



Marcantonio, Italian family, on 5_Tyneside in the early 1900s

Photo: ©Tyne & Wear Archives & Museums

Destination Tyneside – stories of belonging: the philosophy and experience of developing a new permanent migration gallery at Discovery Museum in Newcastle upon Tyne

Kylea Little*

TWAM, Tyne & Wear Archives & Museums (UK), is a joint service which manages nine museums and galleries providing an integrated archives and museums service. Discovery Museum, one of these 9 museums is based in Newcastle upon Tyne. It attracts over 400,000 visitors a year. Its collections interpret

the story of Tyneside and its people. TWAM's mission is "To help people determine their place in the World and define their identities, so enhancing their self-respect and their respect for others." The statement acknowledges that people must create their own identities and that there are multiple identities. →

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Storytellers in Destination Tyneside.

Photo: ©Tyne & Wear Archives & Museums

The decision to create a new gallery about migration to Tyneside within Discovery Museum was made in 2010. Inspiration for this new gallery originated from a variety of sources. The preconditions were TWAMs commitment to community engagement and to social justice. 'In order that we can all touch our past: Participatory Re-visioning of Discovery Museum' (Pain and Matthijsse, 2010) found that people who had most recently arrived in the region felt distant from regional identity due to their exclusion from museum displays and that Discovery should do more to reflect the different histories and experiences of the region that follow from these communities.

As a significant social and political issue migration is an area where the long perspective of museums can bring particular insight. There almost seems to be a 'perfect fit' between museums and the migration agenda:

Migration has a past, a present and a future. Migration museums can build a bridge between all three.
UNESCO (2013)

The project team set out the vision of the gallery as follows; to show that Tyneside could not have become what it is without migration, to hold up a mirror to Tyneside. Five aims were set out:

- To engage in an informed way with contemporary migration by promoting an historical perspective.
- To encourage people to debate migration and identity.
- To promote tolerance, alter perceptions on immigration and contribute to social cohesion by increasing understanding of the migrant experience.
- To undertake an enabling role to show how the North East can respond to and benefit from migration.
- To show that Tyneside's history and identity is not fixed or immutable, we have always been an open society.

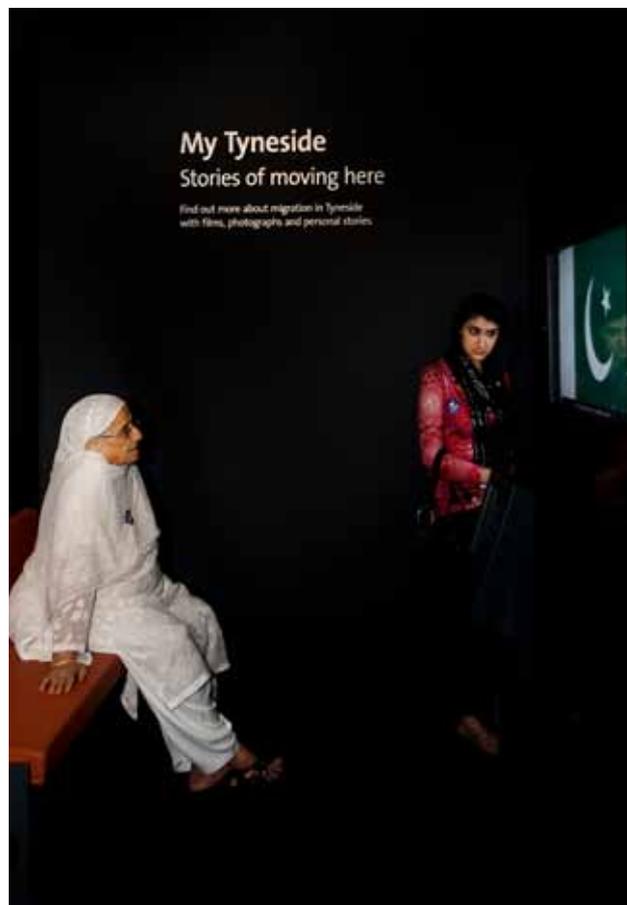
The decision was made to use the crucial period from 1840 to 1920 as a springboard to examine the role of migration in Tyneside in the past and today. Tyneside's pivotal role in Britain's rapid industrial growth of the

19th and 20th centuries is well documented. What is less well known is that by 1911 one third of the population were migrants or children of migrants, particularly from Ireland and Scotland. It has been written that 'The North East was a boom area, a British counterpart to the California of the Gold Rush' (Renton, 2007). With such numbers moving to the area there was an opportunity to create a dramatic immigration meta-narrative composed of various distinct individual stories.

The story of migration continues to be a complex and challenging one on Tyneside. In the decade leading up to 2001 the North East, relative to other areas in the UK, has seen the second biggest rate of change in migration – 41 per cent more people who were born abroad have made the region their home than in the previous decade (Institute for Public Policy Research, 2007).

Contesting perceived notions of a well established history in an area that is largely presented as homogenous, and where negative views of migration are often expressed, was challenging.

Renton has pointed out that since 1945 the North East has been spoken about falsely by press and politicians as if the population of the past were static and unchanging (Renton, 2007). We aimed to disrupt this notion of stability in a constructive way that enables people to see that 'identity is always in the process of formation, it is forever unachieved' (Masey, 1995). →



Digital media library.

Photo: ©Tyne & Wear Archives & Museums



Cinema space in Destination Tyneside.

Photo: ©Tyne & Wear Archives & Museums

'The Profiles of Prejudice' report (2001, MORI) concluded that 25 per cent of those questioned from the North East expressed negative feelings towards BAME (Black Asian and Minority Ethnic) people. Negative feelings necessitate a different approach to interpretation than in countries such as America where migrants are seen as industrious and entrepreneurial rather than disenfranchised victims (Baur, 2005).

The gallery primarily takes a first person approach to the interpretation. It is hoped that this technique will engender an immediate and emotional connection to the stories being told. Using personal stories is a popular approach within migration museums (Baur, 2005).

Research into real life people revealed some powerful stories that now feature in the gallery. Visitors have the opportunity to follow six historic characters from their decision to leave their homeland, though the migration journey to their life on Tyneside. These stories were chosen on the basis that they represent the largest, and most significant, immigrant groups at that time.

Ann moved to Tyneside from County Tyrone, Ireland in 1866 aged nine. She settled in Hebburn and married Irishman John Montgomery, also from Tyrone, in 1875. Lena moved to Tyneside to escape the persecution of Jewish people in Poland. She arrived with her husband Lewis in 1874 aged 17. They settled in Newcastle and remained here for the rest of their lives. Thomas moved to Tyneside from Ireland in 1874 with his wife Maria and their son Patrick. They settled in Jarrow where he, like many Irishmen, gained employment in the chemical works. Jack moved to Tyneside from Cumbria with his family in 1890. They settled in Boldon where he became a miner. Later he became involved in politics. Angela moved to Tyneside from Italy in 1904 with her husband Antonio and their daughter Anita. They started an ice cream business, Mark Toney, in Newcastle which continues to this day. Ali arrived in Tyneside in around 1898 after getting work as a fireman on a merchant ship from Yemen. He settled in South Shields and became the first Yemeni boarding house owner. He was deported in the 1930s.

The project team also worked with seven people who had moved to Tyneside since the 1960s to capture their stories of moving here. Again these stories were chosen to represent key immigrant groups. Originally from India, Bahal came to the UK as a refugee when Ugandan Asians people were expelled from Uganda in 1972. Irfan tells the story of his late father, Mohammed Asghar, who came to the UK in the 1960s from Mirpur, Pakistan. Mohammed and his brothers opened their first shop in the late 1960s. Peter came from Hong Kong and after living in London he moved to South Shields and then Newcastle in the 1960s.

He opened his own restaurant and then the Wing Hong supermarket in 1975. Shirin moved to Newcastle from Chitta Gong, Bangladesh in 1988. She came with her husband, who had previously studied accountancy in Newcastle, and their young son. Anna came to Newcastle in 2005 after Poland had joined the European Union in 2004. Her daughter joined her in August 2006. James moved to England from China in 1998 to study engineering at University Tyneside. James is now a Fellow at Newcastle University and a Visiting Fellow at Northumbria University, supervising postgraduate research students. Gugu moved to the UK from Bulawayo in Zimbabwe to study nursing and planned to return home afterwards. In 2010 she was granted indefinite leave to remain in the UK.

