consisted of three intense conference days with six sessions in diverse formats: round tables, dialogues, regular papers sessions, ignite sessions and a workshop, and included specialized guided visits to MUHBA’s exhibitions, urban trekking tour, special events (a concert, a historical food tasting, a dance performance), and a post-conference tour day with five thematic guided tours through Barcelona for conference participants.

All conference sessions and debates and some of the special events were live streamed.

Also, simultaneous translation from and into English, Catalan, Spanish and French was available for the entire event, thanks to the financial support of MUHBA and the Municipality of Barcelona.

Despite travel restrictions due to the pandemic, it was possible to gather a reduced number of participants on-site (around 60% of the usual attendance before the pandemic), and attract over 250 registrations to attend the event online. Online attendance was facilitated by waiving the registration fees.

The audio-visual archive of the entire event was prepared by the MUHBA’s technical team and is publicly available at: <https://www.youtube.com/playlist?list=PLNhaRZEo9KybIN5I4M02dKpsj91-GkMcl>

THE ANNUAL CONFERENCE THEME

The annual conference theme, developed in collaboration with MUHBA, was “Connecting Cities, Connecting Citizens. Towards a Shared Sustainability”. After more than a year of the global pandemic, the theme has gained a new meaning: technological change, accelerated by the pandemic, and the current social and political uncertainty further emphasise the importance of cities and the urban network in the global future.

The CAMOC 2021 meeting in Barcelona explored the path to reinvention of city museums so they can play a

key role in building a more democratic world with more social justice and respect for the planet. We looked into the ways to deepen the role that city museums can play as strategic institutions of urban, social and cultural cohesion and as knowledge centers for urban development.

Connecting cities and citizens in a multi-scale network, simultaneously taking into account the neighborhood, city, and global perspectives, can also contribute to a more diversified and sustainable urban economy, including new tourism practices that are more respectful of the environment and the local population. City museums have potential to contribute to local development as hubs of technical knowledge in heritage conservation and management, cultural innovation and urban cohesion.

The CAMOC Barcelona 2021 programme was organized around six sub-themes: “Past, present and future of city museums”, “Organising the museum”, “Dealing with urban sustainability”, “Reporting the city”, “The hidden potential of city museums” and “Building citizenship”. Two of them, “Past, present and future of city museums” and “Dealing with urban sustainability”, were explored through round tables, while the topics of “Organizing the museum”, “Reporting the city” and “Building citizenship” were addressed through regular and “ignite” paper sessions. Finally, a workshop with 8 contributors and about 40 participants focused on “The hidden potential of city museums”.

Day 1

The conference participants already in Barcelona were invited to the public opening of the just renovated Padellàs Courtyard, at MUHBA, which took place on November 30, the evening before the conference opening, and was followed by a free visit to the archaeological parcour underground through Roman and Medieval Barcelona.

The first conference day, 1 December 2021, was organized in the MUHBA’s main location at Plaça del Rei. It began with the round table entitled “Past, present and future of city museums”, with three key CAMOC developers: Suay Aksoy, Ian Jones and Chet Orloff, moderated by Joana Sousa Monteiro, the CAMOC Chair. The first day was also dedicated to the sub-theme of “Organising the museum”, which was discussed through a standard paper session (6 speakers) and an ignite session with seven presentations. In the standard paper session, city

museums of Krakow, Barcelona, São Paulo, Moscow and Havana were represented, as well as the strategy for civic museums of Milan. The ignite session gathered participants from different corners of the world, who joined us online: in just 75 minutes we moved across four continents and travelled to Sarajevo, Cairo, Tokyo, Melbourne, Danang City (Vietnam), Xi'an (China) or Córdoba (Argentina). The second roundtable followed, with three city museum approaches to urban sustainability (city museums of Frankfurt, Lisbon and Barcelona).

Day 2

The second conference day also took place at MUHBA Plaça del Rei. It was dedicated to the sub-theme of “Reporting the city”, which was tackled through a paper session with six presentations and a dialogue session entitled “History, heritage and museum: without research, no city reporting!”. Besides contributions from European speakers, from Barcelona, Jurmala (Latvia), Espoo, St. Petersburg and Graz, experiences focusing on reporting the city from Nairobi (Kenya), Mumbai (India), and Port Elizabeth (South Africa) were shared.

The CAMOC Assembly, which provided an overview of the activities of the Committee since the previous assembly held in late October 2020, took place on December 2, 2021 as well.

The entire afternoon of the Day 2 was dedicated to the workshop exploring “The hidden potential of city museums”. The workshop consisted of four components: *Methods*, *Procedures*, *Patterns* and *Strategies*. *Methods* corresponded to a guided visit to the *Barcelona Flashback* exhibition, MUHBA’s proposal of a historical interrogative method for reading the city. The visit was 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, corresponding to *Procedures*. This was the base for an attempt of drawing new city museum paradigms together (*Patterns*). A debate followed about city museums in fast-growing metropolises in all continents, where special focus was given to African cities (*Strategies*).

Day 3

The third conference day took place at MUHBA Oliva Artés, and began with an urban trekking experience: a walk from industrial to postmodern Poblenou. It was dedicated to the sub-theme of “Building



MUHBA Oliva Artés © MUHBA

citizenship”, which was tackled through a dialogue on “City museums: global perspectives locally rooted and managed”, a standard paper session with six presentations and the second ignite session, also with six presentations. The standard paper session gathered presenters from Europe, North and South America, with colleagues coming from: Amsterdam, Paris, Ghent, Edmonton, Greensboro and Bogota. The ignite session, moderated by our distinguished member Chet Orloff, gathered European speakers: all but one of the ignite presenters were able to join us on site.

The closing session was dedicated to a round-up of the three intense workdays and to the launch of the Global City Museum Mapping survey, a part of the CAMOC’s ongoing special project supported by ICOM.

Day 4

The fourth day was dedicated to optional visits for those attending the event in person in Barcelona, organised in small groups. The attendees could choose between five specialised tours prepared by MUHBA:

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

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

Tour 3: The literary narratives in the city museum

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

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

Three of our colleagues, Flora Mutere-Okuku, Caterina di Felice and Andréa Delaplace, received travel grants to support their participation at the conference. Our grantees have shared their views and impressions and offered a critical analysis of the event. In this dossier, you can read Flora’s and Caterina’s reports in their entirety, and excerpts from Andrea’s extensive account of the conference, which complement each other and together offer a vivid and inspiring overview of the event.

▶ Grantee reports ◀

Location, Location, Location – Barcelona: a living laboratory

FLORA MUTERE-OKUKU*

The first impressions: Day 1

My first encounter with CAMOC 2021 was through the exhibition *Feeding Barcelona*. It was illuminating to find out about Barcelona's city food supply management over time - 1249-1714 - through documented initiatives, systems and processes to tell the history of social geopolitics, trade, economic progress amidst sanitation and sustainability challenges. The curator Ramon Pujades held an immersive presentation of artifacts on display, juxtaposed with narratives, maps, images, text, painting a complete picture of the structures in place to feed the city over time. The depth of documentation and capture of the toll that the introduction of certain foods had on the physicality of citizens were remarkable.

The evening conference panel presented museum approaches to urban sustainability: participants were compelled to compare information between unique

approaches to feeding the city. There were rewarding insights in contrasting discussions between Frankfurt gardening sites as well as Lisbon vegetable gardens: the urban museums' methodology in observing communities through historical perspective, the research component that captures urban municipal effort over time as a means of reaching niche audiences with exhibition topics such as urban food systems, as opposed to "classic" themes. I appreciated the intellectual labour involved, whose contributive agency was to match such approaches to exhibition formats combined with expertise of specialists and community knowledge.

I had the privilege to make my way through the city's Gothic quarter via urban food space in El Raval – the St. Josep La Boqueria market - back to MUHBA the next day. This walk was profound in the impact it had and created strong associations - authentic, meaningful, affective and cognitive associations to the theory and debates of the sessions of Day 1. This foreshadowed the impact that CAMOC 2021 was to have in the coming days. It spoke to a layering of theory and

* Flora Mutere-Okuku, Assistant Lecturer, Interactive Media Design The Technical University of Kenya



Impressions from the Day 1: conference attendees tasting the vi piment – a spiced wine – while gathered at the MUHBA reception hall. © Flora Mutere-Okuku



Impressions from the Day 1: A variety of artifacts on display from the exhibition Feeding Barcelona. A panel presentation and debate of approaches to urban sustainability. © Flora Mutere-Okuku

debate with reflection and experience of being on location in Barcelona, a city laboratory, as visceral, intense and unforgettable.

The highlights of the second conference day

The session on “Reporting the city” began focused on presentations of the city museums from Nairobi, Latvia and Mumbai. On this platform I presented the opportunities of native narrative forms that showcase history of the city in the museum space. Lindinxiwa Mahlasela’s presentation on the conflict of mounting a temporary exhibit of British settlers at the Cape Colony in 1820 resonated deeply with my own. He reported that the exhibit roused debate on social media amongst visitors, notably the political class, in regards to the representation of collective memory, social cohesion and roles played by museums in the wake of the Black Lives Matter movement. This drew strong parallels regarding the Museum Society of Kenya 2021 presentations about White settler memoirs. It was at this juncture that a seminal moment occurred – an emphasis on the importance of exchange of ideas that CAMOC brings towards a shared sustainability in museum practice. There were discussions on the difficult matter of decolonialism, beneficial in opening dialogue as well as critical analysis as to how museums confront realities of suffering, healing and restorative practice when addressing legacies of power and belonging in the post-colonial spaces.

This segued seamlessly to the session titled “Dialogue. History, heritage and museum: Without research, no city reporting!” Here, Àlex Sánchez and Manel Guàrdia deconstructed the transdisciplinary research in order to establish reliable historical narrative, which could be effectively achieved through partnership between institutions of the academy and museum as well as the public activation.

