

## Beyond participation in urban planning: a collaborative approach in the city of Trento

CAMPOMARZIO\*



The project related to Piazza della Mostra with the proposal of an entrance of the Buonconsiglio Castle from the square and the removal of the parking lots. Photo: © Campomarzio

The absence in Italy of city museums and centres of reflection about our cities generates many pop-up experiences, sometime very interesting and with an added cultural perspective. This is what is happening in the city of Trento with the Associazione Campomarzio. *Associazione Campomarzio* is a cultural association, which has operated in Trento (Italy) since 2012. Founded by four architects, three engineers and a philosopher, *Campomarzio* is intended to be a collaborative space for the development of urban analyses, urban researches and urban proposals. Considering that

there cannot be a valid project for the city without a clear understanding of its history, of its evolution, of its current condition and without the possibility to communicate all this to its citizens and users, the decision to found the association was an attempt to fill the absence of a proper “urban museum” or “urban centre” in Trento.

The establishment of a cultural association is quite unusual between architecture practitioners. We could consider it as a way of reacting to the current crisis of architecture as a practice. ▶

### CONTENTS IN THIS ISSUE

01	A collaborative approach in the city of Trento	12	Curating the Global City – researching city museum work
03	The Chair’s note	14	A New City Museum opens in the city of Volos, Greece
04	New Debate: How to define the city museum in the 21 <sup>st</sup> Century	14	Another Berlin: Berlin Underworld
05	Keeping Memories Alive! Bibliothek der Alten	17	Conference Alert
09	Banbury Museum: Keeping the Ember Glowing	22	Exhibition Alert

\* *Campomarzio* is a design studio and a cultural association born in Trento in 2012. The website is: <http://www.campomarzio.name/index.html>

## MUSEUM PROJECTS



*Confronti 1966-1970. The '68. Politic management of the city and planning' the first appointment, with the architects Alessandro Boato and Sergio Giovanazz. Photo: © Campomarzio*

Architecture is not anymore only about building, designing, constructing: it is becoming more and more about curating, editing, writing, creating connections, building relations and establishing collaborations. We could thus extend Bourriaud's definition of "relational aesthetic" from art to architecture. After all, the city, the realm in which architects usually operate, is the quintessential space where human relations are established and where information is socially shared. Architects are increasingly required to be more "political", in the sense that they should be more involved in the decision process, in the creation of social networks, in the augmentation of social consciousness and in the reduction of the gap between citizens and decision makers.

Being convinced that the usual "top-down" urban planning activity has generated negative results and an unavoidable detachment between citizens and planners, the ambition of the association has been to intervene in the urban decisional process, without proposing a "romanticised" replica of 1960s and 70s participatory practices. Even though participatory practices in urban planning are based on a "bottom-up" approach, in most of the cases participation is used by politicians to strengthen the "consensus mechanism" and the resulting process is usually ineffective. According to Markus Miessen the author of *The Nightmare of Participation*, the "all-inclusive" participatory approach, is very often the result of a withdrawal of politicians from responsibility. The alternative model proposed by Miessen is "collaboration", that is to say a "bottom-up" proactive contribution in which all persons invited to collaborate are outsiders who are not involved in the political system and, for this reason, are more eager to take responsibilities in the decision making process. Collaboration in relation to the city, should be understood, first of all, as a call for responsibility through which every single practitioner is asked to take a position in social and spatial conflicts, collaborating with other outsiders.

In the case of *Associazione Campomarzio* the first attempt to establish a collaborative process, was the research and design proposal for "Piazza della Mostra" in Trento. This ancient square, dominated by the impressive Castello del Buonconsiglio, is placed at the edge of the historic centre and is currently used as a parking space. Although throughout the twentieth century different projects and solutions have been proposed to reduce the traffic and to remove the presence of parking lots, none of these have been implemented and the surrounding neighbourhood is still affected by the precarious condition of the square and by the lack of usable public spaces. *Associazione Campomarzio* has collaborated with 15 other young practitioners (architects, engineers, sociologists, photographers and landscape architects) over a six-month period, to analyse the urban transformations of this area throughout history, to address its main issues and to elaborate a design proposal for the community. A public exhibition and a self-produced publication distributed to the citizens, have generated different occasions for public presentations of the proposal and for open discussions, increasing the awareness of the problems to be solved and of the possible solution strategies. Conceived as a spontaneous and autonomous initiative, this collaborative project has progressively attracted the attention of stakeholders, politicians and local media. One year after the presentation of the proposal, it has been introduced in a political motion made by the local administration, in which it commits itself to develop a detailed project for the area, following the guidelines proposed by the collaborative research.

Another aim of the association is to increase the consciousness of the citizens about the recent history of the city, trying to engage the local community in a discussion which can address complicated issues such as: why the city has changed, how it has been modified, what are the factors that have caused these transformations, what is the relation between urban form and politics. For this reason the association has organized "*Confrontations – Architecture in Trentino 1966/1986*", a series of four interviews/discussions with eight of the architects and engineers who have contributed, positively but also negatively, to the recent transformations of the city of Trento and its surrounding region. These public discussions, addressed not only to architects but the wider general public, have been an occasion to analyse the recent architectural history in a critical way, distinguishing good and bad practices, understanding the political and social implications of urban planning strategies, discussing how to extend heritage-preservation policies to recent architecture and learning from the past what should be done and what should be avoided.

# Meeting City memories

The 2014 Nobel laureate Patrick Modiano recreates memory by referring to streets, houses, and walking along the boulevards of Paris. All these carefully described tangible objects are references to people he met years ago - meetings with people, for example who also were engaged in events of historical significance, such as the French Algerian war. To back up memory he is, at least in "L'herbe des nuits", constantly consulting a black notebook.

The Modiano memory process is a lot like documenting city life from a city museum perspective: narratives related to places and photos recalling stories of past times. His black notebook is very much like our own museum archives. His book "Dora Bruder" starts as a documentary in search of a lost girl. But during his search Modiano finds out obvious things about himself. Walking along the empty Paris boulevards in "Quartier perdu" a mystery writer with amnesia starts to recollect memories. The cafés, the rain and cigarette smoke evoke memories, which in "Rue des boutiques obscures" ends up in Bora Bora.

In the declaration following the announcement of Modiano's Nobel Prize there was an allusion to the Second World War where Modiano "uncovered the living conditions during the occupation". In this issue of CAMOCNews Dale Johnston is writing about reviving memories of First World War factory production. The factory's mustard gas production came as a surprise to some. A consequence of the production was that the women working with the explosives got a yellowing of their skin and people referred to them as "canaries" or "copper queens". A factory is evoking different memories depending on the individual recollecting them. What memory is more relevant than the other is a question

Modiano raised in his lecture. He was surprised what readers read in to his books and came to the conclusion that readers know more about a book than the author himself.

Maybe it is the same when recreating city memories in museums. Tangible objects act as carriers of intangible heritages as objects obviously don't speak for themselves. Ellie Miles writes about a project in this issue of CAMOCNews where focus is on the narrative rather than on the collections pushing the boundaries of the city realizing that people bring more experiences with them than could be related to the geographical city where they are living at the moment .

Something happens between narrative told and narrative received. It is similar to the process of developing photographs before the digital age. The photograph, as it was being printed in the darkroom, became visible bit by bit. The same chemical process takes place when seeing an exhibition. In this issue Elif Cigdem Artan reminds us that the same objects are interpreted differently depending on who's watching.

It is obvious that we need to collaborate with our public and listen to all these different stories, picking up fragments of the past trying to solve the riddle of city history. It is an endless process incorporating labour, housing and so much else in the narrative as Aegli Dimoglou points out.

In 2015, CAMOC's tenth anniversary year, we will have a preparatory meeting in March and then a round table discussion at our Annual Conference about the search for a new city museum definition.

*Mats Sjölin*

# New Debate

## *How to define the city museum in the 21<sup>st</sup> century?*

AFŞİN ALTAYLI\*

Today cultural institutions, including museums, act and make things with an urban lens that covers/filters/defines their vision (vision about life). Sometimes this urban lens represents a place, being place-based, locality and *scale*; *sometimes it refers to a change*, time, history and story; sometimes it addresses a feeling, attachment, cultural affiliation and all living activity that occurs within the city.

But what is a city museum precisely? Can we or can we not consider the Shanghai Urban Planning Exhibition Centre, the Old Treasury Building in Melbourne or the Dublin Writers Museum as city museums? If yes, in which conditions?

Can a museum of modern art also be a museum dedicated to a city? What about Berlinische Galerie (BG Museum of Modern Art) then?

Is Tenement House Museum (NYC) an immigration museum or a history museum? Why not to name it as a city museum as well?

And what about imaginary museums; like Orhan Pamuk's Museum of Innocence (Istanbul)? Does Museum of Innocence tell a fictive love story or does it tell a "quite real" 50 year period of Istanbul, with a great focus on its urban life and urban culture?

What prevents a museum from defining itself as a city museum if it keeps its urban lens on its eyes? The word "city" in "city-museum" does not solely refer to the type of materials that a museum collects, which may be the case for museums affiliated with COSTUME, GLASS, ICFA or ICME. It does not either mean necessarily a specific sub-field of museology or of museum practice like it is for ICTOP, INTERCOM, ICMS or ICOM-CC. Many museums that position themselves in any one of ICOM's international committees can also be considered as city museums, depending on their focus and vision.

Today it seems obvious that the classical criteria of classification that we use for museum definitions are no longer sufficient or valid to define what a city museum is!

