

# CAMOC MUSEUMS OF CITIES REVIEW

[www.camoc.icom.museum](http://www.camoc.icom.museum)

**CAMOC  
Annual  
Conference 2018  
Frankfurt**

- Listening to Huta
- The case of former prisons
- Urban practices in Forlì

**DOSSIER: CAMOC ANNUAL CONFERENCE AND MIGRATION: CITIES WORKSHOP 2017**

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# From the Chair



Dear CAMOC members,

This issue is very much focused on two CAMOC annual conferences: the one we held in Mexico City in November 2017, and the next one due to be held in Frankfurt in June of this year.

The Dossier is dedicated to CAMOC's conference held in Mexico City from the 30 October to the 1 November of 2017. Linda Norris, Yani Herreman, Melissa Regina Campos, Beatriz Águila Mussa and Andrea Delaplace share different views on their experience of the conference, as attendees, and speakers. It was indeed a great conference!

Marlen Mouliou writes about the *Migration:Cities / (im)migration and arrival cities* workshop, the second of three, which took place in Mexico City just before the conference. She reports on the workshop programme, including Doug Saunders's keynote speech, and the project's contribution and video production guidelines. As you know, *Migration:Cities / (im)migration and arrival cities* is a three year ICOM funded project designed and developed in partnership with the Commonwealth Association of Museums and the ICOM International Committee for Regional Museums.

Now, about our CAMOC conference on 2-5 June. This time, we will go to Frankfurt's newly reopened Historisches Museum, a state-of-the-art museum for and about the city. It will be CAMOC's second conference in Germany following our 2011 conference in Berlin.

What is the point of museums of cities, what purpose do they serve, what should be their future? Our theme then is simply: the future of museums of cities. Our aim will be to share knowledge and debate the state of museums of cities world-wide, including present and future models and city museum definitions.

In the same year that ICOM is discussing a new definition of museum, CAMOC will be reflecting upon city museum prospects both in terms of possible new definitions and the most relevant practices.

We will also tackle issues like New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics, and Sustainable Cities and City Museums. The third and last workshop of the project *Migration:Cities / (im)migration and arrival cities* will be held as a pre-conference event in Frankfurt. You can find more information about the conference and the workshop in the Call for Papers published in this Review. Please don't hesitate to contact us when sending in your abstracts or if you have any further questions.

We are very much looking forward to another great conference, and of course your contributions!

The International Museum Day theme of 2017: "Museums and Contested Histories", is the conceptual framework for a number of articles in the current issue. Nowa Huta, today part of Krakow, tells the story of communist rule in Poland in an unconventional way. It was the first post-World War II city built from scratch. "Look inside Huta" is a participatory research project developed by Krakow's Historical Museum.

Former urban prisons are dealt with by Francesca Lanz as difficult and neglected examples of significant heritage. Paola Bocalatte shares a project with us on how cities can deal with contested recent past history and heritage. It has led to the European network "Atrium - Architecture of Totalitarian Regimes in Urban Managements".

As usual, do not forget to send us your contributions, suggestions and support. Your feedback and participation is really important to us!

Joana Sousa Monteiro

# Listening to Huta

MARIA WĄCHAŁA-SKINDZIER / DANIEL BOROWSKI\*



Nowa Huta today - an example of a socialist ideal city. © MHK

Nowa Huta was Poland's first post-World War II city. It was built virtually from scratch and was originally designed to be inhabited by 100,000 people. The city owes its name ("the new steelworks") to the huge metallurgic conglomerate plant that was built along with it. According to the original plan, Nowa Huta was to be a self-sufficient urban organism. Its self-sufficiency was short-lived, however: by 1951 it had been incorporated into Krakow. Today Nowa Huta boasts a population of about 250,000 people.

Nowa Huta tells the story of communism in Poland in an unconventional way. On one hand, it represents all the problems connected with this time, but on the other hand it demonstrates a completely different way of thinking about post-war times in Poland. This contradiction creates an interesting framework for multi-dimensional debate on communism in the Nowa Huta context. For The Historical Museum of the City of Krakow (MHK), it is essential to investigate Nowa Huta's history with the help of the local community, which shares responsibility for its heritage. Nowa Huta

\* Maria Wąchała-Skindzier, Head of Nowa Huta Quarter, The Historical Museum of the City of Krakow

\* Daniel Borowski, International Relations Department, The Historical Museum of the City of Krakow

Quarter, a branch of MHK, undertakes a number of participation projects in order to help residents explore their immediate surroundings. Eye witnesses to the lived history provide a narration layer for our educational programs, which contain performative and theatrical elements.

In 2009 an exhibition "My Nowa Huta" was opened on the occasion of the 60 year anniversary of Nowa Huta's founding. The exhibition was entirely based on personal stories, photos, and keepsakes of local community members. After this year, it was impossible to realize any exhibition without a participation element. Our visitors have helped us present those aspects of Nowa Huta related to culture, theatre, sport, and even gastronomy, which was the main topic of the latest exhibition "Buffet below the Kombinat".

Undoubtedly the most remarkable event gathering local community around a common cause is the two-day happening called "Look inside Huta." It has been held during the third weekend of November every year since 2008 by "Scattered Museum of Nowa Huta." This initiative of MHK explores historical treasures from the area, such as abandoned palaces, cemeteries, mounds, and the cultural institutions that protect them.

Many diverse activities are organised every year as part of "Look inside Huta." Unusual walks take place: for example, following the footsteps of Nowa Huta vampires, ghosts and phantoms; famous people's routes; or walks investigating history, architecture, street art, urbanism, and literature. Using city games based on riddles that are created for the event, anyone can explore Nowa Huta in a unique way. Over the last years, themes have included working in the Kombinat (the management authority responsible for the metallurgic conglomerate) and building the ideal city. A lot of activities are offered to youngsters as well: workshops on decorating interiors, designing mosaics, or meetings with authors of stories for children. Bus tours throughout forgotten heritage routes of Nowa Huta – the old villages and palace park areas where this district was built – are a fixed point of every program. In addition to bike sightseeing and a running competition, guided tours of the Kombinat and other facilities are also very popular.

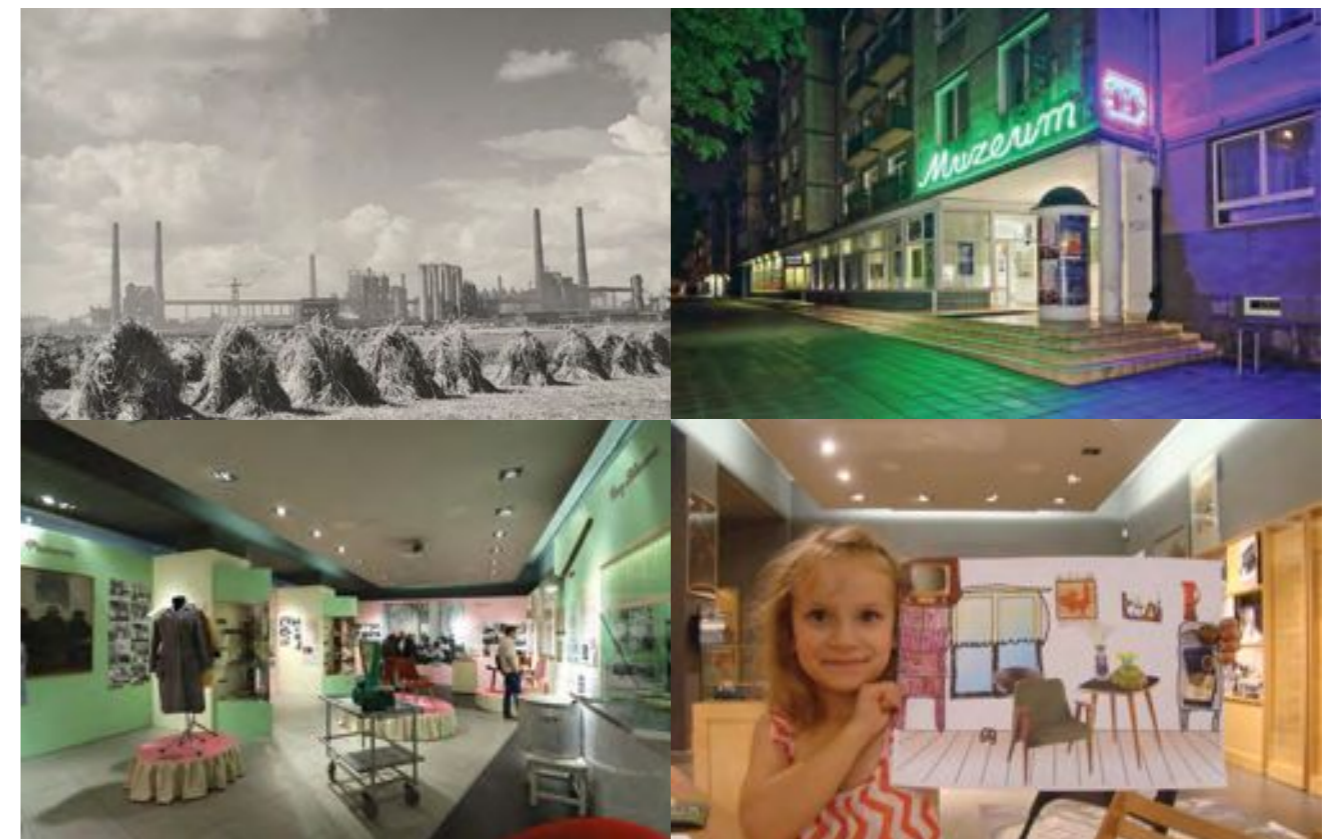
"Look inside Huta" is an example of participation based on local institutions and everyday people. Its mission is to show how diverse and interesting a place Nowa Huta became as opposed to the old stereotype of an unappealing and dangerous district of Krakow. The forgotten heritage of Nowa Huta is promoted by rediscovering history and memory of the villages whose land became the foundation for the first socialist city in Poland. Their interrupted continuity is restored by popularisation, protection, and common care. Organized activities



National holiday in Nowa Huta during the socialist epoch. © Henryk Hermanowicz

are conceived in a way that not only bonds the community, but also gives residents an opportunity to influence and shape future events.

