

In a Transforming Industrial Society: A Pilot Study

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Trollhättan in the 1960s. Photo: Innovatum Science Center

In recent decades, the cultural history museums in Sweden's Västra Götaland Region have documented a number of factories and workplaces. Collecting objects as well as archival materials, interviews, and photographs that bear witness to

industrial adaptation to change, these documentary projects indicate structural, rather than industry-specific change at work. To understand these changes, the industrial history network in the Västra Götaland Region has produced a pilot ▶

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study of the area's transforming industrial society. This article summarizes some of the study's results.¹

Like so many other western countries, Sweden has gone from having a heavily industrial economy to one in which the service sector has become significantly more important. In the middle of the 1960s, almost half of the nation's working population was employed in industry. Currently, the industrial employment rate is about 20 per cent. Employment in the service sector has, during the same period, more than doubled. This overall transformation is particularly noticeable in the Västra Götaland Region, where abandoned industrial sites demand attention and beg the common question, "What happened here?"

As the studies undertaken in our region thus far show, that question can be answered only by applying a broad perspective to the changes seen in specific industrial sites. Not only have factory buildings and industrial work processes been documented, but historians have put forth questions about labour, immigration, family circumstances, suburbanization, and a variety of other broadly social questions.

"Industrialization", then, is a broad concept which contains within it different meanings. In a strictly economic sense, the word implies an increase in the proportion of industrial production and employment to the rest of the economy. For those interested in technology, it implies technical

Gothenburg suburb in the 1970s. Photo: Göteborgs stadsmuseum



Saab car manufacturing plant in the 1960s. Photo: Innovatum Science Center

advancement, as when new power sources and engineering techniques come into use. A third meaning of the concept involves organizational changes and altered social conditions that extend beyond the workplace to affect an entire community. Indeed, the phrase "industrial society" gathers these three meanings under a single rubric.

Industrial society's cultural heritage has manifested itself in various ways in different places. The unique physical, social, and cultural characteristics of a given place have inevitably conditioned the establishment of industry in that site, just as they have shaped the community and influenced the people living there. Still, certain circumstances seem to be common to all places.

Understanding this shared cultural heritage, the citizens of a formerly industrial society grow more able to take an active part in shaping its future. Given the desirability of a democratic approach to promoting sustainable development, the question then arises: "How can we make use of a more widely accessible industrial cultural heritage?"

In the case of Västra Götaland, our search for a point at which this heritage shifted takes us to the 1970s. It was then that the textile, shipyard, and automotive industries all underwent radical changes. With advances in communication, finance, shipping, and production, industry became more global, turning its back on the nation state.

When the link between nation, or place, and identity and heritage begins to weaken, national citizenship comes into question. New demands are placed on democracy. Once-marginalized groups demand acknowledgment of their experience and cultural heritage. This perspective constitutes a cornerstone of a multicultural society; within the European Union, it comprises the essence of the 2005 Faro Convention, which calls for societies to draw on cultural heritage as a "resource for sustainable development."²

¹ In *A Transforming Industrial Society. A pilot study. The Region of Västra Götaland. 2014.*

² Council of Europe. 2009. *Heritage and beyond.* Strasbourg: Council of Europe Publishing. See http://www.coe.int/t/dg4/cultureheritage/heritage/Identities/PatrimoineBD_en.pdf or use <http://conventions.coe.int/Treaty/en/Treaties/Html/199.htm> instead



*Volvo car manufacturing plant in the 1970s.
Photo: Göteborgs stadsmuseum*

Sweden's cultural and economic shifts over recent decades have, according to some researchers, also influenced people's way of thinking. During the industrial era, Swedes relied more on organizations. In today's consumption-oriented society, public confidence relies more on people and networks. Even as work has become more distinct, the workplace is losing its importance in creating collective identities. These changes apply, as well, to our patterns of thought and our conception of the world.

How are we to understand this change? Is ours a new era—whether we choose to call it post-industrial or post-modern, the information society, or a society based on knowledge, networks, service, or education? Or are we still living in an industrial society, albeit one different from that which we previously knew? Industry is still extremely important, after all - particularly for Swedish exports.

Many of the features that characterize a highly industrial society remain present today, while others have changed. Chief among those changes has been the shifting emphasis from production to consumption. Shopping has become a lifestyle, and individual consumption is a prerequisite for finances and welfare.

Little research has been conducted on this topic in Sweden, particularly on the period from 1975 until today. There is a distinct lack of empirical studies based on interviews with people who have been most affected by altered conditions over the last 40 years.

In order to take active part in this change—which still continues—and to prepare for its future impact, we need more knowledge and understanding of the history and cultural heritage of cities and other sites shaped by industrialization. Far from being something obsolete, something that has naturally evolved out of existence, this heritage represents a step in the continuous process of cities and communities, setting the stage for our future choices and simultaneously creating memories of the past.

As society has become more international, we face an increasing need to exchange experiences with people from other places in other parts of the world, with people who have had similar experiences and who face similar challenges.

“We” is a key word in this context, as it implies membership in a legitimately democratic society. It is not easy to contribute to creating the future if you do not understand your own history. A basic assumption of our work is that everybody has knowledge, that everybody can understand knowledge, and that everybody produces knowledge. By documenting and analysing the transformation of the industrial society in the Västra Götaland Region, we hope to raise awareness, both locally and globally, that contributes to the democratic process of reflecting on the past and shaping the future.

Erikbergs Shipyard in 1971. Photo: Göteborgs stadsmuseum



Turin: Bombing Raids and a Landscape of Conflict

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* Turin, FIAT Lingotto. Effects of the bombing raid on 29 March 1944. UPA 4429_9E05-59. Photo: Archivio Storico della Città di Torino / Archivio Storico Vigili del Fuoco

2015 brings with it both the 70th anniversary of the Liberation of Italy (1943-1945) and the centenary of Italy's entry into the First World War. These two important anniversaries call for a particularly significant commitment by public authorities, partisan associations, and by institutions that study the history of the twentieth century and promote memorial sites.

This commitment, which has so far been subject to varying degrees of cuts and emergencies in individual towns and local communities, is destined to intensify as the anniversary of the Liberation and the end of the Second World War approaches. It would thus appear premature to make even a partial assessment of the initiatives that have been launched to commemorate these events. The initiatives adopted so far by municipalities, associations and organizations have in some cases focused on the story of the Resistance, the factory strikes, and the Liberation, and in others that of the

war and the bombing raids. In cities such as Rome, Pistoia, Cagliari and Trento, the bombing raids have been the subject of mainly photographic exhibitions.

One of the first cities to take up the challenge of celebrating the 70th anniversary of the Liberation struggle was Turin, which received the Gold Medal for Military Valour, partly for the fundamental role played by the city's factories in initiating opposition to the war and to the Fascist regime from 1943 onward. In 2013, *Museo Torino*, Turin's online city museum, commissioned the *Museo Diffuso della Resistenza, della Deportazione, della Guerra, dei Diritti e della Libertà* to set up a working group devoted to the bombing raids over the city, whose sizeable arms industry made it—together with Milan and Genoa-- a strategic target for the Allies. The need to prepare for the celebrations of the 70th anniversary was then coupled by Turin's Central Directorate of Culture and Education with an effort to make full use of the contribution from ►

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Turin, Via Luigi Cibrario. Effects of the bombing raid on 8-9 December 1942. UPA 2772_9C06-33. Photo: Archivio Storico della Città di Torino

the *Reciproca Solidarietà e Lavoro Accessorio* program of the Compagnia di Sanpaolo, a Turin-based foundation. The foundation's initiative is designed to supplement the income of families in need, to reinforce the local community's sense of belonging, and to ensure resources for additional community services.

Research for the project commenced in the collections of the Archivio Storico, the historical archives of Turin. These collections included the War Damage holdings, which feature ground plans and surveys of all the city blocks compiled after the air raids, and the collection of photographs of the UPA, the Anti-Aircraft Protection Office, which were taken by various organizations and gathered together to record the state of the buildings after the raids. Based on this material, the team worked to geo-reference the hardest-hit sites on the *Museo Torino* map. Each of the more than 900 points indicated on the map refers to the an entry dedicated to the building, with information about the dates of the bombing raid, the damage sustained, period photographs of the building or area, present-day pictures, and bibliographic and archival references.

The process of dematerializing the city's historical archives, which began with the launch of *Museo Torino's* online digital library in 2011 and with a broad reflection on public and open data. This was further put to the test by the need to acquire documentary material about the city during the war and to prepare the way for online and

physical exhibitions on the subject. The work included examining and digitizing 2000 historical photographs, more than 700 ground plans of the city blocks and 50 maps of city areas, with buildings colored in lighter or darker shades according to the degree of damage sustained.

The survey of the archives and the drafting of these dramatic maps has expanded the city museum's documentary assets on a topic of great historical significance for a community that increasingly lacks direct knowledge of those years, while also constituting an important opportunity for education and dissemination. On the website, a selection of entries on issues, places and events are grouped into four focus sections, devoted to places of worship, schools, factories and cultural sites which

online visitors can see at <http://www.museotorino.it/site/spotlight>. The *Museo Diffuso* has also created a pedestrian itinerary through the sites of the Turin bombings.