The aim of juxtaposing the stories of past and present migrants is not only to allow for comparisons but also to demonstrate that migration is not a new phenomenon. Robert Winder aimed to show that we owe much more to immigrants than we think and by understanding the benefits our 'national pride can feel less clenched, less besieged' (Sampson, 2004).

Destination Tyneside depicts migration as a process rather than an event, i.e. looking at a longer period than the physical journey of migration (Baur, 2005). →



Tailor's equipment from the Vineberg family, mid 1900s. Photo: ©Tyne & Wear Archives & Museums

Baur argues that by offering a clear narrative about individual people it creates maximum empathy and that 'by illustrating general and enduring issues of immigration through these stories and by encouraging the visitors to make connections to today the museum makes it possible to implicitly and even explicitly discuss current immigration through its exhibitions'.

Visitors can trace the geographical spread of their surname on touch screen tables, finding out where people of their surname were most commonly found in Britain in 1881 compared to 1998. This interactive reinforces historian Dr. Marlou Schrover's quote featured in the gallery 'Few people in the world need to go back further than three generations in their family tree to stumble upon a migrating ancestor'. Tracing their surname encourages even those visitors who may consider themselves Geordies through and through to rethink their personal history.

By including this part of our history within Discovery Museum we hope to send out a strong signal about life in the North East; to foster a sense of belonging and, by presenting an historical perspective on migration, to promote tolerance.



First Hindu marriage that took place in South Tyneside, 1985.

Photo: ©Tyne & Wear Archives & Museums

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CAMOC Conference 2014: Call for Papers

Göteborg, Sweden, 6 - 8 August 2014

Conference Partners

CAMOC / Göteborg City Museum / Region Västra Götaland / Västarvet / ICOM Sweden / TICCIH

INDUSTRIAL HERITAGE, SUSTAINABLE DEVELOPMENT, AND THE CITY MUSEUM

Industry, even as its on-going presence declines in the developed world, continues to dominate many cities by the lasting mark that it has left on both their landscape and their social infrastructure.

While all industrial cities, by their nature, share certain characteristics (including, among their many other features, urban crowding, suburban expansion, transportation extension, and social migration) their structure and progress nonetheless depend to a large extent on local specifics – physical, social, and cultural; historical and contemporary. Manchester is an industrial city, to be sure—but so too are Los Angeles and Nagoya. Today, as such diverse urban-industrial landscapes adjust to the demands of an expanding information- and service-based economy, our attitude toward the places and social infrastructure left over from the manufacturing era is likewise changing. Contemporary metropolitan residents must come to understand the city's industrial heritage neither as an eternal law of nature nor as an artefact of a distant past. It represents, instead, one stage of a constant process of urban change, conditioning our choices for the future as it shapes our memory of the past.

In this conference, we ask: What role can City Museums play in helping people to understand, explain, and make use of the transformation of urban society from its industrial base to a future marked by limited resources and expanding technological capabilities?

Themes:

- The role of tangible and intangible cultural heritage in urban development
- City “museums” around the city: museum experiences within and beyond the museum walls
- Use of new technologies to document and present urban heritage
- The role of migration in industrial and post-industrial society

The programme will include:

Lecture-based presentations
Round table discussions
Ignite sessions
Poster presentations
Site specific and focused visits
Workshop: Planning of the Industrial Heritage Centre.
Social events
Post-conference tour to the city of Borås and the Textile museum

More information will be announced in due course. Interested participants should send a proposal of up to 350 words accompanied by a 100-word biography

by 14th February 2014 to: Email: secretary@camoc.icom.museum

Registration Fees:

- For ICOM members, 150 euros by June 1 and 180 euros from then on
- For non-ICOM members, 180 euros by June 1 and 200 euros from then on
- For students 80 euros by June 1 and 100 euros from then on
- For accompanying people 40 euros by June 1 and 60 euros from then on

This includes: conference packages, coffee breaks & lunches; optional activities will be priced separately.

Accommodation: accommodation options will be announced in due course.

Travel grants: details about travel grants available from CAMOC will be announced in due course.

Welcome to Göteborg City Museum!

Göteborg City Museum tells the story of Göteborg and its people from antiquity to the present day, temporary exhibitions, guided tours, city walks and all kinds of activities. The museum has a shop and café, and a new playroom for children.



You find us in the centre of **Göteborg**, located in the magnificent Swedish East India Company's vast office and warehouse building, built during the mid-18th century. The museum has permanent exhibitions telling the story of Göteborg and covering over 12.000 years of history. Among all you can see “the Äskekärsskeppet”, the only ship from the Viking era on display in Sweden. It is also the only Viking ship in the world with runic inscriptions.

<http://stadsmuseum.goteborg.se/wps/portal/stadsm/englist> →

■ From the CAMOC Chair

As you know, we had to repeat the election for the 2013-2016 CAMOC Board because at the first election one of the candidates could not document her membership of our committee.

The result of this new election has already been circulated. Subsequently, the Board elected the Chair and in turn the Chair appointed the other administrative officers. Consequently, this is the new CAMOC Executive Board:

Suay Aksoy, Chair (Turkey)
Marlen Mouliou, Secretary (Greece)
Maria Ignez Mantovani Franco, Vice-chair (Brazil)
Eric Sandweiss, Vice-chair (USA)
Mats Sjölin, Treasurer (Sweden)
Layla Betti (Italy)
Joana Sousa Monteiro (Portugal)
Irina Smagina (Russian Federation)
Rainey Tisdale (USA).
We have also co-opted Jack Lohman (UK) and Michal Niezabitowski (Poland) to the Board.

It is good that we have so many newcomers. You already know them for the dedicated work they have been doing in CAMOC.

Does time travel faster than light? My answer is yes, absolutely. It has only been two months since we celebrated a wonderful CAMOC Conference in Rio, but we are already making preparations for the next one in 2014. A few words about our Rio performance might give you a hint about what to expect in Göteborg, Sweden.

CAMOC was one of the most active International Committees in Rio with three projects running at the same time. You will find out more in the Rio Report our colleagues wrote for you in this issue of *CAMOCnews*. Let me just say we were mesmerised by the new art museum MAR (Museo de Arte do Rio) in the

Porto Maravilha urban regeneration area and by its exceptionally engaging curator. Congratulations to our partner, the Municipality of Rio! Our two Special projects: *Insight Favela* in partnership with the Favela Museum and MINOM, and *Cities in Literature* with ICLM were the talk of the town. In fact these projects are still in progress and we are aiming to provide continuing on-line collaborative platforms as part of both projects. You will hear more about them when the Calls are made to invite you to join one or more of Working Groups we are intent on setting up – see below. Please make a note that the feedback from those of you who participated in the Favela excursion and the book reading session at the Botanical Gardens are pivotal for these online resources. So be generous with your contributions!

One of our main objectives over the next three years will be the establishment and operation of Working Groups. This was one of the things I emphasised at our General Assembly in Rio. We want to encourage all our members to take part in the various functions of CAMOC. We believe this will contribute to our democratic and participatory practice as well as providing an enriched experience for our members. After all, it is your committee and to this end, we are currently planning to form Working Groups on publications, the newsletter, projects and conferences, member recruitment, fundraising, the CAMOC Rules and city museum related subjects (research, workshops, etc). Soon you will receive a Call to join and I look forward to every CAMOC member, including myself, being involved in one or more of these groups.

A last point I would like to share with: I have been elected the Chair of ICOM's Advisory Committee and thereby an ex-officio member of the ICOM Executive Council. It does not of course lessen my total commitment to CAMOC.

Suay Aksoy

Official tourist information on Göteborg:

Welcome to **Göteborg**!

Located on the Swedish west coast, Göteborg has a tranquil archipelago on the doorstep. The city is rated the 2nd "Best value destination in 2013" by Lonely Planet.