The Nowa Huta story could be told in many ways. By introducing eyewitnesses, we create colourful, convincing, and colloquial narration, characterized by voices of those to whom history often did not give chance to speak. Undertaking participation activities at this level contributes to richer community bonds and responsibility for remembrance, heritage, history, present, and future of this part of Krakow.



Nowa Huta. © Henryk Hermanowicz. The Nowa Huta Quarter; a detail from an exhibition: Buffet below Factory; a detail from a workshop on interior decorating. ©MHK

# Contested Heritage and Urban Practices in the City of Forlì

## An Interview with Elisa Giovannetti

PAOLA E. BOCCALATTE\*

In August, the streets of Charlottesville, Virginia, were the scene of violent clashes between a group of American nationalists and anti-racist protesters. The riots accelerated the decision of some US cities to remove or demolish their Confederate monuments, many of which had their origins as late-nineteenth- or early-twentieth-century symbols of white supremacy and racial segregation. In response to these actions, *New York Times* art critic Holland Cotter proposed instead that cities preserve the monuments in museums. These institutions, Cotter argued, act as advocates and interpreters of historical heritage, even at its most inglorious and conflicted: "The point is to change that context, break its spell, rouse these things up from the slumber of false nostalgia."

Writing in the pages of *The New Yorker*, historian Ruth Ben-Ghiat then launched a provocation about the buildings and monuments of Fascist Italy, many of which, as she states, "survive unquestioned." Residents of the city of Forlì (in Romagna, northern Italy), while unmentioned in Ben-Ghiat's essay, have reflected for some years now on their city's difficult relationship with its Fascist-era architectural heritage, and they too have questioned how an urban museum might represent and interpret dissonant heritage. This process has developed further through its ties to *ATRIUM - Architecture of Totalitarian Regimes in Urban Managements*, a project engaging 18 partners from across eleven European countries (Italy, Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Romania, Slovakia, Slovenia, Serbia, and Hungary) which has created, among its other activities, a cultural route ([www.atriumroute.eu](http://www.atriumroute.eu)) dedicated to exploring the architecture of totalitarian regimes.

In May 2017, as part of the third edition of the *Forlì città del '900* festival, the Municipality of Forlì and ATRIUM organized a two-day study of twentieth-century urban museums in Italy. Symposium organizers invited me and Layla Betti to join the debate. I asked councillor Elisa Giovannetti, driving force behind the city's cultural initiatives, to illustrate some aspects of her vision.

\* Paola E. Boccalatte, Museum Consultant

**Paola E. Boccalatte:** *What is the difficult heritage that the city of Forlì now faces?*

**Elisa Giovannetti:** Under Fascist rule, the city was affected by a complex project of redefinition and urban and architectural redevelopment, which aimed to make it a model city of the regime, as it was the birthplace of Benito Mussolini. For this reason, the historical center underwent radical transformations, which were then exacerbated by the destruction caused by the bombings and by poor postwar reconstruction. In the years since the end of the war, this heritage has suffered from the disavowal of local citizens, who continued to use the buildings for their administrative and social functions but have increasingly developed a feeling of non-identification with their city. In recent years, the ATRIUM project has sought to increase knowledge of this phenomenon by identifying key places and buildings and by reconstructing everyday life under Fascism. This process of education, interpretation, and investing old sites with new meanings, conducted according to democratic principles and rejecting historical revisionism, has from the very beginning sought the involvement of the citizenry - in particular through schools, neighbourhood committees, and cultural institutions.

**PEB:** *In his address to the Second International Symposium on City Museums (Barcelona, 1995), Antoni Nicolau, former director of the Museum of the City of Barcelona, recalled the famous statement of Antoine Quatremère de Quincy: "The best museum of the city is the city itself." Is that true for Forlì? Are there models for the possible future urban museum of Forlì?*

**EG:** Our project involves the former Santarelli preschool, a building inaugurated in 1937-1938 and today abandoned; its goal is to provide the city with a MAB (*musei, archivi, biblioteche*) space, in which museums, archives, and libraries can coexist and provide an interpretive center for twentieth-century urban memories. The Santarelli will host an innovation workshop where we try to connect memory and innovation. We also thought about an open-air museum, consisting of twentieth-century sites that organize the actors and events of the city around a "diffused museum", to use Fredi Drugman's words.



Former College of Military Aeronautics, Forlì. The unique mosaic walls inside the building celebrate the myth of flight. And promote Fascist propaganda. The Greek Campaign boasts of "...261 shot down aircrafts." In reality the Italian campaign in Greece failed. © Luca Massari, Archivio ATRIUM.

The Santarelli would become a reference center and a space for temporary exhibitions. Therefore, the answer is "yes": Quatremère de Quincy's the statement perfectly applies to our city.

**PEB:** *Duncan Grewcock (Museum International 2006) states that the museum of the city is "an open-ended, trusted democratic space, that can be physically experienced as a quarter of the city, but also used as a site for debate, discussion and experimentation on urban issues within the context of a city's past, present and future." Do you agree with him?*

**EG:** I totally agree; in fact, from the beginning I have thought about the urban museum and library at the Santarelli with this idea in mind. Consistent

with national cultural and scientific trends, we are conceiving that space as a meeting place, a public square for knowledge; we start from the assumption that cultural heritage is a city's first common good, and we conceive practices for enhancing citizen participation and heritage interpretation.

**PEB:** *CAMOC is working on a project entitled Migration: Cities. (Im)migration and Arrival Cities. Will new citizens have a role in your agenda?*

**EG:** We are trying to experiment with implementing the Faro Convention (Convention on the Value of Cultural Heritage for Society, 2005). The city has started a process of involving citizens from the bottom-up in interpreting our ATRIUM heritage. Given the high number of migrants living in the city, the migration issue is highly relevant for Forlì. Indeed, Forlì has a large Albanian community, consisting of people who have arrived for both economic and educational reasons, and who bring with them relevant skills and motivation. With this group (some in the city, some of them returned to their country of origin), we have created various experiences, both in interpreting the city's ATRIUM heritage and in creating jobs in the tourism industry. At present, as Tirana is an ATRIUM member, we are working in cooperation with the Italian Embassy to consider cultural heritage and the development of the ATRIUM cultural route as the center of a start-up plan and an integration project for migrants.



Forlì, Ex GIL (Palazzo Gioventù italiana del Littorio). © Luca Massari, Archivio ATRIUM.



## THE FUTURE OF MUSEUMS OF CITIES

**CAMOC Annual Conference 2018**  
**“The Future of Museums of Cities”**  
**Frankfurt, 4-5 June 2018**

**Pre-Conference Workshop**  
**Migration:Cities | (im)migration and arrival cities**  
**Frankfurt, 2 June 2018**

**PRELIMINARY PROGRAMME**  
**(details to be announced soon on CAMOC website)**

**Saturday, 2 June 2018**  
 Migration:Cities Workshop  
 Historisches Museum Frankfurt

**Sunday, 3 June 2018**  
 Site Visits / Excursions

**Monday, 4 June 2018**  
 CAMOC Annual Conference 2018 – DAY 1  
 Historisches Museum Frankfurt

**Tuesday, 5 June 2018**  
 CAMOC Annual Conference 2018 – DAY 2  
 Historisches Museum Frankfurt

### IMPORTANT DATES

**Deadline for** submission of proposals: **28 February 2018**  
**Deadline for** travel grant applications: **15 March 2018**  
**Announcement** of approved proposals and grant awards: **30 March 2018**  
**Deadline for** Early Bird Registration: **15 April 2018**  
**Deadline for** full-text submission: **15 August 2018**

## CAMOC Annual Conference 2018

### “The Future of Museums of Cities”

**Frankfurt, 4-5 June 2018**

**Conference Venue: Historisches Museum Frankfurt**

**Conference Partners and Contributors: ICOM CAMOC | ICOM Germany |  
 Historisches Museum Frankfurt**

What is the point of museums of cities, what purpose do they serve, what should be their future?

This will be CAMOC’s second conference in Germany following the ICOM 2011 conference in Berlin. Our theme is simply: the future of museums of cities. Our aim will be to share knowledge and debate the state of museums of cities world-wide, including present and future models and city museum definitions.

