

Collecting with(in) the city

Publication
CAMOC & COMCOL
Conference
09–11 October 2024

AMSTERDAM X MUSEUM

imagine


ICOM International
Council
of museums

MI CAMOC ICOM
International Committee
for the Collections and Activities
of Museums of Cities

MI COMCOL ICOM
International
Committee
for Collecting

Collecting with(in) the city

**CAMOC & COMCOL
Conference
09–11 October 2024**

Collecting with(in) the city
Publication is realized by:

Scientific committee on behalf of CAMOC and COMCOL

Andrea Delaplace	Leen Beyers
Annemarie de Wildt	Njabulo Chipangura
Danielle Kuijten	Rachel Roy
Flora Nguye Mutere	Sandra Vacca
Glenn Perkins	

Imagine IC

Danielle Kuijten	Jules Rijssen
------------------	---------------

Amsterdam Museum

Imara Limon

Project Manager and Final Editor

Roísín Douglas

Layout Design

Bo Gijzen

Special thanks to

All contributors and Patrick de Bruin for the visual identity of the conference.



Guided tour in Amsterdam Museum
Photo: Françoise Boleschowski



Guided tour in Amsterdam Museum by Marysa Otte
Photo: Françoise Boleschowski

Table of Contents

Introduction	6
Words from the Hosts	8
Keynote lectures	12
Collecting Activism	26
Digital City Experiences	44
Practices of (co)curating	62
Working with artists	116
Decolonial practices	130
City identities and conflict	152
Oral histories revisited	174
City Identities – plural narratives	188
Senses	210
Folk Perspectives	266
Rapid Ideas Collection - participants reactions	284

Digital City Experiences

Urban Culture on the Move: Chengdu Museum's Digital Exhibition Practice

Jiayi Xu

Biography

Jiayi Xu is a curator at the Chengdu Museum, China. She completed her MA in Museum Studies at the University of Leicester, UK. Before joining the Chengdu Museum, she worked in various roles in the cultural and technology industries, including as a journalist, journalism, documentary director, and digital production project manager. She is particularly interested in exploring new narratives and interpretations through digital methods, exhibitions, and public engagement projects in museums.

Introduction

Chengdu, known as China's happiest city, is located in the southwest part of China, with a history of 3,000 years. Chengdu has thousands of miles of fertile land and developed industries, and in this regard, it has always enjoyed the reputation of the land of abundance. Rich in history and culture, this national city, whose location and name have remained the same for thousands of years, is one of the ten ancient capitals of China.

The Chengdu Museum, located at the heart of Chengdu, has the ambition to provide a comprehensive view of the city's history and culture (See Figure 1). As a city museum, it preserves the city's historical memory, enriches the citizens' life experience, and empowers the development of Chengdu. With 3.3 million visitors in 2024, it is one of the most attractive museums in China. The Chengdu Museum houses nearly 300,000 pieces of the collection, including historical artefacts, shadow puppetry, modern and contemporary paintings and calligraphy. Among them, almost 270,000 shadow puppets are included in the feature collection, making the Chengdu Museum the world's most prominent collector of shadow puppets. Most of these collections are obtained from China and parts from Southeast Asia, dating from the 17th century to the present.

This paper takes the practice of the Chengdu Museum's digital immersive exhibition City Walk as an example to explore how to design and produce a digital exhibition related to Chengdu's urban culture, how to use the digitalised collections to engage audiences, and how to use new technologies to reinterpret urban spaces, customs and people's stories.



Figure 1: The Chengdu Museum. Courtesy of the Chengdu Museum (2024)

It is divided into two parts to discuss reasons and how to interpret and design the in-gallery digital exhibition from a city museum's perspective to establish new interpretations and narratives. In the first part, it will outline this exhibition and analyse how to present the historical urban and folk culture and folks to audiences through collection selection and design. It will also discuss how these digitalised collections construct knowledge and new narratives for the young generation and engage with them. The second part examines why and how the Chengdu Museum employs new technologies to build this exhibition to reinterpret existing collections and construct stories and experiences. These practices are designed to empower city development and to foster a sense of ownership among community members.