The map that appears when "*Bombardamenti*" is typed on <http://www.museotorino.it/resources/navigator/museo.html>

clearly shows the extent of the bomb damage sustained by Turin. Comparing photographs taken just after the British and U.S. air raids to the same places today, we see an unrecognizable and at times non-existent city: torn apart by bombs, cloaked in a white veil of phosphorus and

Damage to buildings 1:5000, 1942-1945. Zona 1: Municipio, Vanchiglia, Porta Susa, Porta Nuova, Borgo Nuovo. ASCT, Tipi e disegni, cart. 68, fasc. 2 disegno 1. Photo: Archivio Storico della Città di Torino



populated by disoriented witnesses. The raids created a new landscape (in the sense of the definition given that word in 2000, by the European Landscape Convention, as “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”). It is a “landscape of conflict” of which only a few traces, such as the Teatro Torino, are now visible or recognizable. In its place has appeared a new landscape, “landscape of reconstruction” and, at the same time, of commemoration, with plaques and memorials erected to honour anti-fascist martyrs and fallen soldiers.

The museum of the City of Turin has thus attempted once again to relate to the urban landscape and its transformations, offering a model of a museum in which people may share and take part. It is, however, still struggling to overcome the limitations of being a purely “virtual” site, and its creators continue to work to gain the full



*Teatro di Torino, bombed on 8 December 1943. The Mole Antonelliana in the background.
Photo: Paola Boccalatte, 2013. © MuseoTorino*

confidence of those who could support *Museo Torino* as an instrument for interpreting the heritage of the city.

City, Memory, and Oral Testimony

DIMITRA LAMPROPOULOU*



*Poster of the conference.
Photo: Plethron Publishers*

Abstract of the inaugural speech in the conference *Memory Narrates the City. Oral Testimonies about the Past and the Present of Urban Space*, Athens, 6-9 March 2014. The *Memory Narrates the City* conference was co-organized by the Greek Oral History

Association and the Department of History and Archaeology of the National and Kapodistrian University of Athens. The conference attempted to detect the relationship between memory, the city, and oral testimony, each of which varies according to its historical and cultural context, as well as to the connections that develop between them.

Oral history offers an opportunity to experiment with new interpretations of the social history of cities. Its main contribution, in this respect, lies in giving us new ways to reestablish the association between the local and the oral, attributing new meanings to each and connecting localities with the wider world. How do place and memory mutually influence each other within oral narrative?

Conceiving *space as a method for the analysis of social relations* and acknowledging that *memory requires spatial reference*, we acquire two basic starting points from which to think over this

question. *Space* is not an adjunct to social relations, but an active factor in their construction and, therefore, in the process of memory. Scrutinizing space as constituent of the memorial process moves our attention towards the relationship between the *memory of places* and the *places of memory*, i.e. the connection between the memory of the familiar and the memory of the symbolic, both in their individual and collective dimensions.

The relationship between the materiality of place and the symbolic notation of space is central to any effort to study the memory of urban space, or to understand the different ways in which *memory narrates the city*. Studying the memory of urban space may prove crucial to our understanding of people’s present experiences of the city and, thus, to any effort to construct urban social relations marked by difference without exclusion, relations that encourage justice and reduce oppression.

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CAMOC makes matter

Make matter

Some years ago I met a newly appointed director of a national museum. He told me that over a lunch he had asked the minister who appointed him what was expected of him in his new position. The minister looked up from his soup and calmly replied “make matter!”. It might be just a story, but even so, I think it might apply to CAMOC as well.

In English, the word matter has a double meaning. It could refer to material things, like artefacts. It could also be interpreted as making a difference. I think each meaning is relevant to both cities and city museums. Like professional curators in city museums, all citizens have been constantly in a process of interpreting and materialising both previous and present day ideas about the future, based on their specific cultural experience. In understanding and grasping the complex whole of everyday life we, as individuals and as communities, are shaping intangible experiences into tangible narratives, objects, cities, plans etc. In times of uncertainty this process becomes more important. In this context I find CAMOC relevant and it certainly has made a difference in the past. I am certain that together we will make matter in the future too.

The meetings of the ICOM Advisory Committee and the ICOM General Assembly in Paris, June 2014

For the ICOM Advisory Committee's annual meeting (2 – 4 June) a working group connected to the Ethics Committee had prepared a workshop about ethical training. The purpose was to heighten the impact of ethical rules and how to incorporate them into the everyday reflections of museum personnel. The aim was to get members of the Advisory Committee to view themselves as possible trainers to the local community of museum personnel.

The Code of Ethics for Museums provides a means of professional self-regulation. It sets minimum standards of conduct and performance to museum professional staff. The code also provides a statement of reasonable public expectation from the museum profession. As we all know, the document states that museums are of service to society, the community, the public

and its various constituencies, and the professionalism of museum practitioners.

In addition, the ICOM secretariat presented a change in policy concerning how to handle money in the International Committee's ICOM accounts. The financial changes give the International Committees, as the National Committees before them, the possibility to focus on more long term projects. It gives us the possibility to carry out more research oriented projects during the coming two to three years.

The Museum of Innocence

The Museum of Innocence in Istanbul was just recently awarded The European Museum of the Year in 2014. Orhan Pamuk's historical museum of Istanbul life in the second half of the 20th century was first presented at the CAMOC conference in 2009. An article in CAMOCnews (2012:03) drew the attention to a city museum that connects personal stories to a wider presentation of the community. When inviting the public to take part in the city's narrative of the past the museum creates conditions for visitors to take part in shaping the future. Contemporary city museums that focus on the city's ever changing physical and social landscape and include the public in the interpretations could make a difference. So, CAMOC, in a sense, makes matter.

Our conference in Göteborg

I'm pleased that so many have announced their participation in our annual conference in August. The conference focuses on industrial heritage, sustainable development and city museums. Industrial heritage is a challenge to many city museums in post industrial urban development. How do we document, interpret and present the era of industrial society both within and beyond the museum walls? In the changing face of the industrial world competing narratives put the focus on the importance of migration in city development. Judging from the list of participants, the theme is clearly relevant to many cities around the world. The conference has attracted participants from all continents. I'm looking forward to seeing you all in Göteborg.

Mats Sjölin

The City of LA PLATA, Argentina

A universal heritage

ALEJANDRO CASELLA*



La Plata seen from the air. Photo: Wikipedia

In today's globalized world, large cities are centres that concentrate most of the world's population, rapidly growing in density and size and attracting regional and global migration. They are complex organizations, cosmopolitan, with particular characteristics according to history, population, culture, geographical location and environment. Many have established themselves as economic and political centres of global importance, as cultural centres and as tourist destinations, whether because of natural or man made beauty or important historical events.

The truth is that all cities have interesting stories to tell. My City, La Plata, has a history that deserves to be known for its founding ideals, which led it to be a candidate for the World Heritage List of UNESCO because it is an outstanding example of urban planning. The museums of La Plata must protect and create awareness among citizens about these universal values to guide and support a harmonious growth of the city as a tourist centre, and also as a place agreeable to live in.

CITY MODEL

La Plata is a planned city, a paradigm of urban planning of the late nineteenth century. It is also an example of "hygienism", built according to republican ideas, in the midst of the consolidation of the Industrial Revolution, the consecration of

positivist science and the birth of the utopian ideal of a life socially and ecologically more harmonious.

Hygienism is a current of thought, also known as sanitarism, which appeared in Europe as a reaction to the huge and unhealthy growth of industrial cities. It was concerned during the nineteenth century with the reform of urban areas plagued by insanitary conditions.

Overcrowding and poverty, which affected much of the population, caused epidemics exacerbated by malnutrition. It sought the origin of diseases in environmental factors. It was necessary to protect three basic elements: air, water and sun. This could be achieved in quantity and quality

by removing the "miasmas", as they were called, the "malignant vapors or bodies" that were thought to have emerged from sick bodies or decaying substances, to threaten the health of the inhabitants of cities. This would put into practice specific urban strategies: create parks and squares; remove industries, slaughterhouses, and cemeteries from the central areas of the city; build hospitals, etc.

For its part, La Plata was designed with scientific criteria to eliminate all ills afflicting cities of the time. A city of health and welfare, a model city based on rigorous scientific principles, according to the hygienists' ideals, creating a metropolis free of all vices of the great European cities, in which the symmetry, order and green space come together in one urban layout. It synthesized the urban ideal of the nineteenth century, concocted more by doctors than by architects, born against the industrial revolution and its pollution, looking for healthy cities for all, with more quality of environmental and life.

It had to be a city green, orderly, spacious and healthy, provided with wide and tree-lined avenues, diagonal streets, and a public plaza every sixth street. In its original layout La Plata was the perfect exponent of the ideas of its time. But it was the daughter of an utopia.

CITY PROPHECY

From its founding in 1882 La Plata (1882) was linked to the French writer Jules Verne. It was based on an imaginary ideal city named

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CITIES

France-Ville described by Verne in his novel "The five hundred million of Begum" or "The Begum's Fortune" (Paris, 1879). Its original title is "Les cinq-cents millions de la Bégum"). During the presentation of La Plata at the Exposition Universelle in Paris in 1889, the city was described as "the city of Jules Verne".