In these circumstances, how can CAMOC re-define itself? Should we take this situation as a constraint or does it give us more flexibility to broaden our limits? How can we challenge it? On page 13, you

will read the interview that I made with Holger Happel of the "Berliner Unterwelten" Association. This single interview revealed quite a number of questions among the editorial team of CAMOCnews as to what it meant to be a city museum: its definition and its role. Fortunately, Marlen Mouliou came up with the brilliant idea of "extracting more questions from this interview to start a discussion on our Facebook page". Layla Betti, proposed us "to consider dedicating each newsletter to some experience that is not a city museum (or does not name itself as city museum) but that works nearby to it."

Joana Sousa Monteiro reminded us that "...there are plenty of examples in the world of institutions or companies calling themselves museums that are not at all museums, and the opposite as well, real museums that don't want the "museum" word on their name."

So there we go! Starting from this issue we will be sharing with you, as often as we can, the "city museum-like" experiences that we come across, including diverse museums, other institutions, initiatives, projects. We will thus try to broaden our conceptual limits on city-museum theory and practice. Soon we will also carry this debate on our Facebook page.

Please feel free to comment on it, share your ideas and recommendations for possible future interviewees and help us to define the best format for our new debate. Since we are in a very early phase of designing the debate process, your thoughts will be crucial.

We look forward to your contributions!

*Afsin Altayli*  
*On behalf of the Editorial Team*

### POSSIBLE QUESTIONS:

- How do you define a city museum?
- Could you please briefly define/present your museum/institution/association? (When and by whom was it founded? What is the vision and mission of your institution? Where is it based and where does it operate? What is the status of the museum (public, private, association, ▶

\* Afsin Altayli is a Member of the Editorial Team / CAMOCNews

## NEW MUSEUMS

- initiative etc.) and the number of staff?)
- Are your organisation and its core activities based on specific collections? If yes, what do they consist of?
  - What is the main approach / methodology (historical, artistic, design, political, identity, human rights and so on) that you interpret your museum collection?
  - What is the geographical sphere of influence of your institution? Urban, suburban, district, regional, national, continental, worldwide?
  - How do you see your participation in your city's cultural life?
  - How do you see your communities' participation in the museum?
  - Do you consider yourself as a city museum? (Please indicate why!) Or do you define your museum more on the "history museum" / "art museum" / "... museum" side?
  - Do you have any collaboration with the city museum(s) in your city to create a more holistic narrative on urban history / urban life?
  - Do you have any collaboration with other museums in your city to create a more holistic narrative on urban history / urban life?
  - Do you have any great projects ahead that may be interesting for the community of city museum?
  - What other attributes would you like to have as a museum or institution? Cultural centre, gallery, initiative, cultural institution, community centre, regional museum, community museum, history museum, art museum, museum of society, ecomuseum, industrial museum, heritage site, migration museum etc?
  - If you do not consider your institution as a museum, why do you prefer to use the name "museum"? What is the benefit of it?
  - What are the unions, committees that you are involved in or you are part of?

# Keeping Memories Alive!

*The Federal German Migrant Women's Association contribution for the "Bibliothek der Alten" in the Frankfurt Historical Museum*

ELIF ÇİĞDEM ARTAN\*

What would you store, if you had a box to be preserved in a museum for 105 years? This is the question that we are seeking after with the Federal German Migrant Women's Association for the *Bibliothek der Alten* (Library of Elder), a cross-generational artistic reminiscence project initiated by the internationally renowned artist Sigrid Sigurdsson and located in the Frankfurt Historical Museum.

### HOUSE OF MEMORIES

The *Bibliothek der Alten* is an artwork by the Hamburg based artist Sigrid Sigurdsson. It was developed in collaboration with the Frankfurt Historical Museum for the special exhibition *Das Gedächtnis der Kunst. Geschichte und Erinnerung in*

*der Kunst in der Gegenwart* (Memory of Art. History and Memory in the Art of the Present.), which was held in 2000/2001 in the Schirn Kunsthalle, Frankfurt. It will run until 2105 and is therefore a truly cross-generational reminiscence project.

It is designed as a library where each shelf is reserved for an author. In 2000, 100 authors were chosen, 65 of them aged over 50, 35 under 50. The only condition for authors in order to be included is to be related to the city of Frankfurt. There are no prescriptions regarding the contribution, it can be a biographical, historical or scientific retrospection. The mediums to conserve memories are either a box or a book, provided by the museum. The content of the medium totally belongs to the ►

\* Elif Çiğdem Artan is a sociology graduate museologist from Istanbul



*I am a member... "because the FGMWA helped me during the most difficult times of my life." 2014. Photo: Elif Çiğdem Artan © hmf*

author. It can be composed of letters, drawings, diaries, photos, videos, personal belongings, etc. Authors, who are older than 50 have three years, and who are younger than 50, have fifty years to complete their project. The objective of this truly cross-generational project is to gather very different memories and perspectives on Frankfurt and to preserve them for the future generations. The *Bibliothek der Alten* is an open archive with the aim of writing an alternative history of the city and its inhabitants. The "Open Archives" are a characteristic of Sigrid Sigurdsson's artistic work. Since the 1980s, she initiates artistic reminiscence projects and memory installations, which all have in common that they are realized by the contributions of the participants. The "Open Archives" are all located in museums or other institutions, which take care of the installation and its participants.<sup>1</sup>

The *Bibliothek der Alten* is not only an archive to preserve memories; they are on display as well. At the moment, an appointment is required to review the materials, but on Tuesday afternoons a team member is present to assist visitors. Certain authors support the museum staff as volunteers. Additional museological services of the project include temporary exhibitions, school workshops, and various auxiliary events, such as talks, book readings, film projections, etc., which are developed by the participants or out of single contributions.

Today, more than 80 authors submitted their contributions. The subjects discussed in the *Bibliothek der Alten* deal amongst other with personal biographies, the Nazi era and Second World War, childhood, urban transformation projects and architecture. In the last years, the

focus was on migration and cultural diversity.

### **MIGRANT WOMEN COMING FROM TURKEY AND LIVING IN FRANKFURT**

The Federal German Migrant Women's Association (FGMWA) joined the project in 2014, and I was appointed as curatorial assistant to provide assistance to the women with their contribution. Their subject is obviously migration. In several workshops with approximately 30 women, we decided to narrate the stories that go beyond women's migration

history; in other words, we aim to document their struggles as a

migrant women association.

The Association was founded in 2005 in Frankfurt and then expanded to other cities. Today there are branches in more than 25 cities in Germany, including Cologne, Berlin and Düsseldorf among others. Although the name implies that women of different countries of origin have joined the association, they mostly come from Turkey. But, as they come from different geographical regions in Turkey, it is not possible to define a homogenous ethnic or religious identity. This certainly is not the aim of the FGMWA. The main objective of the Association is to demand social rights as laborers and migrant women and make other women aware of their presence. In Frankfurt, there are more than 40 registered members, but they reach more than 150-200 women through various activities they carry out in the city. They offer very different outlets to women, ranging from informal coffee talks and handcraft workshops to talks with specialists from different areas such as education, health care, politics or legal advice. They promote the idea of socialization and integration of migrant women in Germany. They participate or organize demonstrations, hand out pamphlets, conduct close relationships with other institutions, and cooperate to further common interests. In short, FGMWA is a political and independent NGO in Frankfurt with the objective of fighting against discrimination against women and migrants.

The project kick off took place in June 2014 with the participation of the curator of the *Bibliothek der Alten*, Dr. Angela Jannelli and we presented the project to the women. It was a successful meeting; women were interested, and a very lively discussion took place. They asked many questions, commented on outlined project

<sup>1</sup> Martina Pottek, *Kunst als Medium der Erinnerung. Das Konzept der Offenen Archive im Werk von Sigrid Sigurdsson*: <http://www.portalkunstgeschichte.de/meldung/martina-pottek-kunst-als-medium-der-erinnerung-das-konzept-der-offenen-archive-im-werk-von-sigrid-sigurdsson-weimar-2007-3270.html>

## MUSEUMS

ideas and developed new ideas. Then we conducted a workshop, where we asked women to answer four fundamental questions with the objective of understanding how they want to contribute to the *Bibliothek der Alten*:

1. Why did you participate in the Federal German Migrant Women's Association?
2. What does the Federal German Migrant Women's Association mean to you?
3. What should be the content of the memory box?
4. How should people remember the Federal German Migrant Women's Association in 2105?

At the end of the workshop, we briefly reviewed what had been discussed. Here are some of the answers.

"I am a member..."

- because the FGWMA helped me during the most difficult times of my life
- to make my voice heard and become more powerful together
- to discuss social, economic, cultural and medical problems in the country that we live in and get more information
- to get outside of home and socialize
- to get together with various women and share experiences, discuss problems and get updated. Together we are stronger.
- because how else should we express ourselves as women?
- because of the beauty of friendship and sharing

**"WHEN A WOMAN LOOKS AT THIS BOX IN 2105, SHE SHOULD SMILE AFTER SEEING HOW WOMEN HAVE FOUGHT FOR THEM SEVERAL YEARS AGO."**

As it is obviously seen from the answers, women want to be a part of the *Bibliothek der Alten* not only with their migration background, but also with their organisational struggles including institutional history, their activities, political demonstrations, their common interests and objectives.

On the other hand, the project of the Migrant Women's Association cannot be elaborated only within the migration framework. The project has broader subjects such as integration, socialisation, diaspora, feminist and labour movements. With the aim of presenting various aspects of the Association, we developed nine working groups, which will produce different materials through different media:

- Documentation of the activities during one year: This project group is based on



Visitors are reading migrant biographies in the reminiscence box of "Wege nach Frankfurt" Workshop 2013  
Photo: Petra Welzel © hmf

archiving the present day activities with the objective of describing the annual working schedule of migrant women.

