

# 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

PRAGUE CITY MUSEUM: THE HISTORY OF THE CZECH METROPOLIS FROM PREHISTORY TO THE  
PRESENT • CAMP -CENTRE FOR ARCHITECTURE AND METROPOLITAN PLANNING IN PRAGUE



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*Food in New York: Bigger Than the Plate.* © Museum of the City of New York

COVER PHOTO: PRAGUE BY NIGHT. IMAGE BY LAWYERGAOGE FROM PIXABAY



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# From the Chair

Dear colleagues and friends,

Although only two months have passed since the last CAMOC Review was released, we have decided to launch a new issue just a few days before the ICOM General Conference in the lovely city of Prague, 20-28 August, not only to give a preview of what's to come but also for a special farewell.

This is my last editorial note as Chair of CAMOC, and the final CAMOC Review edited by Jelena Savic, CAMOC's great Secretary, as our second and last mandate (2016 -2019; 2019-2022) is soon to come to its full term during the annual gathering at the ICOM General Conference.

The elections for the new Board took place as planned, online and in due time. It is our honour and pleasure to announce the 10 newly-elected, excellent professionals that will take over the leadership and the projects of CAMOC in the coming years: Glenn Perkins (United States of America), Annemarie de Wildt (The Netherlands), Sarah Henry (United States of America), Sawako Inaniwa (Japan), Johanna Vähäpesola (Finland), Michal Niezabitowski (Poland), Andrea Delaplace (France), Patricia Brignole (Argentina), Elena Pérez Rubiales (Spain) and Christian Nana (Cameroun). Four of them have been working with us since 2019 and they will keep serving CAMOC for their second mandate. The new Board is comprised of professionals with different backgrounds but all very active in four different continents; we speak of city museum leaders and curators, researchers of city museums, community centres, migration museums and people who have devoted themselves to social and urban history. To all of them, we wish a very successful and happy mandate!

Nevertheless, this issue is mostly about Prague. To start with, we provide an in-depth presentation of the Prague City Museum by Olga Samalová, Deputy Director, as well as a note from its Director, Zuzana Strnadová, followed up by information about the Centre for Architecture and Metropolitan Planning in Prague. Here, you will also find the detailed programme for the CAMOC conference in Prague, 22-25 August, covering both the joint sessions with CIMUSET (the International Committee for Science and Technology Museums) and the CAMOC-only conference day.

Other important articles cover sustainability in Venice and the migration movements in Canada, along with news on a new museology journal and two particular conferences held this year: the AAM 2022 in Boston, and the "Raconter les minorités" held in Paris.



CAMOC's Assembly will take place at the Prague conference, during the off-site day (25 August), in which we will present a summary of the main achievements of the two terms of our Board. Our work was only made possible thanks to a fantastic team, starting with Jelena Savic, Secretary and editor of all CAMOC publications, Catherine Cole and Sarah Henry (both Vice-Chairs), Patricia Brignole (Treasurer), Nicole Van Dijk (Vice-Chair for the 2016-2019 term), Maria (Gegê) Leme, Chunni (Jenny) Chiu, Michal Niezabitowski, Jan Gershow and Christian Nana, who served ICOM through our international committee for city museums between 2019 and now. Let me remind you the valuable contributions to our work from those others who were with us during our first mandate (2016-2019): Renée Kistemaker, Layla Betti, Irina Smagina and Afsin Altayli (our Secretary until 2018), and not least Marlen Mouliou, Suay Aksoy, Ian Jones, Chet Orloff, among other outstanding people whose work was paramount for CAMOC's growth.

We cannot but feel extremely lucky to have gotten to know and work with such a remarkable group of professionals from across the globe with whom we've been able to deliver 6 annual conferences, 4 workshops, 14 issues of the CAMOC Review and a number of issues of the Newsletter before that, 4 Books of our conferences' proceedings (and one still in progress), the project "Migration Cities: (im) migration and arrival cities", not to mention the design and launch of the "City Museums Global Mapping Project".

None of this would mean anything without each and every one of you: the members, the supporters and the many friends of CAMOC dedicated to city museums, to urban cultures, to migration cities, to urban sustainability and to other topics to which our committee is always interested in opening out to.

We are keen to meet you all, be it in person or online, at the ICOM General Conference in Prague in the coming days!

Don't forget to send us your feedback. See you soon!

*Joana Sousa Monteiro*

# Prague City Museum: The History of the Czech Metropolis from Prehistory to the Present

OLGA ŠÁMALOVÁ\*



*Ctěnice Chateau. © MMP*

**Prague City Museum houses the largest collection dedicated to the history of the Czech metropolis. Since its establishment in 1881, it has amassed more than one and a half million collection items that document the history of Prague from prehistory to present. In 2023, it will celebrate the 140<sup>th</sup> anniversary of the opening of its first exhibitions to the public.**

Originally, there was just one building – a café pavilion near the demolished Poříčí Gate – that had to be removed to make room for a motorway. At the present, the museum showcases its artefacts in permanent and temporary exhibitions in eight buildings. In addition to exhibition halls and cultural monuments, the museum administers an extensive compound of specialised departments.

**The museum's main building at Florenc**, opened in 1900, is currently undergoing a major interior reconstruction. When it reopens in the autumn of

2023, it will be a modern barrier-free edifice with new permanent displays, including an **extensive prehistory exhibition**.

As indicated by the museum's definition, **the collection of archaeology** accounts for the largest share of the increase of the Prague City Museum (MMP) collections that have more than quadrupled over the last 30 years. Everything discovered by non-state archaeology organisations during rescue excavations becomes the property of the City of Prague and it is deposited in the MMP.

**Langweil's Model of Prague** can be regarded as the most significant exhibit of the MMP (since it is a municipal museum). This paper model of Prague from the first third of the 19<sup>th</sup> century encompasses about 20 square metres and depicts more than 2,000 houses in the historic centre of Prague. It is unique because of capturing Prague authentically, including areas that no longer exist. As a result, it is an exceptional and valuable testimony of its time, not just for historians (It

\*Olga Šámalová, Deputy director, Prague City Museum

depicts Old Town and its Jewish Ghetto, Lesser Town without the Petřín Hill, and Prague Castle and Hradčany without the Pohořelec and partly Nový Svět quarters). The model was displayed in the main building and because of the reconstruction it had to be dismantled and moved into a repository. On the occasion of the main building's reopening in the autumn of next year, the museum will use this opportunity and display the individual parts separately, enabling the visitors to view the individual quarters of Prague in detail.

Langweil's Model of Prague is the central theme of the museum's marketing to present and support its brand.<sup>1</sup> During the closure of the main building at Florenc, the **House at the Golden Ring**, located behind Tyn Church near Old Town Square, was the museum's central building. It will be open to the public during the **Museum Night – ICOM Prague 2022**. It enshrines a permanent exhibition dedicated to medieval Prague: **Prague of Charles IV – Medieval Town and Prague 1606 / Multimedia View of Prague during the Rule of Rudolf II**. The latter displays a nine-metre animation of the Sadeler Prospect of Prague where visitors can view 'live' Prague during the Middle Ages. The house also hosts a temporary exhibition that depicts a genuinely Czech theme (not only) for the readers of Jaroslav Foglar's books – **THE CITY AS A SPECTRE / Jaroslav Foglar and His Prague's Inspirations**. The mysterious Stínadla, the Vonts, Rychlé šípy (The Rapid Arrows), and other heroes of the famous books come alive in the cellar rooms. The exhibition's concept was drawn up with respect to Czech visitors at the time of the loosening of the Covid-19 pandemic measures. On the Museum Night, visitors will be able to experience this temporary exhibition as well as the permanent ones with a guide.

### Collections and professional activities

The MMP collections are traditionally composed of historical and archaeological sections and the collection of modern architecture (Villa Müller and Villa Rothmayer). The collections are dealt with according to the valid legislation and museum standards; currently, the archaeology and history collections are in two permanent repository compounds that were built after 2000. Qualified administrators manage the repositories, while MMP restorers and conservators significantly contribute to the care for the collections. The museum's digitisation department successfully continues the collection digitisation.

The collections are supervised by the curators of specialised departments who also devise permanent and temporary exhibitions and collaborate on the accompanying public programmes.

<sup>1</sup> Please refer to the section About the MMP brand in the continuation of this text

Publishing books for the professional and wider public is another important activity of the MMP.

The MMP and its employees are active members of many professional organisations at national and international levels (Czech Association of Museums and Galleries, ICOM – International Council of Museums, ICONIC HOUSES, STOP – Society for Monument Protection Technologies, DOCOMOMO International – International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement, Institute for Monuments and Culture), and, as members of various boards, committees and other authorities, they contribute to many memory institutions in the Czech Republic.

The MMP directly collaborates with many Czech and foreign museums and galleries, scientific institutions, and universities.

In 2018, the MMP joined the registered research institutions of the Czech Republic. Up to now, many projects have been implemented; others are running and designed.

Prague City Museum is a state-funded organisation of the City of Prague

*Prague of Charles IV - Medieval Town, permanent exhibition. ©MMP*





Villa Müller. © MMP

### Museum's buildings

Since all the buildings that are open to visitors are designated cultural monuments, some even national cultural monuments, the museum treats them with proper care. Currently, the MMP runs 10 compounds that include 24 buildings in total.

The MMP's portfolio includes buildings that are currently closed to the public because of ongoing or planned reconstructions: Museum's Main Building at Florenc (will be completed in 2023) and Desfours Palace (will be renovated during 2023–2028).

Furthermore, the MMP administers buildings that are not open to the public: Compound of Specialised Departments and Repositories in Prague-Stodůlky, Repository Compound in Vojtěchov near Benešov, House at the Two Golden Bears – The City of Prague Museum Headquarters.

At the turn of 2021/2022, the MMP acquired exhibition rooms in the renovated Clam-Gallas Palace. It will house the Prague Baroque Centre, to be developed there from 2023.

The MMP has a complex plan of new permanent exhibitions ranging from the prehistory and history of Prague to the present. This concept will be launched in 2023 and the exhibitions will be displayed in 6 buildings of the museum.

### Ongoing permanent and temporary exhibitions:

**House at the Golden Ring:** *Charles IV – Medieval Town* (medium-term exhibition), *City as a Spectre / Jaroslav Foglar and His Prague Inspirations* (temporary exhibition)

**Podskalí Customs House at Výtoň:** *Vanished Podskalí and Life on the Vltava* (permanent exhibition)

**Ctěnice Chateau:** *Crafts in Guilds / The History of Craftsmen's Association from the Middle Ages to the Present* (permanent exhibition), *Baťa: Shoes for Everyone!* (temporary exhibition)

**Centre of Modern Architecture Monuments** – installed monuments Villa Müller and Villa Rothmayer; *Architect Adolf Loos: Models and Photographs* (medium-term exhibition)

### Education and experience

The MMP educational programmes are divided into several groups based on the age of the visitors and on the focus of the programmes. The educational department designs programmes about the history of Prague for schools from kindergartens to secondary schools, illustrating the city's history with the use of the extensive museum collections.

Prague City Museum is among the Czech leaders in museum education. In addition to programmes for children, pupils and students, the educational department also intensely collaborates with teachers.

During the Covid-19 crisis, for example, the museum's educational department quickly responded to the situation (despite its low budget) and offered on-line classes and materials on the website such as videos, articles, and activity sheets as well as streamed lectures.



Muzeum  
mēsta  
Prahy



## About the MMP brand

Based on research and its own analysis, the museum has recently decided for complete rebranding and the change of its corporate identity. There were several reasons behind this decision – primarily to strengthen its position of the largest regional museum in the Czech Republic and its importance among Prague’s museums and galleries. The new unified image continues the museum’s strategic vision of a modern institution of the 21<sup>st</sup> century and a better connection of history and presence.<sup>2</sup> The visual communication also unifies the MMP buildings and enhances the recognition of the MMP brand among other strong brands on the market. This change is further positively perceived in relation to internal employees, partners, suppliers and, naturally, visitors. Finally, the new visual concept was also reflected on the website and social media, which resulted in the complete visual interconnection of all communication platforms.

## The role of the Museum

Over the past years, an increasing emphasis has been placed on the role of museums to provide public services. From this perspective, the principal consumers are visitors to permanent and temporary exhibitions as

<sup>2</sup> Please refer to the MMP logo

well as the wide range of public programmes, from the professional and wider public, from home and abroad. Our target groups include families, students and adults who are interested in the prehistory and history of Prague. At the beginning of this year (2022), visitors from Prague and its vicinity prevailed, but visitors from other areas of the Czech Republic and abroad gradually return to our museum buildings.

The MMP provides visitors with a wide range of thematic activities for all ages. Public programmes are organised for temporary and permanent exhibitions, buildings and anniversaries. The museum is involved in community activities and collaborates with various community associations.

This goes hand in hand with the building and expansion of the membership base associated in the Museum Friends Club.

The museum brand strengthening further includes activities that are open to everyone, such as free admissions on the International Museum Day and European Heritage Days. The museum participates in the Prague Museum Night and the Open House Festival. It opens its doors for free on its significant days (e.g. commemorating its establishment) or on some national holidays. Moreover, it organises interesting free events on the International Day of Older Persons and the International Day of Families.

The MMP is also an active member of professional events, such as the International Day of Archaeology, when it organises free workshops and admission to its archaeological exhibitions.



*Villa Müller, interior. © MMP*

## **A word from the Museum's Director, Zuzana Strnadová**

In my view, educational activities are some of the most important ways to present the history and presence of Prague.

We primarily focus on children; among other things, the educational and archaeological departments regularly organise city camps. Children's programmes for permanent and temporary exhibitions are an integral part of our educational activities that are prepared for elementary and secondary schools. The educational department also designs special programmes for families and for visitors with special needs. Traditionally, we offer many programmes to active seniors.

We also continue on-line activities that were important during the Covid-19 pandemic.

The MMP has recently placed a strong emphasis on its internal development in order to become a modern museum organisation. This indispensably requires a high-quality team of museum employees across all departments and a universal care for their development.

In compliance with the regulations set by the City of Prague, the Museum's establisher, and with binding indicators and parameters, the goal of the MMP is to reach a balanced budget for its main activities and properly use the means allocated to investment projects. We are committed to the maximum use of multi-source financing possibilities.

In 2022, Prague City Museum is a consolidated memory institution that seeks to continuously and properly care for the collections and buildings where a complex of attractive permanent exhibitions about the prehistory and history of Prague will be built in the upcoming years.