The guideline is our mission statement: “CAMOC is about the city and its people—their history, their present and their future. It is a forum for those who work in museums about cities, but also for anyone involved and interested in urban life: historians, urban planners, architects, citizens, all of whom can exchange knowledge and ideas across national frontiers.”

ICOM is currently leading a project to present new definitions of the museum led by the Museum Definition, Prospects and Potentials Standing Committee. In this context CAMOC will look at city museums now and in the future, and how they can best fulfil their mission, which is ultimately about improving urban living.

Since the foundation of CAMOC in 2005, the number of city museums has increased significantly, either by updating old municipal or local museums, or by creating new ones. CAMOC’s first publications, such as our book *City Museums and City Development* and the digital publication *Our Greatest Artefact: the City. Essays on cities and museums about them*, contain a string of ideas and experiences, plus knowledge, about city museums. We look forward to your joining us in Frankfurt to share your ideas, knowledge and experience.

*The conference will be held in English.*

#### THE CONFERENCE THEMES:

During the two conference days, we will focus on definitions and models of city museums for the future.

#### THEME 1 – The Future of Museums of Cities

New directions and new challenges for city museums and urban heritage. What are the main trends in exhibitions and programmes? How are city museums evolving? In which fields are city museums researching and creating new knowledge? Which are their most challenging issues?

#### THEME 2 – New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics

There are emerging ethical issues that city museums face as they follow new directions and take on new roles and responsibilities. Dealing with a city’s history and its recent past, as well as tackling social, economic and identity-related issues requires an ethical framework. Which ethical questions are related to social diversity, migration, the consequences of mass tourism, and other relevant issues?

#### THEME 3 - Sustainable Cities and City Museums

Environmental, social and economic sustainability are key aspects of city growth. How can museums contribute to a more sustainable urban future? How can they contribute to preserve urban heritage

and landscape? What should be their role and relevance as agents of city development and urban policies?

**THEME 4 – Towards a new definition or new definitions of city museums?**

**\*\*\*Conference session and round-table panel\*\*\***

Must museums of cities continually redefine themselves in light of constant social change and challenges? How should city museums integrate past and present and prepare for the future without losing their role as museums of a city's history?

**CALL FOR PAPERS:**

Please send us an abstract of no more than 350 words, as well as a brief biography (max. 75 words), to the conference email: [camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com), until February 28, 2018, with the subject: "CAMOC 2018 paper proposal – *Your Proposed Paper Title*".

The abstracts, conference presentations and full papers *should be delivered in English*; translation from/to German cannot be provided.

Your abstract should include:

- Title
- Name and institution of the author (ICOM number if applicable)
- Email address
- The theme your proposal best fits with (see Themes 1-4)
- Any special technical requirements for presentation (Mac/PC, presentation with sound or video, etc.)

**Deadline** for submission of abstracts: **28 February 2018**

**Announcement** of approved proposals: **30 March 2018**

**Deadline** for full-text submission: **15 August 2018**

Further details about registration, payment methods, accommodation, and travel grants will be announced on the CAMOC website:

<http://network.icom.museum/camoc/>

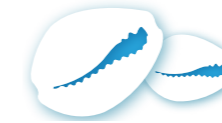
For further information or to submit your proposal contact:

[camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com)

**PUBLICATION POSSIBILITIES:**

All papers based on proposals presented at the conference, written in line with our publication guidelines and submitted by August 15, 2018, will be published in the conference proceedings, which are expected in early 2019. Further information will appear on the CAMOC website.

*Historisches Museum Frankfurt, view from the bridge. The new building for the Historisches Museum Frankfurt by Lederer Ragnarsdottir Oei oscillates between postmodern and contemporary/retro. © HMF*



COMMONWEALTH  
ASSOCIATION OF MUSEUMS

**Pre-Conference Workshop**

**Migration:Cities | (im)migration and arrival cities**

**Frankfurt, 2 June 2018**

**Conference Venue: Historisches Museum Frankfurt**

**Conference Partners and Contributors:** *ICOM CAMOC | Commonwealth Association of Museums (CAM) | ICOM ICR (International Committee for Regional Museums) | Historisches Museum Frankfurt | ICOM Germany*

**Migration:Cities | (im)migration and arrival cities** is an ICOM Special Project led by CAMOC, ICR (ICOM International Committee for Regional Museums) and CAM (Commonwealth Association of Museums, an ICOM affiliated organisation). The three-year project that begun in 2016 is creating a web platform for city museums, migration museums and other museums and museum professionals to share information and meaningful ways to engage with the realities of what Doug Saunders has termed 'Arrival Cities'. The platform will become a resource and a hub to discuss the preservation and representation of contemporary urban life in museums, offer different insights, research tools and the experiences of both migrants and museums. It will also facilitate exchange and mentoring opportunities between professionals, acting as a think-tank and a contact zone.

**Presentations and Video Contributions**

Workshop organisers invite proposals highlighting current projects, case studies, best practices and practical ideas in each of the Migration:Cities platform's content areas: Museum Experiences, Migrants' Experiences, Practical Ideas, Web-shops, Contact Zone, and Library Resources. The proposals can be submitted in two different formats: a 15' paper presentation or a 5' video presentation.

For more information about the Migration:Cities project, its content areas and the guidelines for video contributions, please visit the CAMOC website.

If you are interested in presenting at the Migration:Cities workshop, please send an abstract (no more than 350 words), as well as a 75-word biography, to [camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com), no later than February 28, 2018, with the subject: "CAMOC 2018 workshop proposal – *Proposed Paper Title*".

**Deadline** for submission of abstracts: **28 February 2018**

**Announcement** of approved proposals: **30 March 2018**

**Deadline** for full-text submission: **15 August 2018**

Further information or to submit your proposal contact: [camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com) ▶

**PUBLICATION POSSIBILITIES:**

Selected full papers based on proposals presented at all three of our Migration:Cities workshops (Athens, Mexico City and Frankfurt), written in line with our publication guidelines and submitted by August 15, 2018, will be considered for publication in a special issue of the CAMOC Museums of Cities Review, expected during the first half of 2019. Further information on the selection procedure and the special issue will be announced on the CAMOC website.

**Conference and Workshop Registration Fees**

<b>Conference Fee Only</b>	<b>Early bird</b>	<b>After 15 April</b>
ICOM members	EUR 100	EUR 120
Non-ICOM members	EUR 130	EUR 150
Students	EUR 40	EUR 50
Accompanying person	EUR 30	EUR 30
<b>Workshop Fee Only</b>	<b>Early bird</b>	<b>After 15 April</b>
ICOM members	EUR 40	EUR 50
Non-ICOM members	EUR 50	EUR 60
Students	EUR 20	EUR 30
<b>Conference + Workshop Fee</b>	<b>Early bird</b>	<b>After 15 April</b>
ICOM members	EUR 130	EUR 160
Non-ICOM members	EUR 170	EUR 190
Students	EUR 50	EUR 75

**REGISTRATION/PAYMENT METHODS:**

**1. Brown Paper Tickets:** <https://www.brownpapertickets.com/event/3221276>

Choose the option that suits you and pay with your credit card.

**2. Bank Transfer:** ICOM CAMOC Bank Account

The IBAN code is FR7630056005110511001575446 (HSBC bank, Paris).

Please do not forget to note your full name and the event you would like to attend:

- **ICOM/CAMOC 2018 Annual Conference**

- **Migration: Cities Workshop**

or

- **ICOM/CAMOC 2018 Annual Conference + Migration: Cities Workshop**

Please send the proof of payment with the above data to [camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com), with the subject "Proof of Payment".

**Important:** Student registration requires a proof of student status. Please provide a copy of your student card together with the proof of payment. Please mind that the student card must be valid during the period of the conference.

In case you need further assistance, do not hesitate to contact *Layla Betti*, CAMOC Treasurer at [laylante@gmail.com](mailto:laylante@gmail.com)

**TRAVEL GRANTS**

**1. Award of Travel Grants for Participation of Young ICOM Members (≤35 years) in ICOM International Committee Annual Meetings**

Please see the details on the criteria and procedure at the CAMOC website:

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/Young\\_ICOM\\_Members\\_Grant\\_CAMOC\\_2018.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/Young_ICOM_Members_Grant_CAMOC_2018.pdf)

**2. CAMOC Grants for attendees to the Conference and the Workshop**

To encourage colleagues to participate in CAMOC's activities, we announce **five travel grants** of five hundred Euros (€ 500) each: **one** for ICOM members who intend to take part in the Frankfurt Annual Conference and **four** for the those who plan to attend the Migration:Cities Workshop.

The grants will provide assistance for airfare (economy fare) and accommodation. Other expenses related to the members' participation, such as insurance coverage, visa costs, local transportation, meals, will **not** be covered by these grants, under any circumstances.

Applicants must fulfil the following criteria:

1. Be an individual members of ICOM and preferably of CAMOC, for a minimum of two years as of the Grant application date;
2. Be working in the museum field for a minimum of 2 years, as of the application date.