- Tenth year anniversary book: In 2015, they will celebrate the 10<sup>th</sup> year of their association. Therefore, this book project will cover the migrant women's works beginning from the early days of the foundation. This is also an archive project which focuses on past.
- Short stories book: The goal of this creative writing project is to collect personal migration stories, by benefiting fictional elements. During the workshop, women will read short stories and discuss about literature.
- Documentary film: This project group is based on oral history. Women will develop an interview form and will then mutually interview one the other. Each video interview will be placed in the box. From particular parts of the interviews, a documentary film will be developed,
- 10<sup>th</sup> year anniversary film: This project covers all branches of the

Two authors, Melanie Hartlaub and Thomas Ferber, are reviewing their box in the *Bibliothek der Alten* 2010. Photo: Uwe Dettmar ©hmf



## MUSEUMS



Federal German Migrant Women Association during Bibliothek der Alten Workshop 2014. Photo: Elif Çiğdem Artan © hmf

Federal Migrant Women's Associations in Germany. Each city will make a short film about their work, and then all videos will be edited together.

- Choir recording: The Frankfurt group of the FGMWA has a very active choir. They sing Turkish folklore songs. In this project, we will not only record these songs, but also discuss what it means to sing Turkish folklore songs in Germany. In this discussion, we will reflect on the concept of intangible cultural heritage. With this objective, a series of discussion groups will be held, recorded and added to the memory box.
- Friendship book: This project originated from the friendship books that many women used to have as a child. All migrant women who participate in the *Bibliothek der Alten* will complete it. The project group will develop the questions and design the pages. The questions will focus on Frankfurt in particular, and on Germany in general, such as favourite districts in the city, favourite foods, unforgettable memories, positive aspects of living in Germany, etc.
- Handcraft: The Frankfurt group of the FGMWA offers different handcraft workshops like knitting, sewing, patch working, etc. This project group will produce particular artefacts for the *Bibliothek der Alten*.
- Painting: One of the many offers of The Frankfurt group of the FGMWA is includes painting workshop. Besides learning different painting techniques, migrant women can produce decorative objects for their homes. For the *Bibliothek der Alten* project, they will work on small canvases, and try to illustrate the idea of being migrant women in Frankfurt.

For each working group we named a woman as responsible. She will coordinate the group and care for the materials and outputs. Women can join as many groups as they want. Currently, we are conducting our workshops in Turkish, but at the end of the project all materials will be translated into German. We want the reminiscence box to be bilingual.

In order to facilitate and promote the communication (especially with Migrant Women's Associations in other cities) and in order to document the project process, we decided to develop a particular blog ([www.bda119.de](http://www.bda119.de); "BdA" being the abbreviation of *Bibliothek der Alten*, the number 119 refers to shelf number of GMWA). The blog is important for two main reasons: First, there are lots of migrant women who played an essential role during the establishment of the association and don't live in Frankfurt any more. We like to let them participate in the process. Second, this project could inspire other city museums in terms of how to represent migration in museums.

### EXCURSUS: REPRESENTATION OF MIGRATION IN MUSEUMS

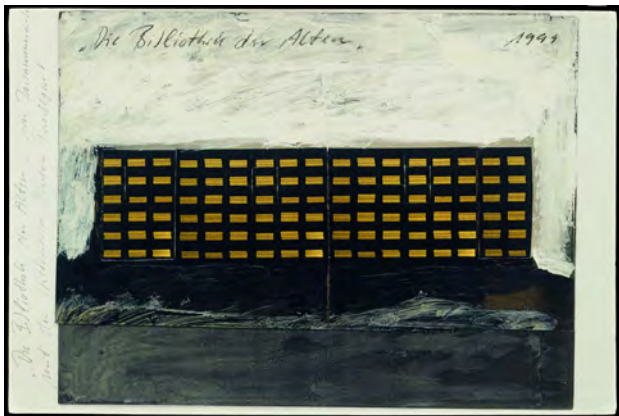
For a very long time, migration was often represented in museums by displaying suitcases. This can be considered as a romantic representation of migrants: They pack their little lives" in a suitcase and leave for a foreign country. In many museum displays, suitcases stand for the good old days, but also for poverty and for the hope for a better life. Furthermore, instead of presenting migrant societies by a variety of themes, museums preferred to link migration to the national history, emphasising the concept of multiculturalism. By this, a picture of different people living together happily was drawn.

Indeed, the migration history from Turkey to Germany presents a more problematic case. 2011 was the 50<sup>th</sup> year of migration from Turkey to Germany. In 1961 labour recruitment from Turkey to Germany started with an agreement between two countries. From 1961 to the end of the agreement in 1971, 860,000 workers emigrated<sup>2</sup>. Life in Germany was difficult at the beginning, since the Turkish migrants were perceived as "guest workers". They lived in hostels run by the different companies who hired them. The rooms were small and crowded. Besides, working conditions were also hard. Sometimes their health was threatened. Time passed and Turkish migrants started to learn how to deal with the problems of living in a foreign country. They started to ask for their rights as workers (strikes and workers' delegation for example), got used to German cuisine, learnt ▶

<sup>2</sup> 50 Jahre Migration aus der Türkei, DOMID, [http://www.mais.nrw.de/08\\_PDF/003\\_Integration/domid\\_mais\\_praese\\_v7.pdf](http://www.mais.nrw.de/08_PDF/003_Integration/domid_mais_praese_v7.pdf)



## PROJECTS



Sigrid Sigurdsson's *Bibliothek der Alten* illustration  
1999 Photo: Rolf Lenz © hmf

German, moved in single apartments, and finally their families joined them in Germany. It was a new era both for Turkish migrants and also native Germans, since it was the time Turkish migrants

organised themselves and started to establish their own cultural infrastructure in Germany with their own music, films, books, newspapers, radio and TV broadcasting, etc. In this context, it is possible to determine three different components in the history of migration from Turkey to Germany; first, guest workers, then, migrants, and finally, the period that we are currently living in, citizens. In the present day, the terminology of "migrant" is mostly replaced with "citizen with migration origin", which shows us the importance of rethinking how to display migration in museums as well.

In this framework, the project of Federal German Migrant Women's Association for the *Bibliothek der Alten* in the Frankfurt Historical Museum provides an opportunity to discuss new approaches in terms of migration and museums, while women with migration origin will care for the narration.

# Keeping the Ember Glowing - reviving public interest in an overgrown First World War munitions filling factory, Banbury, UK

DALE JOHNSTON\*

On the edge of Banbury, around 20 miles north of Oxford, lies the overgrown and overlooked site of 'National Filling Factory No.9', one of only two surviving First World War Lyddite<sup>1</sup> shell filling factories in Britain, and the only one to have been designated as a Scheduled Monument by English Heritage. In the Advice Report of June 2012, it was noted that *'Its contribution to the war effort and to the outcome of WW1 make it a site of national and international significance.'*

Despite this recent recognition, the munition filling factory's value and rarity (and indeed its role in chemical weapons manufacture) was not well known among the local communities in and around Banbury. As part of the national commemorations of the First World War, Banbury Museum embarked upon a project involving young people to revive awareness of the existence of this heritage and encourage appreciation of its significance.

### THE HERITAGE

During the first half of 1915 the British Army



*The remains of the earthwork blast walls protecting one of the filled shell magazines. The tunnel structure on the right is a portal through which the narrow gauge tramlines would have transported trolleys loaded with shells, ready for the trains. Photo: Dale Johnston ©Banbury Museum*

\* Dale Johnston, Events & Exhibitions Manager for Banbury Museum Trust

<sup>1</sup> Lyddite: British term for the high explosive trinitrophenol (picric acid)

## PROJECTS

experienced an acute shortage of artillery ammunition. In response the Government created additional shell filling factories, including “National Filling Factory No 9” near Banbury. The buildings comprised wooden structures on concrete foundations, many surrounded by large earthwork blast walls to reduce the consequence of any explosions. The factory started production on 25 April 1916, following a visit the previous day by the Minister of Munitions and future Prime Minister David Lloyd George.

At its height, the factory employed almost 1500 people, 548 of them women. The factory’s main purpose was the filling of empty shells with lyddite. By the end of the war, over 4,000,000 shells had been filled with explosives and shrapnel at the factory. Later in the war over 20,000 sea mines were also created, and in 1918 the factory became one of just a few UK factories filling shells with mustard gas.

Occasionally, workers received news of the results of their work. In a notice issued on 30 May 1917 they were informed that all the shells used by the British gun batteries in the battle on the Italian front came from Banbury. The mustard gas shells were said to have played an important part during successful allied attacks on the Hindenburg Line in September 1918.

After the war the factory was purchased for breaking down thousands of tons of surplus war ammunition. It was operated by just 100 men and 72 women. Recorded memories of a nearby resident during this time describe terrible explosions, likening it to a battlefield. The breaking down process led to five fatalities at the factory compared with one during the war itself.

When the site was completely shut down in 1924 it was reduced to footings. The site was deliberately burnt to clear remains of the explosives. Unlike some other surviving munition filling factory sites there was no further industrial use of the Banbury site after it closed, leaving it largely unaltered. Banbury is one of only two UK lyddite filling factories dating to WWI that retain evidence of the complete process flow of the industry, and the only one so far to have been designated by English Heritage. This makes it a rare site.

The layout of the site can still be picked out by the differential vegetation, especially from the air (see image); trees have grown on the elevated (and better drained) ground of the earthwork embankments, nettles and briars favour the lower ground in between, where the buildings once stood. Fortunately detailed records of the site

during the war, including site plans are preserved at the National Archives, and have greatly aided site interpretation. The site is now very overgrown and in some places almost impenetrable. Many features are partially or fully buried. Public awareness of the site and its significance had likewise faded over the decades.