1. Chinese shadow puppetry

Chinese shadow puppetry is a form of drama acted by colourful figures made from leather or paper, accompanied by music and singing. Manipulated by performers using rods, the figures create the illusion of moving images on a white screen illuminated from behind. It embodies Chinese traditional performing art, music, literature and fine art. Shadow puppetry is one of China's earliest forms of drama. The shadow plays are performed for entertainment or religious rituals, weddings, funerals, and other special events in people's lives. It passes on cultural history, social beliefs, oral traditions and local customs. With a long history and cultural connection with social and economic changes in China, UNESCO (2011) listed shadow puppetry as a representative of humankind's intangible cultural heritage.

Although shadow play was most people's first choice for leisure and entertainment in China 100 years ago, it has almost disappeared in contemporary times, especially for the younger generation, who can only see shadow puppetry in museum display cases. The Chengdu Museum started collecting, protecting, and researching shadow puppetry 20 years ago. Besides the permanent exhibition, the Chengdu Museum also explores reinterpreting the collections, providing touring exhibitions around China, launching outreach activities to tell stories about the people and history of the city, and employing technologies that construct new narratives for younger generations and engaging with them.

2. City walk: the digital exhibition

Today, in China, the most popular weekend leisure activity among young people is a city walk, which means wandering around the city on foot. People may follow a distinctive urban path, immersing themselves in the surroundings, discovering ancient architectures, browsing boutique shops, and indulging in delicious local snacks. City walk offers a way for young people to interact with a city and a new social circle. Cities may attract more visitors by establishing city walk routes away from famous tourist spots and providing authentic local experiences.

The digital exhibition *City walk* is like a city walk in the virtual, digital world. It creates and combines traditional Chinese shadow puppetry characters and sets from the museum's collection to form new storylines that tell Chengdu's cultural and historical changes from the

late-nineteenth century to mid-twentieth century. The scenes of this digital exhibition are divided into four chapters: 'Mountain', 'Countryside', 'City Street' and 'Courtyard'. These scenes showcase a traditional Chinese scroll painting in its digital version.

2.1 Collection Selection

To construct the exhibition full of Chengdu's features, I used the images of the Chengdu shadow puppetry collection as the digital element. Chengdu shadow puppetry has complex puppet structures and beautiful images. In this regard, shadow puppetry was influenced by Sichuan opera and inspired from the local crafts such as Shu brocade and Shu embroidery.

In addition to the shadow puppetry collection, I selected artefacts from the City History Gallery to bring historical artefacts into a real context (See figure 2) For example, the 2000-year-old 'Lacquer Figurine Marked with Meridians Systems' is the oldest and the most complete acupuncture model discovered in China. It shows the level of development of ancient traditional Chinese medicine. In this digital exhibition, I have placed the lacquer figurine in the medical centre to bring the historical artefacts into a new narrative context. In the digital exhibition gallery, the visitor may encounter with this AI-generated lacquer figurine in the storyline, not just a single artefact in the showcase.



Lacquer Figurine Marked with Meridians systems
Western Han Dynasty
Chengdu Museum



AI Generated Image
in Chengdu Shadow
Puppetry style



AI Generated Image in the real context

Figure 2: This picture shows how to use the historical artefact in the digital exhibition. Left: The Lacquer Figurine in the gallery. Middle: AI generated image in Chengdu Shadow Puppetry style. Right: The screenshot from the City Walk, the AI generated video (part) shows the lacquer figurine in the video. Courtesy of the Chengdu Museum (2024)

In these scenes, the architecture, flowers, trees and figures present the urban life of Chengdu based on the actual history and people's daily lives. I try to make details as historically accurate as possible. When drawing the ground tiles of the commercial street, I consulted the archives of the early Republic of China and designed the tiles in the video according to the style of the floor tiles of Chengdu at that time. (See figure 3)



Figure 3: The screenshot from the City Walk video (part) shows the city street in Chengdu in the early Republic of China. Courtesy of the Chengdu Museum (2024)

The second creation draws all the elements in this video using the digitized shadow puppetry collection. Some elements that cannot be found in traditional shadow plays are generated through AI. Chengdu Museum collaborated with a technology company, and they input many images of the Chengdu shadow puppetry collections to train a model that produces digital images and videos based on the characteristics of the Chengdu style. Before launching this digital installation, the museum announced on social media to inform the public that some elements in this video would be generated by AI, as a result attracting some visitors to explore.