## **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:

- November 30<sup>th</sup>, 2022
- February 28<sup>th</sup>, 2023
- June 1<sup>st</sup>, 2023
- August 15<sup>th</sup>, 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 secretary at:

***secretary.camoc.icom@gmail.com***

# CAMOC PRAGUE ANNUAL CONFERENCE 2022

## Museums, Citizens and Urban Sustainability

22-25 August 2022

Prague, Czech Republic



# PROGRAMME

## Museums, Citizens and Urban Sustainability

22-25 August 2022

Prague, Czech Republic

# PROGRAMME

### **PART 1: JOINT SESSIONS WITH CIMUSET AND WORKLAB**

**22 and 23 August 2022**

**THEME: "Sustainable Citizens and Smart Museums"**

**HYBRID FORMAT**

**LOCATION: PRAGUE CONGRESS CENTRE, Club B**

The 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?

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### **23 August 2022**

#### **SESSION 1:**

<b>16h00-17h30</b>	<b>Moderators: Joana Sousa Monteiro, Ech Cherki Dahmali</b>
<b>16h00-16h15</b>	Markita Franulic, Croatia <i>Sustainability as social activism - examples from the Technical Museum Nikola Tesla in Zagreb</i>
<b>16h15-16h30</b>	Glenn Perkins, USA <i>Constructive Belonging: Participatory Approaches to Cultivating Democratic Communities</i>
<b>16h30-16h45</b>	Elka Weinstein, Canada <i>Overcoming colonial history in Ontario's city museums Part II: A discussion of reconciliation and sustainability</i>
<b>16h45-17h00</b>	Søren Bak Jensen, Denmark <i>The museum as a democratic fitness center? The case of The Workers Museum in Copenhagen</i>
<b>17h00-17h30</b>	<b>Q&amp;A SESSION</b>

## 23 August 2022

### SESSION 2:

<b>14h30-16h00</b>	<b>Moderators: Marie Gilbertova, Chun-ni (Jenny) Chiu</b>
<b>14h30-14h45</b>	Rosa Tamborrino and Giulia Mezzalama, Italy <i>Italian museums as drivers for social cohesion: MNEMONIC, the Italian Digital Atlas of Cultural Resilience</i>
<b>14h45-15h00</b>	Serena Iervolino and Domenico Sergi, UK <i>The elephant in the room: Working-class experiences and the pandemic. A case study from the Museum of London</i>
<b>15h00-15h15</b>	Rachel Seidman, USA <i>To Live Without Harm: Gender and Environmental Justice in Washington D.C.</i>
<b>15h15-15h30</b>	Hsin-Lin Wen, Taiwan <i>The strategies of Place Management of Public Eco-museum: A Case Study on Daxi Wood Art Ecomuseum</i>
<b>15h30-15h45</b>	Diego Vaz Bevilaqua and Christiane Duarte Teixeira, Brazil <i>Sustainable development and the activities and views of a science museum</i>
<b>15h45-16h00</b>	Q&A SESSION

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## 23 August 2022

### SESSION 3, IGNITE SESSION:

<b>16h30-18h00</b>	<b>Moderators: Soren Bak-Jensen, Glenn Perkins</b>
<b>PART 1 – 16h30-17h00</b>	
<b>16h30-17h00</b>	<b>Ignite presentations (maximum length 5')</b>
<b>PARTICIPANTS:</b>	
<b>Maria de los Angeles Munoz Ojeda, Argentina (remote)</b> <i>Sustainable Cities, Sustainable Museums</i>	
<b>Jessica Ramirez Rivera, Mexico</b> <i>Citizen laboratories with a gender perspective in museums in Mexico</i>	
<b>Elina Holopainen and Marina Bergström, Finland</b> <i>Citizen Science in the Finnish Railway Museum</i>	
<b>Sarita Vujkovic and Mladen Banjac, Bosnia and Herzegovina</b> <i>Creative Museum Hub: Toward Sustainable Development and Community Participation</i>	
<b>Ji Song, China</b> <i>Building and Spreading the Collective Memory of COVID-19 for a Sustainable Future</i>	
<b>Said Shukri Hussein and Jama Njeru Abdillahi, Somalia (remote)</b> <i>Post Conflict Cities: A Blank Canvas for City Museums and Urban Sustainability</i>	
<b>17h00-17h15</b>	Q&A SESSION

23 August 2022

## SESSION 3, IGNITE SESSION:

16h30-18h00

Moderators: Soren Bak-Jensen, Glenn Perkins

### PART 2 –17h15-18h00

17h15-17h40

Ignite presentations (maximum length 5')

#### PARTICIPANTS:

**Yael Eylat van Essen, Israel**

*City museums as urban hubs for civic sustainability*

**Mehran Norouzi, Iran**

*Conceptual Design of Science and Technology Museums in the Far East.  
Case studies: Beijing, Tokyo and Nagoya Science Museums*

**Jiyeon Kim, South Korea (remote)**

*Seoul City Wall Museum and Sustainability*

**Jacqueline Strauss, Switzerland**

*Planetopia – Space for World Change: Much more than an exhibition*

**Jennie Maria Schaeffer, Sweden**

*Museums for the future generations*

17h40-18h00

Q&A SESSION



CHARLES-BRIDGE. IMAGE BY MARKĚTA MACHOVÁ FROM PIXABAY

**25 August 2022**

## **CAMOC-ONLY MEETING**

**THE PRAGUE CITY MUSEUM - CTĚNICE CHATEAU**

**ON-SITE ONLY FORMAT**

**THEME:** *City Museums and Urban Sustainability*

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.

**LOCATION:** *Muzeum města Prahy, Zámecký areál Ctěnice / The Prague City Museum, Ctěnice Chateau Complex*

**Public transport:** *metro line C - Letňany station + bus 182 / 159 to Ctěnický zámek station*

**Organised transfer:** *Meeting time and point - 08h00 Statue of St. Wenceslas (on horseback) in the upper part of Wenceslas Square - in front of the National Museum (metro line C - Muzeum station)*





## DETAILED PROGRAMME:

- 08h30**                    **Pick up: Letňany - Metro C (bus organised)**
- 08h45**                    **Registration**
- 08h45-09h00**           **Opening speech - Zuzana Strnadová – Director General, Prague City Museum**



**09h30-11h00**           **SESSION 1**           Moderators: Andrea Delaplace / Elena Pérez Rubiales

- 09h30-09h45**           **James Horton, USA**  
*Museum as Community Convener & Collaborator: The Democratization of Cultural Power through DEIA Practice*
- 09h45-10h00**           **Joana Sousa Monteiro, Portugal**  
*Remember and Reconnect: Reducing Isolation and Dementia in a city museum towards a more sustainable citizenship*
- 10h00-10h15**           **Sibylle Dienesch, Austria**  
*Role of city museums as local citizenship hubs. A skills-based approach*
- 10h15-10h30**           **Flora Mutere-Okuku, Suki Mwendwa and Patrick Maison Dikkir, Kenya**  
*Finding our way home, Afro feminist ideology as sustainable urban practice: The shaping of identity – creating belonging at the Nairobi Railway Museum (NRM)*
- 10h30 - 11h00**           **Q&A SESSION**
- 11h00-11h30**           **Coffee break**



**11h30-13h00**           **SESSION 2**           Moderators: Johanna Vähäpesola / Annemarie de Wildt

- 11h30 - 11h45**           **Caterina di Felice, Italy**  
*Out of the museum boundaries: insights from an Italian case-study for a sustainable approach to urban context and communities*

- 11h45-12h00**      **Jelena Savic, Portugal**  
*Reducing urban inequalities: The potential of culture and the city museum for the sustainable future of Porto*
- 12h00-12h15**      **Ying-Che (Raymond) Huang, Taiwan**  
*Museums, Cross-Sectoral Partnerships and Regional Revitalization: A Perspective from “Pikakasawan Project” (Taitung County, Taiwan)*
- 12h15-12h30**      **Teng Chamchumrus, USA**  
*A Community-Centric Model for Cultural Sustainability: A Model in Practice*
- 12h30-13h00**      **Q&A SESSION**
- 13h00-14h00**      **Lunch break**

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**14h00-15h30**      **SESSION 3**      Moderators: James Horton / Michal Niezabitowski

- 14h00-14h15**      **Cristina Miedico and Chiara Fabi, Italy**  
*Milan Museum, City Museum or Museum City?*
- 14h15-14h30**      **Andréa Delaplace, France**  
*What narratives, what objects, what spaces? Presenting migratory growth and sustainable urban development in city museums*
- 14h30-14h45**      **Teresa Macià Bigorra, Elena Pérez Rubiales and Joan Roca i Albert**  
*City Museums and Urban Sustainability in Times of Conflict*
- 14h45-15h00**      **Patricia Brignole, Argentina**  
*The commitment of museums and the future city. Perspectives and tensions of the agenda*
- 15h00-15h30**      **Q&A SESSION**
- 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
- 19h00**              **Departure from Ctěnice Chateau**

# CAMP - Centre for Architecture and Metropolitan Planning in Prague

Centre for Architecture and Metropolitan Planning (CAMP) is an urban planning hotspot in the heart of Prague. As a multi-media gallery focusing on the sustainable future of cities, it boasts a 25m-wide panoramic projection wall within a unique exhibition space. During almost five years of its existence, CAMP welcomed over 1 250 000 visitors, hosted over 20 exhibitions and over 500 public events and lectures, featuring the best and the brightest in the fields of architecture, city-planning and urban design.

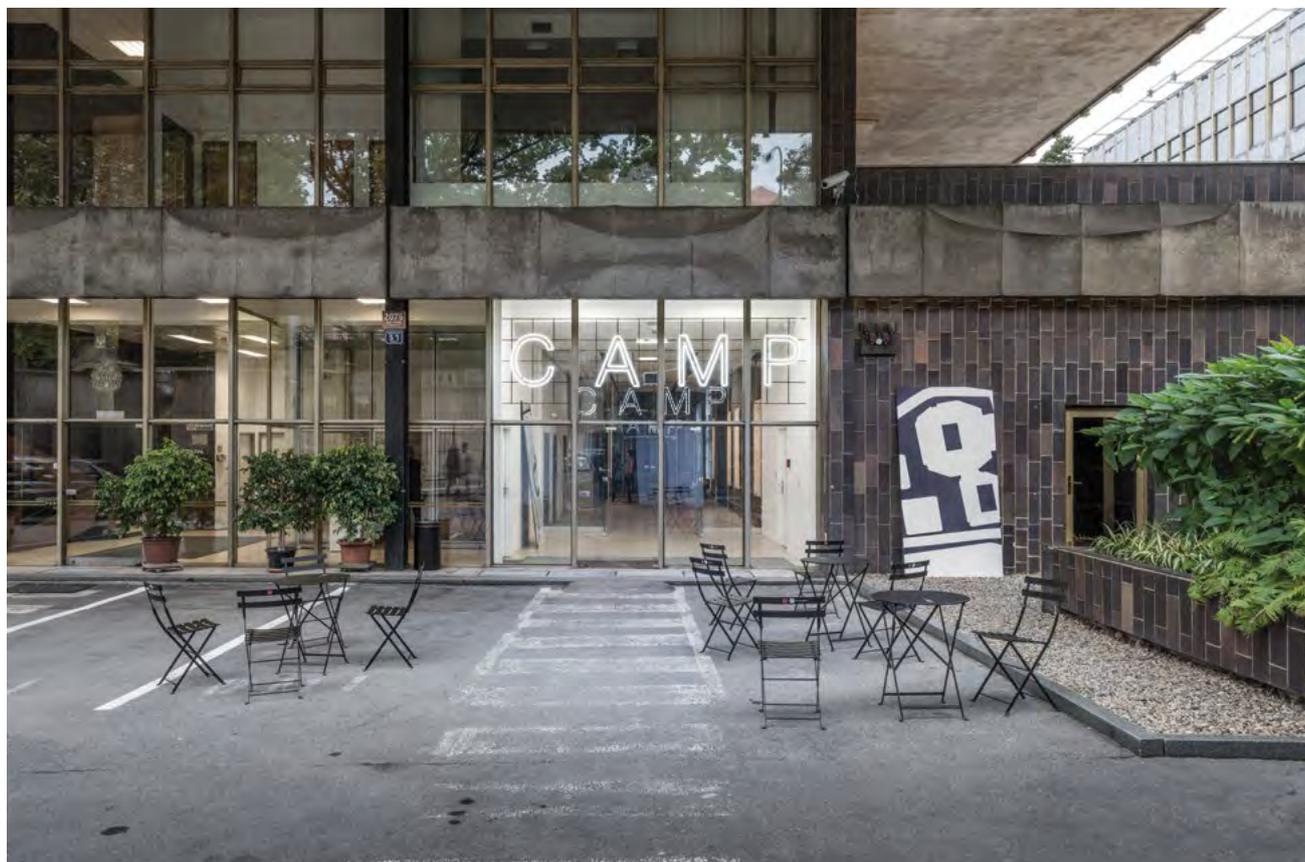
CAMP is a unique institution in the Czech Republic with a clear goal to improve public discourse regarding the development of Prague. Over the past four years,

CAMP not only presented exhibitions but also engaged and encouraged visitors to share their opinion on the future of cities. CAMP is an inclusive space where visitors can also relax in the park, enjoy their coffee or drink, visit a library and study room. Most of event are free of charge.

**Find out more:** <https://praha.camp/en>



*The entrance to Center for Architecture and Metropolitan Planning. © Jan Malý / CAMP*





Special thanks to Barbo-  
ra Kloudova and  
the CAMP crew



Top: Atrium of CAMP Photo: Ben Markel. Bottom: Main hall with the 25m-wide panoramic projection wall. © Jan Malý /CAMP



Top: Summer cinema in the park behind CAMP, among the “cubes” made by architect Karel Prager. Bottom: Main hall with the library and book shop. © Jan Malý /CAMP

# The World Heritage Site of Venice and its Lagoon, a “Museum City” – in Search of Marine Litter Solutions

PRINCIPAL AUTHOR: DAVIDE POLETTO

CO-AUTHORS: KERSTIN MANZ, ANNAMARIA VUJANOVIC, JAN PUHAR AND MARIA TERESA CECCHI\*

## Introductory notes

By definition, a “city museum” is a museum that stands in the city, talks about the city, and thinks through the city.<sup>1</sup> But what if the spatial and physical boundaries of the museum were to expand to the point that city and museum coincide?

Part of this conceptual metamorphosis was explained by the urban planner Larry Beasley about ten years ago, at his keynote presentation “The City as Museum and the Museum as City” held at the Museum of Vancouver. The question was how city museums may engage in city life to the extent that, by careful and conscientious interplay between museums, urban planners, city government and citizens, “the city as museum and the museum as city” could become a leading cultural agenda to pursue.