### THE PROJECT

Banbury Museum has been marking 100th anniversary of the start of the First World War with the project ‘Feeding the Front Line: Banbury’s explosive Role in the First World War,’ which received a grant from the Heritage Lottery Fund. Through guided site visits and a major exhibition, this project has been making it possible for local residents, in particular young people, to explore and learn about the role of the munitions factory in the war and the stories of those who worked there. Many have been surprised to learn that chemical weapons were once produced in their town. ▶

*Recent aerial photograph of the filling factory site, looking westwards to the edge of Banbury. The main filling factory areas are in the upper part of the picture, cut by a motorway built in the 1980s. Lines of trees generally mark the location of blast walls. Railway cuttings and the site of stores can be seen in the foreground. Ridge markings, most notably on the right are medieval ridge and furrow features.*  
Photo: © English Heritage



## PROJECTS



*Shell filling at National Filling Factory Number 9 Banbury.  
Note the hand-pushed trolley on the right.  
Photo: © Imperial War Museum*

Other than documents and photographs, few objects directly associated with the filling factory seem to have survived. These are mostly unfilled shell cartridges, passed down from people who worked at the factory, and almost certainly not taken off the site with approval. We were able to display these as part of the exhibition, which looked at the wider role of the town while focusing on the munitions factory and its stories.

One of the private lenders, 97 year old Banbury resident Gladys Sangster, recalls memories shared with her by her mother who worked as a 'munitionette' at the factory. Women working with explosives were often called 'canaries' or 'copper queens' referring to the yellowing of their skin. When Gladys was born she too had this chemical skin colouration, making her a 'canary baby,' which apparently wasn't uncommon. Her story generated national media interest and it appears that she is likely to be one of very few canary babies alive today.

Thanks to the grant we were able to involve Stephen Barker, a freelance museum educator and World War 1 historian. He led the project research and training of staff and volunteers involved in helping visitors to appreciate the exhibition. We were keen though to go further and give people a rare opportunity to experience their First World War heritage first hand. The site has been in private ownership for many years with a public footpath along the edge of the site. This has limited what people can see of the site's most interesting features but in some ways has helped to limit erosion. Site access for tours was therefore completely dependent on the cooperation of the landowner. Initially we were uncertain about whether this would be possible but over the course of the project we sought to build his trust and support, and this has been the key to increasing access to the site.

As the number of guided tours on the site was going to be limited we ran several general guided tours, but gave priority to bringing groups, mostly aged 13-14, from the local secondary schools on to the site, as part of a package of learning that also involved the exhibition and short talks by historians.

Furthermore we actively involved young people in the shaping and delivery of these tours. A group of older talented students, aged 16-18 became 'Young People's Champions' and were immersed in the history of the munitions site, learning through object handling, using documents and images, and receiving a site tour specifically for them, in order to understand the unusual landscape. Under the guidance of the historian-educator, they then helped to deliver the tours to the younger students, sharing some of the stories of those who once worked there. In the process they developed new skills in assessing source material and in interpretation and presenting.

One of the Young People's Champions, Natalie Geary, an Upper Sixth (17-18 year old) student at Tudor Hall School hoping to study history at university commented: "I have been fortunate to be involved in this fantastic project and have enjoyed learning more about WWI and how local people were involved in the war effort. My public speaking has improved immensely and has helped me grow in confidence. It was particularly special seeing the children learning about the heritage site."

In the course of the project there was one particular pleasant surprise. It was thought that all the buildings at the munitions factory had been destroyed but it now seems that at least one of the buildings has actually survived and is still in use today, as a coffin store! This came to light when the director of Banbury Museum was presenting a talk to local business leaders, during which he mentioned our project. Martin Humphris, manager of JM Humphris, a family undertakers firm, then shared that they had a building that had come from the filling factory. His grandfather, Harold Humphris, a sapper with The Royal Engineers during the war, had bought it after NFF No. 9 had been closed and transported it to their location in the centre of Banbury, around two km from the factory site. Over the years the building has been adapted, but the original roof, internal roof timbers, walls and windows are still visible today, and match the features seen in photographs of the factory. Rob Kinchin-Smith, archaeologist and Chairman of the Banbury Civic Society commented: "This survival is of considerable interest, as by far the majority of such structures are ▶

## INTERVIEW

understood to have been incinerated after the war. Certainly very few timber filling factory buildings from the First War are known to survive anywhere in the U.K.”

### **FUTURE SITE MANAGEMENT AND THE LEGACY OF THE PROJECT**

The Munitions factory site is being gradually reclaimed by nature. In recent years some areas have become too overgrown for grazing cattle. The roots of some trees growing on the earthwork embankments have the potential to break down brick retaining walls. The concrete roofs of the portals have survived relatively well because they have a layer of slate between the concrete and the soil above, but where the concrete is exposed at the edges it is crumbling.

As a result of the project the relationship between the museum and the landowner has grown and this made it possible to set up a meeting between the landowner and a representative from English Heritage. This has started a dialogue about the management of the site. Sharing knowledge about the historical value of the site with the landowner, and encouraging appreciation of its significance may prove to be as significant for its future preservation as sharing knowledge with the general public. This is especially so because there are some areas of the site that do not have the legal protection provided by being designated as a Scheduled Monument. We hope that this project will lay the foundations for conservation of the factory heritage and further sensitive interpretation at the site.

Through this project public tours of this special site have been possible for the first time in nearly a



*Young People's Champions at the munitions factory site receiving training from historian Stephen Barker.  
Photo: Dale Johnston © Banbury Museum*

hundred years. A number of people who participated in the tours commented that they like how the site “hasn't been commercialised in any way” and its ‘raw’ quality seems to be part of its appeal. The support of the landowner has made it possible to offer further public tours in 2015 and this will help to perpetuate interest in the site.

The declining awareness of our First World War Heritage has hopefully been arrested through the project and the local and national media coverage that it has generated. What we set out to do was not simply conveying facts but creating a legacy of collective community memory of the site that will be carried into the future so that the heritage is less likely to be forgotten. To this end the school students, and particularly the Young Peoples Champions are also custodians and will hopefully become advocates for heritage preservation.

# Curating the Global City – researching city museum work

**ELLIE MILES\***

In her 2006 book about London, ‘World City’, Doreen Massey argued that ‘There is a ritual, well established, which occupies every conference about this city... The question in such conferences is always and only: where do we draw the line around this city?’. When the Museum of London opened its new galleries in May 2010, it had to respond to this challenge. The Galleries of Modern London sought to re-tell the story of London, starting with its recovery from the Great Fire in 1666, and continuing all the way through to the

present day in a redevelopment of the museum’s entire lower floor.

The Museum of London worked in new ways to prepare the galleries, adopting an interpretive master-planning approach. This involved curators working closely with learning staff and designers, and making decisions about which parts of the museum’s collection to show based on a pre-defined narrative. One of the benefits of approaching the project with a focus on the

\* Ellie Miles, PhD, is an interpretation officer at the British Museum, and a visiting lecturer at the University of Westminster. [emiles@britishmuseum.org.uk](mailto:emiles@britishmuseum.org.uk) - [https://twitter.com/ellie\\_miles](https://twitter.com/ellie_miles) - <https://elliemiles.wordpress.com/>



*Expanding City, Galleries of Modern London.  
Photo: © Museum of London*

narrative rather than the collection was that it gave the museum scope to find new ways of engaging its visitors with urban history, including creating playful spaces, digital interactives, and object-rich displays.

Unlike older enlightenment museums, like the British Museum, that sought to educate and instruct formally, the first city museums indulged the idea of the flaneur and sought to present narratives about the city on its own terms. Housed in historic city buildings, the early city museums like the Carnavalet did not provide a place 'outside of time', but a specific and deliberately time-bound place, housed in the historic urban buildings city museums often sought to preserve. The first city museums spoke in the vernacular of urban spectacle and opened in cities where this sense was highly developed. Using the city's terms rather than the museum's taxonomic ones, the first city museums evoked the city, as well as explaining it.

The Galleries of Modern London have followed this tradition and present an evocative account of London's history. This approach was shaped by staff, from design, learning and the curatorial (history) department, who worked closely together, and their collaboration was often cited as being the main influence on the galleries. It was within this overarching framework that individual curators were able to enact their own agency, resulting in galleries that were a mixture of curatorial interests within a coherent overall narrative with common themes. Structuring the work in this way allowed the museum to create a set of galleries with individual character that build to a coherent whole.

For my PhD, which I began in 2008 and completed in 2014, I studied the making of the Galleries of Modern London, participating in and examining the creative work of representing urban history in city museums. My PhD research was funded through the UK's Arts and Humanities Research Council through its Collaborative Doctoral Award scheme (CDA). The full thesis can be read or downloaded online from:

<https://pure.royalholloway.ac.uk/portal/files/18933695/2014milesephd.pdf>

My thesis focused on three central questions. The first was about the variety of ways that the compelling connections between cities and museums have been expressed. I explored to what extent, and how, is creativity expressed at the Museum of London when curating the global city, given the absence of city museum conventions? I found that by working from a curatorial, learning and design specialists brought a range of creative approaches. The second key question in this with finding out how the museum's material qualities inform and influence the way that the thesis asks: is it helpful or important to understand museums as more than textual? This question is concerned Museum of London was able to represent the city and its history, and there was much to be said about the building and the collection itself. The third question at the heart of my thesis concerns how the nature of museum work affects the public face of the Museum of London. How is authority enacted and expressed in gallery redevelopment? Is it useful to explore museum work as a broad range of processes of producing galleries? My thesis argues that such an approach provides a rich and meaningful approach to researching the cultural geographies of museums.