Göteborg is in fact much closer than you imagine and simply a part of the world you have to visit. Here you'll find the meeting venues, hotels, restaurants, shops and entertainment located within easy walking distance. The city's surroundings, closeness to the sea and the stunning archipelago guarantee a whole new meeting experience. <http://www.goteborg.com/en/?epslanguage=en> ■

Re-presenting the otherness - Reflections on an exhibition about Romani

Mats Sjölin*



The exhibition deals with the Romani Indian ancestry based on the linguist Ian Hancocks earlier work and his book *We are the Romani people*. Photo: Mats Sjölin

“We are Romani” is a temporary exhibition at the Gothenburg City Museum initiated by me, but produced and presented by representatives of the Romani population of Gothenburg. The project is financed by the European Social Fund. The exhibition could be called a meeting with the Romani behind the myth, setting aside “the differences in culture, language, clothes and appearance, first and foremost we are people, with everything that entails”. The exhibition wants to put faith in the future, after years of exclusion, and the aim is to influence attitudes in the majority society. Linked to the exhibition is an educational programme addressed to civil servants.

I agree with Jette Sandahl in her CAMOC article *Feeling at home? A city with room for everybody?*¹ that “real life people” are more concerned with their future than with their past. The interviews in the Romani exhibition clearly support the view that future perspectives are essential. Still, a major part of the exhibition deals with the Romani Indian ancestry generally based on the linguist Ian Hancock’s earlier work and especially on his book *We are the Romani people*.² But Hancock no longer believes that this ancestry discourse is relevant, based on recent genetic research. The Romani ancestry would more accurately be described “as a conglomerate of Asian populations”. Hancock identifies the Romani origins as “composite” from the beginning and “occupationally rather than ethnically defined”. Identity and language was instead acquired in the West and when they appeared in Europe it was not as one people. He concludes that the Romani identity was born in Europe.³

* Mats Sjölin is senior curator at Gothenburg Department of Cultural Affairs/Gothenburg City Museum.

¹ Sandahl J. 2012. *Feeling at home? A city with room for everyone?* In Jones I., Sandweiss E., Mouliou M. & Orloff C. Ed.

Our Greatest Artefact: the City. Essays on cities and museums about them CAMOC. Istanbul, December 2012

² Hancock I. 2002. *We are the Romani people*. University of Hertfordshire Press. Hertfordshire.

³ Hancock I. 2007/2008. *On Romani origins and identity*. *The Romani Archives and Documentation Center RADOC*. http://www.radoc.net/radoc.php?doc=art_b_history_origins&lang=en&articles=

⁴ Cited in hAodha M. Ó. & Hancock I. 2007. *Migrant and Nomad: European Visual Culture and the Representation of “Otherness”*. Essen: Blaue Eule Verlag pp. 41-60

“A gennelman come ’ere one day and said as we is all from India,” one old Gypsy woman told me. “So I says to ’im, well, maybe we is, Surr, but it don’t make a mighty difference, now, do it, Surr?”⁴

Still the Romani experience is no doubt an experience of exclusion. The Romani history is on the one hand to be excluded, and on the other hand to exclude in a reciprocal process mainly interconnected with European history at the time of the expansion of the commercial city. The first record of Roma appearing in Sweden in the 16th century is interrelated to, or perhaps disapproving of, an urban commercial way of life.

Background of the exhibition

The initiative to make an exhibition about the Roma experience goes back more than ten years. Sweden ratified the *European Framework Convention for the protection of National Minorities* in 2000. The convention states that the ratifying countries in article 12 and 17, through education and research, foster knowledge of the culture, history, language and religion of their national minorities and of the majority. In 1999 the City of Gothenburg initiated a project documenting the industrial cultural heritage. The industrial city expansion back in the 1950s and 60s was dependent on immigration. Some of the immigrants, it later became known, had a Roma identity that to some extent differs from the complex history of the Swedish Roma, or Travellers, who has been living in Sweden since the 16th century.

When the Roma experience became a cultural defined subject, it became relevant for the cultural department and the city museum to be engaged in this future oriented undertaking. Nor can the citizens of Gothenburg ignore the Roma presence. When passing through the city centre the Roma existence becomes obvious and many questions arise regarding what on the surface appears to be a different lifestyle. When the Roma experience becomes a cultural defined subject, it puts cultural policy on the local agenda.

Cultural policy is becoming increasingly central in city planning. While it originally was a narrowly defined cultural sector, it is internationally, nationally and even locally broadening and involving with economic, environmental and social policy. The broader perspective on culture as means to urban sustainable development was the basic message in UNESCO’s 1995 report →



The interviews in the exhibition clearly supports that the future perspectives are essential. Photo: Mats Sjölin

Our Creative Diversity, and the 1998 Stockholm Action Plan, *The Power of Culture*, where it was stated that culture can't be restricted to just "the arts". Instead culture must be looked upon as central to human development. As a result of Sweden ratifying UNESCO's 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, Gothenburg's policy documents states that a holistic approach based on UNESCO's 2005 convention "should provide guidance, and the meaning of it should be clarified and adapted at the local level"⁵. Consequently, the Gothenburg Cultural department have added culture as the forth pillar of sustainability, interconnected with economic, environmental and social policies, in its strategic document.

The significance of becoming

What is the actual significance of this policy for work in the city museum? The UNESCO convention emphasizes the promotion of equal dignity and respect for all cultures as an essential requirement for sustainable development. Cultural expression refers to the symbolic meaning that express values that originate from diverse identities and are passed on within and among groups and societies. To protect, the convention state, "means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions"⁶.

In Sweden the problem with the concept of diversity is that it is, in general, perceived as the equivalent to ethnic groups, often referred to as "cultures". Group differences rather than individual differences, tempts to be overemphasized and then treated as homogeneous groups. It is almost as collections of individuals with static ethnic characteristics. An occupationally defined identity rather put focus on variable representations. One person could have many different identities. It is dialectically shaped between artefacts, social environment and ideas, as well as between inherited traditions and innovative creativity.

When the exhibition producers materialised the Roma identity it was in the shape of a wagon as well as tents.

Actually, the wagon on display is a restored piece of art, imported for the exhibition from Great Britain, and may be interpreted as a reflection of how the Swedish identity was created and materialized. The materialised meaning of the wagon is of imaginary significance that forms identity in relation to the surrounding other people and groups that intersect with one another. As Orhan Pamuk emphasized in an interview when launching his Istanbul museum, materializing experience is a western concept of grasping cultural heritage⁷.

In the museum context we don't just create or present, but rather recreate something absent. The Roma exhibition actually re-present something absent which becomes present in the museum context in a dichotomizing process through symbols to define a phenomenon by parting it from other phenomenon. Despite the exhibition, first and foremost, wanting to present the people behind the myth, the significance of establishing a difference is re-created in the border zone between "us" and "them". A question then arises, not only for the curator, but for the representatives of the Romani population in Gothenburg: what and whom do you actually represent. ■



The wagon on display is a restored piece of art, imported for the exhibition from Great Britain. (See further: Smith D. 1997. Gypsy Aesthetics, Identity and Creativity: The Painted Wagon.)

Photo: Mats Sjölin

⁵ Budget 2014 och flerårsplaner 2015–2016 för Göteborgs Stad http://goteborg.se/wps/wcm/connect/68955269-6f4e-446a-92fe-a65d9728ed83/Forslag+budget+S+MP+V_2014_TG.pdf?MOD=AJPERES

⁶ http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

⁷ <http://www.youtube.com/watch?v=6kK8OxtNdUY>

Impressions and memories of CAMOC's Annual Conference in Rio de Janeiro, 10-17 August 2013

Selected impressions by Jerneja Batič, Layla Betti, Catherine Cole, Joana Monteiro, Rainey Tisdale.
Introduction by Marlen Mouliou.***

Introduction

Participating in ICOM's General Triennial Conference of ICOM is always a challenge for members who are given the opportunity to join these museum "olympics" every three years in celebration of culture and museological innovation. The sheer size of the conference, the diversity of the activities offered by all the committees, the massive participation of ICOM members from all over the world and the amazingly dense social and cultural experiences within this multicultural context are the greatest rewards for ICOM members. Of course, there are more reasons to be positively overwhelmed in the context of such large events.