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\* Davide Poletto, co-founder and executive director, Venice Lagoon Plastic Free, Venice, Italy. For the co-authors’ details, please see p. 26

<sup>1</sup> A part of the recent working definition of a city museum developed by CAMOC within its Global City Museum Mapping Project (2020-2023), pursued in partnership with COMCOL, ASPAC and NTUE (unpublished; source: <https://citymuseums-mapping.com/>)

The extremisation of this concept is clearly detectable in my own city, Venice. The city of Venice, with its cultural and natural heritage value, is enlisted in the UNESCO World Heritage property under the appellation “Venice and its Lagoon”, recognised for its Outstanding Universal Value since 1987.

In Venice, we live our own lives in an urban setting that is, for its uniqueness, venue of unavoidable permanent exhibitions and showrooms, magnets to an unabated flow of tourists both before and after the COVID-19 lockdowns.

Last year, Venice celebrated 1600 years from its foundation. Aging has rendered the city more fascinating than ever, withholding tides and time (and often thriftless and short-sighted management), always with a sense of grace and seraphic beauty. Each and every corner of this city is, by its own right -and as a masterpiece of “human creativity and genius” - worthy of its global appreciation and interest. In a world that is spinning faster and faster, with continuous transformations in its physical assets and landscapes, Venice is able to withhold this, whilst simultaneously preserving and conserving its integrity and uniqueness.



Venice historical centre Lagoon marine litter clean-up campaign. © VLPPF



Venice historical centre Lagoon marine litter clean-up campaign. © VLPF

We have long realised that we are citizens of a “museum city”, with its roots firmly planted also into its lagoon waters. These have, conversely, changed since an increasing number of floating alien objects have been popping up in the time span of a few decades. In particular, marine litter has become a new pandemic on the rise in all coastal areas both in the Mediterranean Sea and worldwide. It is a multifaceted and pernicious problem due to the quantity and variety in size and source of the polluting items, as well as the unresolved challenge of their removal and treatment. The following pages highlight some of the most relevant aspects related to this new emergency in Venice and its lagoon by reporting the mean features of locally conducted surveys on marine litter presence, along with the analysis of chemists detecting micropollutants in the surface water.

Our work requires the application of multiple expertise, skills, organisations and people. We need interdisciplinary and international teams to find the right combination of plastic pollution prevention and remediation measures, encompassing new policy and normative provisions and fundraising for new EU projects. They shall contribute to extending engagement not only of technical and technological solutions for marine litter prevention and remediation and for the circular economy, but also in harbouring Venice’s citizen science activities for marine litter monitoring with dedicated apps developed in

compliance with international standards and protocols.

We have a mission: for the actions we carry out in our “museum city” to serve as a global testing ground, inspiring activists and plastic-tackling policies in other coastal natural and cultural sites, on both a local and a global scale.

### **Coastal communities under pressure from marine litter**

Local coastal communities around Europe and worldwide have been increasingly concerned with the unceasing tides of plastics pollution and marine litter, particularly as the tourism sector is revived to full capacity following the COVID-19 pandemic and as we progress further into the 2020s. The remediation opportunities for marine litter are still limited due to the lack of fully effective solutions - but the time to act is now. Inspired internationally by the Decade of Ocean Science for Sustainable Development (2021-2030) to restore ocean health and coalesce ocean stakeholders worldwide, a new consensus is rising. We are witnessing the gestation of new regimes in the attempt to address the full lifecycle of plastic, from source to sea. The adoption of an international, legally binding agreement by 2024 (resolution of the fifth session of the United Nations Environment Assembly - UNEA-5.2) aims to countervail the impact of the now-

estimated 400 million tons of plastics produced every year: a figure which is expected to double by 2040.

Such a pressing problem for our oceans and ecosystems is multifaceted, requiring contributions from different branches of scholars and practitioners. As described in this article, pioneering work has been accomplished to understand the seriousness of the threat in Venice Lagoon. An example of this would be monitoring campaigns, touching upon matters such as litter and plastic stranded and sunken on coastal areas, floating pieces of litter polluting canals, and micro-contaminants, which we can barely see, or which are totally invisible, but which still affect human and marine life alike. We clearly live in interesting and ferment times in which communities of people and nations are called upon to commit to coping with this challenge. New locally driven but internationally applied policy strategies in urban areas such as the WWF Plastic Smart Cities programme<sup>2</sup>, regional legally binding provisions such as the EU Single-use Plastic Directive, along with the EU Applied Research and Innovation Projects from H2020 and HORIZON Europe, have employed Venice as a testing playground and laboratory. Venice is on the way to testing innovative approaches and systems to facilitate the monitoring,

<sup>2</sup> For more details, please refer to: <https://plasticsmartcities.org/>



*Historical centre Lagoon marine litter clean-up campaign. © VLPF*

removal and treatment of litter in the lagoon. Although Venice is not the only experimental site for the entire array of solutions provided by the above initiatives, it flies the flag of its special international status, becoming a potential lighthouse and source of inspiration to other cultural and natural areas around



*Venice canal water sampling. © VLPF*



Venice canal water sampling. © VLPP

the globe, inciting them to act against the scourge of plastic pollution. Finally, the activities of various projects are set to involve local stakeholders and even tourists to increase their awareness on the issue, which will hopefully lead to a change in our collective mindset towards protecting the environment from plastics.

### The unique case of Venice and its Lagoon

The iconic setting of the World Heritage property “Venice and its Lagoon” brings forth particular implications, as it is renowned for both the richness and fragility of its natural and cultural settings and ecosystems, as well as its unique geographical, residential and touristic features.

The landscape of Venice and its Lagoon is a unique area illustrating the dynamic interaction between people and their natural environment over time. Recognised for its Outstanding Universal Value under six criteria of the World Heritage Convention, Venice and its Lagoon boast unique artistic achievements as well as highly technical and creative skills in the realisation of hydraulic and architectural works in the lagoon area, of which the island city of Venice is the historic core.<sup>3</sup>

<sup>3</sup> UNESCO, The World Heritage List, Venice and its Lagoon - UNESCO World Heritage Centre

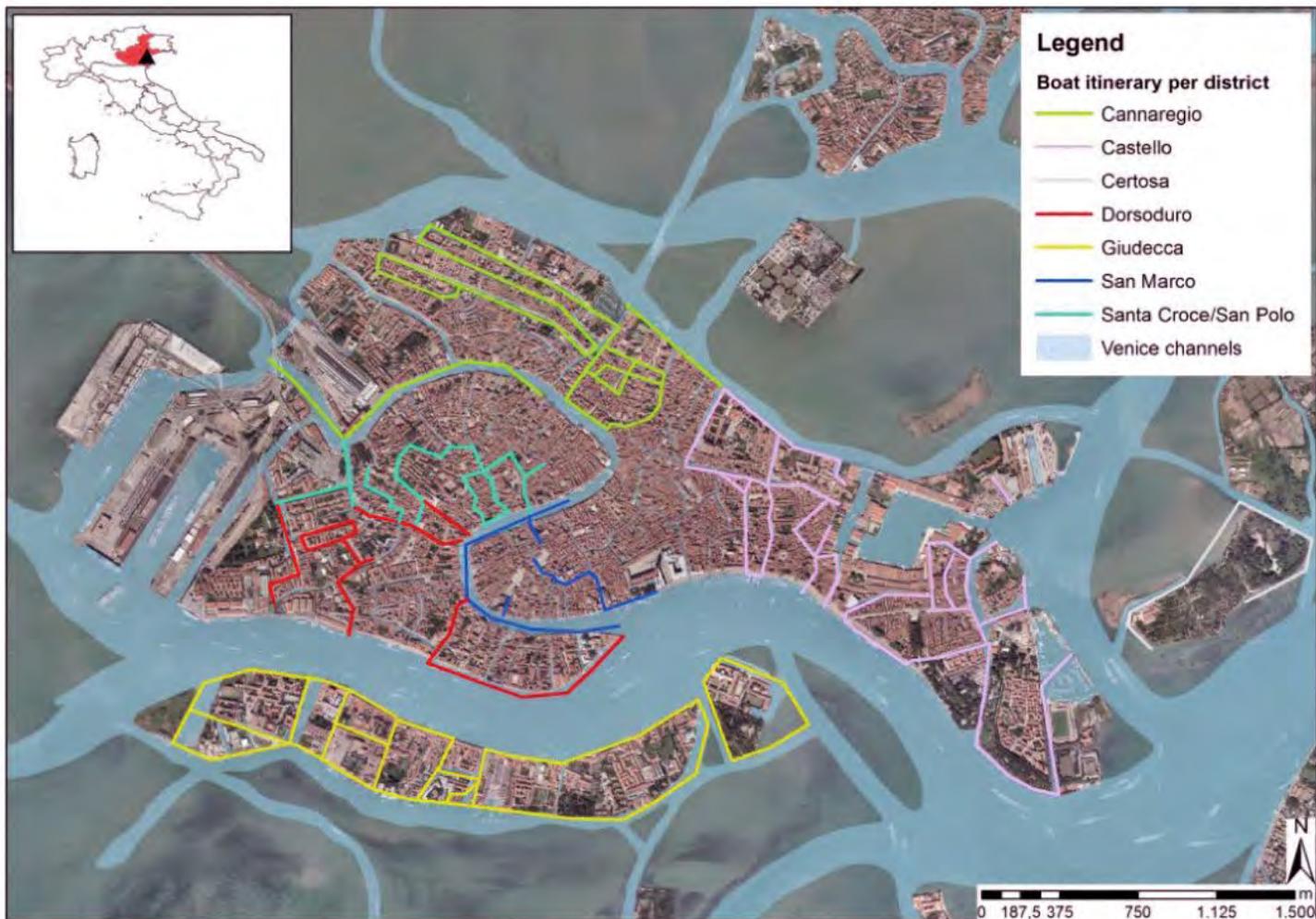
Venice and its Lagoon also represent the largest wetland in Italy; they were inscribed on the World Heritage List in 1987 and recognised as a Ramsar site in 1989.<sup>4</sup>

The site is facing a multitude of threats to its natural integrity, historic fabric and social structure. The World Heritage Committee has particularly pinpointed inadequate planning tools, the negative impact of tourism, including damage to buildings and to the city’s culture through the conversion of residences for tourist accommodation or commercial use, as well as large infrastructure, navigation and construction projects. Widespread aerial and marine pollution, along with over-dimensional cruise ships crossing the island city and oil tankers passing the lagoon and its immediate settings, impact the fragile cultural-natural system as well as the wellbeing of residents and visitors.<sup>5</sup>

The distinct morphology of Venice Lagoon is amplifying its exposure to environmental threats, with ten contributory rivers bringing vast amounts of plastic litter, much of which remains stranded and accumulates in the wetlands. The lagoon has been a site of intense research, monitoring, and remediation

<sup>4</sup> Laguna di Venezia: Valle Averte | Ramsar Sites Information Service

<sup>5</sup> UNESCO/WHC, UNESCO World Heritage Centre - State of Conservation (SOC 2021) Venice and its Lagoon (Italy)



Boat itineraries for floating litter monitoring and removal campaign (Legambiente Venice).<sup>8</sup>

activities, including enquiries, reporting works, citizen mobilisation and waste collection, which has involved UNESCO, Italy as the signatory and responsible State Party, and local management authorities.

The international status and visibility of Venice and its Lagoon are both a dilemma and an opportunity for safeguarding efforts: they can serve to showcase exemplary action against plastic pollution and can favour more aware and conscious collective behaviour and better-focused policies.

### How tourism is affecting widespread pollution

Venice is known for its narrow streets running adjacent to a system of canals, making it easy for plastics and other litter to enter the waterways and damage the marine ecosystem. Despite less than 50,000 residents living in the historical centre, the island city is also a temporary home to a massive number of tourists. The latest official data note that, prior to the COVID-19 lockdowns, Venice recorded the presence of over 37 million tourists throughout the

year.<sup>6</sup> The statistics show a clear case of increasing overtourism, resulting in litter amounts rising to perilous heights during the peak tourist season. The effect of tourism has also been exhibited in recent joint research ventures. A sampling study conducted after the sudden stop in tourism due to travel restrictions showed a significant drop in microcontaminants found in the canals.<sup>7</sup> This means that tourism brings unfortunate after-effects regarding not only our regular perceptions of litter, but also litter that may not be visible to the naked eye.

### Actions taken to measure and analyse the current state of the water and involve citizens

A number of grassroots efforts are being undertaken to address pollution in the city of Venice and its

<sup>6</sup> Sistema Statistico Regionale, *Analisi del Sistema turistico del Veneto*, 2017, 2017. [online] Retrieved from: [statistica.regione.veneto.it/banche\\_dati\\_economia\\_turismo.jsp?scheda=b2](http://statistica.regione.veneto.it/banche_dati_economia_turismo.jsp?scheda=b2)

<sup>7</sup> Cecchi, T. (2021). Analysis of volatiles organic compounds in Venice lagoon water reveals COVID 19 lockdown impact on microplastics and mass tourism related pollutants, in *Science of The Total Environment* 783, 146951.

Lagoon, organising large-scale clean-ups, promoting awareness and discussion of plastic pollution, and gathering important data to assess the current state. The importance of citizen engagement in this area should not be neglected, starting from scientific data generation and the popularisation of good practices, which can lead to overall behavioural changes for individuals and groups alike. Insightful work has been conducted by the organisation Legambiente in Venice, which, in 2015, involved 100 local volunteers in monitoring and removing floating litter, which was carried out from boats among various canals in the historic centre of Venice, as shown on the map. This campaign revealed that much of the waste was generated close to touristic hotspots, emphasising the need for better habits by individual tourists, residents and service providers. Boat itineraries for floating litter monitoring and removal campaign.

Campaigns for monitoring and clean-ups of stranded plastics carried out by local non-profit organisation Venice Lagoon Plastic Free (Italy) in the frame of EU projects INNOPLASTIC and MAELSTROM and in cooperation with WWF Plastic Smart Cities among the lagoon's shallows and beach shorelines have proven equally successful and devastating in terms of discoveries. The most recent data collected on stranded beach litter ("beach litter" is defined as any discarded item found on the beach over 2.5 centimetres in length) has recorded a staggering quantity of 1912 items per 100 metres (December 2021). This is far from the European Commission threshold value for marine litter on coastlines, which dictates that a beach needs to have less than 20 litter items for every 100 metres of coastline to stay below the threshold and achieve a good environmental status.