In making the Galleries of Modern London the Museum of London curated the global city through a complex, disruptive and creative process of 'museum work', interpreting object stories, personal accounts and ambitious overarching narratives. By drawing on different senses and forms of presentation throughout the galleries the Galleries of Modern London creatively evoke the experience of the city. In doing so the museum provides its visitors with ways of thinking about London that goes beyond the question of where we might be able to draw a line around the city.

Throughout my PhD research CAMOC's discussions and many of its members were influential to my thinking. I hope therefore, that this article's readers find some familiarity in my arguments, claims and conclusions, and look forward to future discussion.



*World City, Galleries of Modern London,  
© Museum of London*

# A new city museum opens in the city of Volos, Greece

## “Volos-Nea Ionia: so Faraway, so Close”

AEGLI DIMOGLOU\*



Museum of Volos' Gallery

**840-1922:** The newly founded city of *Volos* is rapidly transforming from a suburb of merchants into one of the most important industrial Greek city. In 1922, 13.000 refugees from Asia Minor are settling in Volos.

**1924-1947:** The refugee's settlement, *Nea Ionia*, becomes a

municipality with its own economic and social life. The people of the two municipalities, Volos and Nea Ionia, divided by both physical and cultural borders, learn to coexist and share life and labor.

**2014:** 4 years after the unification of the two municipalities in one, the Museum of the City of Volos opens and invites visitors to explore the history of the city and its people.

The Museum of the City of Volos opens to the public with the exhibition “Volos – Nea Ionia: so Faraway, so Close”. The exhibition, dedicating in the 90 years since the foundation of the Asia Minor refugees settlement (naming Nea Ionia) in the area of Volos, tells the story of the coexistence of people of different origins and cultural background into the same city.

Exploring themes such as ‘urban space’, ‘labor’, ‘housing’, ‘dress’,

entertainment’, ‘football’, ‘period of crisis’, through unique photos and objects from the museum’s collections, the exhibition offers insight into the history of Volos and its people. One of the strengths of the display is that it is based on oral testimonies from the museum’s digital archive of oral history. Product of the cooperation between the Museum of the City of Volos and the Department of History, Archaeology and Social Anthropology, the digital archive of oral history, under the direction of Riki van Boeschoten, professor of Social Anthropology, is the source of unique testimonies about the multicultural past and present of the city.

The first exhibition of the City Museum of Volos reveals the goals of the newly established museum. It aspires to be a place where both life stories of its people and material evidence of their activity will be displayed.

## Another Berlin: Berlin Underworld

AFŞİN ALTAYLI\*

As CAMOC’s annual conferences are hosted by different cities every year, we, the participants, find the opportunity to visit local museums of these host cities. In 2011, CAMOC organised its annual meeting in Berlin at the Museum Europäischer Kulturen. It was at that time I had the chance to participate in an underground tour of the Berlin Underworlds Museum and I must say I was very impressed.

For this issue, we wanted to give them a voice, hear their story and have an insight on their work. We

interviewed Holger Happel, PR and Event Director of Berliner Unterwelten Association.

**Afşin Altaylı.** *Could you please briefly define / present your museum / association? (When and by whom it was founded? What are the vision and mission of your institution? Where is it based and where does it operate? What is the management model of the museum and the number of staff?)*

**Holger Happel.** Berlin is built on sand. This may not be too much of a revelation as such ▶

\* Aegli Dimoglou, Head of Archives, Museums and Libraries, Municipality of Volos

\* Afşin Altaylı is a Member of the Editorial Team / CAMOCNews



*Guided Tour in the Berlin Underworlds Museum.  
Photo: © Berliner Unterwelten e.V.*

but the sheer amount of structures which have been built into these sandy foundations certainly is! The city's development from a little village in the Mark Brandenburg province to Germany's biggest metropolis has to be seen in context with the utilisation of Berlin's underground for the urban infrastructure – like the sewage, gas, water & electricity networks and public transportation. The Berliner Unterwelten Association (Berlin Underworlds) researches these historical developments and documents them. It was founded in 1997 by people from all walks of life who are interested in the diverse aspects of the underground. Its ranks include academics (such as architects, historians, lawyers, art historians, economists, town and regional planners and students) but also craftsmen, justice officials, teachers, policemen, OAPs and pupils who contribute to the organisations in many different ways.

Focusing on the history of Berlin's underground, the organisation is dealing with largely uncharted territory and consequently attracts a lot of public attention. The indicators of this success are the books written by organisation members, which are already published in multiple editions.

At the moment, the organisation consists of more than 460 members who coordinate their work in several independent sections. The decision-making bodies of the Berliner Unterwelten e.V. are the Department Speakers' Council and the members' meetings. Every member has the right to participate in these gatherings.

The Association employs around 50 people at the moment for administration, running tours, research and other things.

Our primary aim is to explore and document the city's underground architecture and make it accessible to the public. Underground buildings include caverns, air raid shelters, disused railway tunnels, derelict brewery vaults and other places the public normally has no access to. We try to conserve historically relevant underground

structures and preserve them for future generations. Our message has spread and we are nowadays often approached by investors and public bodies whenever questions dealing with the underground arise.

The organisation's headquarters are located in an air raid shelter within the Gesundbrunnen underground station (U8 line). In order to provide an insight into Berlin's underworld, this particularly interesting structure has been renovated by the organisation. It also managed to get the bunker listed as a protected building in 1999. Membership meetings and special events such as concerts, theatre performances and exhibitions also take place in that structure. There are also special guided tours through underground installations for members of the association only.

In November 2012 the association celebrated its 15th anniversary.

**A.A.** *What does the Museum's collections consist of?*

**H.H.** One of the goals of the Berlin Underworld Association is to offer the public the possibility to have a broad look into our city's underground. With this in mind we rented the "Bunker B" in the Gesundbrunnen underground station from the BVG (Berlin Transit Authority). Because of the structure's authenticity and good condition – for Berlin's standards, we were able to have this historical site listed as a protected structure in 1999. Since then, our members have volunteered a total of around 10,000 hours into its reconstruction and refurbishment. All costs have been carried by the association, without public support.

In line with our goals, we have used these rooms, which stretch out over four subterranean levels, to set up our "Berlin Underworlds Museum".

Under this name we were able to take part ▶

*Artefacts in the Berlin Underworlds Museum.  
Photo: © Berliner Unterwelten e.V*





Showcase of Senate Reserve Products from the Cold War.  
Photo: © Berliner Unterwelten e.V.

in the “Long Night of the Museums” for the first time in 2005. Our exhibition, which is continuously being added to and improved, deals with the development of Berlin from an underground perspective. The main focus, however, is civil defence in the Second World War, the effects of bombing and modern archaeological finds of the twentieth century. Further rooms deal with the removal of rubble from the streets in the post-war period, and another with story of a card catalogue of forced labourers that was discovered by members of the association in a forgotten bunker in 2000. As a result of our investigations a number of former forced labourers were able to receive reparation money. In an additional section of the museum, we have exhibitions that deal with the subjects: the pneumatic postal system, brewery cellars and the underground railway system. Additionally we have a large museum archive and many items in storage that have in the past been lent out to other museums and film productions. The Building, Technique and Exhibition working group supports the association’s efforts by recovering and, when necessary, restoring historical technical equipment.

**A.A.** *Can you give some information on your underground tours? How do you organise them? Is there a specific visitor group (students, foreign tourists, academicians etc) that are interested in your tours? What are the annual visitor numbers?*

**H.H.** Since 1997, the Berlin Underworld Association has been offering regular tours into some of the most important underground structures in the city. Although the majority of our tours are in or near the Gesundbrunnen station in the north of Berlin,

we also offer tours in several other subterranean complexes that are otherwise not publicly accessible. Today, ten tours in eight different languages are offered. Not all of them run in every language as public tours. They deal with different topics like WW2, the Cold War, Breweries, Escape Tunnels, and so on. Additional to that we offer some special tours accompanied by contemporary witnesses, i.e. of the escape tunnels during the time of the Berlin Wall. Visitors come from all over the world, all ages and professions. In 2013 the number of visitors was approximately 280.000. The tours organised by Berliner Unterwelten e.V. can be seen through the below link: [http://berliner-unterwelten.de/files/buev\\_flyer\\_eng-spa\\_2014-07\\_web.pdf](http://berliner-unterwelten.de/files/buev_flyer_eng-spa_2014-07_web.pdf)

**A.A.** *Can you tell us the way of researching and developing new guided tours?*

**H.H.** Mostly it depends on if a building is accessible or not. If we get access to a building which is interesting, we try to develop a tour.

**A.A.** *How do you see your participation in Berlin's cultural life?*

**H.H.** Berliner Unterwelten e.V. is the only institution which deals with the topic of underground buildings.

**A.A.** *Do you consider yourself as a city museum? (Please indicate why!) Or do you define your museum more on the "history museum" side?*

**H.H.** We deal with the topic of Berlin’s subterranean architecture and its history. So in our opinion it is both. We do not focus on any buildings outside Berlin, so for that reason one could say we could be defined as a city museum. But on the other hand, we focus on structures from all eras, so not only historical ones but also modern ones. We do not define ourselves as a museum at all because even if one of our places is called Berlin-Underworlds Museum, it is in fact not like visiting a museum. You can only visit it with a guided tour. So I would say we are more a provider of historical guided tours but focused on the constructional historical aspects of the city.