This time the challenge was even greater for CAMOC. We put together a complex programme which required strategic partnerships with other international and affiliated committees. We initiated and implemented two innovative and labour intensive projects, after securing funding support from ICOM. We had some dozens of registered delegates from 29 different countries and many more joining us as the conference unfolded. And we deliberately gave much time and thought in finding ways to inject into our family of members and friends a good dose of positive energy and spirit which seems to be unceasingly and naturally generated in Rio de Janeiro, this truly unique "cidade maravilhosa". To use Rainey's words elaborated eloquently in her review of the conference, "thanks to the tremendous efforts of our local CAMOC hosts, Maria Ignez Mantovani Franco, Andrea Falcao, and Gegê Leme, we had many compelling experiences throughout the city" during the days of the conference. We owe them so much and thank them sincerely for their amazing involvement and contribution let alone their incredible hospitality.

Sharing these experiences with all our members through *CAMOCnews* is the least we can do. We promise and aim to capitalise on the knowledge and experience gained during our work in Rio and develop a series of outcomes based on the lecture- and project-based parts of the conference.

In this issue, we compile the impressions expressed in brief conference reports by five CAMOC members who have been awarded the travel grants of our committee. The overall result looks more like a mosaic of thoughts and feelings rather than a uniform memory block. Besides, as Italo Calvino poetically reminds us, and CAMOC as a professional body for city museums asserts, the city is the most complex symbol that gives the greatest opportunity to express the tension between the geometrical logic and the mosaic of human existences.

Marlen Mouliou



CAMOC learning to dance at the favela.

Photo: Mats Sjölin

On CityTEXTureS

CAMOC organised several different themes throughout the week of presentations, lending variety and complexity to the program. Of these themes, the one I have been thinking about the most since I returned home was CAMOC's partnership with ICLM, the International Committee for Literary Museums. By focusing presentations on the intersection of our two interest areas, it prompted both groups to view their work through a different lens: ICLM members were asked to think more deeply about the ways in which *place* influences writers, →



The Favela Museum of Pavão-Pavãozinho on the hill between Copacabana and Ipanema

**Jerneja Batič, Secretary of Cultural Department, City of Ljubljana, Layla Betti, independent curator, Catherine Cole, heritage consultant, Joana Monteiro, advisor to Lisbon Councillor for Culture, Rainey Tisdale, independent curator*

*** Marlen Mouliou, lecturer in Museum Studies at National and Kapodistrian University of Athens*

while on the flip side CAMOC members were asked to consider how writers embody and reflect the experience of their cities. The ICLM partnership also gave birth to a very interesting programme, Cities in Literature, in which CAMOC and ICLM members were invited to read short texts - poetry, fiction, prose - written by their home city's favorite sons and daughters. More than ten cities were represented, in nearly as many languages; including a Leo Tolstoy passage about Moscow read in Russian by Tolstoy's great grandson. We were all moved by this cross-cultural exchange, and I hope it will become a CAMOC conference tradition in the years to come (after all, we will never run out of literature about cities).

Rainey Tisdale

Cities in Literature, impressed me so much... This section was so poetic and inspiring that it has been like travelling around the world just listening to writers' and artists' experiences. It gave me the stimulus to reflect about how much literature can describe the feeling of cities and places. In my opinion, this topic has been treated in a really original way. Beside the presentation of a bunch of different papers, we could listen to the keynote by the Brazilian artist José Wisnik, who gave us a great panorama of the Brazilian popular music and sounds. Then, the whole group composed by the two committees could visit the Rio Botanical Garden and enjoy a really nice event of public reading. We enjoyed many readings proposed in different languages and written by important authors. Listening to how each author described his city has been stimulating and poetic at the same time.

Layla Betti

On the Role of Urban Revitalisation and on "Museums (memory+creativity)= Social Change

On August 12 and 13, the CAMOC only sessions of theme II "Museums (memory + creativity)= Social Change" and theme III "The Role of Urban Revitalisation in Generating Social Capital", had a big audience and included interesting cases of research and reflection about new ideas for city museums and urban regeneration.

"The Role of Urban Revitalisation in Generating Social Capital" session included the important project for the renewal of the Rio de Janeiro City Museum, the Piraeus Mediterranean Port revitalisation plan, the Italian cases of industrial sites transformed into museums or cultural centres, or the importance of the Roman Emona archaeological parks to Ljubljana's cultural development strategy.

The "Museums (memory + creativity)=Social Change" session revealed interesting projects that link theory and practice in city and community museums from Belo Horizonte, Anacostia, Düsseldorf, Rio and Quebec. The themes were about how to define and develop city community museums dealing with socially delicate issues like literacy, violence, identity or mental health.

Joana Monteiro

On the Favela Insight project

The Favela Workshop was held in the Museum of Favela in the Cantagalo (Rooster) and Pavão-Pavãozinho (Big



Coffee break at Casa do Pontal Museum

Photo: Rainey Tisdale

Peacock-Little Peacock) favelas nested between the famous Copacabana and Ipanema districts of Rio de Janeiro.

The aim of the ICOM-CAMOC project was to develop a resource for collecting urban narratives which would be of global interest for cities, city museums and urban historical societies. Participants met ahead of the event to discuss the structure of the excursion day and to develop a list of questions to be asked of community members. There were two types of questions, those about the development of the museum and those about life in the community. Museum staff alerted community members over the local radio and by slipping notes under their doors that we would be coming to learn about the museum and the favela.

On the excursion day, we divided our group into three and each took different routes through the favela stopping along the way at "canvas houses", houses on which murals depicting particular aspects of the community's history have been painted in graffiti style. We were accompanied by cultural mediators from the community, translators and student photographers, and had the opportunity to visit, interview, record and observe. Each of us had a copy of the questions discussed earlier and our translator was given release forms to be signed by anyone we interviewed. Members of our group were comfortable asking questions of our cultural mediator and having casual conversations with the community members.

We met at Base 1 where museum staff gave a presentation about the development of the museum and their future plans...

Their programmes include collecting oral histories; banners telling their stories; and an itinerant library. Homeowners who have allowed paintings to be created on their exterior walls are considered guardians and the spectacular view is considered part of their collection. We met the four museum directors, were treated to a typical Brazilian lunch, a parade of artists showing, and a samba →

performance on the rooftop. Museum directors have travelled to talk about their work and welcome visitors like ourselves.

My understanding was that we would also be accompanied by a journalist and video-documentarist who would record the workshop. However, the photographers were not aware of our intention to record interviews and seemed to focus their cameras more on the visitors and our reactions to it than to the favela itself. Therefore a member of our group recorded using her iPad. We had people we interviewed sign release forms giving us permission to record the interview, but we did not sign release forms ourselves even though we were the subject of many photographs. All in all, it was an interesting day and I'm curious to see how the project develops in the future. I am grateful to ICOM for the opportunity to participate in this event. *Catherine Cole*

On the Favela Insight project

I wish to reiterate my satisfaction with the fact that I decided to join CAMOC... Three creative days of listening and dialogue, deliberation and discussions.

[However] the great creativity in the CAMOC's programme became evident the fourth day, when the committee, together with the Museu de Favela, organised a visit to the Cantagalo favela. Talks with representatives of the favela and the Museu de Favela were one of my key experiences in Rio. The museum they have planned can only emerge from a strong community that believes it will be able to achieve its goal: the recognition of equal citizens of Rio, who are connected through their culture and creativity and who wish to show the "people from the asphalt" that their hundred years of culture is part of the city in which they live. The museum is not managed by professional museum curators but the presentation of their work was highly professional and their need to find a permanent place is also evident in the high-quality documentation of the material.

I had some questions after the visit: The museum calls for success but will their endeavours bear the fruit that they want or will their programme attract numerous tourists? Will the favela community remain as strong? Will property in the favela begin to be sold to outsiders which will only serve to increase its market value, putting it beyond the reach of local people? What does the future hold for the people of the favela?

Jerneja Batič



Street art at Porto Maravilha

Photo: Rainey Tisdale



CAMOC and ICOM Brazil on stage: Congratulations!