MUHBA’s *Barcelona Flashback* proposal displayed ways to interrogate the city. Joan Roca deconstructed the framing and rationale behind components of the display. He explained the insertion of maps as well as color codes that were utilized within themed sections,



the digital video display and interactive sections, exhibition layout and flow, and included information on the funding and institutional buy-in it took in order to successfully mount the exhibition. This was both a rich and practical demonstration of city museum methods of reading history of landscapes and settlements and preserving urban memory.

This session modeled the incisive leadership and ingenuity that it takes to manage 21st-century city museums. It was compelling to engage with, as well as understand the narratives behind material heritage, community engagement, public programs and debates that go beyond exhibits.

A panel moderated by Jordi Pascual on strategies and discussion on The 4 Meridians Proposal for Africa & Europe was an opportunity to stress the cultural and resource hegemonies in connecting the city museums - to consciously resist practice that would diminish the African city museum stature in the global arena. Patricia Tamayo presented a radical concept to assemble a city museum in order to achieve the bare minimum – a physical structure of just 200 square meters, and ways to get knowledge and objects combined with credible research: a minimum epistemology of the museum that is required to reconstruct social knowledge in controlled and robust ways. The value-add of the city museum was addressed as a source of academic renewal and democratic energy – low-cost knowledge of the city - thereby being highly effective and less expensive than other institutions. This spoke to the notion of the development and intervention at the museums as centres for research, enlightenment and democracy. The question of reconstructing archives in order to have a solid use of space similar to the museum as an epistemological space was tackled - this being a question of rooting narratives at multiple registers, namely sociology, cartography and geopolitics, as fundamental to critical questioning of all objects and knowledge.¹

¹ Cf. Mbembe, #rhodesmustfall: Mbembe, A. (2002). *African Modes of Self-Writing*. Public Culture, 14(1), 239–273. <https://doi.org/10.1215/08992363-14-1-239>



The highlights of the Day 2: A map of Barcelona on the floor of the exhibition Flashback Barcelona. Inset on the MUHBA balcony facing adjacent streets of the old town explaining changes of the city. Lastly the color-coded and themed spaces of the exhibition.

© Flora Mutere-Okuku

The third conference day

Friday, 3 December, began by trekking in Poblenou, through landscapes that went from industrial to the postmodern era. Within this urban periphery, participants were tasked to consider the making of historical facts via a palimpsest of architectural sites and through various memory sources. We made our way to the J. Gabarra bar to experience a unique register of immersion in Catalunya's nuance, fervor and spirit; the proprietor regaled us with colorful tales of his birthright, his love of football. The quotidian provided a rich cross-reference of life - "how to make up a solid yet plural narrative to explain a city". We ended the walk with a presentation of the industrial past of Barcelona, through the story of la Maquinista and Maçosa. I quickly drew parallels with my local urban memory site the Nairobi Railway Museum, its approaches and the custodianship of the urban transformation, which cannot be taken for granted – we witnessed first-hand a museological process from the everyday to preservation as being seamless. The insight into MUHBA's project *Barcelona & football* was also a part of the tour. We ate sandwiches typical of a Poblenou workers' breakfast.

Presenters at the speaker session in Oliva Artés spoke on topics that ranged from contested heritage embodied in Amsterdam's Golden Coach, presented by Annemarie de Wildt, to compelling comparative studies of Lisbon-London-Barcelona by Ramon Graus and Almudena Cruz Yábar's speech on challenges of growing city museums in Madrid.

At night, Àngel Duran performed his piece *Unravel* and through dance we approached, from a different perspective, the building of Barcelona, the labor and gender conditions in mid-20th century. My heart and spirit were full!

Getting to know the city

On the Day 4, the programme hosts graciously provided an opportunity to tour the city. I opted for the Spanish Civil War and Post-war shantytown tour guided by Marc Jobani (historian, Androna Cultural). We disembarked the tour bus at El Turó hill, climbing to 262 metres above sea level to feast our eyes on the urban sprawl that is Barcelona. At the Turó de la Rovira museum site, we examined the exhibits of the overcrowded cities in the second half of the 20th century. There was a comparative analysis of the urban informal growth in Africa and Asia and the spread of shantytowns - our guide explained the post-war Barcelona and the emergence of the shantytown on the site, inhabited until the 1980s. We descended via Mount Carmel, through the iconic Park Güell gardens.

Conclusion

In conclusion, my take away was to enact comparative approach to activate heritage study: this experience will enrich the production of knowledge in urban spaces where I live, study and work. Barcelona made an indelible mark on my consciousness, and CAMOC 2021 enabled me to see the urban space with great depth and revelation.

Methods, Tools and Shared Interdisciplinary Knowledge for a Museum of Citizens

CATERINA DI FELICE*

Presenting at the CAMOC Barcelona

Last December I had the opportunity, thanks to the award of a CAMOC grant, to participate at my first CAMOC international meeting. It was a great occasion for me as a PhD candidate to present a part of my ongoing doctoral research that investigates new urban museum spaces and how the museum can be a dynamic agent in city transformation processes.

While the thesis examines European case studies, my speech was focused on one of these cases, the MUHBA Oliva Artès, one among many MUHBA heritage sites located throughout Barcelona and interconnected to represent Barcelona's history. The presentation was a part of the third session of the conference, about *Building citizenship*, which was held precisely inside the MUHBA Oliva Artès: it was a unique experience for me to talk about the museum I'm studying inside its own spaces.

In addition, my considerations, which emerged precisely from the place where the conference was happening, were an occasion to trigger a debate open

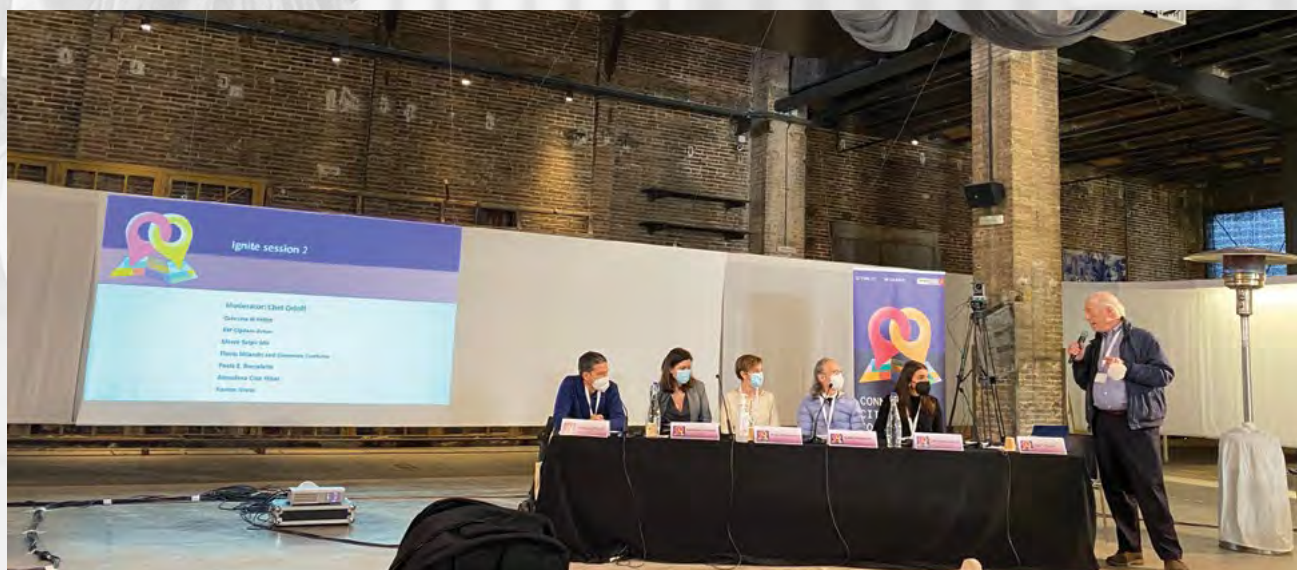
to the different cities and people involved, on finding new models for museums and new ways to build inclusive citizenship, reaching a global perspective. Indeed, this session of the conference was questioning how city museums could explain the city involving citizens, with the aim of developing cultural democracy and more sustainable tourism.

Impressions and ideas that most resonated with my research

During the debate, I found it particularly interesting to see different perspectives and concrete examples presented on the subject, especially from other Italian case-studies: if the Museum of Resistance, Deportation, War, Rights and Freedom of Turin worked on the project *Dirittibus: il museo per la città*, in which the museum leaves its walls and becomes a bus that makes a tour of the suburbs to reach citizens, the *Traveling Metamuseum project* of Forlì is proposing, instead, a temporary museum that inhabits abandoned sites and uses storytelling to make the citizens co-creators of meaning and experiences in different places.

The idea of democratisation of access is also expressed in the new strategic lines of MUHBA, illustrated during

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The third session debate at the MUHBA Oliva Artès, 2021. @ Caterina Di Felice



A view of the city of Barcelona from the Ajuntament of Barcelona terrace during one of the conference activities, 2021. @ Caterina di Felice

the conference. MUHBA is defining itself as a network museum, building multiple narratives with a unitary sense. Every space has its own identity, but, on the other hand, all of these places are necessary to explain the city. To this extent, the museum is developing a new vision from the periphery to the centre, building relationships between spaces to include the suburbs in its representation of the city of Barcelona. This narrative is based on four areas along the heritage axis of the Besòs river, which include Oliva Artès site. This renewed historical consciousness generates alternative ways of visiting for residents and tourists, in a new sustainable tourism idea.

A new perspective of the suburbs is also at the heart of the project presented by Andréa Delaplace for Aubervilliers, a difficult neighbourhood in the north-east of Paris. An exhibition dedicated to social housing and to the real lives of its inhabitants aims to demystify stereotypes around popular housing and the *banlieue Parisienne*. I was touched by the method used to develop the exhibition, based on a historical archival survey and interviews with the inhabitants, which I found very close and inspiring for my thesis work.