Preference will be given to members from the countries belonging to Categories 3 and 4.

Awardees will be exempt of the conference and the workshop fees. Grantees will be required to write a report about the Annual Conference and Migration:Cities Workshop for publication in the *CAMOC Museums of Cities Review* and on the CAMOC website. Note that the report must be in English and submitted by **31 August 2018**.

To apply, send a motivation letter explaining your cause, accompanied with a CV, to [camocfrankfurt2018@gmail.com](mailto:camocfrankfurt2018@gmail.com), with the subject "CAMOC grant application", no later than 15 March 2018. All grant applicants will be informed on the outcome by **30 March 2017**.

**3. CAM Grants for the Workshop**

CAM will support the workshop participation for two presenters from developing Commonwealth nations. For more information, please contact Catherine C. Cole, CAM Secretary General; Email: [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net)

# Cities, the Built Environment, and Difficult Heritage: The case of former prisons

FRANCESCA LANZ\*

## FORMER PRISONS AS DIFFICULT HERITAGE

The built environment, especially in European cities, is inherently layered and complex; a palimpsest, as it has been defined, of historical traces and memories, some of which are manifest, and others hidden, forgotten, and barely visible.

Our cities abound with contentious heritages, often neglected and abandoned because of their awkwardness and despite the rich cultural work

immediately come to mind. Minor and major buildings embedded in the urban fabric stand still despite forgotten practices, they demonstrate elements of urban landscape and collective memory juxtaposed to their difficult past. Former prisons are among these. Developed as a public architecture-of-confinement since the Renaissance, prisons are places of *discipline and punishment*, total institutions, in between radical humanness and social deterioration. They are places of contradiction, highly layered and complex from



Santa Agata Former prison, Bergamo, Italy. © Giovanni Galanello

they might do in the present. European landscapes and cities are studded with large buildings and wide infrastructures left behind by recent traumatic events, and which recall a past deemed to be forgotten, and, as such, ignored in order to remove it, at least metaphorically, whenever preservation laws, economical consideration or architectural and urban context do not permit physical removal. Traces of recent conflicts are among the issues that most

a social, historical, and architectural point of view. Their spaces speak of confinement, punishment, incarceration, and an often-inhumane system; they express the changing position of what is legal and what is not, freedom and power relations, hidden histories and memories.

The complexity of urban prisons is related also to their physical features; they are a kind of micro-towns, whose boundaries are physically marked by containment walls and controller accesses that enclose a completely introverted and compact space organised



Santa Agata Former prison. View of the former prison cells hosting the exhibition "Envisioning Santa Agata" (October 2017), featuring works by MA students of the Architectural Preservation Design Studio (a.y. 2016-2017), School AIUC - Politecnico di Milano (Professors Fernando Vegas Lopez-Manzanares, Francesca Lanz and Rajendra Singh Adhikari). © Giovanni Galanello

into a rigid layout. Their architectural characterisation and decoration have been designed as purposely hermetic, monumental, and heavy, while their extension and their nature as out-and-out micro-towns are peculiar of their design. Their size, in fact, is usually equal to or even larger than that of many major public buildings located in the city, such as cathedrals or city halls. In most cases, indeed, these extraordinarily large complexes constitute impressive architectural structures even by today's standards, considerably affecting urban growth around them.

The difficulty in dealing with these architectural complexes is evident once they are closed. Many of them remain where they were, as unsettling traces of a past deemed best forgotten. These buildings (and, generally, *complexes* of buildings) are often completely or partially abandoned, misused, and subject to neglect, eerie ruins, left out of the social life that passes on around them, and too often contributing to urban decay. They are often considered by their administrators and owners as either problems or mere architectural assets to be exploited. When they are not abandoned, adaptive interventions span from luxury hotels to museums, also encompassing theme parks that include "ghost hunting" experiences, escape rooms, and other entertainments. A quick review of recent reuse projects raises concerns pertaining to the "commoditisation" of difficult memories and places, and even of dark tourism. A closer look, however, reveals possibly promising opportunities inherent in the reuse of these difficult structures for developing discourses on social justice, freedom, and human rights.

## FORMER PRISONS IN ITALY

Twenty percent of all prisons in Italy today have been built before the 20<sup>th</sup> century and currently they host more than 10 percent of the total number of inmates. Many of them are located in cities. Most of the buildings will be disused in a few years. While there are already many historical, abandoned, or disused prisons in Italy (and elsewhere, for that matter), several have inestimable political, military, and architectural value. There is no precise information, but, according to the prison observatory of the Antigone Association, there are at least 14 such historical prisons. Many are nationally important buildings, some of which are even internationally relevant, due to events that took place there, their architectural and historical value, and the iconic strength of their structures. The Pianosa penal colony or the prison on the island of Santo Stefano (Ventotene) are exemplary.

The Pianosa prison is a historical Bourbon jail that became a prison for political dissidents from the Risorgimento until Fascism and is where the famous Ventotene Manifesto was written in 1941. Its horseshoe-shaped structure is a cross between a Panopticon and an inverted theatre, laid down like a crown on the rocks of the island. It has long been abandoned, ever since its closing in 1965; the Ministry of Cultural Heritage has recently promised funding for a restoration. Besides such significant buildings, there are other constructions, less known on a national scale, but very significant to local contexts that represent a substantial inactive heritage in Italy.

\* Francesca Lanz, Department of Architecture and Urban Studies, Politecnico di Milano



Another is the former prison of Santa Agata in the historical centre of Bergamo. The premises of a former convent, built on the ruins of an ancient Roman aqueduct, were transformed by Austrian-born Italian architect Leopoldo Pollack into a prison in the 18<sup>th</sup> century. Discontinued after various alterations in the 1970s, it is now in disuse and waiting for reuse. Its reactivation is today slowly taking place thanks to the bottom-up active involvement of a local cultural association set up by a group of young citizens. Alongside these disposed assets, there are some virtuous examples of regeneration, such as the Carcere delle Nuove in Turin, transformed into a museum, and the complex of Le Murate in Florence.

Le Murate was a cloistered convent until 1424, then used as a monastery until 1808, when it was closed following the suppression of the monastic orders imposed by Napoleon, and then transformed into a male prison in 1845, which was in use until the opening of the new prison in Sollicciano in the early 1980s. The prison has been completely restructured and was renovated in the early 2000s in a project led by architect Renzo Piano. Today, Le Murate hosts many residential units and subsidised flats, associations working on issues of justice, human rights, and social projects, a library, a literary cafe, commercial spaces, and art galleries. Some of the old cells have been turned into a museum, making Le Murate one of the most-lively meeting venues in Florence. It is an example of reuse that looks

to the future and embraces the idea of reappropriating and returning the once neglected space to the city. It is a prime example of *inhabited heritage*.

#### CONCLUSION

This case helps me draw a tentative conclusion about the thought and practice of adaptive reuse in terms of difficult heritage. The current way of thinking of adaptive reuse and architectural intervention in the built environment involves meeting people concerned with the negotiations of their own, sometimes difficult, memories by using tangible architectural traces as heritage. To this end not only museums, libraries, archives, and collections, but also other, thus far, unrecognised sites of historical interest become places of cultural production and co-production. Such architectural rehabilitation in the built environment has the potential to influence urban cultural life positively by contributing to the promotion of an evolving and progressive sense of citizenship (so-called heritage-led urban regeneration — based on economic benefits ensuing from an improved *attractiveness of historic cities* — too often results in triggering gentrification). These oft-unrecognised sites of historical interest and value have the capacity to play an important role in the promotion of the idea of citizenship — one based on a sense of belonging rather than on political, ethnic, or economic foundations — where the sense of belonging is understood, at its simplest, as an “emotional attachment that leads to feelings of being *at home*”.

## CAMOC Annual Conference and Migration:Cities Workshop 2017



CAMOC Annual Conference participants in Mexico.  
© Catherine C. Cole

### ■ CAMOC Annual Conference Observations: Museums of Cities and Contested Urban Histories

Linda Norris\*

It seemed entirely fitting that the 2017 CAMOC meeting was held in Mexico City. Although the earthquake raised fears that the meeting would have to be relocated, in fact, and thanks to the dedicated work of the organizers, it gave us all a chance to fully appreciate a vibrant city as it recovered from the natural disaster in full celebration mode during Day of the Dead festivities. The conference location, at the National Museum of Cultures, led us each day through the vibrant city to a museum with both fascinating collections and memorable architecture.

The *Migration:Cities* workshop honed in on issues of great relevance to virtually all cities today. Doug

Saunders, the author of *Arrival Cities: How the Largest Migration in History is Reshaping Our World*, set us off on our journey by providing a framework from his analysis of migration. Case studies during the day, from Amsterdam, from Japan, from Canada and elsewhere, provided specific contexts for Saunders' broader concepts. He encouraged us to remember that urban migration is both cross-national and rural-urban. The suburbanization of new arrivals has meant that many urban newcomers are disconnected from community life and community connections. Migrants and immigrants seek three components for their new lives: known business opportunities, networks with the same background, and affordable housing. I might add one additional related component: the need for emotional sustenance, whether it is

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BECOME A MEMBER.