In this novel the French writer presents a fabulous inheritance (527 million francs at the time), the fortune of a Hindu Begum, who died without inheritors, though two next of kin were able to make a claim: the Frenchman Dr. Sarrasin, a doctor and the German Dr. Schultze, a chemist. While Sarrasin devotes half of his fortune to build, in Oregon, United States, France-Ville, a utopian modern city (neat, clean, disease free and with modern means of communication), Schultze built, not far away, Stahlstad, the city of steel, a fortified city full of secrets in which smelters produce all kinds of weapons for any country or power that can pay for them.

Verne describes a city with a layout in grids, with wide boulevards and trees and in the intersections of the avenues, green spaces for recreation. In fact, what Verne did was novelize the conception of urbanistic vanguard of the nineteenth century. Those urban ideals have not materialized. Only one city in the whole world summarises them.

La Plata synthesised these ideas in this perfect layout that still leaves us to see the city that caused astonishment and admiration at the Exposition Universelle of 1889. There were a lot of elements that allowed for the establishment of a direct association between a city that was built from a planning ideal and the utopian France Ville. Knowledge of the hygienists ideas expressed in this novel by the ruling elite that created La Plata was almost immediate. The "New Capital" emerged in order to make real the scientific utopia of Jules Verne.



Original Cover of the Jules Verne novel "The Begum's Fortune", by Léon Benett. Photo: Wikipedia

CITY HERITAGE

La Plata, since its foundation, and even from its conception as a planned city, has the fundamentals of being a project or alternative designed for a healthier and more ecological living. It was the most modern city of its time. The geometric perfection of its layout was praised



Museum of La Plata. Photo: Alejandro Casella

by the world's most prestigious urban planners.

La Plata had international recognition at the Exposition Universelle of Paris 1889. There, Argentina had a large pavilion located at the right foot of the Eiffel Tower, symbol of the exhibition. The centre of that pavilion was dedicated to La Plata and the city received two gold medals, for its layout and for the speed that the buildings were erected and their quality.

It was recognized as the realisation of the world's most innovative ideas in urban planning. Of course it is an idea consistent with the urban requirements of its time – the late nineteenth century. Today there are new challenges.

The museums of La Plata are an important element to enable the city to retain its essence and be the spirit, which marks its progress. For any city, development is important, as well as identity. These foundation values led to La Plata to be considered by UNESCO for placing on the World Heritage List, a candidacy, which centred in its historic urban layout, a perfect square with the "Historic Axis" preserved intact. La Plata continues to be recognised for the functionality of its design, and for its environmental heritage, with forests, parks and squares placed exactly at every six blocks.

It is the task of museums in La Plata to remember, highlight and promote this fundamental value that our city has and to promote environmental sustainability, a fundamental pillar for desired social harmony.

The creation of a Civil Association of mutual cooperation composed of all museums in the region, called MUSAS (Museums & Associations), provides a platform for joint work with the contribution of the different regional institutions in order to carry out activities that allow them to approach citizenship and to mount exhibitions on topics about the city.

New Cities Summit Tweet Chat Session featuring ICOM

JOANA SOUSA MONTEIRO*

RE-IMAGINING CITIES
Through Art & Culture

Thank you for joining!
New Cities Summit Tweet Chat
Wednesday, May 14

@newcitiesfound #NCS2014
GCDN @GCDNet

#Tweet chat highlights
Why do we need art and culture in a city? Who should pay for it?

- Churchill on closing the National Gallery during WWII, allegedly asked "then what are we fighting for?" @MaxAndersonUSA
- A city without art & culture risks to become a dormitory. Art & culture help people to appropriate of their cities @IcomOfficial
- Art and Culture define a city and its citizenry far beyond entertainment, that's something we need more people to understand. @SantosTITAS
- Art is only medium / industry whose constant questioning of its own definition, boundaries is central not marginal @SlavsandTatars
- Maybe art is like education and land. The public should pay for the public; and the private should pay for the private? @sarmoti

Fourth Tweet chat - New Cities Summit series

The last New Cities Summit was held in Dallas, Texas on the 17 -19 June and focused on the theme of *Re-imagining Cities: Transforming the 21st Century Metropolis*.

This Summit brought together 800 of the world's decision-makers and thinkers concerned with the processes of transforming cities. According to the organisers, in order to engage a wider audience in these vital conversations on our urban future, the New Cities Foundation hosted six tweet chats in the run-up to the Summit about different themes. Every month there was an hour-long chat on Twitter with about six questions each. The last one, under the theme Re-imagining Cities through Art & Culture, counted on the participation of ICOM, on May 14, 3pm (GMT).

The New Cities Summit invited ICOM International to participate. CAMOC, being ICOM's International Committee about cities and city museums, was the natural actor to take part in this session on behalf of ICOM. Consequently I was asked to participate in the tweet chat, which I did with help from Layla Betti and Rainey Tisdale.

Re-imagining Cities through Art & Culture

Why are art and culture so necessary for a city?

* Joana Sousa Monteiro, Museologist, Adviser for museums and heritage to the Councillor for Culture of the Lisbon Municipality

Who should pay for it? How can festivals, carnivals and other cultural projects help transform or re-imagine a city? Those were some of the questions discussed in the tweet chat moderated by the New Cities Foundation (@newcitiesfound) in partnership with Global Cultural Districts Network (@GCDNet). The chat session had the participation of ICOM, Maxwell L. Anderson, the Eugene McDermott Director of Dallas Museum of Art, Charles Santos, Director of TITAS - Extraordinary Dance and Music, Slavs and Tatars, and Jamie Bennett, Executive Director of ArtPlaceAmerica.

The main questions were the following:

- Q1: Do we need art & culture in a city? Why?
- Q2: Who should pay for art & culture in a #city? The public? The Government?
- Q3: How can a cultural district have a positive impact in urban life?
- Q4: Does the perfect #city for an artist exist? What is it made of?
- Q5: Do the museum of the future have to be physical? How can it best integrate in #urban life? ▶

#Boston trying out solar-powered 'smart benches' in #parks
<http://bit.ly/1okl7sE> via @BostonGlobe
pic.twitter.com/rjv5siAWQM



CHATS

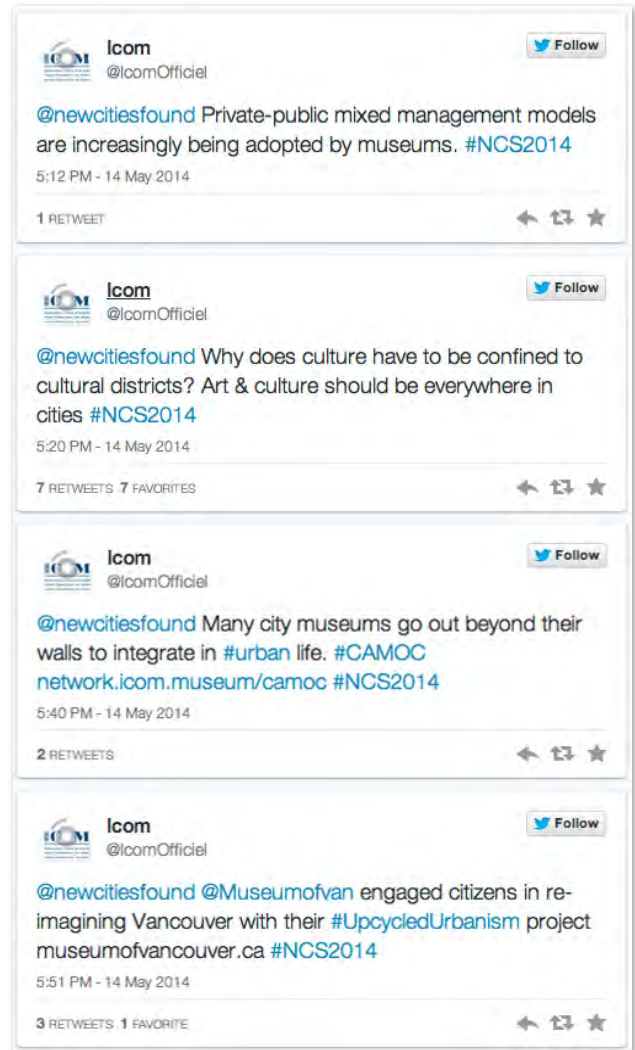
Q6: How can festivals, carnivals or other cultural projects help transform or re-imagine a #city? Any examples?

During the tweet chat, ICOM mentioned the existence of CAMOC, some city museums like the Museum of London, the Museum of Vancouver, the Museum of Copenhagen, CAMOC's ebook, among other projects and museum examples.

Here you can have a glimpse on ICOM's comments according to the questions asked:

- Many city museums go out beyond their walls to integrate in #urban life. #CAMOC <http://network.icom.museum/camoc/>;
- example 1: Museum of Copenhagen's WALL http://www.copenhagen.dk/en/whats_on_the_wall
- example 2: @MuseumofLondon mobile apps <http://www.museumoflondon.org.uk/explore-online/museum-london-apps/>
- example 3: Pop-up participatory community history, Cambridgeport's If This House Could Talk project <http://communicatingacrossboundariesblog.com/2011/10/04/if-this-house-could-talk-a-cambridgeport-tradition/>
- example 4: @museumstraat010 brings artefacts from Rotterdam museums into residents' homes & invites neighbors <http://www.museumstraat.nl/>
- Future city museums are about informal urban collaboration, reshaping identities and technology use. #CAMOC #NCS2014
- "Our Greatest Artefact: The City. Essays on cities and museums about them" is #CAMOC's latest publication
- How about this flash mob bringing residents together to see their neighbourhood in a new light?