Museums are also able to offer important tools to reinforce links between people and places. As an architect, I was very interested in the *MeCA – Museum of the Self-Built City* – project in Bogotá. In this example, the participatory character is expressed through understanding of self-construction not only as a process of physical construction of the neighbourhood but also as a process of building social, intercultural and community identity.

All these cases underline how inclusive contemporary practices and multivocal exhibitions are essential in order to actively engage with different communities. Equally, the theme of decentralization and support

of all neighbourhoods of the city emerged in many of the conference presentations from the start. In this context I would like to mention, from a methodological point of view, the case studies of Mumbai, *Curating informalities*, and the one of the Museum of Moscow, *Moscow without Outskirts*. The first example, assuming informal creative spaces and economies as an important part of Mumbai's identity, is interesting because of its way of including both institutional and informal modalities of cultural commons in thinking of the spatiality of the museum. By way of mapping and ethnographic studies, the public space around it was restructured to create a more engaging museum.



Opening speeches at MUHBA Placa del Rei, 2021. @ Caterina di Felice



A view from the MUHBA Terrace during the last evening experience altogether, 2021. @ Caterina di Felice

I especially appreciated the method, which was to work both at the museum scale and the city scale, developing spatial geography studies of Mumbai as well as diagrams and schemes that illustrate spatial relationships between knowledge centres and informal areas.

In the case of Moscow, the work was deeply focused on the territory and on gaining a better knowledge about the current state of one of the peripheric districts in particular, avoiding “romanticised” and unrealistic narration of this part of city. The project wanted to show, together with the local citizens, the recent dynamic urban transformation of an area where the majority of the city residents has never been and doesn’t want to go. What I found especially inspiring was the effort to find an experimental method that could be applied to other districts in the city as well, despite them being of very different history and context. Since it is a hard task, the museum’s challenge now is to find a way to deal with several districts simultaneously.

For me, all conference days and presentations were truly inspiring, showing how museums can play an important role in the relationship between territories, communities and cultural heritage. What stood out were interdisciplinary approaches. From this point of view, I learned a lot from the activities and exhibitions of the Museum of Lisbon. The project *Lisbon Vegetable Gardens*, for example, established many partnerships and was led by an interdisciplinary team, and experiences were built in order to engage people in urban sustainability issues, from global questions to local communities.

A number of case studies from all over the world and the debates throughout the three days of conference highlight this key message: the importance of interdisciplinarity and the need of establishing a relationships, not only between museums and communities, but also with academia, municipalities, associations, institutions, in order to move from a museum of the city to a museum for citizens. This perspective is close to my PhD thesis work, which is based on an interdisciplinary platform for discussion and consideration, but also on an essential, yet not granted, dialogue between the university and museum institutions.

Conclusion

In conclusion, this conference, including the locations chosen to meet, and activities such as the urban trekking and the post-conference tour, allowed me to get to know MUHBA, one of the case studies for my thesis, at a deeper level. This helped me in a broader sense as well: the opportunity to share experiences and ideas with experts and colleagues working in the museum field around the world, in different cultural contexts and disciplines, opened my mind and made this an immersive experience that I will never forget. This is especially true after the period of pandemic, with limited opportunities for physical encounters and meetings, which I believe are still vital.

In addition to highlighting the professional and academic benefits that this congress has brought to me, I would like to thank CAMOC for the personal experience as a whole and for the welcome received. I look forward to new opportunities to collaborate with this International Committee in the future.



MUHBA Oliva Artès and the conference participants, 2021. @ Caterina di Felice

▶ Grantee reports ◀

From the CAMOC Conference

ANDREA DELAPLACE*

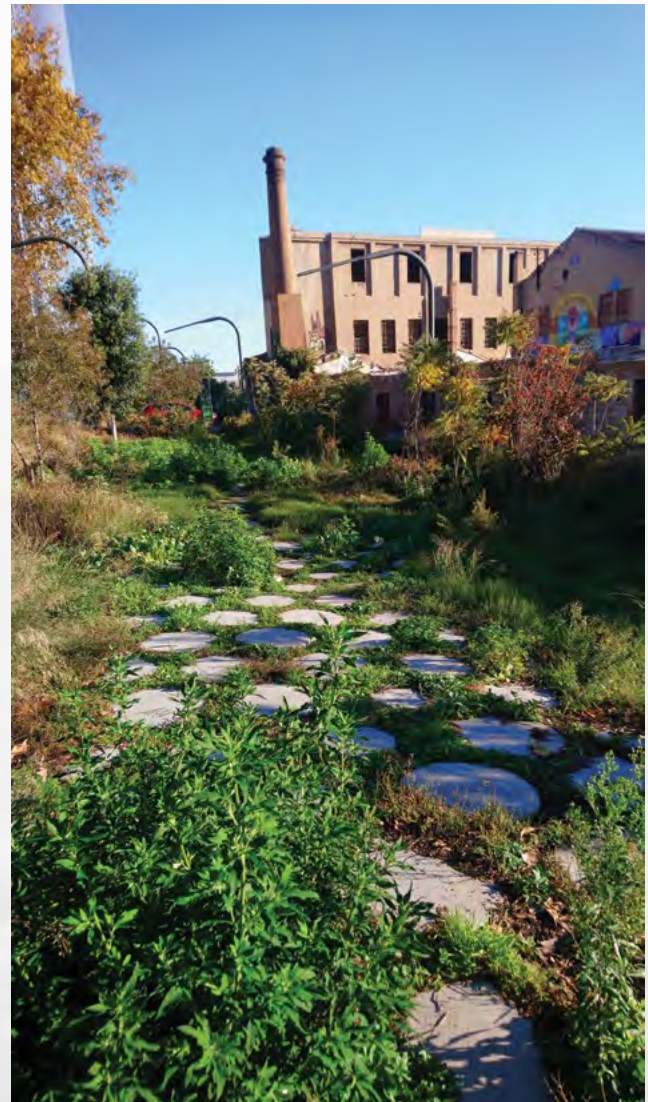
MUHBA, the conference host institution: a multisite museum that presents a palimpsest of urban evolution in Barcelona

Joan Roca, the director of MUHBA, presented their new permanent exhibition and the importance of rethinking long-term (permanent) exhibitions of city museums. It's important not only to conceptually reorganise the content of a museum and its displays, but also the content of the website. Spaces, objects and narratives are integrated between the different locations of the Museum, creating a vast reach on the history of the city of Barcelona. The central space of this city museum network is in the heart of the Gothic Quarter and presents the main exhibitions and artifacts of the museum collection. In the 55 rooms of MUHBA in Plaça del Rei, we can find the long-term exhibition dedicated to the urban and historical transformations of the city, as well as temporary exhibitions such as *Alimentar Barcelona* and *Barcelona Capital Mediterrània*.

It is also possible to visit the remains of the Roman city as a start for understanding the urban transformations of Barcelona.¹ The other museum sites present other aspects of the city's urban development: in Oliva Artés site, one can find a museological approach regarding the transformation of a working-class neighborhood through the decades, up to the contemporary changes and the process of gentrification that Poblenou is undergoing at the moment.

The walking tour of Poblenou (led by Joan Roca) made us look at the city as a palimpsest of different time periods and human occupation of urban spaces. Factory work, housing and city history were presented during the walk (*history in action*), and it was shown how our relationship to spaces is intrinsic to creating memories and bonds in our communities.

Having different museum sites provides an opportunity for a particular strategic approach to the metropolis: in each locality, a chronological and territorial timeline is presented, permitting a global view of the city of Barcelona, and an "evolutionary" approach to urban transformations is present. Cities need narratives, and



From the visit to Poblenou. @ Andrea Delaplace

our history as citizens needs to be addressed by city museums, which are able to show that working spaces, living spaces and feeding spaces (markets, restaurants, cafés) are all part of the creation of a local identity.

Impressions from an ignite session : different perspectives on contemporary urban and social challenges

The first-day ignite session presented different perspectives on the museum scenario for the creation of long-term exhibitions telling the history of a city. How to create a narrative that not only presents the history of a city but also brings to the spotlight

* Andrea Delaplace, Independent researcher in museum studies. Paris, France

¹ A guided visit of these spaces was offered to the participants on the first night of the conference.

contemporary discussions such as those on social justice and climate change? The challenges that city museums are facing today invite an interdisciplinary reflection on urban transformations and socio-economic factors. The five presentations in this ignite session were case studies from different parts of the world, bringing, thus, an overview of what city museums are facing when “exhibiting the city”.

The presentation about the Sarajevo Museum showcased an interdisciplinary project that is connected to the new Contemporary Art Museum, where contemporary urban and social challenges of the city of Sarajevo, Bosnia and Herzegovina are tackled through art and history. It demonstrated how local museums can create knowledge that helps discuss contemporary problems in the city and generate action by the local population.

The ongoing project of a city museum in Cairo, Egypt, invites inhabitants to share their thoughts on themes to be presented in the new city museum. The creation of “kick-off displays” for the long-term exhibition is a multivocal experience. The city museum of Cairo is going to be an important addition to the international city museum landscape, bringing not one single narrative but rather multiple narratives, which derive from the different views and inputs from its citizens.

In Córdoba, Argentina, the city museum is focusing on bringing photographic “remains” and museum practice together to create a map of urban museums in the northern region of the country. Through the lens of amateur and professional photographers, the museum is seeking to present not only the urban transformation of Córdoba but also how the citizens’ perception of the urban space has been changing.