Camoc Chair Joana Sousa Monteiro. © Jenny Chiu

through connection to a related community or the ability to connect back home.

In addition to the case studies, participants saw several videos created by participants in the Migration: Cities project. Particularly notable for me was the Rotterdam Museum and its exhibition which makes local citizen “heroes” and the narrative focus of the exhibition.

Conference goers were lively participants in the final session of the day, when I led them through activities and discussions around getting out of one’s comfort zone to fully understand any city. Personal resolutions from the workshop included getting outside to parks or other relaxing spaces, but also included making oneself more uncomfortable by attending a service at a different religion’s house of worship.

We wrapped up a few minutes early to jam ourselves into the crowds in front of the Cathedral, to watch the Day of the Dead parade, a fascinating development. Day of the Dead, of course, is an ancient tradition, but the parade itself is an invented one, first created for a James Bond movie and now in its second year as a civic event. This parade began with collective embrace of those lost in the earthquake and the rescue workers, as a large fist made of hard hats and a contingent of workers led off the parade. They were followed by everything one might imagine a parade would have: marching bands, beauty queens, floats, and more, all in Day of the Dead mode. Fittingly, that evening’s reception was at the Museum of Popular Art, where fantastic illuminated creatures paraded through a nearby park into the museum.

Rather than a detailed conference report, I will attempt to build threads I saw come together from various speakers (and full disclosure, like

many at the conference, a nasty cold laid me low for half a day).

## INDIVIDUAL STORIES

One thread was city museums’ ability to build a larger narrative from the stories of individuals. Annemarie de Wildt’s exploration of different musical histories relied on the personal stories of performers from different generations, and case studies from Northern Ireland post-conflict, the Chicago area, and more all emphasized the power that personal narratives can have in city museums.

## WHO GETS TO TELL THE STORY?

Several speakers addressed the issue of control of narratives. Bonginkosi Zuma from Durban Local History Museums in South Africa discussed the issues that government-funded museums may face in terms of politicians wishing to control content, and reminded us that governmental narratives pose significant issues. Mingqian Liu of Texas A&M University studied the ways in which gentrification is drastically affecting Beijing’s traditional hutongs and a museum’s ability to respond to such issues (her presentation also brought me back around to another point from Doug Saunders — that those informal living places: shantytowns, hutongs, refugee camps, and other such rapidly growing, informal communities are too rarely a part of presentations in city museums). But, based on the conference, some city museums are taking a new, deeper look at these parts of a city that may have previously been ignored, perhaps because it does not present a city at its touristic best. By revealing and understanding these histories, however, city museums can begin to make a larger contribution to civic conversations and policy making.

## PARTNERSHIPS

Marlen Mouliou shared the work of CAMOC’s *Migration: Cities* project with the full conference. In brief, it is about networking, methodology, achievements, and a project space for city museums to share and highlight their work around migration.

One of the most valuable and intriguing sessions was presented by local NGOs here in Mexico City who work directly with migrants. Because I am from the United States, I thought of Mexico as primarily a sending nation, but in fact, Mexico City has an enormous number of migrants arriving, both from rural Mexico and from elsewhere in Latin America. Of course, these newcomers face the same challenges Doug Saunders mentioned above,

and the work of non-governmental organizations is critical. It was also a reminder that museums are rarely well-equipped to take on this work by themselves, but rather should seek out partners with deeper knowledge and expertise.

## MUSEUMS ARE NOT NEUTRAL

I was very pleased to be joined by two of my colleagues from members of the International Coalition of Sites of Conscience to share the ways in which our work connects directly to the work of city museums. Nayat Karaköse of the Hrant Dink Foundation and Beatriz Aguila Mussa from the Museum of Memory and Human Rights in Santiago, Chile, spoke movingly about the human rights work of their museums and how becoming a Site of Conscience has helped connect them to a global network of like-minded organizations, building expertise and capacity.

Jette Sandahl of Denmark, unable to be present in person, presented via video, pushing us to think more deeply about museums’ past, present and future roles. She reminded us that there is no such thing as a neutral place, and that we, as museum professionals, have tended to underestimate the affiliation between museums and the *status quo*. “Disagreement makes us stronger”, she reminded us, challenging us to use museums as a way to right past wrongs and injustices.

## ■ The Importance of CAMOC’s Mexico City Meeting: Challenges and Achievements

Yani Herreman\*

CAMOC, the ICOM International Committee for the Collections and Activities of Museums of Cities, met in Mexico City last October. This set an important precedent for a geographical and cultural region in great need of action on the role of city museums in sociocultural issues such as migration. Migration, in fact, was the theme of a workshop which was held immediately before the conference.

The conference theme was the ICOM theme for 2017: Museums of Cities and Contested Urban Histories. A pre-conference workshop, part of a continuing project supported by ICOM, and sponsored by the Commonwealth Association of

\* Yani Herreman, Escuela Nacional de Conservación, Restauración y Museografía, ENCRyM/INAH

## IMAGINATION AND CREATIVITY

As creative museum practice is a special interest of mine, it was great to see how museums around the world find creative solutions to working with audiences, creating new exhibitions and engaging new communities in their cities. The ignite talks were a tremendous way to learn about many different projects worthy of note, and lunchtime on the museum’s rooftop provided opportunities to dig into more conversation. The creativity of Day of the Dead surrounded us at all times, in costumes and in offends large and small, from the tiniest restaurant to the spectacular two-room installation of an architect at a former convent turned museum. I returned home inspired by both work and place.

As a first-time CAMOC meeting attendee, I also wanted to note one other aspect of the conference. I found the participants, not surprisingly, exactly as one might both expect and hope for in people who think about cities in deep ways on an everyday basis. They were immensely curious about place, about the incredible city we were in, about the Day of the Dead celebrations that surrounded us, and, at the same time, all of the participants were, as a group, some of the friendliest conference goers I have ever met, in the same ways that a city museum, at its best, would welcome a newcomer like me.

Museums and the International Committee for Regional Museums (ICR), dealt with the theme “(im)migration and arrival cities”. It focused on migration problems and possible urban projects.

A historically natural human practice, migration today has become a major social, political, and economic problem not only in Europe but also in the Americas. More than a million migrants and refugees crossed into Europe in 2015, and according to “Estudios de Inmigración – INEDIM” by 2013 the Americas housed 61 million immigrants. As the United Nations High Commissioner for Refugees pointed out, most people arriving in Europe in 2015 were refugees, fleeing war and persecution. These are the same reasons that the south-north flow of immigrants in South America has risen by 23 % in 2016. ▶

This is a situation which is disproportionately felt in some countries, particularly those where the majority of migrants have been arriving or are passing through: Greece, Italy and Hungary in Europe, and Costa Rica, Guatemala and Mexico in the Americas. Today, at least one in every 33 people on the planet is an international migrant.

Another problem is the flow of peasants and the indigenous population from rural areas to a better life in the cities. This continuing and expanding move towards urbanisation is present in the whole of Latin America. For example, 77 % of Mexicans live in urban areas.

The conference approached the many and varied aspects of migration by dividing into separate, but related sessions. It helped give a broad view of the whole issue and encouraged the participation of both an international and local Mexican audience.

During the working sessions, the importance of cultural institutions became evident. Museums, in particular, were identified as important communication resources and recreational and educational spaces. Yet, it was pointed out that, unfortunately, not too many museums were actively involved with migrants and migration, and the majority did not receive government support. On the other hand, private funding and special support from NGOs had been of great help.

Above all, the Mexico City meeting offered the opportunity to learn about different museum programmes dealing with migration and immigration populations.

The keynote speaker, Doug Saunders, drew attention to the “importance of migrant populations which have departed and immigrant populations which are in the process of creating communities”. Both issues were taken up by a number of participants.

The first conference session was dedicated to “Museums, Migration and Arrival Cities”. Marco Barrera, Mexican anthropologist and museologist, gave an interesting example of a travelling exhibition called “Montar la Bestia”, presented in several Mexican cities. His question on the role of museums reacting to the international problems posed by migration and immigration was taken up by Maria Mouliou who addressed the possibility of creating an appropriate cultural infrastructure in the “new neighbourhoods”.

An important aspect of this session was the problem of the so called “shanty towns” in cities. How does the city museum respond to today’s rural flow to major cities? Does it represent the newly arrived? It is a very common problem in Latin American countries today. Joan Roca, director of the Barcelona History Museum described their own experience of incorporating a small former shanty town as part of the museum.

Continuing the theme, the Mexican sociologist Jesus Machuca spoke about the lack of representation of indigenous communities in city museums, as did Clint Curle and Jennifer Nepinak from Canada. Peru, Chile, Bolivia, and Ecuador, as well as Mexico, among other countries, have large indigenous communities that have migrated to urban sites looking for a better life. They strive to keep their collective memory and identity but find difficulty in doing so. To this end, community museums were highlighting the “Unión de Museos Comunitarios” created in 1986 in Oaxaca, Mexico. It is important to add that this type of museum has been created in many countries in Latin America such as Panama, Nicaragua and Brazil.

During the second conference session dedicated to “Urban memory, amnesia and city museums”, a more ethnological approach was undertaken.