Photo: Marlen Mouliou

On Porto Maravilha Insight

The Porto Maravilha session was a good example of mixing sites and museum visits, with conference paper presentations. It could be a model to better explore in future meetings. The conference presentations that followed the Porto Maravilha exhibition and site tour were mainly about the convergence of city museology, urbanism, urban planning and social intervention.

Richard Sandell, the keynote speaker, presented the "Museums Change Lives" report, followed by references to exhibition projects from the Nottingham City Museums and their impact in broadening audiences, creating social value, shaping new narratives and engaging with contemporary social issues relevant to those city communities.

Our Chair, Suay Aksoy, presented an interesting lecture "Insight Istanbul: urban regeneration and urban unrest at Gezi Park", sharing her views on this recent complex event. She showed relevant visual and written material about the political situation and its social, cultural and urban consequences, including the impressive "Museum of the Revolution" with concepts like "reimagining democracy" and "reimagining daily life".

Joana Monteiro

On city excursions

For me the most meaningful part of CAMOC conferences is going out and exploring a new city with my colleagues and talking over what we encounter from many different points of view. In this regard, Rio did not let us down. Thanks to the tremendous efforts of our local CAMOC hosts, Maria Ignez Mantovani Franco, Andrea Falcao, and Gegê Leme, I had many compelling experiences throughout the city, including tours of Porto Maravilha, the Rio Botanical Garden, and the estate of Brazilian landscape architect Burle Marx, and even a late-night adventure to the Scenarium, a huge, sprawling samba club in Rio's Lapa neighborhood. But the experience that stands out most was a guided tour of the new Museum →

of Art of Rio (MAR) by curator Paulo Herkenhoff. We all know by now that when museum guided tours are bad they can be really, really bad; but when museum guided tours are good they can be transformative. Herkenhoff represented that perfect blend of knowledge, storytelling, and human connection that transforms a museum visit and transforms you, the visitor, too. His approach to MAR is visionary: that children from Rio's favelas should walk through the museum and find something that rings true to their own experience on the walls, that art should have a place in the life of every Carioca. Expect great things from this city art museum.

Rainey Tisdale

About the first day of the week, the excursion and the closing party

Sunday, the first meeting with CAMOC members. Pleasant despite the bad weather. The Directorate of Historic and Cultural Heritage of the Navy in Rio de Janeiro invited us to take a round trip of Guanabara Bay on board the one hundred years old Laurindo Pitta. The city intertwines with the sea and hills in all its greatness.

Friday was reserved for a trip organised by the conference hosts. I did not know what I was registering for, as I did not know Brazil. I nevertheless found the right thing that made my heart sing. A visit to Casa do Pontal and the Burle Max estate. The folk art collection in the Museu Casa do Pontal could be just one of many folk art collections that I have seen. Its objects make it exceptional but the real key to the visit was the lady leading us through the exhibit. Accompanied by the sound of Brazilian folk songs and with a special sparkle in her eyes, she took us through history, customs and beliefs and presented a truly exceptional ethnological collection and the riches of Brazilian cultural heritage.

The Burle Max estate is magnificent, especially if you are partial to exceptional vegetation and parks and the creativity of artists from the past century. The majority of the creativity of the landscape architect and painter Burle Marx and the feeling of the artistic atmosphere of the 1960s culminates in the new studio that he set up on his estate.

Rio is samba and this is why we also finished the evening with a performance by the Mangueira dance group with pleasant socialising and dancing. Samba and caipirinha, the party of the poor, which the city markets as its biggest tourist attraction.

Jerneja Batič

Layla's digest

The week flows away and for me it has been too soon to go back to Italy. I really felt that this conference has been able to combine theory, through talks and discussions, with more practical moments, where the group could see a bit of this great country and listen to how museum insiders are dealing with problems which are often the same in every part of the world. I wish we could be able to keep the mixture of these two aspects of our jobs, not forgetting that often we need to see with our eyes what is going on in other countries.

Layla Betti



Community orchestra's performance for CAMOC and ICLM

Photo: Rainey Tisdale

Joana's digest on how a delegate can travel the world in a CAMOC conference

From the conference presentations, we could travel around the world from Rio to Moscow, from Anacostia to Piraeus, from Rome to Ljubljana, from Montevideo to Belo Horizonte, from Düsseldorf to Dubrovnik, from Copenhagen to Istanbul, from Baku to Bergen, from Quebec to Dunedin.

When learning about the heritage of cities, and about writers and composers that influenced the spirit of cities we could "meet" Kierkegaard and Tolstoy, Dumas and Grieg, the Brothers Grimm and Fernando Pessoa, Thomas Bernhard and Clarice Lispector, as well as other not so famous characters that gave (or still give) life to so many cities.

Joana Monteiro

Jerneja's digest

These are some thoughts and phrases that surrounded us and which I am thinking about even now the conference has ended:

- a museum gives meaning to our past
- immateriality can only be expressed through materiality
- recognising human values
- museums establish our sensibility with the help of the past →



CAMOC observing the exhibition at Rio's Botanical Garden.

Photo: Rainey Tisdale

- the body is an agent – the transmitter of sensibility
- a museum object has its own life, memory and creativity
- sensibility preserves memory from urban development
- freedom of choice enables creativity
- the importance of the senses in perceiving an object and what is cyberspace
- the task of the museum is to teach you to ask questions
- the revitalisation of industrial heritage through creativity, culture and science
- the revitalisation of old museum collections by adding new technologies
- the revitalisation of museum and cultural heritage monuments means the revitalisation of the city
- today's museums have to deal with public values
- the strategy of a museum lies in the coproduction of visitors and the museum
- is a museum capable of shaping public opinion?
- how does the museum react to times of social changes
- the brand of the city through a book, as we read less and less today
- getting to know a city through the creativity of artists
- what is the museum of literature like, which responds to the world surrounding us
- a museum represents live literature
- the importance of collections today
- symbolic, personal objects materialise emotions
- what is the dramaturgy of the presentation like



Museo de Arte do Rio and its Director guiding CAMOC on a special tour of his "shrine"

Photo: Marlen Moulou

- language through time; the sound of language through time
- the musealisation of language through performance, song, rap
- the interpretation of language.

Rio is a city of extremes, a city without traffic lights and pedestrian crossings, a city with over seven million inhabitants far more who want it to become a city for citizens.

I am left with a lovely memory of numerous anonymous people of Rio who were always willing to help me find my way through this complex city.

Jerneja Batič ■

Planning for Protest – response to the crisis and public space

Joana Monteiro*



Planning for Protest Book

Planning for Protest is an international project that reacts to the large-scale protests phenomenon motivated by the financial crisis and other global events in the streets of Europe, the Middle East, Asia, and the Americas, re-igniting debate around the relationship between citizens and public space. Created by Ben Allen, James Bae, Ricardo Gomes, Shannon Harvey and Adam Michaels, **Planning for Protest** is a publication, an exhibition and an associated project of the 2013 Lisbon Architecture Triennale.

The exhibition presented in Lisbon from September to December 2013 is the result of the work of twelve teams of architects and designers as a response to the crisis with proposals that address the conflictual motives behind

spaces of protest in their own cities. The architectural offices and the respective cities are: Antonas Office (Athens), Studio Miessen (Berlin), studioBasar (Bucharest), Cluster (Cairo), Culturstruccion (Dublin), Superpool (Istanbul), Ateliernob (Lisbon), public works with Isaac Marrero-Guillamón (London), Ecosistema Urbano (Madrid), Srdjan Jovanovic Weiss / NAO (New York), PioveneFabi with 2A+P/A (Rome), Vapor 324 (São Paulo).

According to the Lisbon exhibition curatorial statement, "**Planning for Protest** came about as a conversation over what was happening in these flashpoints throughout the world, with a special focus on how the very spaces in which they took place helped to shape or form, if not circumvent, the success or failure of each cities' public mobilization. In as much as the mass convention of peoples creates the voice of these protests, we wanted to see how the streets and squares, its buildings, form the backdrop of these protests' stages."