In Melbourne, Australia, the theme of social inclusion and exclusion in the city’s history is at the heart of the city museum’s preoccupations. As monuments dedicated to the “founders” of the city in detriment to the local and original history of the Aborigines were questioned following the *Black Lives Matter* movement, the museum is more than ever engaged in bringing a narrative that is more inclusive. First nations are now finding a place at the heart of the collection of the museum. Also “people of non-anglo background” are being more represented in the temporary and long-term exhibition, as the focus is to bring a more multivocal approach to the museum’s narrative. “The house curator is dead”, meaning the museum is opening up to a more shared and multivocal approach when creating narratives and exhibitions. Contemporary art by authors of aboriginal or non-anglo background is also an important feature in the new exhibitions, as it can tackle sensitive subjects regarding world culture, identity, exile and exclusion.

In Danang City, Vietnam, the importance of the museum as a “contact zone” is highlighted. Museums have key role in sustaining the cultural heritage of minorities, as, for example, the Katu culture. It is through the museum that we can better perceive the exchanges and hybridations of cultures.

In Japan, the Edo-Tokyo Museum has a vast array of resources that show the changes of Tokyo during the centuries in-depth.

In Xi’an City, China, rural and urban exchanges are a central point inside the museum space: how to create a “contact zone” in between these two geographical states inside the exhibition? This is a central question when analysing social inclusion in rural and urban areas.

Vast peripheries, linked to the city but outside the city area, are a reality in many European and non-European cities. In megalopolises like São Paulo,² New Delhi or Tokyo and also European capitals such as Paris, London or Barcelona, the question of the relation of the city

² Tackled in one of the presentations: *The city as a museum collection: management for the strategic planning of the city museum of São Paulo - Plano museológico. Projeto de Museu da História de São Paulo.*



The conference poster. @ Andrea Delaplace

center and peripheric areas is essential to understand not only urban development and gentrification, but also the movement fluxes.

To sum up, this ignite session showed the importance of creating museum collections and narratives in alignment with other narratives inside the “city histories” (minorities, decolonial and sustainable perspectives). Artistic research in connection with local history and archives can create richer narratives, answering the main question underlying all presentations: how to display city history?

Impressions from the workshop: *The hidden potential of city museums*

The workshop addressed the introduction of key concepts to create a laboratory of ideas to foster the creation and conception of 21st-century city museums. It started with a visit to the exhibition *Barcelona Flashback*, where Joan Roca presented MUHBA’s proposal of a historical interrogative method for reading and analysing the city and its transformations through time.

The main ideas discussed at the workshop were:

- The question of knowledge in city museums is crucial for understanding who the actors in creating history and memory are. The museum is a guide for assembling city facts and material culture to create narratives that foster local democracy in the 21st century. The goal is to go from city museum to citizen museum, meaning that museums should be mainly concerned in connecting with the local communities to encourage a debate on contemporary issues such as social justice and climate change.
- Urban history and citizens’ memories are what makes the city museum narrative(s). Research is needed to deconstruct those concepts and rebuild them as knowledge. That way, academic renewal can come from museums, which act as laboratories of ideas and where research is developed hand in hand with the museum narrative and its collections.
- City narratives and urban history are also part of a larger narrative: the tale of the nation. What are city museums doing to reflect on the national

level? The tale of the city - shared memories of inhabitants and multiple options to approach the history of a city – is, most of the time, a reflection of greater subjects present in national museums: questions such as identity, citizenship and sustainability are key themes in national history museums, too.

- The verbs of city life and words of shared memories can tell much about urban history and create social action inside the museum space. The minimum for creating an exhibition space, like in the exhibition *Barcelona Flashback* at MUHBA, is to question objects and documents. The room concluding the exhibition, called CONECTAR CIUTATS, is interesting because it offers a comparative approach involving other European cities and their museums.
- The method to compare: questioning objects as they are testimonies of time and history. Like detectives, the researcher and/or museum professional have to decodify objects and documents to uncover the concepts and ideas that will lead the museum narrative on the history of the city. Joan Roca showed how this method was used at the *Barcelona Flashback* exhibition, to create an original overview of Barcelona’s history. In the first room of the exhibition, the visitor is confronted with a mirror: the history of the city is also the history of the visitor, as he is a part of the city - even as a tourist - and has personal memories linked to places and spaces inside the city. By analysing different types of documents, the visitor can have an overview on how the vestiges and traces in the exhibition rooms build a narrative based on individual and collective memories. Urban history and geopolitical analysis go hand in hand in this MUHBA exhibition.

Summing up

The CAMOC Conference in Barcelona was about sharing ideas and projects that highlight sustainability and social inclusion in the city. One of the most important moments of the event was the launch of the Global City Museum Mapping Project, where the question of what makes a city museum is discussed. This marks a turning point for city museums.

The Poblenou workers breakfast. @ Andrea Delaplace



Exhibition Alert



Energy Revolution. © Chicago Architecture Center

EXHIBITION THEME

Energy Revolution

Dates & Place

9 April – 17 September 2022
Chicago Architecture Center, USA

Information online at

<https://www.architecture.org/exhibits/exhibit/energy-revolution/>

Description

Energy Revolution demonstrates how we can actively respond to the climate crisis by transforming our use of energy in the built environment. The exhibition highlights the ways individuals, corporations and city leaders can work toward a carbon-free future.

Urbanized areas make up less than 2% of Earth's landmass, but account for 78% of energy consumption and 60% of greenhouse gas emissions. Sprawling development, inefficient buildings and car dependency all exacerbate global warming. Yet, because urban cores are densely populated, they have the potential to be far more energy efficient than outlying areas. As innovation powerhouses, cities must be global leaders to halt climate change. In this exhibition, visitors will learn how architects, engineers, urban planners, product manufacturers and everyday citizens are already shaping the next generation of cities.

Smart approaches to design and technologies like kinetic energy capture and high-performance facades are making net-zero buildings a reality, and the gravitation to renewable sources like wind and solar coupled with electrification is enabling a shift away from fossil fuels. Meanwhile, personal choices like adopting cleaner modes of transportation, planting gardens instead of lawns and installing modern electric appliances can help us live better with less energy. Time is our scarcest resource. But beyond the dire warnings, this exhibition features inspiring case studies of individuals, places and communities innovating toward a more sustainable future.

MAM Research 008: Suddenly Turning Visible - Art and Architecture in Southeast Asia (1969-1989)

Dates & Place:

18 February – 29 May 2022
Mori Art Museum, Tokyo, Japan

Information online at:

<https://www.mori.art.museum/en/exhibitions/mamresearch008/index.html>

Description:

This exhibition focuses on three cultural institutions that existed in Bangkok, Singapore, and Manila from the late 1960s to the end of the 1980s. In 1981, the Filipino artist and curator Raymundo R. Albano coined the expression "suddenly turning visible" to describe the rapid transformation of Manila's urban landscape.

The late 1960s in this region were characterized by a relentless pursuit of economic growth underpinned by the ideology of developmentalism (a political ideology that prioritizes economic development by industrialization, rather than a nation's social development or respect for its unique culture), leading to major Southeast Asian population centers experiencing rapid urbanization, and turning into modern metropolises. Artists and architects played a critical role in realizing this new vision in the art world as well. They came together to exchange ideas, freely engaging with international artistic movements such as abstraction and conceptual art, and melding folk and popular traditions across Southeast Asia into their work. By doing so, they aimed to shock, scare, surprise, or seduce the public into rethinking art and its role in society.

MAM Research 008: Suddenly Turning Visible examines this paradigm shift in the history of art in Southeast Asia through the stories of three influential art institutions: Cultural Center of the Philippines (CCP, established 1966, Manila); the Alpha Gallery (1971-1989, Singapore); and the Bhirasri Institute of Modern Art (BIMA, 1974-1988, Bangkok).

JOSÉ MACEDA, CASSETTES 100. © NATHANIEL GUTIERREZ / MAM

EXHIBITION THEME

A City Joins In – Frankfurt and Nazism

Date & Place:

9 December 2021 – 11 September 2022
Historical Museum Frankfurt, Germany

Information online at:

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

Description:

Starting in fall 2021, the HMF will be showing an unprecedented exhibition project: in three formats, it will be devoted to the topic of "Frankfurt and Nazism". 75 years after the liberation of the city by US troops, National Socialism (NS) and its are unfortunately ▶

Hakenkreuzfahnen an den Häusern Römerberg 34, 32 und Markt 46, ca. 1938 © Institut für Stadtgeschichte Frankfurt am Main. © HMF



highly topical issues, as right-wing extremist attacks, parties and propaganda show. How the city, which before 1933 was considered liberal and democratic and had the highest Jewish population in the Reich, was able to align itself so quickly and radically with the Nazis, and how sluggishly the process of coming to terms with the past was afterwards - these are the guiding questions of the three exhibitions.

The first in the series, the exhibition *A City Joins In – Frankfurt and Nazism* takes visitors to around 20 typical urban locations, such as the city hall, streets, universities, stores and courts. The stories presented there show how National Socialism shaped the city of Frankfurt and the everyday lives of its inhabitants – their scope ranges from perpetrators to victims of state and municipal violence. Options for action are discussed, as are the consequences of political inaction, turning a blind eye, profiteering, or blind obedience. The exhibition deals with participation, but never loses sight of resistance or the consequences for the individual lives of those persecuted.

In many respects, Frankfurt's development during the Nazi era was comparable to that of other major cities. However, the city was particularly marked by its Jewish history and its Jewish population (at 5%, the largest proportion in any city in the German Reich). Their discrimination, persecution and murder were not only core objectives of the Nazi regime, but also of Frankfurt's local government, which systematically tried to erase the image of the "city of Jews and democrats" with the new epithet "city of German craftsmanship". Visitors to the exhibition will encounter murderous anti-Semitism at each of the sites – and thus also those who knew how to take advantage of it – including no small number of residents. In the course of the Nazi era, Frankfurt developed into the "capital of the profiteers", a development that continues to have an impact to the present day. This becomes particularly clear in a multimedia topography that identifies concrete places in Frankfurt and their significance during the Nazi era.