2.2 Design

The layout and design of the digital exhibition are based on the form and perspective of traditional Chinese scroll painting. The spatial relationship in the digital production is based on Chengdu's historical map and geographical environment at that time - the geographical distribution, the division of the city's farming, commercial and residential functional areas, and the layout of the city's historic buildings. The storyline starts from Mount Qingcheng and the Dujiangyan Irrigation System area. Mount Qingcheng is the birthplace of Taoism, one of the most influential religions in East Asia over a long period. Thanks to the Dujiangyan Irrigation System, built in the third century B.C. and still in use today, the Minjiang River fertilised the Chengdu Plains' farmland, contributing to this city's prosperity and development for 2,300 years. (See figure 4)



Figure 4: The screenshot from the City Walk video (part) shows the mountains and river in Chengdu. Courtesy of the Chengdu Museum (2024)

The plants and animals that characterise the Chengdu area are incorporated into the picture, such as the famous giant panda and the hibiscus flower, which made the Hibiscus City a nickname for Chengdu since ancient times. Up until today, the city is filled with hibiscus flowers at the end of summer and the beginning of autumn. These elements in the exhibition will help the visitors find a connection between the past and the present, the museum and their life, attracting young people to appreciate and explore the city's history.

3. From the virtual to the real

3.1 The reasons for developing this project

Firstly, as a city museum, collecting, protecting, researching, and displaying the city's culture is the core and fundamental work. In addition, the Museum would like to empower the city's development, foster a sense of ownership among community members, care about people's well-being, and take on the social responsibility of a museum. The mission for Chengdu, similar to many cities in the post-pandemic era, is to boost the city's economic development, to create a stable and harmonious atmosphere, to attract domestic and foreign tourists and investment, all contributing to a sustainable development of the city. Some scholars argue that museums have the capacity to improve the liveability, economic potential and global influence of cities.

Secondly, regarding the Chengdu Museum, the Museum wants to provide several different kinds of experiences for the visitors. There is a permanent exhibition on shadow puppetry in the Museum, which was awarded The Top 10 High-Quality Exhibition in China in 2020, the highest national award for a museum exhibition in China. It is more of a traditional, object-centred exhibition. However, we hope that the digital exhibition can be presented in a dynamic and interactive way to provide experiences and new narratives for visitors. The shadow puppetry, as featured in the Museum, has faded from people's memory. However, it can reappear in urban life in a way that meets the contemporary aesthetics of young people.

Finally, the Museum hopes to achieve more goals through future development and operations, such as exploring the museum's sustainable development through paid exhibitions, touring exhibitions in shopping centres and urban public spaces, and integrating the museum into urban life.

3.2 From the virtual to the reality

The virtual project will be implemented step by step, with the first phase already completed. It may be developed as an online and offline community-centred practice in the future, when the funding, policy, and other resources are suitable.

The in-gallery digital exhibition will provide richer information on the city's history and culture. It will create multiple narrative lines in order for the audience to deeply explore their area of interest. The museum gallery will become a starting point for citizens and tourists to explore the city. The online mini-programme interaction will broaden the concept of the in-gallery digital exhibition, linking up different city walk routes. In terms of the operation, both the online and offline projects will cooperate with the local government, education institutions, other cultural and tourism sites, commercial and business sectors. It will explore new opportunities for commercialising the museum's digital exhibition and a new model for the sustainable development of exhibition operation and public engagement activities.

At times, the Museum must balance serving the local communities and attracting tourists. Citizens in Chengdu may trace memories of a modern city and find the ancient Chengdu, increasing their sense of identity and belonging to the city. For tourists, the in-gallery digital exhibition is a new way to explore the city, and the offline city walk route will guide them to explore many unprecedented attractions. As Nichola Johnson (1995, 6) states, ‘The best city museums act as a starting-point for the discovery of the city, which can lead people to look with fresh, more informed and more tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible future histories.’

4.3 The suggestions for future research and practice

For a digital exhibition, three issues still need to be discussed. The first one is how a museum, as a non-profit institution, could invest in digital projects sustainably. Digital experiences or digital transformations require resources, skills and processes that may not be available to most museums. The second is the lack of digital staffing talent in museums, and, as a result, museums need to find effective ways to work with technology companies to plan, design and produce digital exhibitions. The third concerns the collection in the AI era: Are AI-generated images, audio, video, and other products based on our collections considered as the new collections? And, how does the museum sector define the boundary between digital and the traditional collections? If the audiences generate them, are they considered collections, or do they belong to museums?