As the project curators imply, the 12 participant teams "show protests as an ongoing dialogue that not only endure but must go on, in the hopes of this era's Great Conversation being "indeed endless, not in the sense of endlessly repetitive, but in the sense of endlessly creative →

* Joana Monteiro, adviser to Lisbon Councillor for Culture



Planning for Protest Exhibition

in exactly the way that Chomsky characterizes language itself—that is, as making infinite use of finite means.”” Following again the project curators, “as protests become media events in their own right, we wanted our project to shed light on what is so obvious that it is much too easily—and often is—overlooked: the actual urban spaces in which these protests take place. The contributors to this project have each granted us remarkable insights to the psychological and the physical ‘traits’ of their own cities they work in, filling in the gaps for us of that overlooked space.”

The project will be expanded to include other cities, with exhibitions planned for Los Angeles, London, São Paulo and more.

Further information at: <http://www.planningforprotest.org> ■

Urban Systems Collaborative Meeting Held in London

Chet Orloff*

The Urban Systems Collaborative held its annual meeting on 10-11 September 2013 at Imperial College, London.

The Urban Systems Collaborative (USC) is an interdisciplinary community that facilitates the integration and “smartening” of existing systems, and the creation of new systems with the intent of advancing certain individual, community and global goals. The group is engaged in the study, evaluation, and modification of real-world information to reveal emerging patterns of urban behavior that are changing the ways that people live in cities and how these changes affect the planning, design, development, governance, and operation of cities.

This was USC’s first meeting outside the United States and over the two days 60 people from ten countries took part in a series of workshops to discuss the question: “How do the increasing flows of information in cities impact citizens’ perceptions of quality of life?” CAMOC members Chet Orloff (United States) and Ian Jones (UK) attended the conference.

The meeting was divided into four workshops covering the themes of: *the Adaptive City*, *the Configurable City*, *the Supportive City*, and *Perceptions of Quality of Life*.

As Colin Harrison, one of the USC’s leaders, observed: “These are very broad themes. For technologists they seem very fuzzy to discuss, whereas for urbanists and social scientists they seem very soulless. And that is the central challenge that the USC was formed to address. We have got to develop a much better dialogue among the many contributors to urban life – not least the citizens – about the appropriate uses of these new technologies. This is what the USC does.”

Prof. John Polak, the USC’s host at Imperial College, summarized much of the discussion: “We are in a time when our engineering capabilities (for information

technology) exceed our capacity to understand how best to employ them. We are struggling to develop understanding of the totality of the city and urban life in any meaningful way. In this matter neither government nor corporate enterprise can claim the trust and legitimacy that are needed to match technological capabilities to applications that are entirely endorsed and supported by the public.”

In addition to the workshops, there were several talks by academic and industry thinkers including Prof. Michael Batty of UCL, Prof. Martin Rieser of de Montfort University, Michael Weinstock of the Architectural Association, Volker Buscher, director of Technology Innovation for Arup, Jurij Paraszczak of IBM Research, Peter Madden, CEO of the Future Cities Catapult, and Samir Menon, head of Eco-Sustainability for Tata Consulting Services.

Audio and video of the plenary sessions are available on UBC’s website: <http://urbansystemscollaborative.org>. The discussion on the outcomes from this meeting will continue on the USC’s blog and the USC’s weekly webinar series, which are open to all interested parties and accessible through the website.

What do we want to accomplish?

The present team came together during 2010-2011 out of a recognition that, while the future of cities is evolving very rapidly at the beginning of the 21st century, a void or a disconnection exists among the several professions implicated in that evolution. So our immediate motivation in organizing the Urban Systems Symposium (urbansystemssymposium.org) was to begin a process of mutual learning among these professions and thereby address a number of problem areas:

- A desire, in an era of growing competition, to understand more deeply the dynamics of cities, and →

* Chet Orloff is President/Director of Museum of the City (an international virtual museum of Cities - www.museumofthecity.org). Member of CAMOC

what makes them successful at an operational level.

- The metrics of a city that will be the primary focus for our data-intensive studies and a common vocabulary of Urban Systems terminology.

- The need for principles to address the growing concern of citizens about their erosion of privacy and the related issue of ensuring greater transparency of decision-making by governments and their agencies.

- The need for standards of various kinds to enable the professions to connect their work products effectively, perhaps beginning with a common taxonomy and typology of Urban Systems and urban forms.

- The need to introduce more quantitative methods into the design, development, management, and operation of cities.

- The need to extend the education and professional development of many of these professions to encompass this integration.

- The need for an underlying scientific theory of how cities work at the level of individual citizens.

- The need for understanding of how information technology changes social behavior and hence urban planning needs.

This is not by any means a definitive list. ■

“Activism, Participation, Contestation: Inhabitants and Heritage-Making in the French Suburb.” A Workshop at l’Université de Cergy-Pontoise. France, 14 January 2014

Anne Hertzog*

This workshop, sponsored by the Université de Cergy-Pontoise’s MRTE Laboratory, brings together researchers and professionals from various fields of heritage conservation to pose new questions and provoke new research about preservation and heritage in a suburban context.

With a growing number of planners and planning scholars engaged in what is sometimes characterized as planning’s “collaborative turn,” we have become much more aware of the importance of urban residents’ actions in the decision-making process. Additionally, contemporary metropolitan changes seem to have reactivated a sense of activism reminiscent of the urban conflicts of the 1970s, even as today’s struggles reflect, in their changing register and method, new concerns pertinent to our own time. Contemporary grassroots organizations are both the products and the shapers of the political, social and urban changes affecting today’s metropolis.

In addition to a new concern for collaborative decision-making, planning scholars have noted the changing profile of suburbs in the process of modern metropolitan change. Deindustrialization, regeneration, gentrification, and impoverishment—contemporary French suburbs have experienced all of these once strictly urban processes. Like more traditional urban centers, too, they also partake of another, equally prominent trend: the tendency to valorize their past through heritage-based development. In the suburb as in the city, today’s heritage-making process is one of the central dimensions of contemporary metropolitan change.

Public debate over suburban heritage is complicated by a variety of recent dynamics. These include:

- the extension of the categories of objects and places defined as “urban heritage” to include some of the most basic components of suburban development: the tower block, the industrial complex, popular housing, and the railway station, to be sure—but also the “tag” and other seemingly ephemeral sites.
- the evolution of planning policies to include sustainable planning and citizen participation as a matter of course. In increasingly various spheres, public activism, participation, or resistance are thus perceived as fundamental and necessary elements of change.
- the general development of urban socio-spatial dynamics to signify a changing role for suburbs within the larger metropolitan landscape.

Given this context of public activism in a transforming suburban environment, the workshop takes on three main themes:

1. Grassroots Mobilization for Heritage Preservation: Methods and Stakes

Who mobilizes for preservation in urban peripheries, according to which methods, and in order to preserve what sorts of places? Does public activism produce new categories of material/immaterial heritage? Do citizens’ organizations invent a new urbanity in the urban margins, through their shared practices of heritage valorization? Do such practices lend a new value to collective activism, alongside the heritage of the landscape? Do they lead us to question the notion of heritage transmission itself? What does a study of public mobilization over heritage sites teach us about the changing representations and perceptions of suburban and urban space? →

* Anne Hertzog is Assistant Professor in Cultural Geography, University of Cergy-Pontoise, France

2. Actions and Reactions of Heritage Institutions

Under this theme, we explore the response of heritage institutions, such as museums, to the existence or absence of citizen mobilization. "Citizen participation" is widely preached within such cultural institutions today as they select, valorize, and even redefine what constitutes "heritage." But how exactly do we conceive the "citizen" as a social category—is it equivalent to "inhabitant," "resident," "public," "community"? And how do local heritage-making initiatives affect such cultural institutions, with their traditions of expertise and professional standards? What kinds of new collaborations and partnerships between institutional actors and inhabitants contribute to suburban heritage-making?