The development of the exhibition was critically and constructively accompanied by civic initiatives. The exhibition repeatedly refers to their work in the historical reappraisal of the Nazi era in Frankfurt and thus provides impulses for the visitors' own activities. The exhibition is accompanied by a richly illustrated book (296 pages), published by Michael Imhof-Verlag. A sophisticated accompanying program – developed in corporation with history initiatives and including lectures, guided tours as well as educational material and a multimedia guide – complements the exhibition.

EXHIBITION THEME

Time Capsule – Copenhagen in the Nineties

Date & Place:

4 February – 31 October 2022

Museum of Copenhagen, Denmark

Information online at:

<https://cphmuseum.kk.dk/en/nyheder/special-exhibition-time-capsule-copenhagen-in-the-nineties>

Description:

This exhibition invites the visitors to experience the Danish capital between "Wonderful Copenhagen" and the "most liveable city" accolade; to travel twenty-six years back in time to the 90s, when Copenhagen was run-down and populated by students and old ladies in large apartments. A time when people partied against the tragic background of the HIV/AIDS epidemic, when film had to be Danish Dogme, and buffalo shoes and Fly sunglasses were de rigueur on the fashion front. On display in the exhibition are 500 time capsules created during Copenhagen 96 – the year Denmark hosted the European Capital of Culture.

1996 is also the year that takes us into the heart of a decade that is so close, yet so far away. The exhibition invites to take a look back at Copenhagen and Copenhageners – and maybe a time when you, the visitor, were young yourself.

Copenhagen is repeatedly picked out by glossy magazines as a historical and cool Nordic capital whose residents have the highest level of liveability. A city the American actor Danny Kaye in his role as Hans Christian Andersen celebrated in song as "Wonderful, wonderful Copenhagen" back in the fifties. But by the nineties there was very little about Copenhagen that was wonderful. Industries and the middle classes had moved out to the suburbs, leaving behind those who couldn't afford to move. To turn things around the city took out loans to embark on a large-scale programme of urban regeneration and cultural ventures like Copenhagen 96 - Denmark's year as European Capital of Culture. The focal point of the exhibition is 500 time capsules created throughout Greater Copenhagen during Copenhagen 96. In clear plexiglass boxes the size of shoeboxes, citizens and institutions alike could choose what they would like to send into the future. The time capsules are a close encounter with Copenhageners in the 90s. The exhibition gives visitor the chance to explore all 500 of them, but here are a few examples of some of the most moving, quirky and thought-provoking ones:

One girl in the 8th grade included a condom, sanitary towel and diary entries, where she wrote:

"After school I went to McDonalds, and when I got home I watched a comedy show on VHS. Bo came over after dinner. BO IS JUST SUPER SUPER GORGEOUS! ... We went to Mia's party together. It was a laugh. I smoked my last cigarette and drank beer and shots, but didn't need my condom. Now I'm 100% sure me and Bo are going steady. LOTS OF KISSES ..."

Some of the time capsules touch on the darker side of Copenhagen in the 90s. A drop-in-centre for women on the streets filled its time capsule with used syringes from addicts in Vesterbro - a far cry from the trendy, kid-friendly neighbourhood it is today.

The 90s was also the decade when new cultural venues opened in Copenhagen, when the film industry started to thrive, and when stand-up comedy hit the stage for the first time. The exhibition also includes the Dogme Manifesto that put Danish film on the world map, as well as an AIDS quilt for the victims of HIV/AIDS. It was the decade when DJs became superstars. Danish DJ Katrine Ring's LP case and crazy clothing are part of the exhibition, where the visitors will also find one of the first free city bikes in the world. There's a replica of the counter in the era's legendary bar Floss, and one can even try silent disco to 90s music in the exhibition's rave zone.



Pusher, a film set in Vesterbro with a radical style and brutal content.

© Morten Constantineanu Ba / Museum of Copenhagen

EXHIBITION THEME

Serious Fun. Architecture & Games**Date & Place:**

17 March – 5 September 2022

Architekturzentrum Wien, Vienna, Austria

Information online at:<https://www.azw.at/en/event/serious-fun-architektur-spiele/>

London Developers Toolkit. The satirical App explores the burgeoning skyline of phallic-looking residential towers across London. It challenges users to assemble their own megalomaniac skyscraper from prefabricated iconic pieces and create garish advertising that can be printed out. © London Developers Toolkit, You+Pea, 2015

to specific, sometimes strange but frequently innovative aspects of architecture games. What are the values and ideas they convey, criticise or endorse? What kind of places, themes and ways of life are frequently left out, and which games fill these gaps? Visitors can take an alternative city tour through a videogame environment, they can dabble on the virtual London property market, experience doll's houses as lurid minidramas or emancipatory narratives, stimulate the spatial experience of a blind person in a purely acoustic videogame, or develop eco-friendly city districts in collaboration with others. The exhibition *Serious Fun* invites visitors to play and to ponder. It provides an opportunity to become immersed in both familiar and in less familiar games, while it also encourages people to take a step back and to take a critical look at the world of games and the constructed worlds that they create. Games can both celebrate and trivialise architecture, they can delimit and they can de-limit whole worlds. They do not only integrate architectural practice, they also hold a mirror up to it.

Description:

We are all familiar with the classic architecture games, from building blocks that become daring structures to board games where the players compete for spatial-strategic advantages. What are, though, the architecture narratives invested in doll's houses, along which guidelines do cities grow in computer games, and what kind of buildings shield ego-shooters from their assailants? The exhibition *Serious Fun* shows and examines architecture games and toys, inviting visitors to be astonished, to play and to reflect. Architecture games and toys are a part of our cultural and technical heritage. They come made of wood, metal or cardboard, others are played on computers or consoles. Hybrid variations turn the city itself into a gameboard, creating an interface to parallel worlds. These games and toys are a part of social history, too. As a deeply expressive form of popular culture, they convey how we perceive our built environment and different ways of imagining it. Unlike representations with images, which we view from a distance, games can develop a strongly immersive character: whoever participates in a game becomes part of it himself. This captivating power is not without ambivalence. On the one hand, the miniature scale is inviting, so people can actively participate in the development of buildings, towns or situations that they would never otherwise have had any access to in reality — which has made games popular as a tool in participatory processes. On the other hand, it is the developers who influence or manipulate the course and outcome of the games. Their decisions not only build whole worlds, they also shape world views.

The exhibition presents games and reflections on games. The exhibits, many of which are interactive, were created by architects, artists and game developers. The visitor's gaze is frequently drawn

EXHIBITION THEME

Visual Natures: The Politics and Culture of Environmentalism in the 20th and 21st Centuries**Date & Place:**

30 March – 5 September 2022

MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal

Information online at:<https://www.maat.pt/en/exhibition/visual-natures>**Description:**

Product of more than two years of critical investigations around climate science, creative practices and eco-politics, *Visual Natures* is a continuation of the journey started in 2021 with the data-driven installation *Earth Bits – Sensing the Planetary* and the public programme *Climate Emergency > Emergence*, curated by the first maat Climate Collective.

This research project surveys political, social and cultural forms of collective agency that, over the course of the last one hundred years or so, demonstrate how the transforming human understanding of “nature” – philosophical, biological, economic – informs the ways in which we organise, sustain and govern our communities as an expanding planetary construct, both in concept and practice. The resulting mapping cross-references four subjects of analysis – artistic production and cultural events, technological innovations and scientific findings, social movements and deliberations of global governance – loosely following a chronological order from the 1950s until today. The presentation defies the challenge of its encyclopaedic character by way of a thematic organisation along three main concatenated clusters – *Deep Ecology* (1950–1980), *The Planetary Complex* (1990–2010), *Multinaturalism* (2010–2020) – each converging around expanding meanings of ‘ecology’ and environmentalism that from the 1960s onwards have grown central in ▶

international public debate, as phenomena of global growth, natural resource scarcity and pollution became provenly intertwined. Deliberately appropriating an expression by architect and artist Paulo Tavares (member of the *maat Climate Collective* 2021), “visual natures” points towards a post-anthropocentric, non-hegemonic politics and aesthetics of environmentalism to emerge as a democratic and egalitarian paradigm of coexistence within nature that transcends human-centred worldviews and refuses the ecological violence of extractivism.

Commissioned to the Brazilian architect Carla Juaçaba, the spatial design in which the research is presented aptly takes inspiration from *The Conference of the Birds*, a Sufi parable written in the 12th century by the Persian poet Farid al-Din ‘Attar – a moral allegory of sovereignty and truth-seeking through shared sacrifice. She states: “The exhibition design is a ‘conference space’ in which we are birds discussing a new ordering between nature and man and between science and democracy, while redefining the idea of progress. It is a political space, since the discussion is about coexistence and to ‘find the right way to compose a common world, the kind of world the Greeks called a *cosmos*’ (Bruno Latour)”.

The research contents are presented in a custom digital interface designed and developed by the studio *dotdotdot* in a continued collaboration with the museum since the 2021 installation *Earth Bits*. Visitors can browse the multimedia contents – images, videos, texts and audios – following the three main thematic chapters distributed chronologically across the 42-seat assembly designed by Juaçaba, each provided with a touchscreen through which scrolling the interface vertically allows to compare findings across the four subjects of analysis, while swiping horizontally moves through time.

The exhibition includes a *Climate Library*, a reading area incorporated in the installation where a vast reference list of books and publications pertinent to the various subjects addressed in the research is made available as a digital catalogue and partially in physical form.

The main body of the installation *Earth Bits* from 2021 is also being presented once again featuring the *CO2 Mixer* console and a new version of the video *Planet Calls*.