**A.A.** *According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which*



## INTERVIEW

*acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."*

*This definition makes us think that your institution can be considered as a museum, because it is a non-profit and permanent institution, it is in the service of society and its development, it is open to public (with guided tours) and it acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*

**H.H.** Through this definition you are right. But what is a typical museum (in our opinion) like? One can enter and see and get to know things by himself. Sometimes guided tours are offered. But I do not know any museum which can be entered only by a guided tour.

And you should not compare Tour 1, which runs through the Berlin Underworld Museum with all other tours. We also have tours where we do not show any artefacts in display cabinets but only the rooms themselves and tell their history. Is that a museum? We don't think so.

**A.A.** *Do you have any collaboration with "Stadtmuseum Berlin" to create a more holistic narrative on urban history / urban life of Berlin?*

**H.H.** For specific aspects we collaborate with different museums like for the escape tunnels with the memorial of the Berlin Wall at Bernauer Straße or others. But no general collaborations.

**A.A.** *How do you position or differentiate your Museum, when you compare it with other cultural / heritage institutions in your city or around the World?*

**H.H.** First of all our association is registered and financed privately. That's a difference compared to many other museums in the city. The guides are mostly members of the association who have dealt with the topic of Berlin's underground for years. Everyone has his own focus, so the tours are not one like the other. That makes it diversified. We do not use audio-guides or things like that which makes it more personal.

**A.A.** *Do you have any great projects ahead that may be interesting for city museum community?*

**H.H.** In 2008 and 2009 we had an Exhibition about Hitler's and Speer's plans to redesign Berlin after WW2 if it had been won. We are now redesigning this Exhibition and it will be reopened soon. Last month, we took over the museum of the Berlin waterworks company in Berlin Friedrichshagen, near the Müggelsee Lake. The museum was in danger of being closed by the waterworks company. In our opinion it is an important place to show the rapid development of the city in the industrial age. We are planning tours there too, that is, into the underground water filters and other places. That is a big thing!

**A.A.** *How do you maintain the sustainability of the museum (that is, it is privately financed but how? through membership? through fees for the guided tours? through volunteer work?)*

**H.H.** All of that! But the membership fee is just used to publish the members' magazine. Most of the activities and the rent for buildings or energy costs are gained by the entrance fees of our visitors. Volunteer work is taking place, for example in archive work and so on but not in guiding the tours and management/administration. On cannot organise 280.000 visitors per year with volunteer work.



*Ticket sales and Entrance of the Subway-Station Gesundbrunnen where the Berlin Underworlds Museum is located.  
Photos: © Berliner Unterwelten e.V.*

# Conference Alert

## CONFERENCE THEME

### ***Planning Tomorrow's Smart City***

#### **Dates & Place**

22 January 2015, Brussels, Belgium

#### **Information on-line at**

<http://www.uitp.org/smartplanning>

#### **Description**

Numerous cities world-wide are thinking of, or have written Integrated Mobility Plans (IMPs). The objective of this seminar is to share best practice on how to turn plans into reality and how technology can help to make cities smart. An Integrated Mobility Plan provides a vision for successful urban mobility, and ensures that people and places can connect, now and in the future.

Five key success principles have been identified by UITP:

- Sharing the vision
- Effective governance
- Long-term political commitment
- Strong links with land-use planning and economic development
- Long-term funding commitment

Speakers in this seminar will share with the audience how they managed to be successful in these five areas and demonstrate the benefits Integrated Mobility Plans brought to their cities. An interactive breakout session will allow participants to sharpen their knowledge in these areas, and a panel session on Smart Cities and the role of technologies will give the audience precious insights to understand what challenges lie ahead.

#### **Funded by**

UITP\_Advancing Public Transport

## CONFERENCE THEME

### ***International seminar on Visio for Varanasi-Approach to City Management***

#### **Dates & Place**

7<sup>th</sup> to 8<sup>th</sup> February 2015, Varanasi, Uttar Pradesh, India

#### **Information on-line at**

<http://www.rsmt.ac.in/Seminar/IS.pdf>

#### **Description**

The prime objective of this Seminar is to unshackle the traditional thinking, planning and management of the ancient city of Varanasi and invoke new dawn on banks of the Ganges. A structured approach to develop new ways of doing better in the existing structure with needed modification will be explored. The commitment to preserve the heritage character of the city is fundamental to making any changes. At the same time contemporary and modern technology will find abundant expression in the amenities and sanitation of the city. Experts from Design, architecture and management will pool their minds together to work out a structure more efficient to manage the culture and heritage of the city.

The two day conference will cover the following thematic clusters:

- History and Cultural Significance
- Landscapes, Heritage Archetype and Urban Ecology
- Transforming Vision into Action: Building and Managing Sustainable Development
- Branding and Marketing of Varanasi

#### **Funded by**

Rajarshi School of Management and Technology, Uday Pratap Group of Institutions, Varanasi

## CONFERENCE THEME

### ***Smart Cities – Exhibition and Conference for South-East Europe***

#### **Dates & Place**

11<sup>th</sup> to 13<sup>th</sup> March 2015, Sofia, Bulgaria

#### **Information on-line at**

<http://viaexpo.com/en/pages/smart-cities>

#### **Description**

The focus of 'Smart Cities' Exhibition and Conference will be on intelligent transport, building management and



## ACTIVITIES & EVENTS

automation, ICT technology implementation in the overall urban activity.

Today, 80 % of the Europeans live in cities. They occupy only about 2% of the land area, but they consume 75% of resources and emit 80% CO2. It is really important to change the way we consume and produce. The intelligent vision of the cities can be a reality through wider introduction of advanced solutions. 'Smart Cities' will identify the path towards the sustainable urban development in South-East Europe.

It will attract representatives of institutions, municipalities and branch organizations, private companies, providing interactivity and networking between them.

We kindly invite you to become a part of 'Smart Cities' - an excellent opportunity to showcase your products, to start new joint business projects, to share your experience.

**Funded by**

Via Expo

### CONFERENCE THEME

#### ***Sustainable Development and Planning 2015***

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

19<sup>th</sup> to 21<sup>st</sup> March, Istanbul, Turkey

##### **Information on-line at**

<http://www.wessex.ac.uk/15-conferences/sustainable-development-and-planning-2015.html>

##### **Description**

The Conference addresses subjects of regional development in an integrated way as well as in accordance with the principles of sustainability. It has become apparent that planners, environmentalists, architects, engineers, policy makers and economists have to work together in order to ensure that planning and development can meet our present needs without compromising the ability of future generations.

Problems related to development and planning affect rural and urban areas, and are present in all regions of the world. Accelerated urbanisation has resulted in deterioration of the environment and loss of quality of life. Urban development can also aggravate problems faced by rural areas, such as forests, mountain regions and coastal areas, among many others. Taking into consideration the interaction between different regions and developing new methodologies for monitoring, planning and implementation of novel strategies can avoid solutions leading to environmental pollution and non-sustainable use of available resources. Energy saving and eco-friendly building approaches have become an important part of modern development, which places special emphasis on resource optimisation. Planning has a key role to play in ensuring that these solutions as well as new materials and processes are incorporated in the most efficient manner.

Sustainable Development and Planning 2015 aims to bring together scientists and other stakeholders from across the globe to discuss the latest scientific advances in the field. The conference will also seek and highlight developments in managerial strategies and assessment tools for policy and decision makers.

##### **Funded by**

Faculty of Architecture, Istanbul Technical University, Turkey; Wessex Institute, UK

### CONFERENCE THEME

#### ***Broadening the Conversation: Policy and Practice in Immigration, Settlement and Diversity: 17<sup>th</sup> National Conference***

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

26<sup>th</sup> to 28<sup>th</sup> March 2015 Vancouver, Canada

##### **Information on-line at**

<http://www.metropolisconference.ca/index.php>

##### **Description**

The National Metropolis Conference is an annual forum for researchers, policy makers, representatives from community and settlement organizations to get together to share and exchange knowledge and experience in the field of immigration and settlement.

The 17th National Metropolis Conference will be held on March 26th-28th, 2015 at the Sheraton Wall Centre, in Vancouver, British Columbia.

The 2015 National Metropolis Conference will focus on future immigration trends and policies and the challenges and opportunities that they create for Canadian society. The conference will include plenary panels with distinguished speakers and workshop and roundtable sessions on a wide variety of topics related to immigration and diversity.

##### **Funded by**

Metropolis

### CONFERENCE THEME

#### ***Sustainable and Smart Cities 2015***



## ACTIVITIES & EVENTS

### Dates & Place

10<sup>th</sup> to 11<sup>th</sup> April 2015 Surat, Gujarat, India

### Information on-line at

<http://svnit.ac.in/conferences/SSC15.pdf>

### Description

Cities are an amorphous manifestation of its culture, socio-economic, political and demographic diversity. Cities are dynamic in nature, it keep on changing in terms of population growth and land speculation. Thus the resultant built form has become complex, chaotic and shapeless. It no more reflects a coherent vision and ambience to its environment context. The megatrends of urbanization, climate change, globalization and demographic change will shape the future of cities. There is a need to recognize the potential and address the need of urban development in a dynamic manner.

The complexity involved requires a holistic view and sustainable solutions for cities. Sustainable Urban Planning is a tool for planners to recognize the potential of urban development in order to make the best use of resources in order to improve quality of life and spurring economic growth. It is a work in progress of exploration and innovation. It extends emerging trends around ecological planning, design, and development to various planning opportunities, thereby fostering connection, community, and sustainability in the context of climate change.

At present Government of India has declared to design and create 100 smart cities therefore the purpose of this conference is to present and exchange advanced knowledge and practices in the field of smart cities. The conference will create a platform for the researchers, policy makers and consultants to deliberate various issues pertaining to sustainable smart cities. The program provides an opportunity to the participants to understand the concepts involved in the indicators of smart cities as well as the characterization and modeling for the future sustainable smart cities. It is an ideal opportunity for planning experts to share ideas findings and set future direction of research which is implemented and acceptable at global level.