Peerby won the AppMyCity contest at the New Cities Summit, Dallas



ICOM's tweets

<http://raineytisdale.wordpress.com/2013/10/1/so-happy-together/>

- Also @Museumofvan engaged citizens in re-imagining Vancouver with their #UpcycledUrbanism project <http://www.museumofvancouver.ca/programs/blog/upcycled>
- Resilient city museums for resilient cities. City museums can help to reshape urban identities #CAMOC

The questions and the majority of the answers, including ICOM's are available at: <https://storify.com/newcitiesfound/6-tweet-chat-re-imagining-cities-through-art-and>

Re-imagining Cities: Transforming the 21st Century Metropolis - New Cities Summit 2014 main Outcomes

According to the New Cities Summit, this year's Summit attracted a total of 820 participants from 51 countries for its third edition, and its first in the United States. Hundreds of other viewers watched a live-cast of the Summit on the



Internet access in major global subway networks.
<http://www.newcitiesfoundation.org/online-and-underground-2014/>

website of the city's leading newspaper, The Dallas Morning News. Via social media, the Summit reached an even greater audience, with 3.8 million people reached through more than 1,300 media interactions from Summit participants.

Peerby, an app developed in Amsterdam, won AppMyCity! contest

As stated by the New Summit's available info, the Summit's audience voted for their favourite urban app out of the three international developers competing for the 2014 AppMyCity! contest for the world's best new urban app. The winner was Peerby, an Amsterdam-based web platform and app that enables people to share and borrow the things they need from their neighbors in under 30 minutes. Users post what they want to borrow, and neighbours will get a push notification to which they can respond in a single touch.

WhatWorks urban innovators showcased

The event showcased WhatWorks – a talk series by grassroots urban innovators from around the world and from across different sectors – including urban farming, crime control, waste management, sustainable energy and urban design. The full list of 11 innovators is available at <http://www.newcitiessummit2014.org/what-works/>

Global Cultural Districts Network - First Discussions Held

Again according to the available outcomes, this year New Cities Summit stressed the vital role that arts and culture play in the re-imagining of cities. Dedicated sessions were curated by the Global Cultural Districts Network (GCDN), a federation of global centres of arts and culture fostering co-operation and knowledge-sharing among those responsible for conceiving, funding, building, and operating cultural districts.

The GCDN curated sessions and speakers included:

1) Cultural Capital

This session examines the role of art and culture in shaping our experience of cities and in sparking urban transformation.

Keynote: Huang Rui, Artist and Founder, Stars Group & 798 Beijing Art District

Panelists:

Maxwell Anderson, Eugene McDermott Director, Dallas Museum of Art; Co-Chairman, Global Cultural Districts Network (Moderator)
 Cuellar, Executive Director, Dallas Arts District
 Michael Eissenhauer, Director-General, National Museums in Berlin
 Rip Rapson, President and Chief Executive Officer, The Kresge Foundation
 Huang Rui, Artist and Founder, Stars Group & 798 Beijing Art District

2) Cultural Districts as Engines of Urban Transformation (Workshop)

Panelists discussed the role of cultural districts in animating urban life, how to maintain these districts as sustainably successful ventures.

Speakers:

Manal Ataya, Director General, Sharjah Museums Department, Government of Sharjah
 Jamie Bennett, Executive Director, ArtPlace America
 Adrian Ellis, Founder, AEA Consulting; Director, Global Cultural Districts Network (Moderator)
 Zhiyong Fu, Vice Director, Information Art and Design Department, Academy of Arts and Design, Tsinghua University

Further developments can be found at: www.gcdn.net

An E-book, containing session summaries of the entire Summit, will be posted on the New Cities Foundation website, later in July.

New Cities Summit 2014 website:
<http://www.newcitiessummit2014.org/>

Taking it to the Streets

**Commonwealth Association of Museums/ Glasgow Museums
May 14-17, 2014**

CATHERINE C. COLE*

Presentations kicked off with keynote speaker Mel Young of the Homeless World Cup who described efforts to change the lives of homeless people through football since 2003 providing a mirror to museums working on development issues. Participants then discussed various ways in which museums engage with different communities in and outside the museum.

FORMAL COLLABORATIONS

Piotr Bienkowski, Gerri Moriarty and Sally Medlyn (UK) discussed the Paul Hamlyn Foundation's Our Museum programme which supports nine museums to embed participation and give communities agency through organisational change. Loveday Williams and community partner Kat York

(Wales) described their collaboration providing opportunities for volunteers based on the needs of the volunteer. Lon Dubinsky (Canada) discussed a comparable programme focused on literacy coordinated by the Canadian Museums Association linking museums and literacy organizations to imbed collaborative initiatives, some of which survive today.

SOCIAL ISSUES

Speakers addressed how museums collaborate with communities concentrating on social issues. Christina Hardy (New Zealand) discussed reminiscence and Zoë Brown and Nuala Morse, (England) discussed health care. Hilary Jennings (UK) explored principles being tested in

22 museums throughout by The Happy Museum. Braveson Nkhoma (Malawi) discussed challenges in involving communities in developing programmes related to health, poverty, climate change and human trafficking.

COLLECTIONS DEVELOPMENT

Speakers discussed ways to connect collections and communities. Nicole Sabrina Barreau (Seychelles) outlined how the National Museum involved the community in the development of the Seychelles Plant Gallery and improved access to the collection. Andrew Ellis (UK) described how the Public Catalogue Foundation opened up public art collections through a photographic record of paintings in public ▶



* Catherine C. Cole, Secretary-General, CAM and former CAMOC board member



Museum Director Sherilyne L. Jones speaking about Museum, Identity and Community at the Museum of Belize and Houses of Culture. Photo: Glasgow Museums

ownership built in partnership with the BBC. Jeremy Silvester (Namibia) outlined a project initiated by ICOM ICME to 'map' African collections in European museums and trace European material culture in African museums. Eve Haddow and Jilly Burns, described a partnership between four Scottish museums to review Pacific collections.

CO-CURATION

Rachel Roy (Canada) reflected on city museums and partnerships with urban communities through co-curated projects at the Museum of Vancouver, host of CAMOC's 2012 conference. Linda Tzang examined two co-curated exhibitions that presented contemporary immigrant communities in Canada rather than the 'old country' and tensions that arose as a result. Jennifer Siung (Ireland) looked challenges in engaging with culturally diverse communities and how museums can meet members of Ireland's new diverse communities.

CONTESTED HISTORIES

Helen Perry (Northern Ireland) gave several examples of co-curated peace building projects in post conflict society. John Angus Martin (Grenada) described efforts to mark the 30th anniversary of the executions of Prime Minister Maurice Bishop and his supporters and the American invasion, events which have

polarized the population.

COMMUNITY DEVELOPMENT

Csilla E. Ariese Vandemeulebroucke (the Netherlands) discussed the need for multi-vocality to represent the diversity of Caribbean identities. Sherilyne L. Jones (Belize) suggested that the museum concept is relatively new in Belize and described the House of Culture, an open, accessible cultural space in district towns that acts as an intermediary for the Museum of Belize and promotes cultural development. Asma Ibrahim (Pakistan) also addressed means of bridging the gap between museums and communities empowering people to take control of their own development. Similarly, Wendy Molnar (Canada) explored how heritage centres in the North have work within communities and particularly Elders to create programming that enhances culture. Manvi Seth (India) described research projects she has been coordinating for the National Museum Institute and Ladakh Autonomous Hill Development Council involving documentation of intangible cultural heritage and capacity building. Mrinalini Venkateswaran (India) outlined the process of developing Punjab's Cultural Heritage Policy which defines the approach to safeguarding heritage and its relation to socio-economic development.

OUTSIDE THE MUSEUM

Kaleemullah Lashari (Pakistan) described the neighbourhood of galleries and restaurants that arose following the cancellation of an exhibition of paintings by Iqbal Hussain of girls from Lahore's red light district. Martin Segger (Canada) outlined different approaches to public art taken in three communities on Vancouver Island. David Mbutia described efforts to reach communities through an outreach programme in Baringo County, Kenya that made ongoing paleontological research relevant to the local community. Blair Jackson (New Zealand) described the Outer Spaces programme which, since the closure of the Christchurch Art Gallery Te Puna o Waiwhetu to the public after the earthquakes of February 2011 and September 2010, has become the gallery's main vehicle to connect with audiences and to maintain profile.

RE-ENGAGING WITH ZIMBABWE

CAM Board Member Timothy Mason and Geoffrey Davis, Association for Commonwealth Literature and Language Studies (ACLALS) outlined the Commonwealth Committee on Zimbabwe's work to identify where help is needed to assist Zimbabwe's development programmes as well as its anticipated re-integration into the international community; to investigate gaps in technical and training capacity in Zimbabwe; and to broker effective responses to identified needs in the wider Commonwealth. They outlined the findings in the report Re-engaging with Zimbabwe through Arts and Culture and provided an update on activities since.