The paper presented by Joana Monteiro dealt with two very interesting issues, one of which was related to intangible heritage, and therefore to the problem of representing traditions and the “Other” in the city museum. Monteiro talked about how the city museum should deal with the “popular devotions or profane practices” or any other cultural feature of the newly arrived population. In other words: how can a city museum act as a cultural bridge?



At the conference. © Jenny Chiu



Afsin Altayli. © Jenny Chiu

The second issue that I found extremely interesting was related to urban gardens. City museums seldom seem to address biodiversity, but I believe that this issue is of vital importance, as well as the other matter mentioned in Monteiro’s paper: food.

“Disputed present: cities and cultures in conflict”, the third session, brought together papers that addressed situations and examples where city museums dealt with conflict, or had to function in conflict zones. France Desmarais’s introductory paper alerted us to cultural heritage in danger, a constant ICOM theme.

Cintia Velazquez Marroni, Cristina Miedico and Ana Karina Puebla Hernández stressed the vital role museums can play in disseminating cultural heritage and cultural history.

## THE GRANTEES’ REPORTS

*In 2017, CAMOC awarded three travel grants that enabled young museum experts to attend our annual gathering and the pre-conference workshop in Mexico City. Our grantees were **Melissa Regina Campos Solorzano** from El Salvador (Museo Universitario de Antropología, Universidad Tecnológica de El Salvador), **Beatriz Águila Mussa** from Chile (Museum of Memory and Human Rights, Santiago) and **Andrea Delaplace** from France (Université Paris 1). Andrea took part in the Migration:Cities workshop, presenting her research on Immigration Heritage in São Paulo. In the short texts that follow, our grantees shared their outlines of the conference and workshop experience, their strongest impressions and lessons learned.*

### ■ “New knowledge and experience for my future museum practice”

Melissa Regina Campos\*

**I**n four days at the end of October, CAMOC met in the National Museum of the Cultures of the World in Mexico City. I had the opportunity to

The last session was devoted to “Saying the Unspeakable in Museums”. Dedicated to the delicate situation of museums in war zones or dealing with political issues, papers demonstrated the importance of museums and their place as a communication resource, as well as the danger they themselves face. Nayat Karakose, Chris Reynolds and William Blair, among other speakers, shared interesting examples.

To summarize, I will quote Saunders once again: “Museums and libraries, usually, become core spaces in the integration process of migrants. The museum’s main objective is building ties among the members of the new community”. The papers from the Americas, Europe, Africa and Asia prove the truth of that statement.

As a final remark, I would like to stress the importance of meetings such as the pre-conference workshop and CAMOC’s annual conference as excellent means of creating closer and stronger working teams that enable designing multinational and interdisciplinary projects.

The 2017 CAMOC conference in Mexico City was a success, thanks to the number of attendees from across the world, CAMOC’s outstanding work and the relevance of the collections and activities of city museums.

\* Melissa Regina Campos, CAMOC grantee, Museo Universitario de Antropología, Universidad Tecnológica, El Salvador

participate in the conference and pre-conference workshop *Migration:Cities I (im)migration and arrival cities* through a travel bursary that allowed me to get to know this extraordinary city in the company of awesome hosts and extraordinary colleagues from around the world. ▶



At the Casa Azul, Coyoacán

As who has travelled through San Salvador's historic city centre for almost 15 years, first as a student and now as a researcher at the Universidad Tecnológica de El Salvador, I have been witness to the dramatic changes that occur in cities. In our case, San Salvador, the capital, the changes are evident, not only in infrastructure but also in the demographics of a population that frequently comes from different communities and even different countries nearby.

Within the dynamics of the city, I have no doubt that museums can play an important role in the relationship between territories, communities, and cultural heritage to create a tighter link between museum institutions and their contexts by involving communities.

My experience in Mexico City with CAMOC taught me a lot more about new trends in the museology of cities, and to compare examples of good practices in places presented by colleagues from Mexico and other countries. I had the opportunity to visit many magnificent museums that I only knew about through books, and demonstrate that static and traditional museums lose meaning when you have a mobile population and today's museums can feed their hunger for knowledge.

Both the annual conference and *Migration: Cities* workshop opened my eyes about the application of museum practice, not just as a building with collections but as companion of a city's activities or as a meeting place for citizens. In addition to the technical knowledge obtained, this conference gave me the opportunity to travel to Mexico for the first time and to visit some of the most famous landmarks in the city with CAMOC colleagues; we went to Coyoacan City and we had the honour of visiting, in a very privileged way, museums like the National Museum of Watercolor, Frida Kahlo's Blue House and Diero Rivera's Anahuacalli. Our events coincided with a week full of colour around world heritage, the celebration of Día de Muertos, so the entire city was dressed with an special aroma and senses; we were so lucky that even during the welcome reception we get to see luminous figures of alebrijes in the Museum of Popular Art.

For all of this and the chance to meet highly respected colleagues from around the world, I can say it was one of the greatest experiences; the opportunity to learn about their recent projects and take inspiration from their work in order to apply it in San Salvador was a big plus.

Finally, I could not end my report without thanking the organisers of the events, CAMOC's Executive Board for awarding me with a grant, and the incredible Mexican hosts that were full of details and attending every little concern I had; I would like to reaffirm my interest in collaborating with this International Committee to build proposals that translate into tangible benefits for communities everywhere, and particularly in my country, El Salvador.

Attending celebrations. © Patricia Brignole



## ■ “Learning inspiring and helpful work strategies for the area of museums and human rights”

Beatriz Águila Mussa\*

The CAMOC 2017 conference was the first ICOM conference in which I participated. In 2017 I started working in the field of museums and specifically in human rights. It has been a new challenge for me as a professional, and a general challenge in my country, since in my field of audience studies there is not much material and systematised work. Because we are working on a project about migration (an issue that has been very controversial in Chile in the past few years) for the end of 2018, I decided to be a part of this congress, to learn about how this theme has worked in museums and, honestly, I was pleasantly surprised and I cannot be more grateful for having been a beneficiary of this opportunity.

Participating in the conference, as a listener and as a panelist with the Sites of Conscience allowed me to learn work strategies that were very inspiring for me and will definitely help me put together my work during 2018 and 2019. All the working days and sessions were enriching.

I can name some of the presentations that I recall the most:

- “Immigration heritage in São Paulo” by Andrea Delaplace, who presented the history of the Immigration Museum in the Brazilian city, and how from the beginning it linked the migrant population to the development of projects, a key issue for the mediation process.
- “Before the ‘Arrival’ ... how to empower refugee communities in transitional cities through museum-like activities within the urban landscape” by Marlen Mouliou, who presented the experience of a participation project, in which refugees in Athens and Marlen's team created an exhibition in a community centre, about the experience of refugees in their camps, and about their future dreams.
- “Acknowledging Ancestral Lands at the Canadian Museum for Human Rights” by Clint Curle and Jennifer Nepinak, that was about the development of an exhibition / special room in the museum about Indigenous peoples, which they made together with different organizations and Indigenous groups, working to find the best

\* Beatriz Águila Mussa, CAMOC grantee, Museum of Memory and Human Rights, Santiago, Chile

way to acknowledge their territories. They did not always agree among themselves: that was presented as a museological challenge that was solved in a beautiful artistic piece together with an architect of the local community.

- “Whose history is the museum talking about? A case of the Museum of Kyoto” by Masakage Murano, who exhibited the work of the 'museums schools' in the context of a city with a significant Japanese cultural heritage, and meditated on the phenomenon of creating many local museums to preserve the local identity as well as the national identity. In the museum school, teachers and students explain and reinterpret history, generating interest in pedagogical work about memory.

In general, all the presentations and speakers stood out for bringing together interdisciplinary approaches which I believe are key to work in museums in these times.

In addition to highlighting the professional and academic benefits that this congress has given me, I want to highlight how incredible it was to experience Día de Muertos in Mexico City: knowing the culture in Mexico with respect to the ancestors, family and memory was precious to me. And the aesthetic definitions about it impressed me. I congratulate the organisers for holding the congress at this time. In addition, Mexico City is a city full of stories and museums, and it was very good to go along with the participants of the congress.

I can only say again, thank you very much! I will be attentive to the news and the CAMOC migration project. ▶



The conference participants. © Beatriz Águila Mussa

## ■ “Museums of cities and today’s challenges of migrations and contested histories”

Andrea Delaplace\*

Last October I had the opportunity, thanks to the award of a CAMOC grant, to participate at my first CAMOC meeting at Mexico City. It was a great opportunity for me as a PhD candidate to present part of my research in the Pre-Conference workshop *Migration:Cities / (im)migration and arrival cities*, held on 28 October 2017 at the National Museum of Cultures (*Museo Nacional de las Culturas*).

By discussing various aspects of memory and migration, the pre-conference workshop provided an overview of the involvement of city museums in the living experiences and challenges of today’s societies regarding migration heritage.

The two keynote speakers, Doug Saunders from Canada, and Francisco Javier Guerrero from Mexico, presented papers that showed a panorama of how museums around the world are representing and discussing the migratory heritage and the international migratory crisis.

Doug Saunders focused on *The Museum at the Centre of Arrival*, while Francisco Javier Guerrero addressed the matter of *Migration and Museums. The Whirlwind of the ambulatory*.