EXHIBITION THEME

Providing Support: City, Architecture, and Care

Date & Place:

From 5 April 2022

Pavillon de L’Arsenal, Paris, France

Information online at:

<https://www.pavillon-arsenal.com/en/expositions/12408-providing-support.html>

Description:

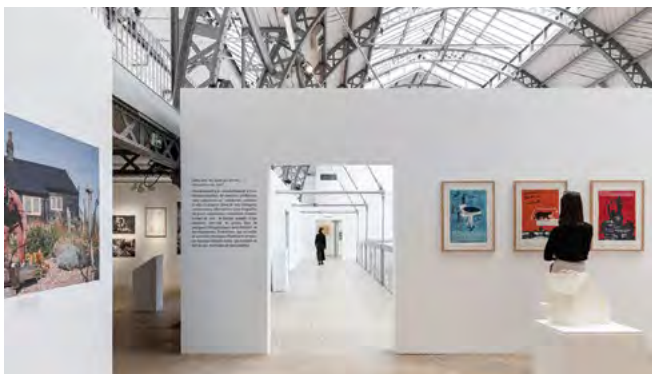
At the beginning of 2020, the COVID-19 pandemic brought humanity to a sudden halt and emptied out major cities. In Paris and the surrounding region, over one million people chose to leave the metropolis in order to protect their health. The flight from cities was an immediate consequence of the COVID crisis, highlighting how weak the ties are between a city and overall human health, between architecture and prophylactics, and between the city and hospitality. The event also highlighted a field of concerns surrounding the future of the city when it comes to access to care facilities (and the place of medicine in society), the development of healthcare institutions and coverage of all pathologies within those institutions, the aging population with regards to accessibility of amenities and housing, urban mortality in relation to burial sites, and the impact of our metropolitan metabolisms on human health alongside the transformation of urban areas.

Under the joint curatorship of philosopher Cynthia Fleury and the architects collective SCAU, the exhibition *Soutenir* [Providing Support] explores the history of care and of “the places and architectures that uphold and support us, rather than detain or contain us”. The medieval hospital *Hôtel-Dieu* - the foundation and promise of the city - kicks off both the publication and the event, which then follow a series of profiles of places and territories (inhabited or not) examined through the lens of care, health, and concern in various medical, urban, philosophical, and artistic disciplines. These linkages draw a unique map that is analyzed based on founding acts or iconic architectures.

This hybrid corpus brings together (within the exhibition) plans, models, videos, photographs, original drawings, artworks and installations grouped under seven themes with no set order. “It deals with distances (both between health and illness, and between the city and its places of care), elements (non-architectural territories that either provide care or don’t), forms (those taken by the hospital and, more broadly, healthcare institutions), borders (those that in some way delineate the scope of the acts and places of care, from the most intimate to the most public), necropolises (addressing the care we pay to the dead), heterotopias (alternative architectures in which, and thanks to which, other forms of care are being invented), and finally to the uninhabitables (sick territories where architects must fix the world)”.

Two years (almost to the day) after France entered its first national lockdown, Pavillon de L’Arsenal places health at the center of its exhibition spaces and urban challenges. A polymorphic event, *Soutenir* occurs over various episodes and formats, including an exhibition, publication, seminars, walks and visits. It is also part of a broader program exploring issues around care. Events and explorations include an investigation tackling healthcare shortages in the city (conducted by the architectural studio *Oglo*), the research action on the “Poetics of the Clinical Relationship” (led by young designers and the *Pitié-Salpêtrière* Hospital), an inquiry into senior cooperative housing (directed by *Bond Society*), and a seminar on the place afforded to care in the city (organized with *Le Monde Cities*).

Providing Support: City, Architecture, and Care. © Salem Mostefaoui / Pavillon de L’Arsenal



EXHIBITION THEME

The Roaring Twenties in Lisbon**Date & Place:**

22 April – 11 December 2022

Pimenta Palace, Museum of Lisbon, Portugal

Information online at:<https://museudelisboa.pt/en/events/os-loucos-anos-20-em-lisboa>**Description:**

Now, 100 years after a historic pandemic and a world war, the Museum of Lisbon revisits the 1920s with the exhibition *The Roaring Twenties in Lisbon*. It was a time of transformations of customs and mentalities, a time of cosmopolitanism and modernity, of social and individual affirmation.

True to its Portuguese roots, Lisbon lived through the Roaring Twenties following, from a distance, the feeling of optimism, prosperity and celebration that characterised urban life in the main European capitals after the end of World War I.

Despite conservatism, cultural backwardness and constant political and economic instability, Lisbon was also the stage for novelty, extravagance and transgression, following foreign examples that arrived through the press, radio, literature and cinema, and benefiting from the technological progress of the time.

Curated by Cecília Vaz, Mário Nascimento and Paulo Almeida Fernandes, the exhibition transports us to the modern urban experience of the capital and evokes personal stories of some protagonists that enrich this imaginary visit.

*Os Loucos Anos 20. © Museu de Lisboa*

EXHIBITION THEME

Analog City: NYC B.C. (Before Computers)**Date & Place:**

From 20 May 2022

Museum of the City of New York, USA

Information online at:<https://www.mcnyc.org/exhibition/analog-city>**Description:**

Analog City: NYC B.C. (Before Computers) uncovers the array of tools, technologies and lost professions that supported New York City as it exploded into a global metropolis in the pre-digital era. Focusing on the period between the 1870s and the 1970s, Analog City examines the technologies that enabled the city to reach its position as the “capital of the world” in an age before

the speed and capacity of today's digital technologies. Set against a contemporary backdrop of 24-hour news cycles and high-speed trading - in which questions about privacy, truth, and the impact of social media are increasingly pressing - the exhibition uncovers this bygone era of paper files and pneumatic tubes, of note cards and telephone directories, and examines how New York thrived as a center of finance, news, research, and real estate in an era before personal computers and the internet.

*Analog City NYC B.C. (Before Computers). © MCNY*

EXHIBITION THEME

Critical Care: Architecture for a Broken Planet**Date & Place:**

28 May – 11 September 2022

Vlaams Architectuurinstituut, Antwerpen, Belgium

Information online at:<https://www.azw.at/en/event/critical-care-6/>

Emergency Architecture & Human Rights (EAHR): 100 classrooms for refugee children, Za'atari Village, Jordan, 2017. © Martina Bo Rubino / AZW

Description:

A planet in crisis. The earth in intensive care. Man-made environmental and social catastrophes are threatening to render the planet uninhabitable. The situation is critical and, dominated by the interests of capital, architecture and urbanism are caught up in the crisis. The exhibition *Critical Care* shows how architecture and urbanism can contribute to repairing the future and keeping the planet and its inhabitants alive.

The exhibition *Critical Care* is an appeal for a new approach, for a caring architecture and urbanism. 21 current examples from Asia, Africa, Europe, the Caribbean, the USA and Latin America prove that architecture and urban development do not have to be subservient to the dictates of capital and the exploitation of resources and labour.

The relationships between economy, ecology and work are redefined in each of these projects. The instigators of this care are extraordinarily diverse groups of people: activists, lawyers, anthropologists, artists, but also city councils and companies, working together with architects and planners. Care is always concrete, the specific local conditions are the starting point, as the

exhibition shows, including earthquake-proof and sustainable village development in China, flood protection through traditional low-carbon building techniques in Pakistan and Bangladesh, the diverse conversion of modernist buildings in Brazil and Europe, an

ecological community land trust in Puerto Rico, the revitalisation of historical irrigation systems in Spain, new concepts for public spaces and mixed urban districts in Vienna, London and Nairobi. The exhibition *Critical Care* shows how architecture and urbanism are helping to revive the planet. The repair of the future has begun. A book was published by MIT Press to accompany the exhibition: *Critical Care. Architecture and Urbanism for a Broken Planet* contains all 21 case studies as well as 12 essays by international authors on the topics of work, economy and ecology in architecture.

Top left: Dong Gong, Shengliang Su, Vector Architects. Alila Yangshuo Hotel, Yangshuo, Guilin, Guangxi, China. 2013–17. Gift of Dong Gong/Vector Architects. Top right: Micro-Hutong, Beijing China. 2022 Zhang Ke. Bottom left: Jingdezhen Imperia Kiln Museum, Metalocus Studio-Zhu Pei. Bottom right: Pool Club, Chuangmeng International Architecture Office. © Shengliang SU / MOMA



EXHIBITION THEME

The Project of Independence

Architectures of Decolonization in South Asia, 1947–1985

Date & Place:

Until 2 July 2022

MoMa, New York, USA

Information online at:

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

Description:

“Independence brings in the greatest opportunity for a nation to express its thoughts, talent and energy.... Now, we the architects can construct the right and distinct kind of architecture for an independent people”, said Bangladeshi architect Muzharul Islam. Following the end of British rule in 1947/48, architects in the territories of today’s India, Pakistan, Bangladesh and Sri Lanka embraced the language of modernism as a means of proclaiming their autonomy, articulating their national identities and enacting social progress. Focusing on work conceived and realized by local, rather than international architects, designers, and planners, *The Project of Independence* presents more than 200 works that showcase South Asia’s groundbreaking modern architecture.

From the concrete governmental complexes of Dhaka to the climate-adapted houses of Colombo, new approaches to architecture offered a break from the British colonial past. While new capital cities rose up in Chandigarh and Islamabad, local architects leveraged the region’s craft traditions to produce innovative and experimental buildings. The exhibition highlights such key figures as Indian architect Balkrishna V. Doshi, the only South Asian winner of the Pritzker Prize in Architecture; Minnette de Silva, the first woman architect of Sri Lanka; and Yasmeen Lari, the first woman architect of Pakistan, among many others. Original sketches, plans, photographs, audiovisual materials, and films are featured alongside newly commissioned images by photographer Randhir Singh and models constructed by Cooper Union students.