Participants enjoyed two stimulating days of presentations, a day of community and museum visits and a workshop on participatory governance and museums. For more information, go to the CAM website: <http://www.maltwood.uvic.ca/cam/about/index.html>

CAMOC Annual Conference 2014 Göteborg, Sweden

INDUSTRIAL HERITAGE, SUSTAINABLE
DEVELOPMENT, AND THE CITY MUSEUM



Göteborg, Sweden. Photo: Stefan Isaksson/imagebank.sweden.se

6 - 8 August 2014

9 August 2014 (optional post-conference tours)

Conference Partners:

CAMOC

Göteborg City Museum

Region Västra Götaland/Västarvet

ICOM/ Sweden

TICCIH-Sweden/ SIM (The International Committee for the Conservation of the Industrial Heritage)

CONFERENCE PROGRAMME



CONFERENCE CALL

WEDNESDAY 6 AUGUST 2014

- 10:00** Registration of delegates
Welcoming refreshments
- 11:00** A visit at the Museum of Göteborg -
Guided tour
- 13:00-13:15** **Welcoming speech by Thomas
Martinsson, chair of Göteborg
cultural department**
- 13:15** **Short introduction by Mats Sjölin,
CAMOC's Chair**
- 13:15-13:45** **Keynote speech:**
*MOTOWNS - Life, death and afterlife of
the modern automotive dream*
by Anders Houltz, SWEDEN
- 13:45-14:15** **Presentation by ICOM - Sweden:
Stefan Bohman**
- 14:15-16:30** **Session 1 on Theme 1: The role of
cultural heritage—tangible and
intangible—in postindustrial urban
development**
Chaired by Suay Aksoy, TURKEY
- 14:15-14:30** *Nottingham: City of Lace?*
by Graham Black, UK
- 14:30-14:45** *Paper, Wool and Hats: three
Portuguese museums in the post-
industrial urban development*
by Joana Monteiro, PORTUGAL
- 14:45-15:00** *Industrial heritage as the second
breath. Modernization and
development of the old industrial area
- the Industrial landscape park
"Demidov-park"*
by Margarita Kuzovkova, RUSSIAN
FEDERATION
- 15:00-15:30** **Coffee break**
- 15:30-15:45** *Ecological City*
by Susanne Anna, GERMANY
- 15:45-16:00** *From a public bath to a Temple of the
Muses - the new life of the building as
Sofia History Museum*
by Mariana Marinova, BULGARIA
- 16:00-16:30** Discussion
- 16:30-17:45** **Session 2 on Themes 2, 4 and others
(New technologies for
documenting and presenting
industrial heritage / Interpreting
the role of migration in industrial
and postindustrial society)**
Chaired by Marlen Mouliou, GREECE

- 16:30-16:45** *Presenting and Interpreting
the Industrial Heritage and Planning
of Cities Using the Platform
of a Virtual Museum,
the Museum of the City*
by Chet Orloff & Sarah Newlands, USA
- 16:45-17:00** *Destination Tyneside: interpreting
the role of migration in industrial and
post-industrial society*
by Helen White, UK
- 17:00-17:15** *The New Local History*
by Rainey Tisdale, USA
- 17:15-17:45** Discussion
- 18:00** **Welcome to Göteborg at Dickson
Palace, Mayor of Göteborg**

THURSDAY 7 AUGUST 2014

- 09:00-09:45** **Keynote speech:**
*Abandoned places as an instrument for
explaining history,*
Jan Jörnmark, SWEDEN
- 09:45-12:15** **Session 3 on Theme 3 ("Museums"
across the city: museum experiences
beyond the museum walls)**
Chaired by Rainey Tisdale, USA
- 09:45-10:00** *Interpreting industrial heritage and
city museums by means of sociology of
memory*
by Mattia Gusella, ITALY
- 10:00-10:15** *Making a Museum Matter: Windhoek City
Museum*
by Aaron Nambadi & Grace Pujatura,
NAMIBIA
- 10:15-10:30** *Company event, museums and the
Industrial Heritage*
by AjengAyu Arainikasi, INDONESIA
- 10:30-11:00** **Coffee break**
- 11:00-11:15** *Re-cycle Italy. New lifecycles for urban
landscapes*
by Layla Betti, ITALY
- 11:15-11:30** *Meatpacking and Garment
Manufacturing in Post-industrial
Edmonton*
by Catherine C. Cole, CANADA
- 11:30-11:45** *Making culture count: The role
of museum leadership in
city revitalization*
by Gabrielle Peacock, CANADA
- 11:45-12:15** Discussion ▶

CONFERENCE CALL

12:15-13:15	Lunch break	15:45-16:00	<i>Swedish memorials - in memory of an industrial city - 20th century heritage</i> by Sanja Peter, SWEDEN
13:15-14:30	Ignite session Chaired by Chet Orloff, USA	16:00-16:15	<i>The intangible cultural heritage in the industrial areas of Uddevalla</i> by Christine Fredriksen & Lennart Bornmalm, SWEDEN
	- <i>Collaboration in intercultural and interreligious dialogue of Russian museums for sustainable development</i> by Natalia Maslakova, RUSSIAN FEDERATION	16:15-16:45	Discussion
	- <i>A city museum in a changing world</i> by Maria Sinitsyna, RUSSIAN FEDERATION	18:00-20:00	Sanja Peter will guide delegates in a combined harbor tour and workshop
	- <i>The object is a matreshka. A model of visitor interpretation process in the city, from the home to the museum</i> by Patrizia Schettino, ITALY	20:00	Sanja Mingle by the sea, Västärvet, Västra Götaland Region
	- <i>Architectural Heritage: Africa, golden age</i> by Christian Nana Tchuisseu CAMEROON		
	- <i>Preserve historical buildings as a city museum - New Taipei's Municipal Tamsui Historical Museum as a case study</i> by Jenny-Chiu, TAIWAN	08:30-09:30	CAMOC Board Meeting
	- <i>Landscape of Cement Industrial Cities - Technoscape as local landmark</i> by Masaaki Okada, JAPAN	10:00-10:45	Keynote speech: <i>Participatory learning.</i> Lasse Fryk, SWEDEN
	- <i>Saacke attack - long before graffiti came to town</i> by António Feio & José Luis Tavares, PORTUGAL	10:45-13:00	Session 5 on Theme 3 ("Museums" across the city: museum experiences beyond the museum walls) Chaired by Catherine C. Cole, CANADA
	- <i>Curating the Global City – beyond museum walls</i> by Ellie Miles, UK	10:45-11:00	<i>Sticking Around: re-evaluating migration heritage across the city and through a virtual exhibition,</i> by Jozefien De Bock, BELGIUM
14:00-14:30	Discussion	11:00-11:15	<i>The souvenir shop links: Discovering Porto's Industrial Heritage</i> by Jelena Savic, BOSNIA AND HERZEGOVINA/ FBAUP & PORTUGAL
14:30-16:45	Session 4: Industrial heritage and the Swedish museumscape Chaired by Mats Sjölin, SWEDEN	11:15-11:45	Coffee break
14:30-14:45	<i>To look at both sides of the coin. Gender as a tool when looking at the industrial society</i> by Marie Björk, SWEDEN	11:45-12:00	<i>Museum of Yugoslav History beyond the walls: Bikeculture – pedalling through the history of New Belgrade</i> by Marija Djorgovic, SERBIA
14:45-15:00	<i>The Modern Heritage of Västra Götaland - Moderna Västra Götaland</i> by Carina Carlsson, SWEDEN	12:00-12:15	<i>Across the city: hybrid museum-like experiences beyond the museum institution</i> by Marlen Mouliou, GREECE
15:00-15:15	<i>The social and cultural dimensions in urban densification. Stockholm Meat Packing District in transition</i> by Mari Ferring & Eva Dahlström Rittsél, SWEDEN	12:15-12:30	<i>Engaging a community through a child</i> by Yolanda Cool, AUSTRALIA
15:15-15:45	Coffee break	12:30-12:45	<i>Making local, learning global</i> by Nicole van Dijk, THE NETHERLANDS
		12:45-13:15	Discussion
		13:15-14:30	Lunch break
		14:30-17:30	Insight Hammarkullen ▶

FRIDAY 8 AUGUST 2014

Gloria Esteban and Björn Ohlen will guide delegates to Hammarkullen by tram for a workshop.

We travel by tram from the city centre to Hammarkullen where Gloria Esteban will tell us about The Hammarkullen Carnival and how it contributed to greater cohesion and positive development. Then we go to Lärjeån Gardens where the local authority and Björn Ohlén from Västra Götaland Region will discuss more about the development in the area and the ideals of a model in sustainable development in a newly initiated project called LAB 190 based on the European Landscape Convention.

SATURDAY 9 AUGUST 2014

TIMETABLE OPTIONAL POST-CONFERENCE TOURS & WORKSHOPS

08:00 Departure from Göteborg

09:00 **Arrival at Saab Car Museum**
Coffee and presentation

10:00 **Discussion about the challenges and future plans of the museum**

This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find models that include commercial, voluntary, and public interests in the operation of a local museum.

Located by the Göta river waterfalls, the City of Trollhättan has been a site of industrial production since the early 20th century. Since the Second World War, car manufacturing has dominated the city's industrial landscape.