### Funded by

PG-Section in Urban Planning, CED, SVNIT, Surat

## CONFERENCE THEME

### ***Urban Pop Cultures - The Urban Popcultures Project: 5th Global Meeting***

### Dates & Place

10<sup>th</sup> to 12<sup>th</sup> May 2015 Dubrovnik, Croatia

### Information on-line at

<http://www.inter-disciplinary.net/critical-issues/cyber/urban-popcultures/call-for-papers/>

### Description

For each generation, the world's cities have provided a fertile cultural landscape in which alternatives to the mainstream emerge and flourish. From the jazz clubs of 1920s Harlem and the Swing Kids of 1930s Berlin, to the block parties that gave rise to hip hop and rap in 1970s New York, to the to the Freetekno movement that swept across European cities in the 1990s, to the punk scene of seventies London, New York and Sydney to the noughties emo revival, urban popular culture has provided a space in which society's disadvantaged, disenfranchised and generally disenfranchised populations could assert agency through the formation of communities of resistance.

Of course the relationship between the mainstream and the alternative is in a state of constant flux, which raises important questions about what it means to be alternative in a globalised world, how the dynamics of the mainstream/alternative relationship play out over time and what social purposes are served by the existence of alternative cultures generally.

The Urban Pop Cultures project will explore these issues with particular reference to alternative music culture that include but are not limited to indie rock, post-punk, hip hop, rap, electronica, post-rave, dark wave scenes and post-Gothic. We therefore welcome proposals for presentations, performances, installations, and interactive workshops on themes that might include:

- Conceptualising Alternativity and Urban Popular Culture
- Forms, Functions and Funding of Alternative Music
- Alternative Music Cultures and their Urban Contexts

### Funded by

Urban Popcultures Project

## CONFERENCE THEME

### ***1st International Symposium: Global Cities and Cosmopolitan Dreams***

### Dates & Place

18<sup>th</sup> to 20<sup>th</sup> May 2015 Barcelona, Spain



## ACTIVITIES & EVENTS

### Information on-line at

<http://www.alternative-academia.net/ocs-2.3.5/index.php/BCN2015/GCCD-1-1/schedConf/cfp>

### Description

This trans-disciplinary research project is interested in exploring the changing ideal of the city, exploring its ideological foundations, its physical construction, its social and political significance, its aesthetic value and its metaphorical meaning.

Massive, messy, polluting, alienating, cruel, yet open, experimental, pluri-perspectival, creatively and technologically fertile, this is the ambiguous and fascinating nature of global cities in the 21st century. Like arterial nodes in a network, global cities absorb and pump both destructive and constructive energies, for good and bad they have become an interconnected web of magnetic poles, galvanizing creativity and experimental reconfigurations; artistic, political and economic forces circulate through these globalised networks that link cities across the world.

As cities experience unexpected expansion and contraction, as their populations grow ever more diverse and their resources ever more scarce, it is necessary to consider the construction – both theoretical and physical – of new global cities and to reflect upon the cosmopolitan dreams or ideologies on which they are being built.

Among the themes:

- The Ideal City: Image, Idea and Meaning
- Ethnic Enclaves, Multicultural Avenues
- City Limits
- Neighbors, Residents, Denizens and Citizens
- Street Life
- Model Cities
- The Arrival City
- City-Scapes: Urban Renewal and Future

### Funded by

International Network for Alternative Academia

## CONFERENCE THEME

### ***CONTEMPHOTO '15/II: International Contemporary Photography Conference***

#### Dates & Place

9<sup>th</sup> to 10<sup>th</sup> June 2015 Istanbul, Turkey

#### Information on-line at

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

#### Description

CONTEMPHOTO '15 Conference aims at achieving a comparative and interdisciplinary perspective on identity, urban issues and photography. Multiple roles of photography are going to be explored in relation to human behaviour, culture, daily life and self expression of the individual as a document, survey, archive, journalism, advertisement, joy and hobby.

The relationship between visual history and individual throughout the last two centuries will constitute a basis for the discussion during the event. Exploring the role of how photography shapes issues of identity, place and citizenship within the city; how it documents urban otherness (that of homelessness, or of tourism); how it archives urban memory; and how it documents the celebrated and tragic variety of daily life (such as Selfie) and how it contains historical facts are the main objectives of the interdisciplinary conference of CONTEMPHOTO '15.

#### Funded by

Eastern Mediterranean Academic Research Center (DAKAM)

## CONFERENCE THEME

### ***New City Summit 2015 - Seizing the Urban Moment: Cities at the Heart of Growth and Development***

#### Dates & Place

9<sup>th</sup> to 11<sup>th</sup> June 2015, Jakarta, Indonesia

#### Information on-line at

<http://www.newcitiesfoundation.org/new-cities-summit-2015/>

#### Description

The next three decades will see the largest increase in the world's urban population in human history. By the middle of this century, 6.5 billion people will live in cities, up from 4 billion today.

We are living in an unprecedented urban moment of opportunity.

On June 9 – 11, 2015, the New Cities Foundation will gather 800 of the world's leading decision-makers, mayors, ▶

## ACTIVITIES & EVENTS

CEOs, entrepreneurs, thinkers, artists and innovators in Jakarta, the vibrant capital of Indonesia, for the fourth edition of the New Cities Summit. Joining us once again, the Global Cultural Districts Network - a federation of global centers of arts and culture – will weave in cultural conversations relevant to the Summit's overall theme.

The New Cities Summit is the leading global event on the future of cities. Previous editions of the Summit have been held in Paris, Sao Paulo and Dallas. For more information on the Summit, please watch the 2014 highlights film or visit the 2014 Summit website.

### Funded by

New Cities Foundation

## CONFERENCE THEME

### ***Museums as Civic Spaces: Eight International conference on the Inclusive Museum***

#### Dates & Place

7<sup>th</sup> to 9<sup>th</sup> August 2015, New Delhi, India

#### Information on-line at

<http://onmuseums.com/>

#### Description

The inclusive museum is an aspirational civic space that is created and recreated based on the context and relevance to diverse stakeholders. It liberates museums and communities from legacies, enables a first voice, and empowers people of culturally and linguistically diverse backgrounds with a sense of place and multiple identities. The challenge is also to address intersectionality across cultural borders through appropriate research, development and capacity building. This must be at all levels of engaged partners from curators, educators, conservators to directors and trustees.

Connecting collections and communities is critical.

The Inclusive Museum Knowledge Community continues to build on the lessons learnt and ongoing discursive crossings to promote for posterity the museum for diverse peoples irrespective of their backgrounds. India

on the cusp of an unprecedented museum development is the host to the Eighth International Conference on the Inclusive Museum. As the world's largest democracy it is also well known for its cultural and language diversity. This diversity is embedded in the nation's Constitution. A vibrant civil society such as India mandates relevant and responsive cultural institutions, especially inclusive museums.

The inclusive museum is an aspirational civic space that is created and recreated based on the context and relevance to diverse stakeholders. It liberates museums and communities from legacies, enables a first voice, and empowers people of culturally and linguistically diverse backgrounds with a sense of place and multiple identities. The challenge is also to address intersectionality across cultural borders through appropriate research, development and capacity building. This must be at all levels of engaged partners from curators, educators, conservators to directors and trustees

#### Funded by

The Inclusive Museum

# Exhibition Alert

## EXHIBITION THEME

### ***Amazing Culture of the Chu State***

#### Dates & Place

30 December 2014 – 10 March 2015

Capital Museum, Beijing, China

#### Information on-line at

<http://www.capitalmuseum.org.cn/en/>

#### Description

The exhibition Amazing Culture of the Chu State is jointly hosted by Capital Museum, Hunan Provincial Museum, Hubei Provincial Museum, Henan Museum, and Anhui Museum. There are more than 200 cultural relics from 18 museums will be displayed in this exhibition.

Chu is an ancient state in southern China, which once became very powerful in the Eastern Zhou Dynasty. Chu people were romantic and optimistic, and they believed that their state was originated in Zhurong (god of fire) and their essence was bird. Because of the myths, the witchcraft and the association with their ancestors, the spiritual world of Chu people had an indissoluble bound with dragon and phoenix.

During the more than 800 years, Chu had created an incredible culture. Chu's regional culture achieved its apex in Southern China, led the trends of social system and folk custom succeeded by her offspring, and opened a new era in the splendid Chinese civilization. The exhibition also discusses how to inherit the Chu culture of the Han Dynasty.



## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### ***Our day out. Images from the Keith Medley Archive***



*Our day out. New Brighton beach donkey rides.*  
Photo: © Keith Medley Archive Liverpool John Moores University

#### **Dates & Place**

12 November 2014 – 27 September 2015

Museum of Liverpool, UK

#### **Information on-line at**

<http://www.liverpoolmuseums.org.uk/mol/exhibitions/our-day-out/>

#### **Description**

Immerse yourself in days out at the seaside in this evocative display of images of New Brighton taken by professional photographer Keith Medley in the 1960s.

New Brighton was a favourite destination for fun-filled days out from Liverpool. The photographs capture the excitement of the resort's famous attractions at the time, including the pier, fairground and large outdoor bathing pool.

The Keith Medley Archive is part of Liverpool John Moores University Special Collections and Archives. For the Our day out project students ran workshops at two local community centres, The Poppy Centre

and Kensington Fields Community Association. Participants shared their memories of outings to the seaside inspired by the images, which are featured in this display.