Positioning digital technology as an implement rather than an end goal, the Chengdu Museum employs integrated strategies—spanning digital mediation, public engagement, and curatorial reinterpretation—to cultivate youth appreciation for shadow puppetry, safeguarding intangible cultural heritage while anchoring urban identity and collective memory. The intangible cultural heritage contains the wisdom, memories and living habits of human beings and communities over a long period of time. In addition to inheriting, it’s important to draw the content that shares the values of present, in order to foster a sense of ownership among community members, strengthen cultural identity and contribute to the sustainable development of our society. The youth’s participation in intangible cultural heritage is often characterised by a lack of awareness, a low level of engagement, and multiple challenges from social, political and economic perspectives. The Chengdu Museum provides young people with as much content as possible that meets their level of appreciation and cognitive characteristics; provide them with theoretical guidance to engage them in intangible cultural heritage practices; and stimulate youth narratives. The Museum hopes to reconstruct the relationship between the public and intangible cultural heritage.

References

- Johnson, N. (1995). ‘Discovering the City’, *Museum International*, 47(3), 4-6.
- UNESCO Intangible Cultural Heritage (2025) ‘Chinese shadow puppetry’, <<https://ich.unesco.org/en/RL/chinese-shadow-puppetry-00421>>, accessed 17 June 2025.

Digital City Experiences

Collecting the City by Engaging with Its Buildings and Landscapes

Kirsten Eghold

Biography

Kirsten Egholk (b. 1970) is the Head of the Modern History, Audience, and Communication department at Museum Nordsjælland (since 2025). Kirsten both holds a degree in European Ethnology from The University of Copenhagen (1998) and in Museology and Museum Management from the University of Aarhus (2007). She has substantial experience in the working areas of cultural history, museum research, collection management, communication and exhibition development. She has considerable museum experience, having worked at Kroppedal Museum (2021-2024), the Bank and Savings Museum (2019-2020), The Museum of Copenhagen (2015-2018), and Greve Museum (1998-2015). She is a dedicated museum professional recognised for her expertise in developing city museums and a commitment to fostering innovation and driving successful projects. She has published books and articles on museum work related to city museums, exhibition and research projects, and co-creation with local communities.

Introduction

“I think the best thing was to come inside and feel the buildings.” This quote comes from a 16-year-old student at Vestskoven Gymnasium in Albertslund, Denmark. Alongside classmates from a Design and Architecture course, they engaged with the buildings in the Copenhagen suburban area of ‘Vestegnen’, a concept initiated in the Danish urban plan ‘The Fingerplan’ from 1947.



Figure 1: Students conducting fieldwork in a single-family housing area at Bredekærs Vænge in Ishøj, Denmark. Photo by Kirsten Egholk. February 2024.

Since its establishment in 2002, Kroppedal Museum has researched, collected, and communicated themes concerning the eight suburbs and municipalities that comprise Vestegnen, which is home to approximately 270,000 residents. The museum’s primary focus has been on the period from the 1960s onwards, although in recent years, it has increasingly turned its attention to the contemporary urban context.

I will present two distinct museum approaches to collecting within the city, examining how Kroppedal Museum in Denmark has developed methods to engage with and represent the city and its architecture. I was the project manager for both museum projects and employed as the communications manager at Kroppedal Museum.

The city from above – a digital approach

The first approach involves drone photography as a means to document the contemporary city. This project and exhibition emerged from Kroppedal Museum’s commitment to Chapter 8 of the Museums Act, which mandates the museum to work with 13 municipalities surrounding Copenhagen to safeguard buildings worthy of preservation. In Albertslund, significant transformations are underway. The city developed around an old prison, Vridsløselille

Statsfængsel, established in 1859, which closed in 2018 and is now at the heart of a substantial urban redevelopment effort. Kroppedal Museum sought to create a novel method of collecting, engaging with, and communicating the evolving landscape of Albertslund and its architecture. The city is particularly renowned for its dense low-rise construction in ‘Albertslund South’, built during the 1960s, which attracted thousands of new residents from Copenhagen seeking new modern living conditions compared to the older housing standards in the capital.



Figure 2: Drone photography of Albertslund South, constructed between 1963 and 1973. The dense low-rise architecture has proven to be highly successful, standing as a notable example of its era. These buildings are among Denmark’s significant and conservation-worthy public structures, representative of the architectural landscape of the welfare state. Photo by Rasmus Petersen, August 2022, Lokalthistorisk Samling Albertslund, Kroppedal Museum.