3. Conflicts and Competition in Suburban French Heritage-Making

We will question various - and sometimes antagonistic - visions of what constitutes "heritage" in suburbs characterized by growing social inequalities, ethnic diversity, and the frequent stigma of "crisis". We hope to assess the influence and the place of various

groups involved in the heritage-making processes, and to look at conflicts between institutional actors and citizens within the context of a variety of parameters: contemporary suburban lifestyles (including growing mobility, new residential aspirations, and feelings of relegation or exclusion); new stakes in planning and development at the urban periphery; and the growing weight of the economic actors in neoliberal urban planning (including promoters and private industrial interests attracted to "special zones" or long-abandoned places). How do these developments interfere in the heritage-making processes? Are certain categories of citizens being stripped of their rights to access, produce, or defend "their" heritage? We will thus discuss the ways in which urban fragmentation, territorial specialization, and the dominance of certain categories of actors have marginalized or excluded the members of some other social categories from playing a role in the increasingly important process of heritage making in the French suburb.

For more information about "Activism, Participation, Contestation: Inhabitants and Heritage-Making in the French Suburb", contact Anne Hertzog (anne.hertzog@u-cergy.fr), or Elizabeth Auclair (Elizabeth.Auclair@u-cergy.fr). ■

■ Conference Alert

Conference theme

International Conference on Cities, People & Places

Dates & Place

14 - 17 October 2013, Colombo, Sri Lanka

Information on-line at

<http://www.mrt.ac.lk/archi/ICCP2013/>

Description

This International Symposium on Cities, People and Places (ISCPP) aims to address a wide array of inter-related aspects of cities and urban environments from functional aspects and city making technologies to quality of living and character of places. Its objectives are twofold. First, it aims to gather in a fast developing Asian city- Colombo, those who are interested in looking into the spaces and places of cities with a view to sharing their understanding of the complex human dimension of living in cities. Second, it envisages facilitating and constructing a holistic view of the problems facing contemporary cities, and places and solutions for their meaningful growth.

Organized by: Department of Architecture of the University of Moratuwa in Sri Lanka ■

Conference theme

The Idea of Creative City and the Urban Policy Debate

Dates & Place

17 - 18 October, 2013, Cracow, Poland

Information on-line at

<http://creativecities.uek.krakow.pl/>

Description

The aim of the conference is to overview and assess the concept "creative cities" and its implementations. We are interested in a debate based on research, both theoretical and empirical, and on exploration of particular cases from all over the world, which can highlight potentials and pitfalls of putting the theoretical idea into practice. In particular, we are looking for comparative studies and different cases which may provide a lesson for Central Europe. →

We address this conference to the representatives of academia dealing with urban studies, artistic community, policy-makers and non-governmental organizations interested in culture, creativity and urban policy. Our aim to bring together people fascinated by the dynamic changes in contemporary cities.

Last but not least, there will be a discussion panel concerning Cracow and its potential as a creative city.

Organized by: Department of European Studies at the Cracow University of Economics and the Jagiellonian Club ■

Conference theme

CUI' 13 – Contemporary Urban Issues Conference

Dates & Place

4 - 6 November, 2013, Istanbul, Turkey

Information on-line at

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

Description

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.

Organized by: DAKAM (Eastern Mediterranean Academic Research Center) ■

Conference theme

2nd International Conference on Architecture and Fiction: Writing Place - Literary Methods in Architectural Research and Design

Dates & Place

25 - 27 November 2013, Delft, Neederlands

Information on-line at

http://writingplace.org/?page_id=1524

Description

As the research platform that supports it, this event aims to explore alternative ways of reading and designing architecture, urban places and landscapes through literary means. While the first conference on Architecture and Fiction (Once Upon a Place, Lisbon 2010), had a more general focus on the connections between architecture and literature, this conference will have the use of literary methods for architectural and urban research and design as a central topic.

Organized by: Chair of Methods & Analysis, TU Delft and Writingplace laboratory for architecture and literature ■

Conference theme

8th International Conference on Urban Regeneration and Sustainability - Sustainable City 2013

Dates & Place

3 - 5 December, 2013, Putrajaya, Malaysia

Information on-line at

<http://www.wessex.ac.uk/13-conferences/sustainable-city-2013.html>

Description

The Conference aims to address the many inter-related aspects of the urban environment from transport and mobility to social exclusion and crime prevention. The meeting will build on the contributions made in previous conferences, which successfully managed to provide an international view of the problems facing modern cities and their solutions.

Organized by: Wessex Institute of Technology ■

Conference theme

ARCHTHEO '13: Creativity, Autonomy, Function

Dates & Place

4 - 6 December 2013, Istanbul, Turkey

Information on-line at

<http://www.archtheoconference.net/>

Description

ARCHTHEO Conference was convened under the title "Theory for the Sake of the Theory" on 2011 and under the title "House & Home" on the year 2012. The conference gained a special place within the theory of architecture thanks to valuable presentations by over 250 academicians.

ARCHTHEO '13 sets sail for new discussions under the title of "Creativity, Autonomy and Function". The question whether the architectural creativity depends on an independent aesthetical productivity or on an engineer-like problem solving approach, still holds today.

Organized by: DAKAM (Eastern Mediterranean Academic Research Center) ■

Conference theme

12th Asian Urbanization Conference

Dates & Place

28 - 30 December 2013, Varanasi, India

Information on-line at

<https://sites.google.com/site/asianurbanization/>

Description

Urban Dynamics, Environment and Health are three major interlinked areas in the fields of urban studies, urban geography, and urban planning, with all three strongly connected to social well-being. The interconnections of various elements of these three areas have great bearing on the life quality of people in space and time. The sequential arrangement of these three themes in this conference is an expression of priority action of the process of change in spatial, environmental and human context along with time.

Organized by: Asian Urban Research Association ■

Conference theme

4th Global Conference: Urban Popcultures

Dates & Place

10 - 12 May 2014, Lisbon, Portugal

Information on-line at

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

Description

This inter- and multi-disciplinary conference aims to examine, explore and critically engage with issues related to urban life. The project will promote the ongoing analysis of the varied creative trends and alternative cultural movements that comprise urban popcultures and subcultures. In particular the conference will encourage equally theoretical and practical debates which surround the cultural and political contexts within which alternative urban subcultures are flourishing.

Organized by: The conference is part of the 'Critical Issues' programme of research projects. The Organising Chairs are Daniel Riha and Rob Fisher. ■

Conference theme

3rd Global Conference - Monstrous Geographies – Places and Spaces of Monstrosity

Dates & Place

15 - 17 May 2014, Lisbon, Portugal

Information on-line at

<http://www.inter-disciplinary.net/at-the-interface/evil/monstrous-geographies/call-for-papers/> →

Description

Encompassing the factual and the fictional, the literal and the literary, this project investigates the very particular relationships and interactions between humanity and place, the natural and the unnatural, the familiar and the unfamiliar, and sees a multitude of configurations of human monstrosity and evil projected, inflicted, or immanent to place. Such monstrous geographies can be seen to emerge from the disparity between past and present, memory and modernity, urban and rural and can be expressed through categories of class, gender and racial difference as well as generational, political and religious tensions.

Presentations, papers, reports, performances, work-in-progress, workshops and pre-formed panels are invited on issues related to any of the following themes: Monstrous Cartographies; Monstrous Islands; Monstrous Cosmographies; Monstrous Environmental Geographies; Monstrous Religious Sites & Ritualistic Monstrosity; Monstrous Landscapes of Conflict; Uncanny Geographical Temporalities; Monsters on the Move; Architectural Monstrosity.

Organized by: Rob Fisher: mg3@inter-disciplinary.net ■

Conference theme

Velo-city Global 2014

Dates & Place

27 - 30 May 2014, Adelaide, Australia

Information on-line at

<http://www.velo-city2014.com/>

Description

Velo-city is the world's premier international cycling planning conference. The four day event offers delegates from around the world a chance to share best practices for creating and sustaining cycling-friendly cities, where bicycles are valued as part of daily transport and recreation. Adelaide Velo-city Global 2014 will celebrate what's great about bike riding. This will be explored by conference delegates through three key themes and greater depth will be achieved by looking at these themes through four key lenses.

Organized by: Adelaide Velo-city Global 2014 Management Committee and the European Cyclists' Federation

Exhibition Alert

Exhibition theme

Heritage Lost and Found: Our Changing Cityscape

Dates & Place To 10 November 2013, Postmaster Gallery, Otago Museum, New Zealand

Information on-line at

<http://www.otagomuseum.govt.nz/heritage-lost-and-found-our-changing-cityscape/>

Description

Join us as we rediscover Dunedin's built heritage.