The SAAB Car Museum was, until December 2011, a privately operated company museum. When SAAB Automobile Company filed for bankruptcy, the City of Trollhättan acquired control over most of the museum's artifacts. Today the museum is operated by the City of Trollhättan and the region of Västra Götaland. As a company museum, the Saab Museum focused mainly on the product, representing different car models produced since 1947.

Rather than retell the company's history, the museum now aims to contextualize the automobile industry within a larger discussion about automobility and social development in the city since the 1950's.

11:30 **Short tour of the Innovatum Science Centre and the connection with the Saab Car Museum**

12:00 **Departure to Borås, Simonsland**

13:30 **Lunch**

Arrival at the Textile Museum and the Fashion Centre, Borås

(Note: public transports are frequent to Göteborg and takes an hour)

13:30 **Presentation:**

The textile industry and the Borås area. The ideas behind the Textile Fashion Centre.

The Textile Museum of Sweden and its new identity.

14:00 **Discussion about the challenges and future plans of the Fashion Centre**

This tour looks at the challenge of making Simonsland a vibrant neighborhood where tradition and innovation can meet again.

A new venue for heritage, fashion, textile and design is emerging in the old industrial area of Simonsland, in central Borås. The Textile Fashion Center is a creative center for culture, science, innovation, and business built around the area's traditional history as a center of textile and fashion. The textile machines of Simonsland -cradle of Sweden's textile industry- stopped making noise a long time ago. Yet the neighborhood's old buildings remain. Today Simonsland is internationally recognized as a center of textile and garment enterprises. The collaboration of the Textile Museum and the University of Borås has produced the Textile Fashion Center, which merges enterprise and heritage.

15:30 **Coffee**

16:00 **Guided tour of the Textile Museum of Sweden and the Textile Fashion Centre.**

17:00 **Departure from Borås**

18:00 **Arrival in Göteborg**

Exhibition Alert

EXHIBITION THEME

Observing the Crowd

Dates & Place

16 May – 13 July 2014
Museum of London

Information on-line at

<http://www.museumoflondon.org.uk>

Description

Observing the Crowd is a display of work by photographer Bob Collins, who captured the spirit of London and Londoners in the 1950s through to 1990.

From major events to candid reflections on daily life in the city, discover how Collins turned to crowded places to make captivating images.

EXHIBITION THEME

Paris Libéré, Paris Photographié, Paris Exposé

Dates & Place

11 June 2014 – 8 February 2015
Musée Carnavalet

Information on-line at

<http://www.carnavalet.paris.fr/fr/expositions/paris-libere-paris-photographie-paris-expose>

Description

To mark the 70th anniversary of the liberation of Paris, and in conjunction with Paris Photo Month, the Musée Carnavalet is presenting the exhibition *Paris Freed, Paris Photographed, Paris Exhibited*.

On 25 August 1944 Paris was liberated by General Leclerc's Second Armoured Division and the Allies. Two and a half months later, with France and the Allies still battling the Nazis, the Musée Carnavalet began the historical record with a Liberation exhibition that opened on 11 November. François Boucher, the curator and a member of the Resistance, had set out to 'bring together the documentation essential for future historians'. He had consulted official bodies and put out an appeal through the press to help him 'assemble as much information as possible on the events of the Liberation of Paris'. More concerned with immediate emotion than historical accuracy, his spontaneously organised exhibition was an enormous success. *Paris Freed, Paris Photographed, Paris Exhibited* looks back to that 1944 exhibition, using photos by Robert Doisneau, René Zuber, Jean Séeberger and others to complement and contextualise a selection of images, contemporary films, filmed interviews with witnesses, books rushed off the press at the time and other sources testifying to the commitment of the Resistance movement in Paris. This unique accumulation of documentary material provides an insight into how images were created in wartime, as photographs and films come together to show us how individual and collective visual memories were shaped; and how, over time, the same images were subject to varying interpretations. An audiovisual installation by artist Stéphane Thidet illustrates this recreation of memory.

EXHIBITION THEME

Forum 032: Jens Schwarz - Beirut Eight Thirteen

Dates & Place

13 June – 24 August
Stadtmuseum Muenchen

Information on-line at

<http://www.muenchner-stadtmuseum.de/en/sonderausstellungen/forum-032-jens-schwarz-beirut-eight-thirteen.html>

Description

This year, the first of the Münchner Stadtmuseum Photography Collection's gallery exhibitions will feature the work of photographer Jens Schwarz. The



*Back Light Self-Portrait, Andy Warhol.
Look Mickey, Roy Lichtenstein.
Photo: Museo Thyssen - Bornemisza*

EXHIBITION THEME

Pop Art Myths

Dates & Place

10 June – 14 September
Museo Thyssen - Bornemisza

Information on-line at

http://www.museothyssen.org/en/thyssen/exposiciones_actuales/111

Description

The Museo Thyssen-Bornemisza is presenting *Pop Art Myths*, the first exhibition on this subject in Madrid since Pop Art at the Museo Reina Sofía in 1992. More than twenty years later, the exhibition's curator Paloma Alarcó, Head of Modern Painting at the Museo Thyssen-Bornemisza, will offer a reassessment of this artistic trend from a 21st century viewpoint. Featuring more than 100 works ranging from pioneering British Pop Art to the classic American version and its expansion into Europe, the exhibition aims to trace the shared sources of international Pop Art and to undertake a revision of the myths that have traditionally defined the movement. It will reveal how the legendary images created by artists of the stature of Warhol, Rauschenberg, Wesselmann, Lichtenstein, Hockney, Hamilton and Equipo Crónica, among many others, conceal an ironic and innovative code of perception of reality and one that still prevails in contemporary art today. The exhibition is sponsored by Japan Tobacco International (JTI) and will include works from more than fifty museums and private collections around the world, with important loans from the National Gallery of Washington, the Tate, London, the IVAM, Valencia, and the prestigious Mugrabi Collection in New York, to name but a few.

ACTIVITIES & EVENTS

Munich-based artist will be showing selected pieces from his long-term project "Beirut Eight Thirteen", an extensive photographic project that he began in 2008 and which has continued to grow ever since. The specter of civil war, political assassinations, ongoing conflicts with neighboring countries. The only certainty for the people of Beirut is that their lives could – yet again – be turned on their heads at any given moment. Jens Schwarz's images portray a city where instability is the norm, and it is this collective uncertainty that he takes as his subject. His photographs are about yearning and passion, hope and despair, beauty and violence – and the quest for identity. The people who he follows in his work embody these contradictions, each in their own individual way. Over the past few years, Schwarz has made several trips to the Lebanon, meeting with young Lebanese who were born after the end of the civil war. This is the generation that took to the streets following the assassination of Prime Minister Rafik Hariri in 2005. It also makes up the bulk of the current anti-sectarian protest movement which is campaigning to abolish the fixed sectarian quotas that determine the composition of the Lebanese government. Schwarz established valuable contacts in this community, becoming acquainted with political activists, artists and theater directors and meeting with inhabitants of the Palestinian refugee camps. He shadowed some of his subjects for weeks on end. He was present in Lebanon during the 2009 elections – which much to everyone's surprise were largely fair and peaceful – and photographed the election observers at work. New doors opened with each successive trip. He visited some of the protagonists on several occasions over the years, taking portraits as he followed them around in their everyday lives. According to Schwarz, "I felt it was important to get close to the people. Shared personal experiences allow the images to become a mirror of subjective experience."

In 2009, this long-term project was awarded a grant by Germany's VG Bild-Kunst artists rights society. In the same year, it was also nominated for the Förderpreis Fotografie der Landeshauptstadt München (Munich Photography Sponsorship Award). In 2012, a portfolio presentation of the project in Swiss art and culture magazine ›DU‹ was nominated for the Henri Nannen Prize.

EXHIBITION THEME

RITRATTI DI CITTÀ - URBAN SCENERIES

Da Boccioni a De Chirico, da Sironi a Merz a oggi



From left: Andrea Chiesi, *Perpetuum 12*, 2011, oil on linen 100x140 cm. Marco Petrus, *Sequenze*, 2001, tapestry, 143x190 cm. Umberto Boccioni, *Sera d'aprile*, 1908, oil on canvas, 50,3x50 cm

Dates & Place

28 June – 16 November

Villa Olmo, Como - Italy

Information on-line at

<http://www.ritrattidicitta.com/en/the-project/>

Description

Ritratti di Città - Urban sceneries, a project of City of Como, investigates and puts on show more than a hundred years of art, social and cultural history in an exhibition that is the first of its kind to look at the city through the eyes of artists who continue to draw on it for inspiration and to interpret what it means to live there and to share the urban experience itself.

With the very generous collaboration of collectors and institutions from all over Italy and Switzerland, it has been uniquely possible to bring together in Como works from foundations, archives and private collections. Some of the works have never been seen in public before and one of the sculptures, *the Pietrarubbia Group – il Tutto*, was created especially for the exhibition by the great sculptor Arnaldo Pomodoro.