Beside the general environmental threat of such plastic pieces floating around a marine environment, the litter poses yet another future threat: microplastics. These barely visible pieces of plastic are fragmented as a result of plastic ageing, and are quickly becoming a serious concern not only environmentally but also in terms of animal and human health.<sup>9</sup>

### **Initiatives and international cooperations are addressing the crisis**

In March 2021, the City of Venice formally joined the international WWF policy-oriented programme Plastic Smart Cities. The city's inclusion in this programme implies the elaboration and, most importantly, the implementation of an inclusive strategy and its execution plan to prevent the production of plastic waste and enhance its management with circular solutions, compounded with the monitoring of progresses achieved with annual baselines and measurable targets.

Several EU-funded projects are already underway with more foreseen to kick off in the near future, in 2022 and 2023. The H2020 projects *MAELSTROM (Smart technology for Marine Litter Sustainable Removal and Management)* and *IN NO PLASTIC (Innovative approaches towards prevention, removal and reuse of marine plastic litter)* coordinated by CNR ISMAR (Italy) and SINTEF (Norway) are expected to produce ground-breaking results on technological solutions and in the engagement of various social groups, delving into every facet of the pollution crisis - particularly those connected to the unique case of Venice. The projects will attempt, among other goals, to recover any forms of macrolitter from the floor of the lagoon, including tyres that are improperly used as commercial boat fenders and are now largely and widely contaminating the water, leaving behind a long-term legacy of pollution. The local NGO Venice Lagoon Plastic Free (VLPF) plays a catalysing role in these activities, testing solutions in the Venice environment and engaging authority figures as well as local and tourist residents.<sup>10</sup> Furthermore, it organises, with the collaboration of CNR ISMAR, a yearly international workshop on the *Monitoring and Removal of Marine Litter and Circular Economy: Challenges and Opportunities* at the International Boat Show of Venice. The workshop acts as a crucial and creative opportunity to exchange knowledge and updates on technologies and methodologies to assess, reduce and recycle marine waste and plastics.

Additional connected and freshly funded H2020 projects include *SeaClear 2.0*, coordinated by the technical University of Delft (the Netherlands),

<sup>8</sup> Source: D. Poletto, F. Coccon, T. Cecchi, P. Franceschetti, S. Bonanno, A. Hagedorn, T. Howlett, V. Nguyen, G. Fausone. Macro and Microplastics Pollution in the World Heritage Site of Venice at Glance and Prospects for Remediation

<sup>9</sup> S.L. Wright, F.J. Kelly (2017). Plastic and human health: a micro issue? *Environmental science & technology* 51(12), 6634-6647.

<sup>10</sup> Find out more about Plastic Free Venice at: <https://www.plasticfreevenice.org/>



Venice Lagoon marine litter monitoring campaign. © VLPPF

which aims to automate the process of scanning and removing large litter debris from the ocean floor and water column. Furthermore, the upcoming project *REMEDIES (Co-creating strong uptake of REMEDIES for the future of our oceans through deploying plastic litter valorisation and prevention pathways)*, led by NIC (Slovenia), will build even further on citizen participation by providing locals with the knowledge

and tools to better monitoring processes and utilise waste plastics, which aims to reach a total of around 100,000 citizens in Europe. All these initiatives are key vessels in influencing behavioural changes and reorienting ourselves towards a circular economy, with social engagement contributing to a cleaner city and marine environment for present and future generations in the World Heritage Site of Venice and beyond.

## **ABOUT THE PRINCIPAL AUTHOR**

**Davide Poletto holds a European doctorate in Sustainable Development Governance Affairs from the University Ca' Foscari of Venice (Italy). He has been collaborating with various national and international institutions, organisations, and scientific networks. He served UNESCO for 12 years as consultant/programme/project Officer in Science, focusing on scientific cooperation in Europe and South-East Europe. He has acted as promoter of innovative training programmes, activities, and operational solutions applied to DRM, sustainable energy, and open science by leveraging on several European Research and Innovation Projects and using UNESCO-designated sites as laboratories for innovation. He is an active environmental campaigner, co-founder and executive director of Venice Lagoon Plastic Free, a Venice-based NGO engaged in combatting plastic pollution. He also works as an independent consultant and fundraiser in the field of sustainable development with multiple organisations and enterprises.**



# Stories That Sustain Us

## *A Seat at the Table: Chinese Canadian Immigration and British Columbia*

VIVIANE GOSSELIN\*

It should not surprise us that museums in British Columbia and other former European colonies have, as colonial institutions, promoted narratives that serve the interests of white settlers. For decades, marginalized communities have called out these museums for their role in perpetuating, wittingly or unwittingly, narratives from which the contributions of specific groups have been erased - colonial narratives that have, as social justice advocates point out, helped normalize social inequalities. As a result of these critiques, and a lot of soul searching, these museums have become increasingly aware of the power they hold as cultural influencers. Many museum professionals in Canada, for instance, are now working closely with racialized groups (and other under-represented communities) to make space for stories and practices that challenge colonial thinking. By creating new memories and understandings, these museums hope to help build communities that are more inclusive, equitable and resilient. This article looks at the process of “making space” in the curatorial program of *A Seat at the Table: Chinese Immigration and British Columbia* and suggests some ways museums can support and undertake social justice work.

### Project context and scope

*A Seat at the Table: Chinese Immigration and British Columbia* project (SAT) consists of two concurrent, multi-sited, multilingual<sup>1</sup> and multimedia exhibitions. The project looks at the Chinese diaspora in British Columbia, Canada’s westernmost province, as a story that is local and global, historical and contemporary. Using food and restaurant culture as an entry point, the exhibitions feature stories that point to the great diversity of immigrant experiences and of the communities that immigrants develop. They underscore the extent of systemic racism and its enduring impact on Chinese Canadians while highlighting their ability to resist, organize, seek justice and thrive. The two exhibitions co-produced by the Museum of Vancouver (MOV) and University of British Columbia - Initiative for Student Teaching and Research in Chinese Canadian Studies (UBC-INSTRCC) in partnership with the Chinese

\* Viviane Gosselin, curator of Contemporary Culture and the Director of Collections and Exhibitions at the Museum of Vancouver, Canada

<sup>1</sup> All texts were available in three written languages: Simplified Chinese, Traditional Chinese and English.



A detail from the exhibition at MOV. © MOV



A detail from the exhibition at MOV. © MOV

Canadian Museum (CCM), opened in Vancouver Chinatown in August of 2020 and at the Museum of Vancouver in November 2020.<sup>2</sup> The interplay between the two complementary exhibitions created a rich, engaging and multidimensional picture of Chinese immigration into British Columbia.

For context, Chinese immigration to British Columbia predates the formation of Canada as a nation, with the first recorded settlement of Chinese people dating back to the 1780s and with key immigration periods spanning between 1858 and 1923 and 1947 to present. Today, Canadians who identify themselves as being of Chinese ethnic origin make up for approximately 5.1% of the Canadian population, or about 1.77 million people.<sup>3</sup> Most Canadians of Chinese descent live in the provinces of British Columbia and Ontario with three quarters living in Vancouver and Toronto.

*A Seat at the Table* is the largest museum project on Chinese Canadian history and culture in Canada to date. The production of the exhibitions was led by curators Denise Fong, Viviane Gosselin and Henry Yu, and involved the participation of an Advisory Committee of 18 and over 250 individuals and organizations who shared their stories, material culture and expertise. More than two discrete museum exhibitions, *A Seat at the Table* was first and foremost a single collaborative and creative project, an epic conversation spanning more than three years and engaging diverse groups of knowledge holders, artists, historians and students in *rethinking* the Chinese diaspora in British Columbia. It is important to situate *A Seat at the Table* as part of a larger social and political project in Canada that underscores both the vital role of Chinese Canadians

<sup>2</sup> The physical dimensions of *A Seat at the Table* in Vancouver Chinatown totals 140 m<sup>2</sup> gallery space, and at MOV, 370 m<sup>2</sup>

<sup>3</sup> Source: Statistics Canada's *Immigration and Ethnocultural Diversity Highlight Tables*.  
<https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/hlt-fst/imm/index-eng.cfm>

in shaping the nation and the devastating impact of discriminatory laws and practices on the lives of Chinese immigrants and their descendants. All three levels of governments have offered official apologies to the Chinese Canadians for their role in making racism systemic in Canada; with the federal apology having taken place in 2006, municipal in 2014 and provincial in 2018. The Province of British Columbia's reparative work, in this context, involved the creation of the Chinese Canadian Museum to highlight the social, cultural and economic contributions of Chinese Canadian to the province. Although the planning of *Seat at the Table* had begun prior to the announcement of the CCM,

the curatorial team was keen to expand its curatorial program to support the new initiative.

### Curatorial programme

From the outset, the curatorial team considered *A Seat at the Table* to be part of a larger process of turning museums into public places where new learning and thinking about collective belonging could take place. Foregrounding diverse experiences of immigration over different time periods and making explicit that racism was and is foundational to the experience of Chinese migrants was critical to the curatorial project. We wanted to create a narrative space that resonated with multiple audiences, albeit differently: stories in which Chinese Canadians could see themselves, regardless of when they or their ancestors arrived in the province; stories that highlighted solidarity and long-standing relations between Indigenous people, Chinese migrants and other racialized groups, and stories that prompted white settlers visiting the exhibition to "own the story" by recognizing that an expanded view of British Columbia and of Canada, one that acknowledges the role white supremacy has played in shaping the nation, contributes to our understanding and countering of racism today. The unlearning that must take place to understand the harm caused by colonial and white supremacist narratives applies to me, co-curator on the project, before anybody else. As a person of European ancestry, I had to acknowledge my personal biases and the cultural conditioning that prevented me from confronting unsettling truths about my own white privilege. This frame of mind had prevented me from considering the harm done to racialized groups and individuals when they are made invisible in public stories of belonging disseminated in the media, at school and in the museum. Decolonizing my mind is a lifelong process, and I am so grateful to co-curators Denise Fong and Henry Yu for supporting me in this journey.

With the aim of creating a series of “unlearning moments”, *A Seat at the Table* was designed to be an argument for reconsidering current representations of British Columbia through, in this case, the lens of Chinese Canadian experiences. The curatorial team was deliberate in deploying different media configurations and disciplinary lenses to reiterate messages about diversity, cross-cultural solidarity, immigrant agency and the enduring legacy of discrimination. The extensive oral history project embedded in the curatorial program played a crucial role in foregrounding the lived experience of Chinese Canadians of all ages, origins and profiles. The stories collected underscored the ability of Chinese Canadians to develop strategies for belonging and to establish meaningful relationships with Indigenous communities and with other immigrant communities impacted by racism. The intersectional framing of some of these stories and interviews also revealed how gender, race, class, sexuality, religion and education contribute to the diversity of immigrant experience and identities.

Belonging or not belonging is a visceral experience that we believed would be best articulated poetically by visual artists. In his installation *Mother’s Cupboard*, Paul Wong created a large and elegant display of disparate glass jars his mother had repurposed as food containers - reminding us that food and cooking connect us with home. Many visitors (across ethnicities) reported that the display reminded them of their grandmothers’ kitchens. The immersive surround-sound and visual animation *ComposingYou\_Chinatown*, by Judy Jheung, represented Chinatowns as vibrant urban worlds threatened by gentrification in Canada and globally. Kee Toy Joseph, a Squamish artist of Chinese ancestry, digitally blended Coast Salish art forms with traditional Chinese imagery to explore how his mixed ancestry shaped his identity. Using large cooking woks as their

canvases, Stella Zheng and Elisa Yon painted images that convey the importance of food traditions in building a sense of self. Exhibition designer Michael Lis set the stage by creating a series of immersive environments with familiar and surreal qualities: visitors bore witness to stories in the quintessential Chinese diner and dim sum restaurant and walked through a room filled with giant glowing lanterns covered in anti-Chinese texts and other instances of racism found in legislative documents. Most were historical texts, but contemporary testimonies were also included, driving home the message that the recent surge of anti-Asian attacks that had taken place across Canada during the first wave of the pandemic were not isolated incidents but part of a long history of discrimination and harassment. By no mean a comprehensive account of the artistic contributions to *A Seat at the Table*, this sampling demonstrates art’s power to generate both cognitive dissonance and emotional responses that can help dislodge deeply held assumptions.

### Participatory curation

To generate museum narratives that are inclusive, the curatorial process itself had to embody inclusivity and self-representation. A large advisory committee made up of a collective of individuals with diverse perspectives, interests and skills worked on SAT. Chinese Canadian cultural planners, academic historians, anthropologists, public historians and history students worked alongside MOV staff, disability advocates, technologists and colleagues from other museums in BC. These people guided the curatorial process in profound ways by sharing perspectives, orienting design decisions, proposing and writing stories, leveraging their networks and identifying blind spots.



A detail from the exhibition at MOV. © MOV



Left: Chinese Canadian Museum entrance. Right: Chinese Canadian Museum, paper installation. © MOV

Participatory practice was also evident in our close collaboration with two large university student cohorts. As members of several racialized communities, these students not only increased museum capacity by producing exhibit components; they also brought sensibility and experience to this examination of migration. Students from the history department at University of British Columbia produced a series of micro-documentaries with subtitles in Cantonese, English and Mandarin that feature the experiences of very diverse Chinese Canadians. Students from the Centre of Digital Media created digital products that enhanced the learning experience of museum visitors, expanded collection access and connected distant sites of historical significance to the exhibition storyline. The students' linguistic and technological abilities allowed the museum to reach new audiences and experiment with new technologies. Through these work experiences we also hope to mentor the next generation of heritage workers. A more diverse workforce in the heritage field is key to successfully dismantle systemic racism in our public institutions.

**Food to unsettle deeply held assumptions**

Chinese Canadians have always fed British Columbians, so it was important to make Chinese immigration and food in BC a theme running through *A Seat at the Table*. From growing and harvesting food to wholesale and retail distribution, serving food in homes and restaurants and food processing, Chinese immigrants have always played a significant role in the food ecology of this province. Their impact is evident from the enormous number and geographic reach of their food-related businesses. The capacity of Chinese to adapt and innovate food products and services has

transformed the local food landscape. Food distribution networks and food security, like railroad building and resource extraction, play an important role in the development of provincial infrastructure. In fact, what is more essential than feeding people? Yet we rarely hear about this complex history. By spotlighting these food stories, the exhibition tried to expose the way colonial narratives have edited out people and their contributions to the world we live in today.

**The future**

Review of online exit surveys (850+) and in-gallery comments (1000+) left by visitors are encouraging. It confirmed the great cultural diversity of people visiting the exhibitions and revealed that a majority of visitors were very satisfied with their visits, had learned a great deal about Chinese Canadian history in BC and were



Large projections and VR stations at MOV. © MOV



Lanterns, a detail from the exhibition at MOV. © MOV

moved by the stories. Several visitors expressed the joy of *finally* seeing the stories of their community in the museum and *finally* being represented as significant contributors to the making of British Columbia. Several comments were appreciative that the exhibition makers had not shied away from discussing the enduring impact of racism on Chinese communities in Canada. The thousands of visitor comments describing personal experiences of everyday racism placed in the gallery for everyone to read confirmed the importance of making space for people to share difficult and private stories in a public and yet comfortable setting.