The drone photography initiative served as a contemporary documentation of the urban development of Albertslund throughout 2022. Collaborating with local drone photographers, this project aimed to celebrate the city’s 50th anniversary from 1973 to 2023 since the city changed its name to Albertslund in 1973. The project was funded by Nordea-fonden with 130,000 DKR (approximately €17,434).

The drone photographs captured the city from various angles and perspectives, encompassing diverse themes. These included oblique shots, details of housing areas, significant companies and institutions, entire neighbourhoods, the city centre, seasonal variations, and urban landscapes during both day and night.

The project culminated in a touring photo exhibition, accompanied by city walks, events, and discussions. Collaborating with the local archive, the museum amassed a substantial and continually growing collection of contemporary drone photographs. This partnership has fostered ongoing cooperation with drone photographers and strengthened ties with various

stakeholders such as residents in the three housing areas, the municipality itself, housing associations, businesses throughout the city.

In summary, the ‘City from above’ project has underscored the importance of relationship-building between the municipality, the museum, and local businesses. The dedicated drone photographers have become ambassadors for both the museum and their city. These drone images have emerged as a vital tool in the museum’s Chapter 8 initiatives, enabling continued documentation of the city’s evolution while enhancing the archive’s photographic collection. The impact of this project manifests in a significantly stronger collaboration between the local archive and the museum, alongside a notable increase in local visitor engagement.



Figure 3: The team of drone photographers worked alongside Kroppedal Museum to document their city. Throughout 2022, they captured images of buildings, infrastructure, public institutions, and natural landscapes. The archive has since received approximately 1,000 drone photographs. Photo by Kirsten Egholk, May 2023. Lokalthistorisk Samling Albertslund, Kroppedal Museum.

Can buildings talk? – an artistic approach

“Some buildings speak, some sing, and some are perhaps mute or something completely different.” This idea, common among architects according to architect Grethe Pontoppidan, was explored, investigated, and challenged by Kroppedal Museum in the project, “Talk with the buildings on the Vestegnen,” which ran for a year from August 2023 until August 2024. We collaborated with 90 high school students studying Design and Architecture, architect Grethe Pontoppidan, creative makers from the association “Art for the People” (Kunst ud til Folket), GoLittle Creative, graphic designer Rikke Jensen, and residents.

We focused on three different residential building types from the 1970s, situated in three suburbs outside of Copenhagen: single-family house, terraced houses, and apartment buildings.



Figure 4: One of the homeowners at Bredekær's Vænge in Ishøj warmly welcomed the students and invited them to explore the interior of the house. Afterwards the students said it was one of the best experiences of the project to engage with the inhabitants. Photo by Kirsten Egholk. February 2024.

The one-family houses on Bredekær's Vænge in Ishøj were built in 1970 as Denmark's largest permanent architect-designed house exhibition, featuring approximately 100 houses conceived by some of Denmark's most esteemed architects (such as Arne Jacobsen, Jan Gudmand-Høyer, Jørn Utzon, Poul and Johannes Ørsted Pedersen, and Knud Friis & Elmar Moltke).

The exhibition allowed potential buyers to view the houses and either purchase the specific model or commission a similar one on another site. This exhibition was overwhelmingly successful, and most of the houses still stand in the neighbourhood today, with some remaining largely unchanged while others have undergone significant alterations.

Galgebakken consists of 700 terraced houses made of concrete in Albertslund that were conceived by a group of architects Hanne Marcussen, Jens Peter Storgaard, Anne and Jørn Ørum-Nielsen, who won a competition for a new non-profit residential development. The architects aimed to create a space that could accommodate both community interaction and intimate areas for privacy, enabling residents to engage with their community on their own terms.

Both the area and the houses' name 'Galgebakken' originates in the 18th century as 'place of execution'. These homes turned out to be a great success and exemplify architecture from their era. They are among Denmark's significant and conservation-worthy public buildings, representative of the welfare state's prime architectural era and are currently undergoing renovation.