The workshop also provided an overview of the actual situation of migration in Mexico City with a panel in the afternoon dedicated to the presentation of different papers on migration by NGOs: *Hospitality response to migration in Mexico* and *Open museums: spaces of social participation for inclusion from diversity*.

The two-day CAMOC Annual Conference presented a number of case studies from all over the world discussing contested histories in museums. The papers on the first day focused on two main themes: *Museums, Migration and Arrival Cities*, followed by *Urban Memory, Amnesia and City Museums*. The second day’s presentations were about: *Disputed Present: Cities and cultures in conflict and Saying the unspeakable in Museum*.

\* Andrea Delaplace, CAMOC grantee, Université Paris 1, France



One of the museum experiences in Mexico City.  
© Andrea Delaplace

I would also like to highlight that the experience of visiting Mexico City for the very first time was very enriching and unique. The guided tour of the National Museum of Cultures (*Museo Nacional de las Culturas*) was very interesting as the exhibition was centered on diverse objects, from different cultures, chosen from the museum collection by different members of the museum staff based on a sentimental value the objects had for them. Our guide told us different stories and tales related to some of the objects. Following the conference, the tour of the Frida Kahlo house, Casa Azul, and the Diego Rivera Museum were also highlights of this trip. I also visited the *Museo Nacional de Antropología* (INHAH) and some of the city’s landmarks.

Another amazing experience was to see the celebrations of the *Día de los Muertos* and the beautiful decorations all over the city and at the *Museo de las Culturas*. Besides getting to visit a new city and discovering a new culture, the most rewarding outcome of the CAMOC conference for me were the friendships and contacts I established with researchers and museum specialists from around the world. I felt very welcome at the CAMOC group and I felt very happy to be a “camockian”.

ICOM international council of museums

ICR international committee for regional museums

CAMOC international committee for the collections and activities of museums of cities

COMMONWEALTH ASSOCIATION OF MUSEUMS

MIGRATION: CITIES (IM)MIGRATION AND ARRIVAL CITIES

## Migration:Cities Workshop

28 October 2017, Mexico City

### ■ Migration:Cities / (im)migration and arrival cities workshop

Marlen Mouliou\*

During the workshop, the *Migration:Cities / (im)migration and arrival cities* project had a 30-minute time slot of presentation prepared by the three project coordinators – Marlen Mouliou, Nicole van Dijk and Gege Leme (only Marlen was physically present in Mexico).

The presentation was structured along the following key sections:

- i) short overview of the project’s mind-set,
- ii) focus on the project’s content - what it is about,
- iii) forecast of the global networking the project can be based on and develop further,
- iv) the methodology of the project – from building a web platform, to receiving audio-visual and textual content, to refining curatorial criteria as well as evaluating content itself,
- v) the achievements realised so far, like the design of the project logo, the realisation and outcomes of the first project workshop in Athens, to the current design of the project’s web platform and the process of content feeding,
- vi) a more detailed navigation on the project’s web space, its architecture and content elements,
- vii) a call for new contributions supplemented by a step-by-step guide of the ‘hows’ and ‘whys’ of prospective contributions, together with a visually appealing set of technical suggestions.

Last but not the least, a small sample of the video productions included in the project’s web platform

\* Marlen Mouliou, Coordinator of the *Migration:Cities* project



Marlen Mouliou at Migration:Cities workshop

so far was also projected as examples of good practice for this kind of material.

Sections *i) to v)* have been covered extensively in a detailed dossier of materials published in the *CAMOC Review* (issue 1/2017, pp. 39-56, available online), so interested readers can refer to this publication for further insights.<sup>1</sup>

*Section vi)* will be soon experienced directly by visiting the *project’s web platform* (currently under development) which can be navigated in real time to discover the specifics of the project and its current progress.

*Section vii)* is in fact an ongoing process, as the call is relevant for many different museums and organisations working on the field of migration in arrival cities. Thus, it makes sense to supplement this short outline of the *Migration:Cities / (im)migration and arrival cities* presentation at the Mexico workshop with a set of Contribution Guidelines and Video Production Guidelines. ▶

<sup>1</sup> Available online at: [http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOC-REVIEWNo.1-Apr2017FR3.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOC-REVIEWNo.1-Apr2017FR3.pdf)

## Contribution Guidelines

**We want to invite you to contribute to our platform!**

**Why?** With more contributions, the platform will grow towards a rich and valuable site for knowledge exchange for all kind of professionals in museums and beyond working around the migration theme.

**Without your contribution our platform will certainly be less interesting!**

### How to contribute

You will be able to contribute to our platform in various ways. Once you register as a contributor to the platform, you will be directed to an area where you will be able to choose if you would like to contribute to Case Studies, Resources, Collections, News, or to join our Experts team.

A description and short guideline of how to contribute to each area of content follows:

### CASE STUDIES:

- Short videos of testimonials by professionals from different museums and institutions presenting their projects on city-making and migration.
- Short video library containing the voices from migrant groups represented in different projects will be accessible online through videos and interviews.

### Guidelines:

- The format for contributions to this area will be video based only.
- Videos will be published from a YouTube link. If you have technical difficulties with this demand, please contact us for help.

### RESOURCES:

- **Practical ideas:** Tool-kits and frameworks drawing from your museums' and professionals' experiences, offering practical guidelines on how to create and conduct effective participatory projects for migration in museums.
- **Library Resources:** Relevant papers, scientific and academic materials on various aspects of migration and migration in museums. This may be based on sociology, history, ethics policy and a range of other themes.
- **Contextual information:** in-depth information concerning technical aspects linked to (im)migration, from definitions to statistics, studies and policies.

### Guidelines:

- The contributions to this area may be documents of various formats (ppt, pdf, word etc), not exceeding 2MB, and videos.
- Videos will be published from a YouTube link. If you have technical difficulties with this demand, please contact us for help.

### COLLECTIONS:

We encourage contributors to send us images of collection items identified through their projects that embody ideas of migration. This would start our own *Migration:Cities* collection, which in future will be representative of the full spectrum of concepts and ideas of our community.

### Guidelines:

- The format for contributions to this area will be images not exceeding 1MB.

### General Guidelines for Case Studies, Resources and Collections:

You will be requested to provide the platform with the following:

- YouTube reference (in case of video)
- Title
- Subtitle
- Title info (short description)
- Description (max 1000 characters)
- Hashtag
- Social Media share text
- 1:1 ratio image as a cover image of your video
- 10 tags (max). Note that, if you are uploading Case Studies, Resources and Collections related to a similar project or by any other criteria (institution, professional etc), you should remember to tag them with similar tags, so they appear linked up to each other when accessed via the platform.

### NEWS:

A news blog about topics of relevance to our community.

### Guidelines:

You will be requested to provide platform with:

- Title
- Subtitle
- Article text
- Hashtag
- Social Media share text
- 1:1 ratio image as a cover image of your news

### EXPERTS:

A list of professionals who can offer mentoring on an availability basis, and their contacts.

### Guidelines:

- You will be requested to provide platform with:
- Your title / position (max 200 characters)
  - Your organisation (max 200 characters)
  - Your expertise (max 300 characters)
  - About yourself (max 500 characters)

## Video Production Guidelines

When you start with the film, think about **WHAT** you want to share. We have set up some points of attention to help you with that.

**Don't worry if you can't put everything in your film, this is to help you make a start:**

### 1. Tell us about your Museum / Initiative:

- Vision of the museum towards city-making
- Tell us about your project:
- Which project in your museum / initiative is dealing with migration from the perspective of arrival cities?
- Which issues of migration is the project focusing on? Group of migrants (in relation to receiving population), number, countries of origin, ethnic background, age, education, other?

### 2. Capturing stories and participation approaches:

- How is the museum / project engaging with concerned communities and how are they participating?
- Which ethical and methodological approaches are used for this process? What have you learned from them?
- Are migrant communities active participants and decision-makers in this process? How and why is this taking place, or not?

### 3. Sharing knowledge and fostering dialogue:

- How is the museum / project sharing this process and its results with visitors and concerned communities (exhibition, discussion, event etc)?
- Which tools have been developed or used for representing and discussing migration in the museum?
- How is it capturing the feedback?
- Is the project creating opportunities for debate, dialogue and exchange and is the museum actively initiating these?

### 4. Tracking and Evaluating Impact:

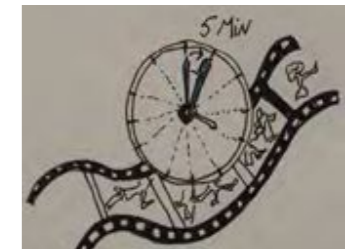
- How is the museum / project tracking the impact of their actions?
- Can your museum / project share these evaluations with us?

### 5. Final Message:

- **What does your museum / project team consider to be the most important learning from this project?**  
or
- **What do you believe in?**  
or
- **What is your inspiration?**

### How?

Remember, it is not going to be a Hollywood production. Everyone is very interested in your project and less in your filmmaking skills! Nevertheless, here are some little technical suggestions to make it even better!



- Make a five-minute film. Try to give a short impression of your project.