Looking at *A Seat at the Table* as part of a larger effort to dismantle reductive understandings of British Columbia, and by extension Canada, reminds us that redefinition of our collective selves is an incremental and political process. Museums, as public institutions dedicated to fostering lifelong learning, can collectively further the process by proposing and developing diverse and complementary stories and working models that bring us together rather than divide us—stories that sustain us individually and inspire us to create healthier and kinder communities.

The entrance to the exhibition at MOV. © MOV



# *Cahiers de Muséologie* – A new journal on museology

ANDRÉA DELAPLACE\*

The Museology department at the Université de Liège (Belgium) has recently created a new journal dedicated to articles discussing museums and heritage, *Les Cahiers de Muséologie*. The second volume of the journal was just released this spring.

The journal has as its main objective to create a space for the circulation of knowledge in the field of museology. As the editors highlight, it also opens up possibilities for disseminating the research done by “students and young graduates, and contributes to the popularization of thought-provoking, non-hegemonic research, and reflections produced from different epistemological and practical bases. Our online publications have already received more than 11 000 views and downloads. The journal accepts work from authors who are not only within the immediate circle of the Museology Department of the University of Liège but also students, researchers, and recognized professionals in museology.”<sup>1</sup>

In this current issue, the *Cahiers de Muséologie* focuses on different subjects within the heritage and museum studies field. From migration to activities for visually impaired visitors, the journal seeks to give a wide range of international perspectives on museology and museum practices.

This second issue of the journal presents five articles in the main section: A Museology of the perceptible: issues and consequences for visually impaired visitors (Cindy Lebat); The Cinemateca Brasileira and the heritage field (Fabiana Ferreira); From the house to the museum: Renata Crespi and the institutionalization of a private collection (Tamira Naia dos Santos); Immigration Museums: between migratory phenomenon, memory, heritage and identity (Andrea Delaplace) and Testimony as a vehicle of museum authenticity (Laurie-Ann Noris). These texts, tackling state-of-the art themes, mostly

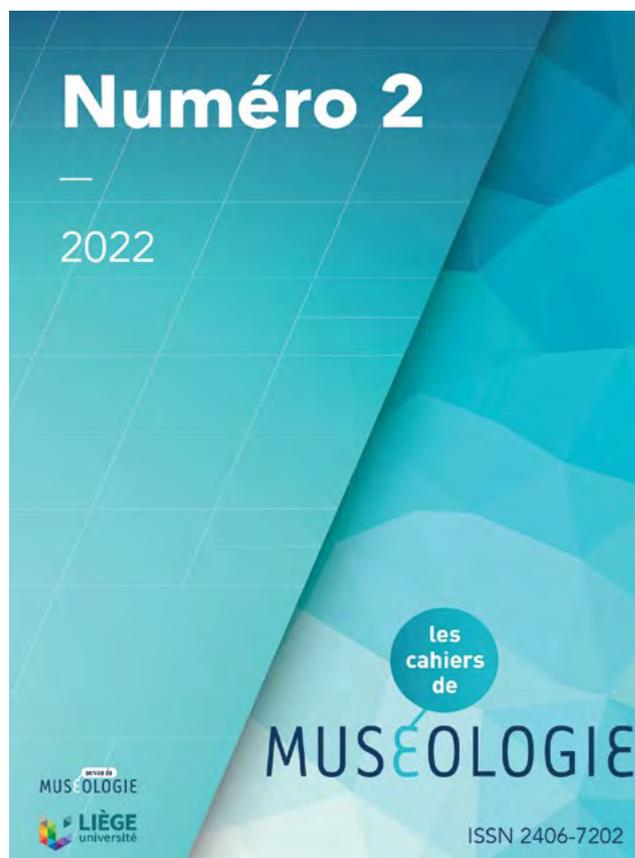
stem from recent academic work of master- and doctorate-level scholars.

In the section *Dans la Marge*, Alexandre Delarge presents a reflection on the acquisition of intangible heritage; Pedro Lorente contributes with an article on critical museology and Marta Jecu writes about the connections between contemporary art and sociomuseology.

In two remaining sections, Notes de Lecture and Carnets de Visite, contributions from museums in Italy, Belgium and Brazil can be found, as well as reviews of museology publications about sociomuseology and contemporary art in heritage spaces.

The journal articles are available at: <https://popups.uliege.be/2406-7202/index.php?id=901>

*Les Cahiers de Muséologie*



\* Andréa Delaplace, Independent researcher in museum studies  
Paris, France

<sup>1</sup> <https://popups.uliege.be/2406-7202/index.php?page=presentation>

# Report from AAM 2022 in Boston

GLENN PERKINS\*



*The atmosphere at AAM Boston. © Glenn Perkins*

## The return to meeting in person

This past May, the American Alliance of Museums (AAM) Annual Meeting returned to a fully in-person event as museum professionals from across the United States and around the world met at the Massachusetts Convention Center in the city of Boston for three days of panels, posters, parties, talks and networking. There were hundreds of presenters, dozens of panels, and countless perspectives on how museum missions can be accomplished.

The overall mood at the capacious convention center was guardedly optimistic. People seemed excited to come back together as the restrictions of the global Covid-19 pandemic had largely lifted in the United States (even as case numbers from the Omicron variant ticked up in the Northeast). The convention saw lively receptions, packed panel sessions and a general buzz of people in and out of the sizeable convention building.

At the same time, a sense of weight of the issues facing museums at this moment was inescapable. The pandemic had forced tremendous changes in the field across the country as ticket revenues vanished and calls for traditional institutions to change practices and reassess their histories, their responsibilities and their futures. These recalibrations and recalculations were

reflected in the conference's main discussion topics. The meeting was organized around four big themes: museums in society, financial wellness, innovation and organizational culture.

Each theme had its own keynote speaker or panel. *New York Times* columnist Thomas Friedman took a global perspective in his keynote for the society theme. He identified interdependencies (both the healthy and unhealthy kind) between nations and regions as both future flash points for conflict and levers for potential change among communities.

## The CAMOC's presence

The international focus of that keynote felt especially relevant to my own presenter role at the conference: to show and talk about the City Museums Global Mapping project. CAMOC Board Member Jenny Chiu and I worked together to create a poster presentation to introduce attendees to CAMOC and highlight the museum survey research project.<sup>1</sup> Ours was one among several dozen research posters from all kinds of authors – students, curators, educators; these focused on topics ranging from a digital exhibit on climate change effects on wetlands outside Mumbai to a museum toolkit for assessing diversity and inclusion.

\* Glenn Perkins, curator of Community History, Greensboro History Museum (United States)

<sup>1</sup> Unfortunately, Jenny was unable to attend in person because of travel restrictions.



Presenting the CAMOC Mapping Project poster. © Glenn Perkins

Our poster provided a snapshot of what CAMOC does and the purpose and progress of our City Museums Global Mapping collaboration. I gave a 10-minute talk on the poster. In it, I talked about the diversity of city museums in terms of their geography, size, facilities, collections and more in order to stress the significance of the survey and mapping project. I had many chances to talk to conference-goers about the poster. The majority of viewers were very interested in the project, even if they worked at other types of museums. Others were intrigued by the different ways museums of cities represent and respond to different communities.

### Some highlights

A conference session from the Museum of London embodied some of the creative approaches that city museums employ to connect with their citizens. At the panel, titled “How Londoners’ Lives are Transforming

Collecting Ends. © Museum of London



the London Museum”, museum staff and participants talked about several of the Curating London projects, which aim to capture contemporary lived experience in the city – with a focus on collecting through processes of community consultation and collaborative research. One of the highlighted projects, *Collecting Ends*, let neighborhood youth take over a West London shopfront to create a collective living room with objects from their own lives. The setting became a place to record stories from other local residents. Micro-grants funded efforts by some of the youth to develop collecting initiatives of their own. Another project, *Dub London*, created a functioning record store at the museum as part of an exhibition and collecting project focused on the hugely influential dub reggae sound from the 1970s onward. These projects offered engaging and creative ways of pursuing research, collecting and community-building.

Do these practices and ways of engaging reflect changes in what a museum is, or what it can be? The museum definition question, of great import to ICOM over recent years, was the subject of a panel session sponsored by ICOM-US. Kathy Dwyer Southern, Diana Pardue and Bill Eiland shared an overview of the process and the progress of the new museum definition. The conversation dovetailed with a new book spearheaded by ICOM-US: *What Is a Museum?: Perspectives from National and International Museum Leaders*, edited by Kate Quinn and Alejandra Peña Gutiérrez, offers a wide range of approaches to the challenging question.

AAM 2022 offered ways to explore not just what is a museum, but what and how will museums continue to be in changing and challenging times.

# International conference *Raconter les minorités*: museum mediations in France and North America

A report on the symposium held in the *Musée du Quai Branly*, Paris, on 20-21 April 2022

ANDRÉA DELAPLACE\*

What relationship do museums and heritage sites in North America and France maintain with minorities? What place to tell their story in museums? These were the main questions of the international conference organized by the Institute for the History of Present Time, UMR 8244 (CNRS-Université Paris 8) and the *Musée du Quai Branly – Jacques Chirac*. The symposium, entitled *Raconter les minorités*: museum mediations in France and North America, took place on 20 and 21 April 2022.

The focus of this symposium was to bring together researchers from different fields in the human sciences and also museum professionals, in order to discuss and analyze the way in which the stories of minorities have found their place in museums in the United States, France and Canada, as well as

\* Andréa Delaplace, independent researcher in museum studies. Paris, France

the evolution of these narratives. How did these groups seek to have their story told within museum institutions? Did they claim their own means, to be taken into account by the cultural authorities, or did they give themselves the means to tell and exhibit their story in separate places, in which they had control of the stories and parts mobilized to serve them? Have the pre-existing stories been challenged? The sources and archives mobilized in the service of this museum mediation must also be questioned.

The goal was to open up a reflection on the actions carried out by minority groups when their objective is to influence museum policies, whether in order to challenge public policies or initiate new museum projects. Another important goal was to examine the place occupied by the history of minorities in museums and its evolution.



Telling and exhibiting minorities

minorities and their museum mediations, France / North America



European immigrants arriving at Ellis Island, 1915.  
© wikipedia.org

Here's an excerpt from the main argument of the conference:

“Since the end of the 1960s, museums and their professionals have been challenged and called upon to participate in the debates raised in relation to the past of slavery, colonialism or national construction in which they have been involved since the 19<sup>th</sup> century (Conklin, 2013).

Museum traditions, long marked by racial anthropology, have been called into question. ... Since the 1970s, the media coverage of minority histories has been largely rethought by museum practitioners, in collaboration with historians. ...

In addition, since the 1970s, various heritage devices have multiplied which “museify” historic sites: battlefields of the Indian wars, concentration camps, African-American cemeteries. ... These heritage sites raise the question of sources and their rarity: what to exhibit when there is no collection, and what to show when there are no images?”<sup>1</sup>

These matters, more relevant than ever, were the underlying context of the discussions and the presentations. Papers presented at this conference will be collected and transformed into a book format that will be published in Spring 2023.

<sup>1</sup> For the full argument of the Conference, please refer to the event website: <https://histminorities.sciencesconf.org/>

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**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.**

# Exhibition Alert



Students from the Two Rivers Public Charter School play with Imagination Playground blocks in the National Building Museum's exhibition PLAY WORK BUILD.

© Kevin Allen/nbm.org

## EXHIBITION THEME

### PLAY WORK BUILD

#### Dates & Place

Ongoing

National Building Museum,  
Washington D.C., United States

Information online at

<https://www.nbm.org/exhibition/play-work-build/>

#### Description

Research has shown how important play can be to a child's development. But play is not only for kids. Through this exhibition, visitors begin to see the connections between play, design and the work of building professionals like architects and engineers.

The concepts of PLAY, WORK, and BUILD have been combined to create an exhibition that enthralls kids and adults alike. Conceived in partnership with the internationally renowned design firm the Rockwell Group, this exhibition combines a presentation of the Museum's world-class Architectural toy collection, a hands-on block play area, and an original digital interactive that allows visitors to fill an entire wall of the exhibition with virtual blocks - and then knock them down. After viewing a selection of construction toys from the Museum's collection, from the familiar Tinker Toys and Lincoln Logs to the lesser-known Bumpalow House and Ringa-Majigs, visitors can reconfigure their environment and design their own course of play with individually sized blocks. In the subsequent gallery, visitors are invited to work individually to reimagine their small-scale structures created into oversized structures using supersized foam blocks or to work in groups to design and build something entirely new. Whether visitors choose the tactile experience with the small or large blocks, the virtual block-play experience, or all of the activities, children and adults alike are encouraged to participate in unstructured, imaginative play that exercises muscles and minds.

## Typical

#### Dates & Place:

Ongoing

Oslo City Museum - Intercultural Museum, Oslo

#### Information online at:

<https://www.oslomuseum.no/typical/>

#### Description:

Do you feel the need to categorize? You're not the only one. Having prejudices towards people with different background than your own, people more rich or poor compared to you is quite normal. But what is prejudice, exactly, and how are prejudices constructed? Typical invites you to reflect on the difference between important matters as racism, xenophobia and bias in everyday-life. Are prejudices dangerous, and is it possible to change them? The exhibition allows visitors to participate in funny mind games challenging their personal prejudices. Conceptual artist Thierry Geoffroy / COLONEL contributes with his interactive artwork the "Anatomy of Prejudice".

## EXHIBITION THEME

### Colonial Stories: Work in Progress

#### Date & Place:

Ongoing/work in progress

Amsterdam Museum, the Netherlands

#### Information online at:

<https://www.amsterdammuseum.nl/tentoonstelling/koloniale-verhalen/2307>

#### Description:

The colonial past of the Netherlands and of Amsterdam have been in the spotlight for a few years now. The Museum also attributes importance to a careful look at this part of Amsterdam's history.

That always starts with research. In this case, to the many ways in which the city and the Museum's collection are still linked to this complex piece of history. In the exhibition Colonial Stories the current results of this research are shared with the visitors.

This research has one central question: what did the colonial past mean at the time and what does it mean now for the city and for the city museum? The following questions arise: how do we investigate the past? What stories are there? Which stories are not there? What terminology do we use? What role can contemporary artists play in this research?

What is there to see?

From portraits of slave traders to photos of the Black Lives Matter demonstrations in 2020.