There are over 60 works on show including paintings, sculptures and photographs that take the visitor on a journey from the futurism of Boccioni, Balla and Depero, through the dream world of the metaphysical works of De Chirico, the poetic perplexity of Sironi the architectural abstractions of Soldati and Galli to the post Second World War avant-garde (Cavaliere, Merz, Schifano, Tadini, Adami and Rotella), to the master of "architectural painting", like that of La Pietra, Cantafora, Ico Parisi and Francesco Somaini and authors such as Fontana, Basilico, Ghirri and Galimberti, thanks to whom photography too becomes a medium of intellectual and poetic interpretation of place. Finally, then, on to the most recent generations of Chiesi to Costa, Guitamacchi to Presicce and other young artists for whom painting and photography forcefully express the current crisis of the image of the city. ►

ACTIVITIES & EVENTS

Ritratti di Città - Urban sceneries is a unique occasion of its kind to view a broad spectrum of styles and representations of the city, some analysing its meaning, some describing visionary flights on its significance and an existential unease in the face of the subject of Urban sceneries on show in Villa Olmo to narrate and mirror the history, the society and the life of the city all through the twentieth century and up to the present day.

EXHIBITION THEME

City as Canvas: Graffiti Art from the Martin Wong Collection

Dates & Place

4 February - 1 September

Museum of the City of New York

Information on-line at

<http://www.mcny.org/content/city-canvas>

Description

Martin Wong, an East Village artist and collector of graffiti art, amassed a treasure trove of hundreds of works on paper and canvas—in aerosol, ink, and other mediums. The artists, including Keith Haring, Lee Quiñones, LADY PINK, and FUTURA 2000, were seminal figures in an artistic movement that spawned a worldwide phenomenon, altering music, fashion, and popular visual culture. The exhibition *City as Canvas: Graffiti Art from the Martin Wong Collection* includes over 150 works on canvas and other media, along with photographs of graffiti writing long erased from subways and buildings. Wong, who died of AIDS in 1999, donated his collection to the City Museum in 1994.

EXHIBITION THEME

THE RIVER: A history of Brisbane

Dates & Place

06 Apr 2013 - 01 Dec 2015

Museum of the City of New York

Information on-line at

<http://www.museumofbrisbane.com.au/whats-on/the-river/>

Description

The River: A History of Brisbane explores our ever-changing relationship with the river. From its importance to the land's traditional owners, its discovery that decided our capital's location, and the industry that was born along its shores, the river has played a critical role in the growth of our city.

Revealing how the river is intertwined in the lives of Brisbane's inhabitants, the exhibition is also a stunning showcase of artworks and objects from the City of Brisbane collection. It will connect you to the stories of the city as it charts a compelling journey from Brisbane's earliest settlement through to the modern city we call home.

EXHIBITION THEME

From Valongo to Favela: The Imaginary and the Periphery

Dates & Place

27 May 2014 – 08 Feb 2015

MAR (Museo do Arte do Rio)

Information on-line at

<http://www.museudeartedorio.org.br/en/exhibitions/current?exp=1107>

Description

The part of Rio de Janeiro that today corresponds to the neighborhoods of Saúde and Gamboa may be considered the first periphery of Brazil. Through processes of marginalization and, sometimes, degradation, the region gradually transformed into a place of poverty, violence and death – a limit and mirror of the city that prospered in the narrow space between Morro do Castelo and Morro de São Bento, and whose well-off population began to spread out to new parishes to the west and to the south. The inequality between this and other parts of the city was confirmed at the end of the 19th century by the appearance of the first favela, at Morro da Providência, a short distance from where the slave market existed. Given this scenario, at the beginning of the 20th century Saúde was the most feared place in the city in the view of many who lived in other parts of Rio de Janeiro. Its 'hot shots', 'hustlers' and 'capoeira toughs' were the favorite subject of police reports. And there, halfway between the port and the favela, in the so-called Little Africa, between prejudice and resistance to the difficult social reality, samba was born, nourished by the stevedores and prostitutes who frequented its taverns.

Taking this history of exclusion as its point of departure, the exhibition *From Valongo to Favela* examines by means of the presence in art how the cultural imaginary of this periphery was formed. The showing traces a pathway ►

ACTIVITIES & EVENTS

from historical images of the place and the activities that occurred there, to the development of the favela as an issue of interest to art far beyond the geographical limits of its origins. Today, the concepts of 'periphery' and 'peripheral' are of vital importance for contemporary art, put here into critical dialogue with the traces of a continuously re-envisioned and reinvented past.

The favela and, more precisely, the port region of Rio de Janeiro, have a long history and as such are a fundamental part of the memory modes and life of Brazil. Visibility is necessary such that the respect, due to all, also reaches those who have always been excluded and consigned to the margins.

EXHIBITION THEME

Dorothea Lange: California Photographs

Dates & Place

23 May 2014 – 04 Jan 2015

OMCA_Oakland Museum of California

(on display at the Oakland International Airport)

Information on-line at

<http://museumca.org/exhibit/dorothea-lange-california-photographs-oakland-international-airport>

Description

Bay Area photographer Dorothea Lange (1895–1965) is best known for her potent form of documentary photography. She became one of the most influential artists of the twentieth century with her heart-rending images of those hardest hit by the Great Depression. As the full force of the Depression reached California in the early 1930s, Lange was just beginning to understand that the camera could be an instrument of social change. The photographs she made, such as her iconic *Migrant Mother, Nipomo, California*, 1936, were instrumental in galvanizing public support for President Franklin Delano Roosevelt's programs to aid the poor.

This exhibition features her photographs of destitute San Franciscans standing in breadlines, migrant laborers bent over crops, and displaced mid-western farmers escaping the Dust Bowl among others. The photographs in the exhibition are drawn from the collection of the Oakland Museum of California. OMCA houses Lange's personal archive of approximately 25,000 negatives, 6,000 vintage prints, field notes, and personal memorabilia. The archive is the result of an initial gift from Lange in 1963 and a subsequent gift from her husband, Paul Schuster Taylor, upon her death.

Conference Alert

CONFERENCE THEME

Lisbon Street Art & Urban Creativity International Conference

Dates & Place

3rd to 5th July 2014 Lisbon, Portugal

Information on-line at

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

Description

Over the past decades, certain creative actions in the city have centered the debate around whether considering them an aggression on the city and its users, whether interpreting them as, not only a sociological and anthropological response but also, an "artistic" or constructive reaction to the built environment.

In 2008, the Tate exhibition, *Street Art at Tate* re-centered the debate around these practices, being preceded and followed by further exhibits in museums, galleries and other institutions. The responsible for *Street Art at Tate* (Cedar Lewisohn) accepted our invitation and will be one of the keynote speakers at the Lisbon Street Art & Urban Creativity International Conference.

Lisbon has been "put in the map" of such phenomenon (substantially) by CRONO project developed among others by Pedro Soares Neves who is also one of the Conference's organizers. Apart from the opened call for papers, which resulted in a wide selection of Portuguese International (after double blind peer review) articles, several researchers and practitioners also accepted our invitation to address the public during the Conference.

Funded by

Art History Institute/line of Contemporary Art Studies (IHA/CAST) of The Faculty of Social Sciences and Humanities – NOVA University of Lisbon;

Artistic Studies Research Centre (CIEBA) of the Faculty of Fine Arts, University of Lisbon. ►

ACTIVITIES & EVENTS

CONFERENCE THEME

Air Pollution 2014 - 22nd International Conference on Modelling, Monitoring and Management of Air Pollution

Dates & Place

7th to 9th July 2014 Opatija, Croatia (Hrvatska)

Information on-line at

<http://www.wessex.ac.uk/14-conferences/air-pollution-2014.html>

Description

The 22nd International Conference on Modelling, Monitoring and Management of Air Pollution, builds upon the prestigious outcomes of the 21 preceding meetings beginning in Monterrey, Mexico in 1993.

These meetings have attracted outstanding contributions from leading researchers from around the world. Their papers are permanently stored in the WIT eLibrary as Transactions of the Wessex Institute (see <http://library.witpress.com>). These collected conference papers provide an important record of the development of science and policy pertaining to air pollution.

Air pollution is one of the most challenging problems facing the international community; it is widespread and growing in importance, and has clear and known impacts on health and the environment. The human need for transport, manufactured goods and services results in impacts on the atmospheric environment from a local to global scale. The rate of development of the global economy brings new pressures and the willingness of governments to regulate air pollution is often balanced by concerns over the economic impact of such regulation. Science is the key to identifying the nature and scale of air pollution impacts and is essential in the formulation of policies for regulatory decision-making.

Continuous improvements to our knowledge of the fundamental science of air pollution and its application are necessary if we are to predict, assess and mitigate the air pollution implications to local, regional, national and international systems. The goal of this conference is to bring together researchers who are active in the study of air contaminants and to exchange information through the presentation and discussion of papers dealing with the wide variety of topics listed. Case studies papers are encouraged as well as papers of a more theoretical nature, dealing with advanced mathematical and computational methods.

The conference recognises that science alone will not improve a polluted atmosphere. The scientific knowledge derived from well designed research needs to be allied with further technical and economic studies in order to ensure cost effective and efficient mitigation. The outcome of the conference research needs to be contextualised within well formulated communication strategies that help policy makers and citizens to understand and appreciate the risks and rewards arising from air pollution management.

Consequently, the conference has attracted a wide range of high quality presentations that develop the fundamental science of air pollution and an equally impressive number of papers that place these new developments within the frame of mitigation and management of air pollution.