The final example is Gadehavegård by the architect Palle Nørholm and constructed in 1977. It is a typical representative of so-called crane track architecture where the building plan is organised based on the reach and lifting capacity of the construction crane. This housing area comprises 17 blocks with 986 homes varying from one to four rooms. The apartments have balconies facing inward towards green spaces, and the ground floor apartments feature small private gardens. The site includes amenities such as laundry facilities, a community centre, playgrounds, bicycle sheds, and playing fields. Gadehavegård is based on the concept of a modern, green landscaped city, drawing inspiration from Le Corbusier's urban planning theories from the early 20th century.



Figure 5: A graphic illustration featuring a QR code linking to one of the podcasts on Spotify. The text in Danish reads, “Listen to Galgebakken: The podcast that gives voice to the residential area.” Graphic design by Rikke Jensen, 2024.

We envisioned a scenario in which it is indeed possible to have a conversation with buildings and hear their unique perspectives regarding their architecture, history, and much more. There is no doubt that buildings have rich stories to tell. Today, so-called smart homes are designed for interaction, allowing homeowners to control heating and lighting remotely. This means you can switch the heating and lights on and off when leaving home or even playfully tease your family by turning on the lights via the Hue app whenever they have turned them off. However, it is still not feasible for a smart home to narrate its own story, architecture, or history. Yet, this could soon be a fascinating feature in a future driven by generative AI.

Kroppedal Museum realised the project “Talk with the buildings...” thanks to financial support from Realdania (200,000 DKR / approximately €26,821), a significant foundation focused on the

built environment. They believed in the museum's vision of integrating the tangible with the intangible. A notable strength of this project was the collaboration with the association Art for the People (Kunst ud til Folket), which developed a method to make sculptures "speak" and was keen to engage with buildings and young people.

The project included the following steps: an architectural crash course led by an expert in 20th-century architecture, guided tours of the three distinct residential areas, workshops focused on creating narratives around the residential buildings, production of podcasts about the buildings in collaboration with GoLittle Creative.

The outcomes from the project were a novel method and approach to interacting with buildings, podcasts on Spotify developed collaboratively with students and a professional sound designer, stunning posters designed by a graphic artist, complete with a QR code.

One participant remarked in her evaluation: "Writing the audio scripts was the most enjoyable part, as it required us to think creatively and outside the box."

Students also created a 'Canon for nine new talking buildings,' whereby they voted on additional buildings they would like to engage with using the same method. Voting results indicated interest in working with an old prison, their own high school, a train station, a large shopping center, an art museum, an industrial building, and a church. These buildings represent, among other things, Danish welfare history, and the Kroppedal Museum hopes to continue exploring this method in relation to the nominated buildings in the future. We hope to secure further funding to continue this valuable work.

Kroppedal Museum and the Museums of Southwest Jutland, now known as Museum VEST, both received financial support from Realdania. The two museums formed a collaborative group that shared knowledge, learned along the way, and provided mutual support and evaluation. This partnership has proven invaluable. Both museums have reached new target audiences and explored innovative ways of disseminating building culture. Consequently, we have been able to assist and support one another in navigating uncharted territory. This collaboration has also ignited new ideas for our ongoing projects. We envision that these projects could be adapted and repurposed to thrive under new conditions, possibly in different forms. For instance, we might leverage the experiences from Esbjerg to create similar building culture courses for children in Vestegnen, while the 'talking buildings' project could be piloted in Esbjerg Municipality.

Overall, our collective experiences and insights have encouraged us to seek new collaborative opportunities, allowing us to implement our ideas and projects in various locations, potentially in newly developed formats. We aspire to realise these ideas and secure support from different foundations to expand these initiatives across Denmark.

In conclusion, the museum, in partnership with young participants, has tested and refined a new method to foster local engagement, explore architectural heritage, and present a fresh perspective on architecture that young people often pass by unnoticed. This method has potential for application both locally and nationwide.

References

The city from above – a digital approach:

arkiv.dk | Albertslund set fra oven / Lunden fra oven (Kroppedal Museum udstilling) 2023.

Talk with the buildings:

<https://open.spotify.com/show/4ATnWiuIVuJCnFHTFTKP11>

<https://kroppedal.dk/lyt-til-vestegnens-bygninger/>

ISBN 978-2-487970-26-7

AMSTERDAM X MUSEUM

imagine
ICOM

ICOM International
Council
of museums

MI CAMOC

ICOM
International Committee
for the Collections and Activities
of Museums of Cities

MI COMCOL

ICOM
International
Committee
for Collecting