From objects of the VOC to the recent apologies of the city of Amsterdam for its slavery past.

From the painting Plantage Waterland (ca. 1706-8), an idyllic image of a Surinamese plantation where slavery is deliberately not depicted, to contemporary Ketji Koti celebrations.



## EXHIBITION THEME

### ***In the Banlieues: Oakland/Saint-Denis*** ***Collectively Building the City***

#### **Date & Place:**

Until 28 August 2022  
Pavillon de l'Arsenal, Paris

#### **Information online at:**

<https://www.pavillon-arsenal.com/en/expositions/12482-in-the-banlieues-oakland-saint-denis.html>

#### **Description:**

Regardless of what they are called—suburbs, outskirts, banlieues—this exhibition highlights the symbolic reversal of the center and the periphery through an exploration of how Oakland, California, and Saint-Denis, near Paris, are asserting their influence and inventing solutions to the challenges of inequity and accelerated urban development that metropolises are facing through artistic movements, social struggles, and urban innovations.

Combining urban, artistic and social approaches, *In the Banlieues* is an exhibition that relates the key moments in the history of the two cities and reveals their contributions to current urban planning practices through real-life experiences and illustrated accounts. It shines light on movers and shakers, bridge-builders, champions of seldom heard groups, and revealers of spaces and models of cooperation. These stakeholders summon sensitivity to build spaces on a human scale.

Conceived by the Franco-American curatorial duo Laure Gayet (Légendes Urbaines) and June A. Grant (blinkLAB architecture), the exhibition offers a three-pronged approach: a historical rereading of the urban, social and cultural construction of the two cities; a narration of the lived experience of residents on the fringes of the mainstream image of society; and a Franco-American review of tools and projects around the key themes of cultural urbanism, communities, inequity, the collective and climate justice.



*Gathering a hybrid composition of archival images, models, paintings, artistic installations, objects, and videos, this exhibition explores cultural and residential practices in urban planning. Places, people, and stories are at their core, drawing far from clichéd portraits of composite suburbs. There is an urgent need to recognize those who live there on a daily basis, work, and create there.*

Laure Gayet and June A. Grant, curators of the *In the Banlieues: Oakland/Saint-Denis* exhibition

Presented concurrently in Paris, Saint-Denis, San Francisco, and Oakland, and coproduced by Pavillon de l'Arsenal in Paris and the planning agency SPUR in San Francisco, *In the Banlieues* brings together artists, urbanists, entrepreneurs, and researchers to observe the way in which cities work in France and California with the shared conviction that our cities must be built collectively.

Co-produced by the French institution Villa Albertine San Francisco and the US non-profit California Humanities, the exhibition is a new chapter in the international co-operation program initiated in 2018 that has to date resulted in a short documentary filmed in the two cities about the place of culture in the cities on the margins, as well as a publication, *Translating Cities and Cultures*.

Starting in the summer of 2022, the program will stage public exhibitions and programs around several key moments, guided by a multidisciplinary committee composed of artists, academics, political leaders, and urban planners.

## EXHIBITION THEME

### ***Komm, mir grënnen e Veräin!***

### ***Associative life in Luxembourg City since the 19<sup>th</sup> century***

#### **Date & Place:**

25 March 2022 – 15 January 2023  
Luxembourg City Museum

#### **Information online at:**

<https://citymuseum.lu/en/exhibition/komm-mir-grennen-e-verain/>

#### **Description:**

Since the early 19<sup>th</sup> century, several thousand associations have been founded in Luxembourg's capital, of which only a small number exist to this day. Nevertheless, the end of the "club phenomenon" is not in sight. Associations continue to play an important role: they address all social classes and cover the most diverse activities. Starting from the premise that every association is a reflection of the society in which it was founded, the exhibition shows the long history of Luxembourg's associative life through selected examples. The exhibition starts with the precursors of the associations in the Ancien Régime, the brotherhoods and the Freemasons, whereas the roots of the "modern" associations go back to the beginning of the 19<sup>th</sup> century, when several reading societies were founded. After the constitution of 1848 granted the Luxembourgers freedom of association, numerous sports and cultural clubs were formed, which became a phenomenon in society as a whole. Their success continued until the German occupation during the Second World War. After the war, most of the clubs resumed their activities.

In cooperation with various associations located on the territory of Luxembourg City, this exhibition presents a variety of historical objects from the possession of active or already disbanded associations.



Left: Paifeclub Pfaffenthal-Theo Mey  
PhotothequeVd.

Right: Honorarry target won at a shooting  
competition of Arquebusiers Society, 1927.  
© citymuseum.lu

## EXHIBITION THEME

**Vhils - Prisma****Date & Place:**

30 March – 5 September 2022

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

**Information online at:**

<https://maat.pt/en/exhibition/vhils-prisma>

**Description:**

Alexandre Farto, aka Vhils, presents at maat, a monumental and unexpected proposal relying solely on video, which is a language that the Portuguese artist has been exploring more recently. Prisma is an exhibition that consists of a number of images of everyday life in nine major cities: Beijing, Cincinnati, Hong Kong, Lisbon, Los Angeles, Macao, Mexico City, Paris and Shanghai, where the artist has carried out, over the last few years, important public art works.

This large-scale installation, comprising slow-motion footage projected on screens that transform the museum's Oval Gallery into a veritable urban labyrinth, affords the visitor a truly immersive experience, in a construction that manipulates and distorts the effects of space, scale and light.

Developed in a global context, prior to the pandemic crisis, the installation involves us in banal environments where the individuality of each city, along with the identity of its inhabitants, is lost. However, by roaming these anonymous spaces, visitors are given the chance to recover autonomy through a critical distancing that results in an exercise of contemplation, introspection and reflection on a recent past that seems, after all, so far away.

## EXHIBITION THEME

**Retail Apocalypse****Date & Place:**

15 April 2022 – 15 January 2023

Canadian Centre for Architecture, Montreal

**Information online at:**

<https://www.cca.qc.ca/en/events/81876/retail-apocalypse>

**Description:**

In 2001, *The Harvard Guide to Shopping* notoriously asserted that shopping had become the last remaining form of public activity. The 800-page tome was an exploration of how shopping had dramatically refashioned cities at the turn of the century. By 2005, Amazon's introduction of Prime membership service would dramatically shift retail online. Observers would later declare a "retail apocalypse", following a wave of retail-chain bankruptcies in 2017, when reportedly half of US households were subscribed to Prime. Studies also showed people were choosing to spend more on food and travel. The "experience economy" was producing new spaces for constructing one's identity and values. Shopping as an urban activity was entering its terminal phase.

It was in this context that curators Fredi Fischli and Niels Olsen initiated Retail Apocalypse at ETH Zurich, producing a compendium of case studies ranging from Félix Vallotton's depiction of the Bon Marché to Friedrich Kiesler's display windows to TELFAR's critical utopias. The research project can be read as a time capsule for the entire glorious, messy, self-aggrandizing history of retail. Relunched at the CCA, Retail Apocalypse is conceived as a narrative in three phases.

The exhibition begins with *Chapter I: Modern Tales*, which unpacks the ETH's research. Pages from the project publication provide context for objects displayed from the CCA's collections and critical reflections on canonical case studies.

It continues with *Chapter II: Bonfire*, in which a series of documentary films and video essays contextualize the so-called retail apocalypse of the early aughts. The CCA Octagonal gallery mirrors a surveillance room where visitors can observe spaces of accumulation, saturation, decline and crisis.

Starting September, the exhibition will reflect on contemporary transformations in retail with *Chapter III: Renaissance*. On display will be architectural case studies and fashion brands testing the limits of commerce as a site for critical practice – challenging the notion of capital itself and confronting politics of labour, gender, class and value.



*Au Bon marché interior of central space, Paris, France, ca. 1920, Unknown photographer. © CCA Collection*

## EXHIBITION THEME

**Forensic Architecture - Witnesses****Date & Place:**

20 May – 23 October 2022

Louisiana Museum of Modern Art, Humlebæk, Denmark

**Information online at:**

<https://louisiana.dk/en/exhibition/forensic-architecture/#:~:text=The%20exhibition%20series%20The%20Architect's,face%20the%20challenges%20of%20globalization>

**Description:**

The fifth exhibition of Louisiana's series The Architect's Studio presents Forensic Architecture, an interdisciplinary research agency, based at Goldsmiths, University of London. Working in the intersection of architecture, law, journalism, human rights and the environment, Forensic Architecture investigates conflicts and crimes around the world.

Forensic Architecture is dedicated to solving crimes against civilians, in part by analyzing architecture and landscapes based on the idea, and the awareness, that not only people but all matter has a memory, and that all memory is bound up with spatial perception. Intent on building models for looking at the world, their work is a far cry from the usual practice of architecture.

Forensic uses architectural practices and methods to uncover and gather evidence and testimony about crimes. Working with grassroots activists, international NGOs and media organizations, the Forensic team carries out investigations on behalf of

people affected by political conflict, police brutality, border regimes and environmental violence.

In the broadest possible sense, Forensic Architecture uses architectural tools and methods to conduct spatial and architectural analysis of particular incidents. Visualizing and rendering in 3D, they not only reconstruct a space but also document what happened in it.

Their aim is to shed light on events and give witnesses, human or material, a chance to be heard.

Forensic Architecture works with images documenting attacks on civilians – fires, explosions, airstrikes, migration. They combine this documentation in “image-spaces” and video narratives constructed around the spatial experience of an event. Using 3D models, they facilitate memory recollection from witnesses who have experienced traumatic events. The objective is to reconstruct the ‘space’ in which the incident in question took place and then re-enact the relevant events within this constructed model.

The exhibition at Louisiana focuses on Forensic Architecture’s work with witnesses and spatial constructions for introducing testimony and evidence. It is divided into three sections:

**WITNESSES:** Presenting the many different types of witnesses, clues and data at the core of Forensic Architecture’s work. Situated testimony, a large video work made especially for this exhibition, shows how various forms of testimony are documented and represented in architectural models.

**MODES OF SENSING:** Bearing traces of events, materials are witnesses, too. This section describes the work of reading changes in material witnesses such as brick, leaves and smokes. Methods include 3D modelling, fieldwork, machine learning, and full-scale reconstructions.

**ITINERANT WITNESSES:** Witnesses documenting their experiences trying to cross borders in Europe provide another kind of site-specific testimony. Questions of migration and border policy are unpacked alongside direct eyewitness transmissions and Forensic Architecture’s mapping of migrant journeys.

Forensic Architecture is based at Goldsmiths, University of London and founded and headed by architect Eyal Weizman. The agency includes not only architects but also artists, software developers, journalists, lawyers and animators.

Forensic source their information from social media, blogs, government websites, satellite data sources, news sites and so on.

Working and analyzing images, data, and testimony they make their results available online while exhibiting select cases in galleries and museums. Their work has been shown a.o. at the Documenta in Kassel and as part of the Architecture Biennale in Venice.



## EXHIBITION THEME

### *Life between buildings*

#### **Date & Place:**

2 June 2022 – 16 January 2023

MoMA, New York

#### **Information online at:**

<https://www.momaps1.org/programs/1-life-between-buildings>

#### **Description:**

Inspired by the history of community gardens in New York City, Life Between Buildings explores how artists have engaged the city’s interstitial spaces - “vacant” lots, sidewalk cracks, traffic islands, and parks, among others - to consider the politics of public space through an ecological lens. Bringing together select archival materials and artworks from the 1970s through the present day, the exhibition looks beyond a history of artists transforming buildings (such as MoMA PS1) to how they have engaged the spaces in between, turning negative spaces into sites for common life: gardens, installations, performances and gatherings.

Beginning in the 1970s, at a moment when New York City faced a severe fiscal crisis, grassroots groups across New York City began converting lots into community gardens. This coincided with artists’ efforts to think beyond the confines of the studio, gallery, and museum as sites for their work. At certain moments, these histories intertwined: artists made work in conversation with, and sometimes directly joining, community efforts to rethink the cityscape, recovering space towards creative, communal and ecological ends. By repurposing liminal and overlooked sites, these groups and artists ask us to rethink how life - human and non-human - can grow in a city where space has become increasingly scarce and nature progressively imperiled.



*Becky Howland. Tied Grass. 1977. Site-specific installation on traffic island bounded by Franklin Street, Varick Street, and West Broadway Courtesy the artist. ©: Becky Howland. / MoMA*

## EXHIBITION THEME

***The Reasons Offsite*****Date & Place:**

4 June – 25 September 2022

Casa da Arquitectura – Centro Portugues de Arquitectura, Matosinhos, Porto, Portugal

**Information online at:**

<https://casadaarquitectura.pt/en/noticias/exposicao-the-reasons-offsite-2022-05-30/>

**Description:**

On display at the Casa da Arquitectura Gallery, *The Reasons Offsite* offers an immersive experience through virtual reality. This is an exhibition on modular and prefabricated architecture previously held at the Salt Gallery of the Boston Society of Architects (USA, March 2019), at the Neufert Box Weimar, as part of the official programme for the Bauhaus Centenary (Germany, September 2019), and at the KÉK – Contemporary Architecture Centre Budapest (Hungary, October 2019).

During the project process, SUMMARY worked closely with several architects from different parts of the world related to research and curatorship. Among these are emerging architects such as Pablo Jimenez-Moreno, Jorge Christie and Martín Álvarez, but also widely recognized academics in this field such as Pedro Alonso and Hugo Palmarola, curators of the Chilean pavilion at the 2014 Venice Biennale where they were awarded the Silver Lion, and Yona Friedman, a visiting professor at Harvard, MIT and Princeton. The aim of the exhibition is to make an X-ray of the different moments in the evolution of modular and prefabricated architecture (offsite architecture), from the 17<sup>th</sup> century to the present, through a critical and prospective view. *The Reasons Offsite* presents 25 buildings or construction systems that were pioneers in the field of prefabricated and modular construction, including anonymous projects, but also works by world-renowned authors such as Jean Prouvé, Buckminster Fuller, Shigeru Ban or MVRDV.

This work presents the classic triptych of any architectural exhibition: images, texts and models. However, in this case, these elements are presented virtually. Visitors use an Oculus Rift Kit that transports them to a 20x20m virtual space, where they can walk through the exhibition, interactively select the contents they want to observe and even handle the exposed models to analyse them from all angles. It is, therefore, an essentially immaterial exhibition, which does not imply the transport and installation of large objects, and which, therefore, does not produce waste or residues after successive assembly and disassembly. This aspect also contributes to the flexibility of this project, which can be shown in places with different dimensions and configurations.