EXHIBITION THEME

Collecting the City**Date & Place:**

Until 2025

Amsterdam Museum, the Netherlands

Information online at:

<https://www.amsterdammuseum.nl/en/exhibition/collecting-the-city/1250>

Description:

Until 2025, this is where the Amsterdam Museum and members of this vibrant city will present and “collect” the city. During that time, many neighborhood museums, community networks, local artists, and enthusiastic residents will share objects and stories about Amsterdam.

The presentation is dynamic, and not necessarily centered on the museum’s own collection. Every six months, new contributors are invited to showcase their ideas – whether that is a perspective on the past, a beautiful or painful moment in the present, or a vision of the city for the future. One permanent partner that will be occupying three rooms is the foundation of Museum om de Hoek, which includes 23 neighborhood museums scattered throughout Amsterdam.

Collecting the City #1

The project is kicking off with four presentations in 2022. The following will be on display from March until September:

Jacob Geel Chronicles

Back to a connected neighborhood. This presentation explores a neighborhood in Amsterdam Nieuw-West that was redeveloped in 2021. Created by Fouad Lakbir, Jesper Buursink, Moving Arts Project, and the residents of the Jacob Geelbuurt.

Spiced Up! From Asia to Amsterdam

A presentation serving up the Asian influences on Dutch cuisine, with Julie Ng from the Meer Dan Babi Pangang Foundation.

Museum om de Hoek #1

Closer examinations of the colonial past and poverty in the city, as seen through the collections of Museum Perron Oost, the Cacaomuseum, the Multatuli Museum, and Buurtmuseum Indische Buurt.



Top left: *Jacob Geel Chronicles*. Created by Fouad Lakbir, Jesper Buursink, Moving Arts Project, and the residents of the Jacob Geelbuurt.

Top right: *Museum om de Hoek #1*. Closer examinations of the colonial past and poverty in the city, as seen through the collections of Museum Perron Oost, the Cacaomuseum, the Multatuli Museum, and Buurtmuseum Indische Buurt.

Bottom: *Spiced Up! From Asia to Amsterdam*. A presentation serving up the Asian influences on Dutch cuisine, with Julie Ng from the Meer Dan Babi Pangang Foundation.

© [amsterdammuseum.nl](https://www.amsterdammuseum.nl)

Conference Alert

CONFERENCE THEME

Museum Tech 2022: A Digital Festival for Museums

Dates & Place:

30 June 2022

London, UK

Information online at:

<https://www.museumsassociation.org/events/museum-tech-2022-a-digital-festival-for-museums/>

Description:

Our understanding and appreciation of digital engagement has shifted in the past few years, with the Covid pandemic forcing museums to up-skill, think creatively and connect with different audiences in new ways.

Museum Tech 2022 considers some of the pressing issues to emerge since then, from digital literacy to digital poverty, as well as the environmental and ethical impact of museums' digital outputs.

It will also shine a light on new and emerging technological innovations that are shaping the world around us, changing audiences' expectations and bringing new possibilities to the way museums use digital in all areas of their work.

This event takes place at the Museum of London and will include demonstrations and exhibition stands.

Organized by

UCL



CONFERENCE THEME

KISMIF Conference 2022: DIY Cultures, Sustainability and Artistic Ecosystems

Dates & Place:

13-16 July 2022

Porto, Portugal

Information online at:

<https://www.kismifconference.com/call-conference/>

Description:

Seeking to respond to the wish reiterated by researchers, artists and activists present at previous editions of the KISMIF conference, the sixth KISMIF will focus on *DIY Cultures, Sustainability and Artistic Ecosystems*. The world is currently experiencing a whirlwind of social change. Alongside issues of migration, populism, and a resurgence of nationalism, we are faced with growing antagonisms facilitated by austerity, displacement, racism, class tensions, economic crises and climate change. The world is becoming an increasingly precarious place – which has been made visible and amplified with COVID-19. In this context, we believe that DIY cultures-and the diverse processes and forms through which they function-offer real resources and forces of hope and change for artistic-musical ecosystems and their corresponding sustainability.

As a cultural form and practice, DIY has evolved from its beginnings during the punk era of the 1970s to become an innovative matrix of trans-local culture. At its core is a willingness to blur disciplinary and thematic boundaries, demystify processes and provide spaces for marginalised, subaltern, and diverse voices and communities from the Global North to the Global South. For all its thorny confrontations, punk's cultural practices-its DIY ethos, networks, spaces, and media (albums, styles, fanzines, film, performances, video art, design and other diverse creativities) – facilitated and enabled inclusivity and agency. While not neglecting or forgetting its origins, such an ethos can be evidenced when we talk about issues of ongoing social change. Within DIY practice, there is the potential to break down existing hierarchies, to respond to many challenges and to relate constructively to social, territorial, racial, sexual, gender and health differences, among others.

The fact that DIY is a vital component of the artistic process is extremely relevant. In fact, there are many collaborative and community-oriented art practices originating in DIY cultures, such as socio-cultural centres, urban scenes/atmospheres and art projects deeply embedded in local communities. The arts have never been a mere commercial product of hegemonic powers; on the contrary, they are expressions, reflections and interpretations that encompass a wide range of meanings. They have always been a means of semiotic protest and exploration; they have constantly seen things differently and served as a resource for creative action. They can be discreetly or openly disruptive; they can be pacifying as a distraction or function as a means of relation. However, through creativity, people acquire knowledge-find and express emotions and take control of their surroundings. We intend



to explore DIY cultures and other related alternative cultures building a matrix to convert art into action as a determinant for the sustainability of contemporary artistic-musical-cultural ecosystems. DIY cultures are important for finding strategies for action, for connecting and uniting communities and for strengthening resilience in the face of future social change. Through research and collaborative practices, we seek to demonstrate innovative ways of making and co-creation, but also to resist and make contexts more resilient and sustainable. Using examples of empirical and artistic relationships with multi-generational DIY scenes around the world, we will reveal how, over the past 50 years, these seemingly 'peripheral' arts have accumulated a variety of practices to simultaneously highlight and promote themes of democracy and social and spatial justice; of upholding human rights; of promoting decolonial content. Indeed, they provide multifaceted responses to the challenges of our world, promoting seminal ideas for a better future especially in this (still) pandemic context.

In 2022, KISMIF's scientific programme will again be accompanied by a diverse offering of social and cultural contents, characterised by a series of artistic events with a special focus on the sustainability of musical-artistic-cultural ecosystems. The aim is to provide a unique experience in terms of transglobal and inclusive DIY cultures. Symbolically, the first day of the conference takes place 37 years after Live Aid, a music event that aimed to draw attention to and raise funds to address a pressing global challenge of its time. The KISMIF 2022 Conference will be preceded by a Summer School entitled *Rebels with a Cause* that will take place 12 July 2022. This Summer School will offer the opportunity to all interested parties, including Conference participants, to attend workshops given by experts in these fields, namely within the arts-based-research approach.

Organized by
FLUP, Porto

CONFERENCE THEME

EAUH2022: *Inequality and the City*

Dates & Place:

31 August – 3 September 2022

Antwerp, Belgium

Information online at:

<https://www.uantwerpen.be/en/conferences/eauh2022/>

Description:

The EAUH conference tackles all disciplines and themes within urban history, but the central conference theme is *Inequality and the City*. Therefore, the European Association of Urban Historians invites all scholars to reflect on the complex relationship between social inequality and the city. While traditionally social inequality is a preferential playing field for economic and social historians, the conference's main goal is to tackle this vast theme from a multi-dimensional perspective. Social inequality is not only mirrored but also wrought in forces as different as spatial dynamics, gender, race and class relations, demographic structures, housing and sanitary conditions, labour markets, social security systems, literacy and education, crime, public transport, ecological concerns and so on.

This interconnectedness is the very essence of urban social inequality, and more often than not it is also closely linked to historical path-dependencies. Hence, in order to adequately address the historical relationship between (in)equality and the city, a perspective is needed that includes the social, political, cultural, economic conditions thereof across urban societies.

EAUH 2022, after two postponements, will return bigger and richer than ever.

Organized by

EAUH (European Association of Urban Historians) EAUH (European Association of Urban Historians)

CONFERENCE THEME

Advancing the Global efforts on Climate Transparency (Climate Week 2022)

Dates & Place:

1 - 3 September 2022

Frankfurt, Germany

Information online at:

<https://climateweek.thepeopleevents.com/>

Description:

The World Conference on Climate Change & Sustainability (Climate Week 2022) with theme of *Advancing the Global efforts on Climate Transparency*, offers an interdisciplinary forum for the discussion of the impact of climate change and global warming in the global context. This conference is the foremost global forum for multilateral discussion of climate change matters, and has an incredibly busy schedule.

Climate Week 2022 will be bringing together a range of key actors from institutions, governments, cities and communities, the private sector, and civil society, including young minds, from all over the world, to make the world more climate-resilient.

The Climate Week will be held in Frankfurt, Germany from September 01 to 03, 2022. The conference will address multidimensional aspects of the climate change problem and will also present viable solutions. These will include technological innovations and ecosystem management to disrupt the effects of climate change and to accelerate mitigation, innovate and scale up the world's efforts in adapting to the inevitable effects of climate change. The conference will welcome more than 800 eminent delegates, scientists and academics from around the world to share the latest scientific research on climate change, and to inspire global and regional action to address this complex issue.

Climate Week 2022 will be bringing together a range of key actors from institutions, governments, cities and communities, the private sector, and civil society; including youth movements, from all over the world, to make the world more climate resilient. This Meeting is ►



ACTIVITIES & EVENTS

a distinctive opportunity for participants to hear directly from environmental and climate justice leaders about regeneration in action; to hear about sustainable strategies and practices we can all implement and advocate for, in order to build a more resilient economy and vibrant future, and to join the discussion with cutting edge thought leaders sharing their knowledge, experience, and passion.