Funded by

Wessex Institute of Technology, UK; University of the West of England, UK

CONFERENCE THEME

PMO/RE-VERSE Hyper-cycling “Costa Sud” new urban metabolism – international workshop

Dates & Place

9th to 13th September Palermo, Sicily, Italy

Information on-line at

<http://recycleitaly.iuav.it/index.php?id=901>

Description

PMO / RE-VERSE: Hyper-cycling “Costa Sud” (South Waterfront) is an urban design workshop of the research “RE-CYCLE Italy. New Life Cycles for Architecture and Infrastructure of City and Landscape” (PRIN 2011), with the aim of developing policies, plans, rules and practices. It will produce new life cycles from the application of creative and proactive recycling processes on landscapes, cities and architectures.

The workshop offers five intensive days of activities, debates, lectures and events in which designers, recyclers, institutions, associations and stakeholders will share visions and projects for the re-appropriation of the “Costa Sud” of Palermo.

The number of participants is 30 and they will be selected on the basis of their curriculum vitae by the Scientific Committee. It must be submitted no later than 20 July 2014 to the email address

UdRPalermo@recycleitaly.it

Funded by

Recycle Italy



ACTIVITIES & EVENTS

CONFERENCE THEME

Sustainable city

Dates & Place

23rd to 25th September 2014 Siena, Italy

Information on-line at

<http://www.wessex.ac.uk/14-conferences/sustainable-city-2014.html>

Description

The International Conference on Urban Regeneration and Sustainability addresses all aspects of the urban environment aiming to provide solutions leading towards sustainability. The Sustainable City 2014 conference follows a series of very successful meetings that started in Rio (2000), followed by Segovia (2002), Siena (2004), Tallinn (2006), Skiathos (2008), A Coruña (2010), Ancona (2012) and Kuala Lumpur (2013).

The Conference addresses the multi-disciplinary aspects of urban planning; a result of the increasing size of the cities; the amount of resources and services required and the complexity of modern society.

Most of earth's population now lives in cities and the process of urbanisation still continues generating many problems deriving from the drift of the population towards them. These problems can be resolved by cities becoming efficient habitats, saving resources in a way that improves the quality and standard of living. The process however, faces a number of major challenges, related to reducing pollution, improving main transportation and infrastructure systems. New urban solutions are required to optimise the use of space and energy resources leading to improvements in the environment, i.e reduction in air, water and soil pollution as well as efficient ways to deal with waste generation. These challenges contribute to the development of social and economic imbalances and require the development of new solutions.

Large cities are probably the most complex mechanisms to manage. However, despite such complexity they represent a fertile ground for architects, engineers, city planners, social and political scientists, and other professionals able to conceive new ideas and time them according to technological advances and human requirements.

The challenge of planning sustainable cities lies in considering their dynamics, the exchange of energy and matter, and the function and maintenance of ordered structures directly or indirectly, supplied and maintained by natural systems.

Funded by

Wessex Institute of Technology, UK; University of Siena, Italy

CONFERENCE THEME

Child in the City 2014

Dates & Place

29th September to 1st October 2014 Odense, Denmark

Information on-line at

<http://www.childinthecity.com/page/9713>

Description

The Child in the City conference will –for the 7th time- provide a platform to disseminate good practice, share experiences and test new ideas with a world-wide network of practitioners, researchers, academics and policy-makers; all seeking to inspire our towns and cities to become increasingly better places for children.

A big theme of the 2014 conference will be the participation of children and young people, which ENCFC identifies as “one of the big challenges of the child-friendly city movement”. Another theme will be children's right to play, leisure and the arts highlighted by this years General Comment of the United Nations Committee, on Article 31 of its Convention on the Rights of the Child.

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The host city, Odense is a strong supporter of the Child Friendly City movement having adopted in 2009 its own vision for a city where “to play is to live”. The city council has a programme of policies with a strong focus on creating urban environments that invite and support children to use public space to play and learn within inclusive and welcoming settings.

Odense's vision is typified by its most recent initiative: an exciting play route along the Odense River through the City Centre. The route is the first of its kind in the world, and the city authorities intend for it to be a very public demonstration that “to play is to live”, making the concept of the playable public realm a reality not just for city dwellers but for visitors and tourists too.

Funded by

European Network Child Friendly Cities; Child in the City Foundation



ACTIVITIES & EVENTS

CONFERENCE THEME

Island Cities and Urban Archipelagos

Dates & Place

21st to 25th October 2014 Copenhagen, Denmark

Information on-line at

<http://www.islanddynamics.org/islandcities.html>

Description

This international, interdisciplinary academic conference explores how island status influences urban development, common attributes of island cities worldwide, and the opportunities that islandness presents for developing urban cultures and economies. It also considers how islands and archipelagos can be used as conceptual tools for understanding urban development more broadly.

The conference will feature presentations on a variety of subjects relating to urban island culture, government, and economy. A variety of fields and disciplines will be covered, including anthropology, archaeology, architecture, arts & design, business, film, folklore, history, literature, planning, political science, public administration, sociology, and tourism. Presentations may concern cases from individual cities or take a comparative approach to understanding what it means to be an urban island.

Funded by

Island Dynamics

CONFERENCE THEME

Architectural and Urban Research, Education, and Practice in the Era of 'Post-Professionalism'

Dates & Place

23rd to 25th October 2014 Kyrenia, North Cyprus, Cyprus

Information on-line at

<http://caumme.gau.edu.tr/en/2204/news/call-for-panel-proposals>

Description

CAUMME, Contemporary Architecture & Urbanism in the Mediterranean & the Middle East, will hold its second symposium in October 2014 with the main theme of "Architectural and Urban Research, Education, and Practice in an Era of Post-Professionalism".

Funded by

CAUMME

CONFERENCE THEME

CUI '14 / CONTEMPORARY URBAN ISSUES CONFERENCE on Informality

Dates & Place

13th to 15th November 2014 Istanbul, Turkey

Information on-line at

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

Description

The International Contemporary Urban Issues Conference is aiming at fostering discussions of theory and research on urban issues. Focusing on a multidimensional urban phenomenon, this international conference aims to deepen the understanding of informality by opening it to discussion with contributions from various disciplines like architecture, urban planning, sociology, history, economy and anthropology.

Emergence of informality as a concept in scholarly discussions can be traced back to the 1970s when "the informal sector" was first used by ILO reports on employment and poverty. The results of the global economic restructuring -such as the flexibilization of production and employment relations, deterioration of collective responsibility and welfare functions of the state- damage the security of urban poor in terms of housing and working. Meanwhile, recent socio economic public policies seem to intensify the condition of informality. Now, it is widely accepted that informal way of living is a necessity for the urban poor as a survival strategy. Hence, informal work and housing constitute a significant proportion of urban economies and policies.

What is new in the neo-liberal age is the extending scope of informality. Today, the boundary between the formal and informal is blurred more than before since most urbanites, including the middle classes, experience both formal and informal encounters in their everyday life. Besides, even the urban rich contribute to informality by the development projects on the invaded peripheral land. Consequently, contemporary informality affects not just a marginal segment of the society but a majority of people living in urban space.

CUI '14 conference offers a platform for specialists and young academics to interact and share knowledge with



ACTIVITIES & EVENTS

non-governmental organizations, businesses and policy makers, as well as fellow researchers. These academic activities serve to bring the gap between research and practice, expanding the opportunities for positive cross-sectoral collaborations in response to the challenging realities of cities in the 21st century.

Funded by

DAKAM

CONFERENCE THEME

The Asian Conference on the Arts, Humanities and Sustainability (ACAHS 2014)

Dates & Place

1st to 3rd December 2014 Hiroshima, Japan

Information on-line at

<http://esdfocus.org/arts-humanities-sustainability-conference/>

Description

Today's sustainability challenges require a holistic perspective that embraces the critical relationship between ecological sciences and humanities. This is evidence as human communities as well as their diverse biological and cultural heritage are increasingly threatened by mounting environmental and societal problems from climate change and exploitation of finite resources to the inequities and human costs of unsustainable practices and technologies.

Progress on these issues is often further complicated by the contemporary hegemonic mind-set of the status quo, resulting in complacency, inactivity and the general perception of individual futility. This is particularly pronounced in many developing countries in Asia in which the focus on economic growth at the expense of the environment and the failure to recognize the inextricable link between these sustainable domains are commonplace. That is why humanists play a pivotal role in understanding, challenging and altering such destructive and unsustainable courses. By examining and interpreting humans' beliefs about their relationship to nature and intertwining this knowledge and policies across the disciplines, humanists can broaden our understanding of sustainability and forge new sustainable paths.

Our shared biosphere and rapid globalization ensure no country is immune from another country's problems and risks, which means a collective and multidisciplinary approach is essential for integrating environmental and cultural sustainability. As the fields of arts, humanities and sustainability cross over into multiple areas and disciplines, authors are welcome to submit from a range of topics, perspectives, and disciplines. The range of research submissions may include conceptual, empirical, experimental, and case studies.

The three-day, international, peer-reviewed conference will provide an interdisciplinary platform for academics, researchers, policy makers, activists, students and professionals. With the theme of Progressive Voices the conference will promote a critical understanding of the innovative and organic approaches from the Arts and Humanities toward sustainability.

Funded by

ESD Focus and PRESDA

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

August 30th, 2014; November 30th, 2014; March 1st, 2015; May 30th, 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)