The contemporary context – with the vertiginous growth of the urban population, with the increasing need for immediacy stimulated by a lifestyle associated with brands such as Uber or IKEA, and with the need to execute new programmes for the construction of public housing in record time – confirms the relevance of *The Reasons Offsite* as an investigation and as an attempt to rediscover the concept of prefabrication, making its history known but also speculating about its future.



*The Reasons Offsite.* © Ivo Tavares

## EXHIBITION THEME

***Food in New York: Bigger Than the Plate*****Date & Place:**

From 16 September 2022

Museum of the City of New York, USA

**Information online at:**

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

**Description:**

Food is a powerful social network binding New Yorkers to each other and with countless others across the globe. The city's raucous restaurant scene; its ubiquitous street food; the current activist efforts to source food locally; the world's largest food market in Hunts Point; and the artists, thinkers, and designers who are imagining new sustainable ways to relate to food, will all be part of *Food in New York: Bigger Than the Plate*.

The exhibition will examine the challenging nodes and networks of the city's food systems. Anchored around issues of sustainability, labor justice and equitable access to food, the show will explore the ways in which artists and designers are developing solutions to these global and local challenges. First developed at London's Victoria and Albert Museum and now adapted and updated to look at eating and food systems in the Big Apple, *Food in New York: Bigger Than the Plate* is an invitation to feast for a more equitable and exciting future.



*Food in New York: Bigger Than the Plate.* © Museum of the City of New York

## EXHIBITION THEME

***PARISIAN CITIZENS! Commitments for the emancipation of women (1789-2000)*****Date & Place:**

28 September 2022 – 29 January 2023

Musée Carnavalet, Paris

**Information online at:**

<https://www.carnavalet.paris.fr/en/exhibitions/parisiennes-citoyennes>

**Description:**

"*Parisian citizens!*": the title of the exhibition conjures up images of combat, of demonstrations, of commitments. It takes us on an ambitious historical journey, from the French Revolution to the achievement of parity in politics, in search of the traces of women's struggles for their emancipation. ▶

The Carnavalet museum presents for the first time a synthesis on the history and the memory of the struggles for the emancipation of women by focusing on the history of feminisms acting in the Parisian space. Alongside certain key figures, from Olympe de Gouges to Gisèle Halimi, a large place is given to lesser known or anonymous Parisian women: revolutionary citizens of 1789, 1830, 1848, Communards, suffragettes, pacifists, resistance fighters, political women or trade unionists, feminist activists, committed artists and intellectuals, striking workers, groups of immigrant women...

The course of the exhibition follows a chronological thread which begins with the claim of the "citizenship" for women, during the Revolution, and ends with the law on parity, in 2000. Between these two dates a dynamic unfolds the emancipation of women explored in all its dimensions: it involves the right to education as well as the right to work, civil rights and civic rights, so difficult to obtain in France, but also the freedom to dispose of one's body and access to artistic and cultural creation. Paintings, sculptures, photographs, films, videos, posters, banners, badges, newspapers, activist or police archives, records, clothing, manuscripts, books, or other unusual objects, such as suffragist soaps and Marguerite Durand's lock of hair, make account of the diversity of combats and modes of claims. Citizen Parisiennes have a thousand and one faces at the service of innumerable causes, in a capital that creates the event, manufactures icons and makes avant-gardes and collective fights possible.

## EXHIBITION THEME

### Executions

#### Date & Place:

14 October 2022 – 16 April 2023

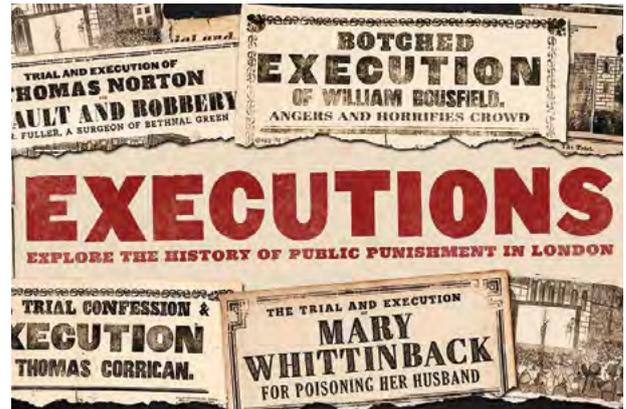
Museum of London Docklands

#### Information online at:

<https://www.museumoflondon.org.uk/museum-london/event-detail?id=257408>

#### Description:

Public executions were a major part of Londoners' lives for centuries. From October 2022, the Museum of London Docklands is bringing the stories of those who died and those who witnessed executions to a major new exhibition. Executions will showcase a range of fascinating objects, paintings and projections, including the vest said to have been worn by King Charles I when he was executed, a recreation of the Tyburn gallows with an immersive projection, last letters of the condemned, and much more. Many of the items going on display have rarely been seen in public. This is a chance for a visitor to discover how over nearly 700 years, public executions came to shape the city we know today.



## EXHIBITION THEME

### Heatherwick Studio: Building Soulfulness

#### Date & Place:

20 March – 4 June 2023

Mori Art Museum, Tokyo, Japan

#### Information online at:

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



Heatherwick Studio, Toranomon-Azabudai Project / Lower Levels, 2023 (expected)  
Tokyo. © MAM

#### Description:

Established 1994 in London, Heatherwick Studio has undertaken innovative projects to become one of the most closely-watched design teams in the world. Founder Thomas Heatherwick (born 1970 in UK) recounts how he would often find himself moved during his childhood by the "soulfulness" of small things that were made by craftspeople and artisans. Can the sprawling buildings and urban spaces that make our cities and towns also be imbued with this soulfulness? This is a question that often forms one of the key starting points for a project at Heatherwick Studio. Every design is rooted in a belief that even projects as large as a city should be based on human-scale, while harnessing the energies of the natural world and memories contained within architecture into new designs. At the core of this approach is the creation of places for gathering, dialogue, recreation, and enjoyment, instead of the design of "hard" elements that so often characterize products and buildings.

Even as the Studio studies the history of objects and developments in engineering, their spaces, which deploy the latest technologies, are replete with innovative ideas that seem to have eluded everyone else.

In this exhibition, the Studio's major projects are showcased from six different viewpoints: "Coming Together", "Connecting with Everyone", "Experiencing Sculptural Space", "Feeling Nature in Urban Space", "Bringing Memories to the Future" and "Playing and Using" - where it will be explored what type of architecture brings with it the sort of kindness, beauty, intellectual stimulation and empathy that move the human heart.

## EXHIBITION THEME

**Augusta Lundin****The first fashion house in Sweden****Date & Place:**

Until 3 September 2023

Gothenburg City Museum, Sweden

**Information online at:**

<https://goteborgsstadsmuseum.se/en/utstallningar/augusta-lundin/>

**Description:**

In 1867, Augusta Lundin (1840–1919) opened Sweden's first couture studio. It was based on fransk sömnad – Swedish for haute couture, and the highest form of tailoring, which had been developed in Paris. The quality of the garments came from advanced cutting, skilful sewing and exquisite decoration. The exhibition tells of Augusta Lundin's pioneering work as a creator and entrepreneur in around 1900, but also highlights the craft and effort behind these magnificent garments. Together with the social roles of the outfits, the profiled customers paint a living picture of this golden age for Swedish fashion history.

The exhibition presents more than 60 exceptional garments from Augusta Lundin's studio, from the 1880s to the 1930s, including Selma Lagerlöf's 70th birthday dress and a number of creations from Blanche Bonde, Gothenburg's top fashionista at the time. The period settings give an insight both into the sewing rooms and the elegant salons where customers viewed the garments.

The exhibition is a collaborative production between Thielska Galleriet, Malmö museums and Gothenburg City Museum.

# Conference Alert

## CONFERENCE THEME

**Changing Migration, Migration in Change: 25<sup>th</sup> International Metropolis Conference 2022****Dates & Place:**

4 - 9 September 2022

Berlin, Germany

**Information online at:**

<https://www.imcb22.com/>

**Description:**

The impact of multiple crises on migration and mobility, along with technological developments and the future of work, climate change and the implications for migration, and the conditions which are essential for fair migration, will be the key themes at the 25<sup>th</sup> International Metropolis Conference. From 4 to 9 September 2022, experts, policymakers, researchers, practitioners, and business leaders will bring together multiple perspectives, insights and evidence concerning migration, integration, inclusion, and diversity. The goal is to facilitate knowledge exchange on how such processes can be made resilient and future-proof, including a focus on labour market, and to consider the conditions that will ensure fair migration.

The larger aim is to generate cross-sectoral discussions and insights that will help participants in making decisions, support them in their day-to-day work, and empower societies in dealing with migration and its consequences.

The conference will take place as an in-person event.

**Organized by**

German Federal Ministry of Labour and Social Affairs and Metropolis International

## CONFERENCE THEME

**Edible****Dates & Place:**

8-9 September 2022

Talinn, Estonia

**Information online at:**

<https://2022.tab.ee/programme/edible/>

**Description:**

*Edible* is an international 2-day Symposium, seeking to generate a profound debate on the intersections of architecture, food systems and regenerative design.

The Symposium brings together prominent architects and theorists with environmental philosophers, scientists and entrepreneurs to discuss topics including *The Farm and the City*, *Interspecies Alliances*, *From Waste to Matter*, *Slow Buildings and Circular Blocks*, among others.

From architecture that makes food, to architecture that is eaten away, participants will be called to participate in a lively curated conversation on designing the lifecycles of our built environment, as well as new principles of inhabitation in urban environments.

Key speakers include Beatriz Colomina, Philippe Rahm, and Claudia Pasquero, among others.

**Organized by**

Estonian Centre for Architecture



## CONFERENCE THEME

### ***Water for Smart Livable Cities: IWA World Water Congress & Exhibition***

#### **Dates & Place:**

11-15 September 2022  
Copenhagen, Denmark

#### **Information online at:**

<https://worldwatercongress.org/>

#### **Description:**

The countdown to the World Water Congress and Exhibition in Copenhagen has re-started. The Nordic region is a world leading hub for technology and innovation, making it the ideal location for the Congress; a space to inspire change, stimulate innovative research and for sharing of best practices for a water wise world.

This edition of the IWA World Water Congress & Exhibition will engage stakeholders and key contacts within the conventional water sector and beyond. It will bring together core water sector groups, such as those focused on urban water and urban water services, as well as participants from industry and agriculture, architects and urban planners, soil and groundwater experts and hydrologists, social scientists, the ICT sector, the financial sector, and others. With a strong representation and contribution from Nordic and Baltic Sea countries, the IWA Congress & Exhibition is a vital opportunity to learn about the Nordic water challenges and solutions, including participation in technical site visits.

Held in Copenhagen, Denmark, the World Water Congress and Exhibition will report on the water sector progress on the Sustainable Development Goals (SDGs). The emphasis will be on SDG6, which is dedicated to water and sanitation. The event will also highlight and explore the interwoven relation of water with all 17 of the global SDGs.

#### **Organized by**

IWA – International Water Association

## CONFERENCE THEME

### ***From Wealthy to Healthy Cities: Urbanism and planning for the well-being of citizens*** **58<sup>th</sup> ISOCARP World Planning Congress**

#### **Dates & Place:**

3-7 October 2022  
Brussels, Belgium

#### **Information online at:**

<https://isocarp.org/58th-wpc-brussels-2022/>

#### **Description:**

We have been going through turbulent times, exacerbated by the Covid-19 pandemic, which urged us to rethink how we build our cities. Planners, urban designers, architects, policy makers, politicians from all around the world have been thinking, planning, designing and experimenting with new ideas and reinventing not so new ideas. The 58th ISOCARP World Planning Congress in Brussels will be an important platform to explore and discuss the pathways towards a future we need “From Wealthy to Healthy Cities”.

With this congress-theme, the International Society of City and Regional Planners (ISOCARP) and the Brussels Capital Region aim to highlight the need for building another world, a world where collective wellbeing reigns and no one is left behind. It is essentially a quest for an economy that prioritizes people, places and the planet and moves beyond profit and growth to prioritizing social and ecological wellbeing.

The multitude of interrelated crises induced by longstanding growth-oriented thinking brought humanity to the verge of a planetary socio-ecological collapse. Thus, there is an urgent need to search for alternative ways of organizing socio-economic relations beyond the ruthless principles of pro-growth economic policies. It is, therefore, time to redefine our notion of progress and foster a paradigm shift towards an economy that observes planetary boundaries and decolonizes nature. Such an economy necessitates decarbonizing cities and city-regions, circularity and de-growth.

With its new “Shifting Economy” strategy, the Brussels Capital Region provide a perfect context for new pathways towards a transition to an economy that responds to the ecological impasse and the multifaceted social and economic challenges of our times.

Transition to a healthy economy urges us to rethink how we produce, consume and live. We will explore how to transcend conventional measures of economic success defined by GDP and provide a fair distribution of wealth and well-being in the society. Everyone, regardless of their background, has the right to a decent standard of living, to a decent job and employment security. Hence, it is time to take a rights-based approach and reclaim affordable housing, mobility, water, energy and access to basic goods and services as rights, not merely as commodities. We need to overcome all the barriers to diversity and equity, ensure social inclusion and strive for attaining socio-spatial justice.

The Covid-19 pandemic health crisis, on the other hand, exacerbated global challenges and shone a powerful light on other forms of inter-connected crises induced by longstanding pro-growth policies. The pandemic health crisis has intensified existing socio-spatial inequalities and vulnerabilities, urging us for a paradigm shift. We need to rethink the way we organize our cities and societies. This calls for a transition to an economy that is just, more inclusive and prioritizes public health while reducing its fossil fuel reliance. Yet, redistributing wealth and achieving social justice are not the only social challenges we face today. One of the major challenges



of our times is climate change, which requires urgent action. To attain planetary health, long-term sustainability and resilience, we need to reframe our thinking and focus on revitalizing and regenerating our natural world, prioritizing nature-based solutions, climate adaptation and mitigation, biodiversity, and integration of natural and urban systems.

The emphasis is on a just transition for a better world and fostering greater involvement of citizens forging a stronger, more participatory democracy. For that purpose, planners and place-leaders need to creatively engage with communities and their local contexts searching for ways to co-create and collectively organize new modes of living and working, which will entail reclaiming the city and its public spaces and other commons for its citizens.