### EXHIBITION THEME

#### ***Models. Imagining to scale***

#### **Dates & Place**

14 November 2014 – 26 April 2015

STAM – Ghent City Museum, Belgium

#### **Information on-line at**

<http://www.stamgent.be/en/activities/detail/p/models-imagining-to-scale>

#### **Description**

In architecture a model or maquette is a tangible representation of a building project. Scale models are useful in the design process, for pitching the concept to the client, facilitating discussion about urban renewal projects, entering major design competitions and, last but not least, displaying in museums and exhibitions.

These models often disappear from view once the projects they were made for have been completed. And yet they are so fascinating that we can go on looking at them and with time they become even more relevant.

People are enthralled by a world in miniature. Even as children we love scale models. Mini works – it is the very essence of most toys. Think of LEGO, Matchbox and dolls' houses. And we've all bought a mini-Eiffel Tower or Atomium as a souvenir, haven't we?

This STAM exhibition approaches models as the fascinating objects they are. The (building) project is visualized, but the focus is on the model itself. Models. Imagining to scale shows who the models were made for, who built them, how they were used and why they were kept.

Models are nothing short of amazing. They open up the world and even worlds which don't, don't yet or no longer exist.

### EXHIBITION THEME

#### ***World War I in Vienna. City life in photography and graphic art***

#### **Dates & Place**

16 October 2014 – 18 January 2015

Wien Museum, Austria

#### **Information on-line at**

<http://www.wienmuseum.at/en/exhibitions/detail/world-war-i-in-viennacity-life-in-photography-and-graphic-art.html>

#### **Description**

World War I was the first war to involve civilians on a massive scale. With the city transformed into a "home front", its inhabitants became participants in a war which, though waged in remote regions, affected each and everybody's life with great immediacy. War enthusiasm and expectations of an early victory were short-lived and soon gave way to a more sober mood. Masses of war refugees arrived in the city, which struggled to meet their basic needs. Replacing the labour of men who had gone to fight, women and children were drawn into a war that had to be won not only on the battlefields, but also on the so-called "home front". War propaganda contrasted ever more starkly with reality as Vienna's multi-ethnic population suffered supply shortages and food was rationed and hard to find. ▶

## ACTIVITIES & EVENTS

In 1917, people were finally starving. Demonstrations and hunger protests were the harbingers of the eventual collapse of the monarchy.

The exhibition looks at the "home front" in an effort to present different perspectives on what happened there.

### EXHIBITION THEME

#### ***West: Berlin. An Island in search of Mainland***

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

14 November 2014 – 28 June 2015

Stiftung Stadtmuseum Berlin, Germany

##### **Information on-line at**

<http://www.en.stadtmuseum.de/exhibitions/westberlin>

##### **Description**

West:Berlin – for more than forty years, this island city was both a political focal point of the Cold War and a highly-subsidised “showcase of the West” designed for the East. At the same time, it was an open city and a creative microcosm with international resonance. With the fall of the Berlin Wall in 1989, the half-city lost its special status, its prestige and its symbolic charge. Since then, however, the city’s West has started shining again. It is becoming ever more present in the public consciousness – and with it the varied history of the old West Berlin. This was reason enough for the Stadtmuseum Berlin to devote a major special exhibition to this theme in the twenty-fifth year following the fall of the Berlin Wall.

### EXHIBITION THEME

#### ***The city Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980***

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

26 October 2014 – 11 January 2015

Art Institute Chicago, USA

##### **Information on-line at**

<http://www.artic.edu/exhibition/city-lost-and-found-capturing-new-york-chicago-and-los-angeles-1960-1980>

##### **Description**

The American city of the 1960s and 1970s experienced seismic physical changes and social transformations from urban decay and political protests to massive highways that threatened vibrant neighborhoods. Nowhere was this sense of crisis more evident than in the country’s three largest cities: New York, Chicago, and Los Angeles. Yet in this climate of uncertainty and upheaval, the streets and neighborhoods of these cities offered places where a host of different actors—photographers, artists, filmmakers, planners, and activists—could transform these conditions of crisis into opportunities for civic discourse and creative expression.

‘The City Lost and Found’ is the first exhibition to explore this seminal period through the emergence of new photographic and cinematic practices that reached from the art world to the pages of Life magazine. Instead of aerial views and sweeping panoramas, photographers and filmmakers turned to in-depth studies of streets, pedestrian life, neighborhoods, and seminal urban events, like Bruce Davidson’s two-year study of a single block in Harlem, east 100th Street (1966–68). These new forms of photography offered the public a complex image of urban life and experience while also allowing architects, planners, and journalists to imagine and propose new futures for American cities.

### EXHIBITION THEME

#### ***‘There is something I must tell you’ An exhibition by Sue Williamson***

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

27 June 2014 – 30 June 2015

Slave Lodge, Iziko Museums of South Africa

##### **Information on-line at**

<http://www.iziko.org.za/calendar/event/theres-something-i-must-tell-you-an-exhibition-by-sue-williamson>

##### **Description**

‘There’s something I must tell you’ focuses on women activists involved in the political struggle against apartheid in South Africa, and the artist’s latest work, an installation documenting conversations between iconic women involved in the struggle and their Born Free granddaughters. The exhibition reveals a timeline across three bodies of work, moving from the 80s to current work set against a theme of women’s involvement in the struggle for democracy.

Through this work, a much needed discussion around the meaning of democracy and the importance of active citizenship is reignited, at a pivotal moment in time when South Africa marks the 20th anniversary of its democracy. ►



## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### ***Uneven Growth: Tactical Urbanism for Expanding Megacities***



'Rio': Morro do Alemão, Rio de Janeiro, 2012.  
Photo: Pedro Rivera, RUA Arquitetos

#### **Dates & Place**

22 November 2014 – 10 May 2015  
MOMA, New York

#### **Information on-line at**

<http://www.moma.org/visit/calendar/exhibitions/1438>

#### **Description**

In 2030, the world's population will be a staggering eight billion people. Of these, two-thirds will live in cities. Most will be poor. With limited resources, this uneven growth will be one of the greatest challenges faced by societies across the globe. Over the next years, city authorities, urban planners and designers, economists, and many others will have to join forces to avoid major social and economic catastrophes, working together to ensure these expanding megacities will remain habitable.

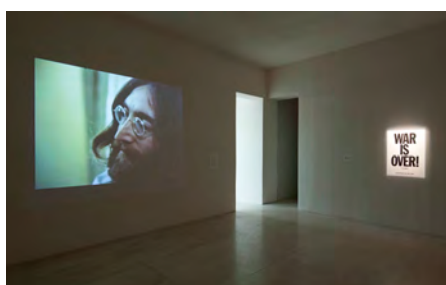
To engage this international debate, Uneven Growth brings together six interdisciplinary teams of researchers and practitioners to examine new

architectural possibilities for six global metropolises: Hong Kong, Istanbul, Lagos, Mumbai, New York, and Rio de Janeiro. Following the same model as the Rising Currents and Foreclosed, each team will develop proposals for a specific city in a series of workshops that occur over the course of a 14-month initiative.

Uneven Growth seeks to challenge current assumptions about the relationships between formal and informal, bottom-up and top-down urban development, and to address potential changes in the roles architects and urban designers might assume vis-à-vis the increasing inequality of current urban development. The resulting proposals, which will be presented at MoMA in November 2014, will consider how emergent forms of tactical urbanism can respond to alterations in the nature of public space, housing, mobility, spatial justice, environmental conditions, and other major issues in near-future urban contexts.

### EXHIBITION THEME

#### ***Zero Tolerance***



Photos: Matthew Septimus © 2014 MoMA PS1

#### **Dates & Place**

26 October 2014 – 8 March 2015  
MOMA PS1, New York

#### **Information on-line at**

<http://momaps1.org/exhibitions/view/389>

#### **Description**

Over the past two decades, some national and international governments have garnered attention for imposing draconian laws that restrict the rights of citizens under the guise of improving quality of life. Rio de Janeiro has "cleaned up" slums by imposing a militarized police force and Istanbul has put pressure on minority communities by gentrifying the neighborhoods in which they reside. In Russia, the arrest of two members of the art band Pussy Riot for speaking against President Vladimir Putin, along with the passage of anti-gay legislation, has generated international ire. Such restrictive policies have marked everyday life in major cities around the world.

Through their work, artists such as Halil Altindere (Turkish, b. 1971) and Amal Kenawy (Egyptian, 1974-2012) address the freedom of expression and the role of the artist within society. Altindere's *Wonderland* (2013) explores the anger and frustration of a group of youths from the Sulukule neighborhood of Istanbul, a historic area home to Romani communities since the Byzantine Empire that has been increasingly demolished since 2006 as part of an "urban renewal" development project. Kenawy's *The Silence of Sheep* documents a short performance

## ACTIVITIES & EVENTS

the artist orchestrated in downtown Cairo on December 14, 2009 and is, in part, a commentary on people's submissiveness to local living conditions and cultural norms.

Named for the 1990s policy under which New York City took a tough stance against vice and crime, Zero Tolerance brings together works by artists from across the globe that address tensions between freedom and control. Many of the works combine elements of political demonstration and celebratory parades to create art of a charged and ambivalent nature, responding to concerns specific in place and time.

### CALL FOR CONTRIBUTIONS

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

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

The deadlines for submissions are

March 1<sup>st</sup>, 2015; May 30<sup>th</sup>, 2015; August 30<sup>th</sup>, 2015; November 30<sup>th</sup>, 2015.

We need visuals of your museums (outside and inside) to use on our website.

Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

Please send your emails to:

***mmouliou@gmail.com (CAMOC Secretary)***

***joanasm08@gmail.com (CAMOCnews Coordinator)***

CONTACT US AT:

Facebook



Twitter



Linkedin