Organized by

The People Events

CONFERENCE THEME

Greencities – Urban Intelligence and Sustainability

Dates & place

21 – 22 September 2022

Malaga, Spain

Information online at:

<https://greencities.fycma.com/?lang=en>

Description

Greencities & S-Moving will address the main topics of the smart cities sector in 2022. The most updated agenda on sustainability, urban management and smart mobility, through research, experiences, case studies and analysis in more than 200 presentations, will be discussed at this conference.

The main contents that will be covered in the Forum programmes is divided into four main sections:

Greencities Arena

- Connectivity and digitalization
- Smart Tourism Destinations
- Smart rural
- Innovation in smart cities

S-Moving Arena

- Technology and urban traffic
- Intelligent electric mobility
- Artificial intelligence
- Cybersecurity

Urban Intelligence Room

- Disruptive technologies
- New urban models: from cities to housings
- Funding
- Call for start-ups

Sustainability Room

- Green hydrogen and decarbonization
- Urban Agenda
- Experiences and success stories
- Eco-design: right to repair (Circular Economy Forum)
- Eco-textile (Circular Economy Forum)
- Distribution, use and reuse (Circular Economy Forum)
- Boosting circularity: PERTE (Circular Economy Forum)

Organized by

Municipality of Malaga and FYCMA



CONFERENCE THEME

The UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022

Dates & place

28 - 30 September 2022

Mexico City, Mexico

Information online at:

<https://www.unesco.org/en/mondiacult2022>

Description

The UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 will be convened by UNESCO forty years after the first Mondiacult World Conference on Cultural Policies held in Mexico City (Mexico) in 1982, and 24 years after the UNESCO World Conference on Cultural Policies for Development held in Stockholm (Sweden) in 1998. The UNESCO-MONDIACULT 2022 World Conference will be hosted from 28 to 30 September 2022 by the Government of Mexico.

As we have entered the last Decade of Action for the implementation of the United Nations Sustainable Development Goals, agreed by the international community as a common aspirational roadmap, UNESCO is engaging its Member States and the international community to embark on a renewed reflection on cultural policies to tackle global challenges and outline immediate and future priorities. The aim is to shape a more robust and resilient cultural sector, fully anchored in sustainable development prospects in line with the vision enshrined in the UN Secretary-General's report Our Common Agenda (September, 2021).

From December 2021 to February 2022, five regional consultations were organized in the run-up to MONDIACULT 2022. They helped to identify specific priorities of each region that require stronger policy investment, to better harness the contribution of culture across the public policy spectrum, as well as to address the most pressing challenges of sustainable development.

UNESCO is reinvesting in the global policy dialogue in the field of culture, building on its mandate and expertise to foster multilateral cooperation and policy dialogue as a follow-up to its landmark conferences on cultural policies.

Organized by

UNESCO



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

This is the 10th edition of the Child in the City World Conference, which takes place every two years, as 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. For this special edition of the Child in the City World Conference the overarching theme of **Making Connections** was chosen. With this Dublin conference the aim is to make connections between not only children and cities, but also different disciplines and professionals, including the connection between the physical and the social domain. Interdisciplinary approach will help bridge divides and open up new promising perspectives to make cities better places for children from all backgrounds. Within this broad perspective of creating equality of access for all children and youth, the Child in the City conference in Dublin focuses specifically on five themes:

1. Connecting the present with the past

Thinking of the past many people believe that 'it all used to be better'. It is well known that motor traffic was much lower in the past and children were playing outdoors more often than today. But what else can be told about former generations of children? What about poverty and inequality? What did urban childhood really look like? We can learn a lot from historical research on children's everyday life in cities. What changes have taken place and why? What is still the same? And how can we protect our children against mistakes from the past? The keynote speaker Carol Barron will introduce this first theme with her lecture on Irish childhoods of the past.

2. Connecting green and play

Efforts to make cities greener places to live are visible globally. This overall positive development of bringing nature to cities can be used to create not only greener environments but also playful cities. To reach this goal, it is critical that professionals from the social and the physical disciplines work together. How can we profit from the 'greening' of cities in ways that (re)connect children, particularly children from disadvantaged neighbourhoods, to urban green and nature? This theme will be introduced by the keynote speaker Helen Woolley.

3. Connecting children's (mental) health and play

Children's health is a big issue nowadays and health problems are very much class related. The aim of this conference is to make a connection between children's health, the urban environment and children's play, with a specific focus on the unequal class of position of children and young people. We aim to focus not only on physical health problems like obesity, but also on mental health problems, as we see an increase of particularly teenagers and youth with mental health problems. What is the influence of the residential environment on young people's health and what are the possible benefits of (outdoor) play to grow up in more healthy ways?

4. Connecting children's participation to urban policies

Many cities all over the world are developing policies to ensure that children's voice is being heard. Many programs connect children's participation to create sustainable futures. What attitudes and framework conditions are important for the successful participation of children? How can we create future sustainable cities that really include children's voices? And how do we support children to bring forward their ideas about the improvement of everyday life? This theme on participation will be introduced by keynote speaker Carlo Fabian.

5. Re-connecting children to society during/after COVID 19

During the pandemic many children suffer a lot from social isolation, domestic violence, health problems, educational losses. International comparative research shows that existing inequalities have only grown during the pandemic. How can we prevent feelings of disengagement? What do we know about children's digital lives during COVID-19 lockdown and how can we use digital technology to re-connect children in ways that help them recover? Keynote speaker Stephane Chaudron will share the results and lessons learned from the KiDiCoTi study.

Varia

While the conference focuses on the five topics described above, it is open to presentations in different domains. If of sufficient quality, the varia-presentations will be grouped together in what will be called 'surprise workshops': presentations on divergent topics.

Organized by

The International Child in the City Foundation



CONFERENCE THEME

Post-colonial heritage in the present: museums, archives, art and activism

Dates & place

12 - 13 October 2022

Rome, Italy

Information online at:

<https://www.ispc.cnr.it/en/2022/01/18/call-for-papers-post-colonial-heritage-in-the-present/>



ACTIVITIES & EVENTS

Description

Coming to terms with the long-lasting impact of colonialism has recently been the focus of several cultural institutions transnationally.

From the 90s onward, scholars have noted multiple ways to deconstruct narratives of colonialism as a shared European contested history. Recent years saw momentum in the global debate on decolonising museums and heritage sites, thanks to the diversification of heritage professionals, repatriation issues, and demand for dealing with neo-fascist racism following the 2020 Black Lives Matter movements.

While much of the critical discourse focuses on institutions, museums in particular, as having colonial origins, this conference seeks to look comparatively at the deconstruction of colonial narratives in museums and heritage sites in various parts of the world to understand contemporary dynamics better.

The conference seeks to address the following themes:

- Reading the colonial archive
- Repair and Restitution
- Contested heritage sites: monuments, street naming and statues
- Curating museum colonial collections
- Artistic practices
- Cultural activism

Contributors will reflect on, but not be limited to, the following questions:

What are the challenges in an institution dealing with the colonial past?

In what ways do cultural practices contribute to creating new decolonial narratives?

What recent political developments have made key changes in academic, artistic and curatorial practices, and how do these shifts influence the interaction with the colonial past?

Organized by

CNR ISPC and British School at Rome



The statue of Robert E. Lee in Richmond, Virginia. The statue was removed in Sept. 2021. © ispc.cnr.it

CONFERENCE THEME

Museums Association Conference 2022: Exploring how museums can create better places to live and work

Dates & place

3 – 5 November 2022

Edinburgh, UK

Information online at:

<https://www.museumsassociation.org/events/conference-2022/#>

Description

With hope growing that the worst of the global pandemic is over, this year's Museums Association conference explores how museums can create better places to live and work in a post-COVID world. To do this, museums need to tackle a number of crucial issues, including the climate crisis, inequalities and racism, the legacy of empire and wellbeing.

Conference sessions will cover:

- How museums can become more sustainable organisations and use their collections, buildings and knowledge to support communities to make positive environmental changes
- What systemic racism is; what an anti-racism museum looks like and what changes we need to create inclusive organisations
- Wellbeing and how museums can support workforce wellbeing and work with their communities to recover from the pandemic
- The legacy of empire and slavery, including how can we empower communities to help decolonise our museums in a dynamic, collaborative and inclusive way.

Organized by

Museums Association, London



CONFERENCE THEME

Urban Transitions 2022

Integrating urban and transport planning, environment and health for healthier urban living

Dates & place

8 - 10 November 2022

Sitges, Barcelona, Spain

Information online at

<https://www.elsevier.com/events/conferences/urban-transitions>

Description

Urban Transitions 2022 aims to promote healthy urban development by bringing together different disciplines working within



cities. World leading experts on urban and transport planning, architecture, environmental exposure assessment, environmental epidemiology, physical activity, climate change, and public health and governance will meet to discuss current challenges and solutions.

Cities suffer from many environmental, climate change and health problems. Poor urban and transport planning is part of the problem, but can also be part of the solution. There is great potential for improvement through targeted and integrated policies. However, the urban environment is a complex interlinked system. Decision-makers need enhanced understanding of the linkages involved, cities need better knowledge, and multi-sectorial approaches are needed to tackle the current problems. *Urban Transitions 2022* will address science and practice and provide pathways to low carbon, livable, equitable and healthy cities.

Topics include:

- Cities (concepts)
- Land use and transport (interrelations, planning, design and engineering)
- Planning, environment and health (exposures, epidemiology, health impacts)
- Nature based solutions/green cities
- Justice and inequality
- Engagement, impacts and education

Organized by
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- <https://www.linkedin.com/groups/4592610/profile>

The Prague City Museum (Muzeum města Prahy)

RNa Poříčí 1554/52
180 00 Prague 8 – New Town
<https://www.muzeumprahy.cz/en/visit-main-building/>