Cities are important. In a rapidly urbanizing world, the future rests with cities and city-regions. That is why it is time to shift our mindset from the usual globalization discourse of competitive cities to collaborative cities and city-regions. There is a need to open up new avenues of collaboration and diplomacy among cities and metropolises, since only in solidarity we can overcome the multi-dimensional planetary crises that we face today and move from wealthy to healthy cities.<sup>1</sup>

**Organized by**  
ISOCARP

## CONFERENCE THEME

***Innovation begins within - Resilient museums in times of disruption***  
***NEMO European Museum Conference***

### Dates & Place:

9 - 11 October 2022

Loulé, Portugal

### Information online at:

<https://www.ne-mo.org/about-us/european-museum-conference.html>

### Description:

At the 2022 NEMO European Museum Conference *Innovation begins within - Resilient museums in times of disruption* we will explore how museums can become more innovative, agile and flexible in a fast-changing and challenging world. How can innovation be a structural component of museum operations?

No one can be sure of the future, but does that mean that museums cannot be futureproof? The pandemic has not only disrupted the world as we knew it, but also put a magnifying glass on the museum sector's capacity to respond to other ongoing crises, making obvious that change is much needed. At the conference, we will look inside museums to harness existing skills and identify what is lacking. We will look outside the sector to find inspiration for new approaches, perspectives and ideas. Let's embrace failure as a learning opportunity and have a self-critical look at the museum and its operations – including leadership, working conditions, funding and audience relevance.

This conference will also be a celebration of 30 years of NEMO.

**Organized by**  
NEMO

## CONFERENCE THEME

***UCLG World Congress***

### Dates & Place:

10 - 14 October 2022

Daejeon, South Korea

### Information online at:

<https://daejeon2022.uclg.org/>

### Description:

Held every three years, the UCLG World Summit and Congress builds on the century-old origins of this organization as a movement driven by peace, solidarity and city diplomacy, and the pledge of the local and regional governments' constituency around the world to safeguard the dreams and aspirations of their communities.

Aware that failing future generations is not an option, the municipal movement will gather under the motto "Local and Regional Governments Breaking Through as One", bringing the local leadership and international actors together to meet a scenario of breakthrough.

UCLG organises its world congress every three years; the 2022 edition will take place in Daejeon, Korea, from 10-14 October. At this milestone event with 3000 representatives from local governments worldwide, UCLG will present its "Pact for the Future" – a renewed strategy for the organization and its members. Working on ecological transition and resilience is one of the pillars of this Pact, under the heading of "Planet".

### Organized by

UCLG - United Cities and Local Governments



<sup>1</sup> Announcement by Zeynep Enlil, General Rapporteur of the Conference

## CONFERENCE THEME

### **Tourism in Transit: CityDNA Autumn Conference**

#### **Dates & Place:**

19 – 22 October 2022

Tel Aviv, Israel

#### **Information online at:**

<https://citydestinationsalliance.eu/event/citydna-autumn-conference-tel-aviv/>

#### **Description:**

Are we on track towards a meaningful transition for positive impact and contribution? Have we as DMOs and CVBs

transitioned alongside the landscape in which we navigate? What are the new partnerships that will fuel our destination futures? It feels like we've been in transit for the past years – on the move, but not always with a clear view of our end destination. New roadblocks and barriers are constantly shifting our route and challenging our navigation. Now, here we are, in the middle of the road, hoping to soon pass the end station of the COVID express, yet asking ourselves what connections we missed on the way to Build Back Betterland that left us with the new inconvenient truth of travel and so-called Airmageddon?

At this 3-day event in the non-stop city of Tel Aviv, we will venture out on our journey together – whether riding the Trend Express of new technologies or shifting to the Green Bottom-line towards net zero destination. We will meet and inspire each other in our very own, personalized metro(polis) map of different format lines. You can jump on the Sharing Circle Line to learn from the work of other destinations, you can help bridge our most challenging Disconnections, or think big on the What Might Rail of explorative questioning.

Mind the Recap – as the participants will discuss and digest in-between together with their colleagues and peers. The Power of CityDNA community is fueled by the sharing and learning of its community members. Formerly known as European Cities Marketing (ECM), City Destinations Alliance (CityDNA) is a knowledge sharing alliance for cities and urban areas. With a holistic approach, its vision is for all cities in Europe to flourish.

#### **Organized by**

City Destination Alliance



## CONFERENCE THEME

### **18<sup>th</sup> International Conference on Urban Health**

#### **Dates & Place:**

24 – 27 October 2022

Valencia, Spain

#### **Information online at:**

<https://isuconference2022.onsitevents.eu/>

#### **Description:**

As cities around the world adapt to rapid urbanization, attention to the health of urban populations is critical.

The International Society for Urban Health (ISUH) is the only global non-governmental organization solely focused on advancing urban health and health equity by addressing the broader determinants of health.

Through its annual global conference and program activities, the ISUH serves as a platform for interdisciplinary academic researchers and educators, practitioners and policymakers from multiple sectors in government and the private sector – NGOs and businesses to learn from each other and advance evidence and action that improves urban health.

ISUH understands that the health challenges and opportunities in urban environments are complex. They require interdisciplinary collaboration among researchers, educators, policy makers, practitioners, community leaders, and urban health advocates in sectors such as urban planning, architecture, transportation, housing, and environmental health.

#### **2022 CONFERENCE THEMES:**

**Urban Natural Environments & Ecosystem:** how we can better understand the potential for nature to promote health in cities, leverage natural-based solutions to improve health, protect biodiversity, contribute to sustainability and mitigate climate impacts

**Urban Health Pathways:** discovery, science, generating evidence that sheds light on the drivers of urban health that are still emerging, urban health research agenda and research to fill urban health evidence gaps to advance knowledge and future practice

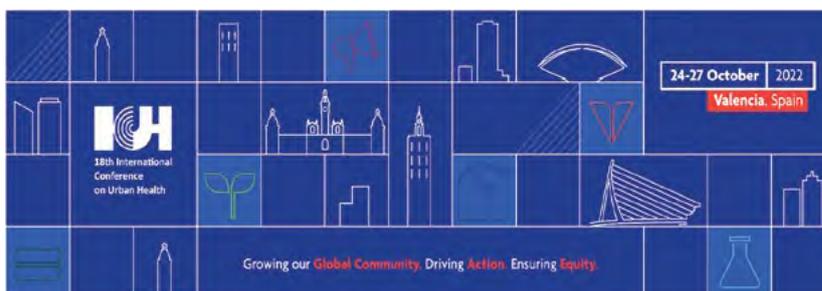
**Transforming Urban Environments for Health:** turning evidence into practice and action through implementation science, policy and governance strategies, interventions, and the multidisciplinary innovations, partnerships and networks needed to achieve urban health goals

**Making it Happen:** Mechanisms for supporting health and wellbeing in urban environments – supporting mechanisms, methods, tools and processes

**Building Equitable Cities for All:** reaching and empowering vulnerable and excluded populations, addressing health disparities, informality, environmental and health justice to ensure equitable urban health environments for all residents.

#### **Organized by**

ISUH – International Society for Urban Health



## CONFERENCE THEME

### *Representing Pasts – Visioning Futures*

#### Dates & Place:

1 - 3 December 2022  
online

#### Information online at:

<https://amps-research.com/conference/visioning/>

#### Description:

One century ago, the City Symphony was at the cutting edge of visual representation. It was the site of some of the most challenging concepts and ideas the art world had ever seen. Its ruptures in spatiotemporal representation were seen as natural extensions of the avant-garde: cubist painting in the mode of Braque, the architectural visions of Vladimir Tatlin, the spatio-sculptural works of Aleksandr Rodchenko, the photography of Moholy-Nagy and later Florence Henri, to name but a few.

The intervening 100 years have seen periodic reengagements with spatial reframing in these media. They have also witnessed the emergence of new modes of representation in the worlds of art, design, heritage, cultural studies and the social sciences more broadly. Today, artists, architects, painters, sculptors and designers from various fields can work seamlessly across a plethora of fields: video, digital photography, 3D printing, parametric architecture, algorithmic animation, projection mapping, photogrammetry, virtual reality, and more.

If we look specifically at spatial design, virtual reality is increasingly seen as 'everyday' for architects and urban designers. For artists, 'the digital' is now a typical mode of operation. If we consider film, algorithmic video editing, motion capture and image digitalization are now all 'run of the mill' technologies. In museology, the experiential interactive installation accompanies static exhibitions. Indeed, the moving image, both analogue and digital, is now a standard area of historical study in itself – the city symphony included. Taking the City Symphony, and its historic moment in time as a starting point, this conference seeks to explore of the past, present and future of how we visualise people, places, cities and life. It welcomes insights into the history of painting from a spatiotemporal standpoint; the influence and evolution of the photographic representation of place; the role of sculpture in exploring and integrating space. It invites filmmakers exploring city representation, architects, urban planners and designers engaged in the visualisation of buildings, cities.... and more.

Its welcomes contributions from across disciplines and its strands will be formed around contributions.

#### Organized by

AMPS – Architecture Media Politics Society



## CONFERENCE THEME

### *Heritages: Past and Present - Built and Social*

#### Dates & Place:

28 - 30 June 2023  
Prague, Czech Republic

#### Information online at:

<https://amps-research.com/conference/heritages-prague/>

#### Description:

The year 2023 marks the twentieth anniversary of the UNESCO Convention on Cultural Heritage. It established culture as a concept to be safeguarded. That event came three decades after the World Heritage Convention. Through that, UNESCO had set up its World Heritage List of protect sites and buildings. The intervening years have seen multiple shifts in how we define heritage – as both material objects and social traditions. Today more than ever before, the distinction is blurred. The streets on which we live, the edifices we design and the monuments we protect are all connected to the lifestyles, traditions and social groupings we celebrate and safeguard.

What we mean by heritage today, then, is an open and diverse question. Our buildings and environments, our cities and neighbourhoods, our memorials and our artworks, our cultures and communities are all component parts of what we understand as 'preservable' history. The dynamics at play are, however, complex. Conserving architectural heritage can conflict with development models. Community traditions are threatened by globalization. Monuments are often focal points for cultural contestation. Archeological sites are valued in themselves and simultaneously erased by both the forces of conflict and 'progress'.

However, the past and the present also overlap and mutually support. Placemaking sees built and cultural heritage as key to urban practice. Contextualization is central to planning laws. Museums are sites for communities and display. Heritage organisations preserve buildings and educate the public. Galleries present historical art while debating meanings in contemporary terms.

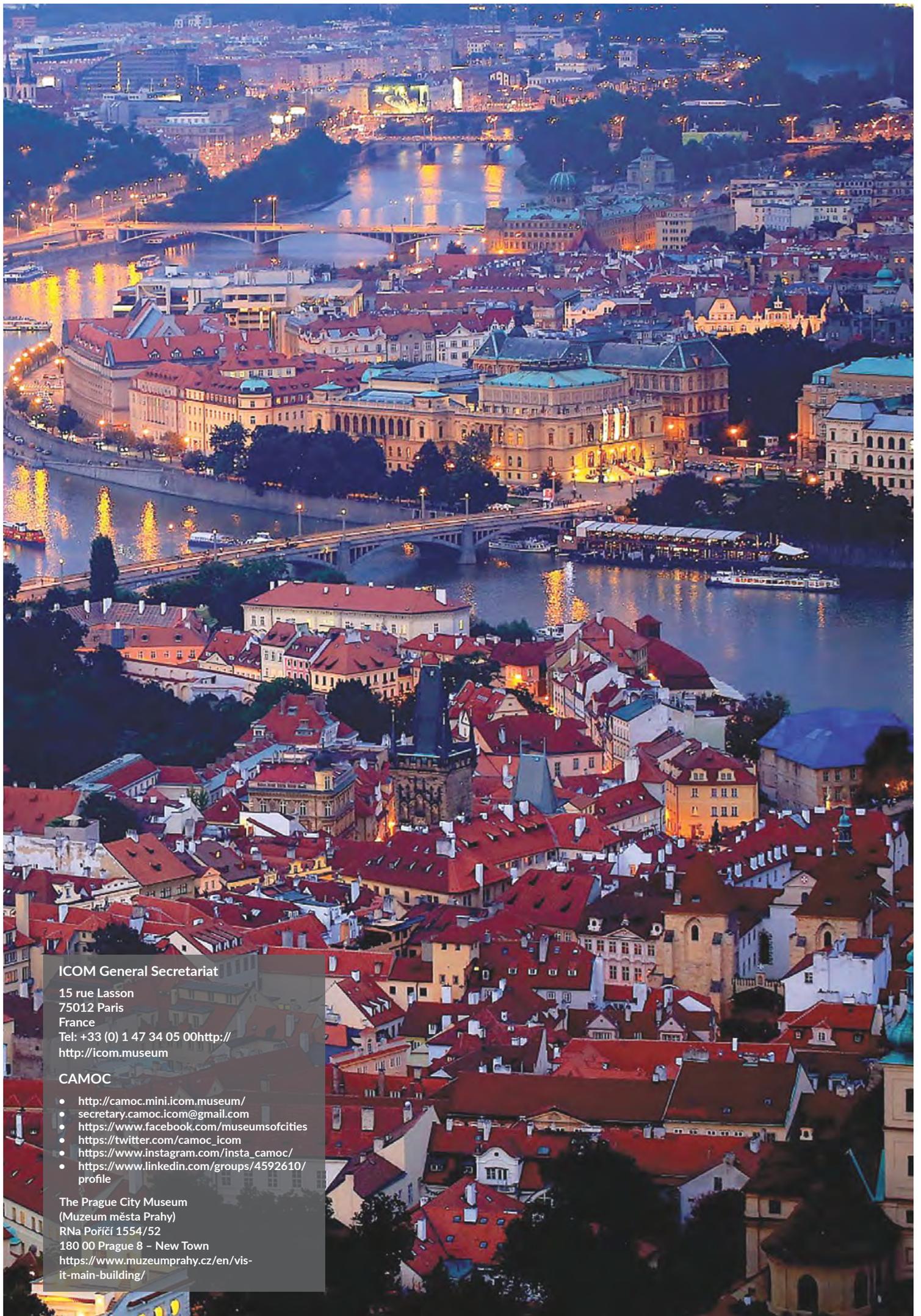
Reflecting this scenario, this conference seeks papers on heritage from various standpoints: art and architecture historians concerned with preservation; architects and urban planners engaged with placemaking; cultural theorists and social historians documenting objects, places, people and events. Artists working with community and place. It welcomes case studies that are specific and place-based. It embraces theoretical frameworks that function globally. It is interested in variegated methods of research and analysis.

Although the event is international in its reach, it is also interested in the specifics of the Czech Republic. It stems from the Prague based project **Then, Now and Always** and uses its themes of museums and communities as a key strand.

#### Organized by

AMPS – Architecture Media Politics Society





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- <https://www.facebook.com/museumsofcities>
- [https://twitter.com/camoc\\_icom](https://twitter.com/camoc_icom)
- [https://www.instagram.com/insta\\_camoc/](https://www.instagram.com/insta_camoc/)
- <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/>