Explore our city's rich architectural past with Heritage Lost and Found: Our Changing Cityscape, our inaugural exhibition in the Postmaster Gallery at the Otago Museum H D Skinner Annex.

Developed in partnership with the Otago/ Southland Area Office of the New Zealand Historic Places Trust (NZHPT) and proudly sponsored by Gallaway Cook Allan Lawyers, this exhibition celebrates heritage buildings past and present, and uncovers the human stories they share.

Learn about buildings that have been demolished, discover heritage buildings now hidden behind a modern facade, and celebrate heritage buildings which have been preserved. ■

Exhibition theme

India encounters the Museum Aan de Stroom

Dates & Place 4 October 2013 – 12 January 2014, MAS - Museum Aan de Stroom, Antwerp, Belgium

Information on-line at

http://www.mas.be/Museum_MAS_EN/MASEN/On-Display/India-encounters-the-MAS.html

Description

In the context of Europalia India, the MAS exposes its host India and the theme of encounters. In a vertical tour with four stops you get to discover a versatile India.

On the 5th floor of the Museum, MAS features 'Strikes at Time' by the New Delhi based artists Raqs Media Collective. 'Strikes at Time' (2011) is a video diptych that connects Raqs' thoughts on time and labour and calls for a recovery of the night left over from the working day for an insurgent reverie. The work was sparked off by a conversation between Raqs Media Collective and the French philosopher Jacques Ranciere. ■

Exhibition theme

Stolen Center - The "Aryanization" of Jewish-owned Property in Berlin's city center 1933-1945

Dates & Place 4 September 2013 - 19 January 2014, Stadtmuseum Berlin (City Museum of Berlin), Germany

Information on-line at

<http://www.stadtmuseum.de/stolen-center>

Description

Since the fall of the Wall, Berlin's city centre has been the focus of public interest. Its future shape is the subject of fierce debates. Often overlooked is the fact that the actual city centre is the oldest part of today's metropolis. No other place in Berlin is as historically rich. However, many historical relics were lost during and after the Second World War. Only a few buildings, such as the Marienkirche, the Nikolaikirche or the Red Town Hall bear witness to the structural diversity and active urban life of the historic centre.

The exhibition documents the stories of persecution of five Jewish families who are representative of the many other Jewish property owners formerly in Berlin's city centre. Their stories make plain the special responsibility that must play a role in all future urban planning decisions for Berlin's city centre.

The exhibition is presented in the context of the 2013 Berlin Theme Year "Diversity Destroyed". Support is provided by the Friede Springer Stiftung and the Stiftung Preußische Seehandlung. ■

Exhibition theme

Teutloff meets Ars Sacra

Dates & Place 25 April 2013 - 26 January 2014, Salzburg Museum, Neue Residenz, Salzburg, Viena

Information on-line at

<http://www.salzburgmuseum.at/979.0.html>

Description

The Salzburg Museum is hosting the internationally renowned Teutloff Collection, including nine video works by the artists Tracey Emin, Simone Häckel, Gary Hill, Micha Klein, Sigalit Landau, Bjørn Melhus, Osvaldo Romberg, Una Szeemann and Peter Weibel. But this particular show is special: namely, the Teutloff Collection was willing to enter into dialogue with the "Ars Sacra" exhibition, which presents a view of the museum's medieval art treasures.

The result is a thrilling tour in which two narrative strands of the history of art and of contemporary art continually coincide and touch, the whole show spanning an arc across the centuries. Despite the different media of painting and sculpture on the one hand and video on the other, the interleaving of two collection complexes also owes its existence to the collecting concept of Lutz Teutloff. Through his keen attention to the image of the human body and the reflection of pictorial conventions, many of the works he has collected touch on lines of tradition whose form and iconography seem to be inscribed into the history of art. ■

Exhibition theme

Norman Bel Geddes: I Have Seen the Future

Dates & Place 16 October 2013 – 10 February 2014, Museum of the City of New York, USA →

Information on-line at

<http://www.mcny.org/content/i-have-seen-the-future>

Description

The first major exploration of the theatre and industrial designer who The New York Times dubbed “the Leonardo da Vinci of the 20th century.”

A visionary who was equally comfortable in the realms of fact and fiction, Bel Geddes (1893-1958) played a significant role in the 1920s and '30s, shaping not only modern America but also the nation's image of itself as innovator and leader into the future.

Bel Geddes most famously expressed his dynamic vision of this American future - streamlined, technocratic, and optimistic - with his unforgettable Futurama exhibition at the 1939-40 New York World's Fair. Bringing together some 200 never before seen drawings, models, photographs and films of theatre sets and costumes, housing projects and appliances, airplanes and automobiles, the exhibition underscores that Bel Geddes sought nothing less the transformation of American society through design. ■

Exhibition theme

Natures of Art Nouveau

Dates & Place 5 October 2013 - 15 February 2014, Helsinki City Museum at Sofiakatu, Finland

Information on-line at

<http://www.hel.fi/hki/Museo/en/Museums+-+Exhibitions/City+Museum/Natures%20of%20Art%20Nouveau>

Description

The Natures of Art Nouveau exhibition highlights the role of nature in art and architecture across Europe at the turn of the 19th and 20th centuries.

The name of the exhibition has many meanings. On one hand it refers to botanical and zoological themes, which were prominent in objects and buildings in both the flourishing styles favoured in Western Europe and the more austere Jugend style popular in Finland. On the other hand, the exhibition also highlights the ideological phenomena and the scientific breakthroughs behind the style, which were reflected in the creative work and works of artists and architects.

Helsinki is a significant European Art Nouveau – or Jugend, as it is called in Finland – city, with an extensive and valuable cultural heritage going as far back as the end of the 19th century and the beginning of the 20th century. ■

Exhibition theme

The novel of a Wardrobe - The Parisian Chic from the Belle Époque to the 1930s

Dates & Place 17 October 2013 - 16 March 2014, Carnavalet Museum, Paris, France

Information on-line at

<http://www.carnavalet.paris.fr/en/exhibitions/novel-wardrobe>

Description

Imagine stepping into one of Paris's top Haute Couture houses in the early 20th century: Alice Alleaume, chief saleswoman from 1912 to 1923 at Chéruit, 21 Place Vendôme, welcomes you and offers to fulfil your wildest dreams. From 17 October 2013 to 16 March 2014 the Musée Carnavalet is home to an off-site exhibition by the Palais Galliera, the City of Paris Fashion Museum: The Novel of a Wardrobe: Parisian Chic from the Belle Époque to the 1930s. On public display here for the first time, this remarkable wardrobe is that of Alice Alleaume herself. Dresses by Chéruit, Worth and Lanvin, evening shoes by Hellstern, hats by Alphonsine, Marcelle Demay, Madeleine Panizon and Le Monnier, evening headbands by Rose Descat, jewellery – and much more. ■

Exhibition theme

The Cheapside Hoard: London's Lost Jewels

Dates & Place 11 October 2013 - 27 April 2014, Museum of London, United Kingdom

Information on-line at

<http://www.museumoflondon.org.uk/london-wall/> →

Description

This October, the Museum of London will open a major new exhibition investigating the secrets of the Cheapside Hoard. This extraordinary and priceless treasure of late 16th and early 17th century jewels and gemstones – displayed in its entirety for the first time in over a century – was discovered in 1912, buried in a cellar on Cheapside in the City of London.

Through new research and state-of-the-art technology, the exhibition will showcase the wealth of insights the Hoard offers on Elizabethan and Jacobean London – as a centre of craftsmanship and conspicuous consumption, at the crossroads of the Old and New Worlds. It will also explore the mysteries that remain, lost among the cataclysmic events of the mid-17th century: who owned the Hoard, when and why was it hidden, and why was it never reclaimed?

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 is November 30th, 2013; February 28th, 2014; May 30th, 2014; August 30th, 2014.

Send us photographs of your museums!

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 artist reserved for this purpose.

Please send your emails to secretary@camoc.icom.museum