- Do it together with someone you feel comfortable with.



- Make short episodes of the film. Every time, concentrate on one small part of your story so you don't get lost or forget important parts.
- You can help the editor, for example, by starting each of the five topics with a heading written on paper.
- Make sure you don't produce too much material on film. This makes editing a time-consuming job.



- Make a lively film by filming on site; film other visual material, like photos and objects.
- Try to include a short interview with a participant in the film. Record their opinion about the projects you are filming.
- Make a short and simple storyboard.

**We are museum people!**

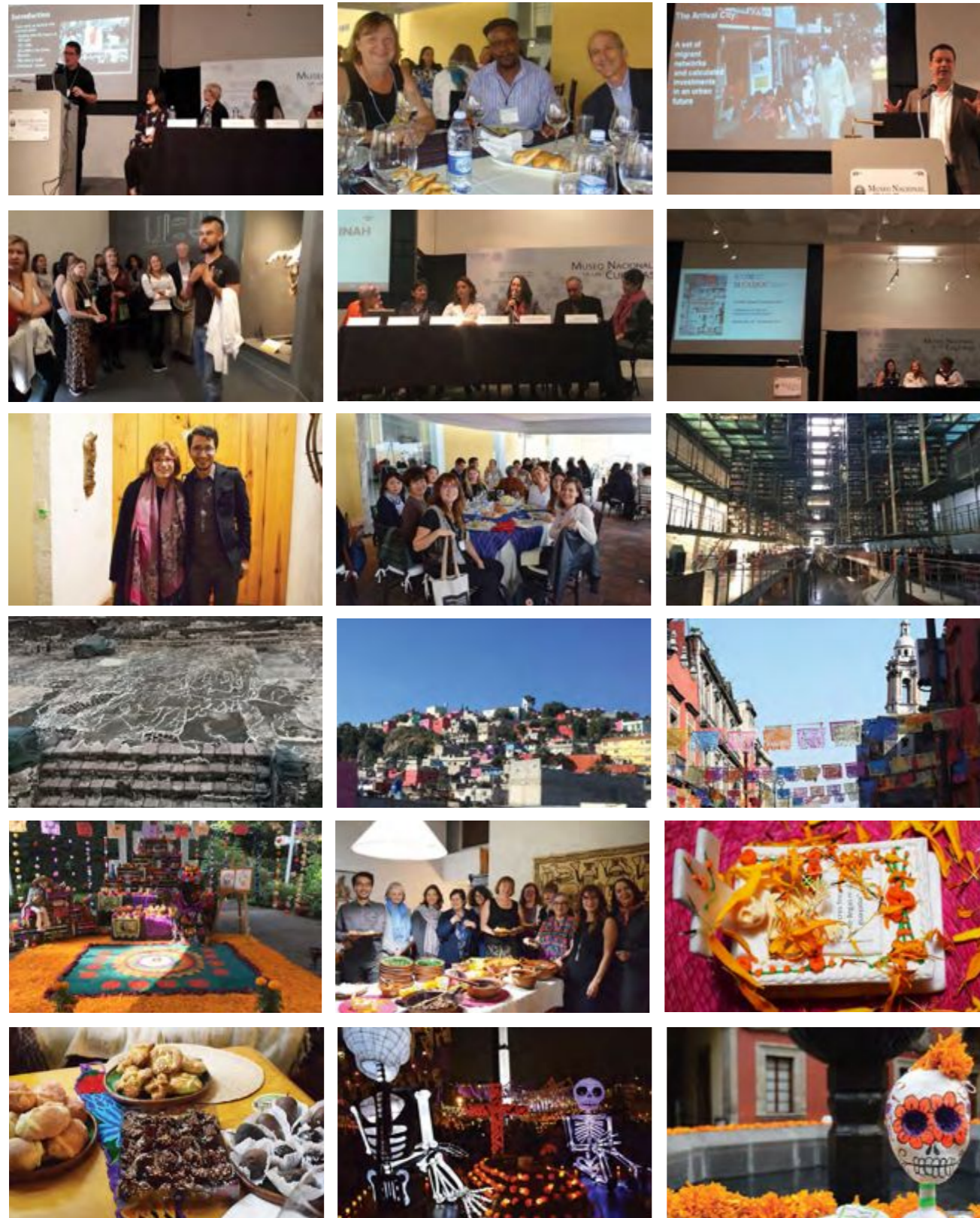
**Lets use imagination and creativity to bring over the uniqueness and the approach of our projects.**

**And ...**

**Without your contribution, our platform will certainly be less interesting!**

FROM THE CONFERENCE

A bit of the atmosphere from our Mexico City gathering: the presentations, a guided tour at the National Museum of Cultures, details from the Day of the Dead festivities across the city, getting to know the city and some informal moments our participants shared. (Photos: Patricia Brignole, Catherine C. Cole, Jenny Chiu, Beatriz Águila Mussa and Jessica Wood).



# International Museum Forum in “Museum City - Yeongwol”: Community sustainability and the future of the museum

CHUNNI CHIU\*

**The 5<sup>th</sup> International Museum Forum, organised by the Korean Museum Association (KMA) and ICOM, was held in Yeongwol, South Korea, on 14 - 16 September.**

**From Mining City to Museum City - Yeongwol**

Yeongwol County is located in Gangwon Province in South Korea. It was once an active coal mining city that provided the coal to fuel Korea’s energy industry,

museum district in 2008. Aiming to create a “City of 100 Museums”, local government and citizens have begun to make use of empty buildings, transforming them into museums and working on creating a new image of Yeongwol as a “museum city”.<sup>1</sup>

Yeongwol chose to become a “museum city” to promote the region and emerge as a place where history and culture coexist. Today, it has become



Welcome reception. © Jenny Chiu

and because of this it has the image nationally of being a “black” or “gray” coal mining city. Yeongwol lost its vitality when the coal mines were abandoned about 20 years ago, and was selected as a city in need of development by the Korean government in 2004. In order to bring the city back to life, local government declared the intention that it become a “museum city” in 2005, and designated a special

a new cultural landmark in South Korea, with 26 museums and a beautiful natural environment. Its many cultural and natural assets attract more than 500,000 domestic and overseas visitors a year.

International Museum Forum  
In 2009 Yeongwol held the 3rd international symposium for the Universities of Culture and

\* Chunni Chiu, ICOM Kyoto 2019 Office, CAMOC Board member

<sup>1</sup> This is a summary of information provided by Yeongwol County during author’s attendance of the International Museum Forum.



Bae Ki-Dong, director-general of the National Museum of Korea and president of the International Council of Museums' Asia-Pacific Alliance, speaks at the opening ceremony. © Jenny Chiu

Arts in the World Education Area Co-operation Council (UCAWE) and started to organise the International Museum Forum in 2011.<sup>2</sup> The theme for each International Museum Forum was chosen carefully with the intention of gathering professionals from both home and overseas to discuss the latest issues for museums. For better communication and in-depth discussion, simultaneous interpretation and a bilingual handbook in English and Korean were provided.

The 2017 International Museum Forum is the 5<sup>th</sup> forum. It gathered more than 23 scholars and experts from 20 countries, on museum and culture studies, environment and design. Many delegates from ICOM were invited to participate in the forum and exchange their experiences, ideas, and challenges with South Korean professionals from the museum and cultural sectors. Under the main theme “Community Sustainability and the Future of the Museum”, sessions were divided into three main themes:

*Session 1) Platforms for Living Together in a Global Society: Mega-sports and the Museum*<sup>3</sup>

*Session 2) The 4<sup>th</sup> Industrial Revolution of Artificial Intelligence and the Future of Museums*

*Session 3) Innovation and Sustainability in Small Museums*

Two keynote speeches followed the opening ceremony on 14 September. The first keynote

<sup>2</sup> The second forum was held in 2013. After the third International Museum Forum in 2015, it became an annual event.

<sup>3</sup> Yeongwol is about 70 minutes from the venues due to host the Pyeong-Chang Winter Olympics in February 2018. Therefore, those who participated in Session One were also able to discuss how to take advantage of the sort of global event that will attract visitors to the museums in Yeongwol.

speech was given by Jette Sandahl, the chair of the ICOM Museum Definition, Prospects and Potentials Committee (ICOM-MDPP), with the theme “A Sustainable Definition of Museums in the 21<sup>st</sup> Century?” She spoke engagingly about the situation for some smaller European museums, pointing to how museums have managed to define their relevance, which lead participants to discuss how content that makes museums more appealing to visitors and relevant in their own context may be created in their own unique settings. The second keynote speech was an address by Byung Mo Kim, the Chairman of the “Korea Institute of Heritage”, with the theme *Museums and Cultural Development*. With the experience of co-chairing the organising committee for the ICOM 2004 Seoul General Conference behind him, he provided an overview of museum history and specifically described the way that museums are developing within the international network in Korea. In addition to the two keynote speeches, the forum comprised nine parallel sessions where 39 presentations were made. The organiser arranged professionals from different fields in South Korea and shared their insights in every session which guided the participants on a variety of in-depth and fulfilling discussions. In total, 23 international museum experts and 53 local experts took part in two day program.<sup>4</sup> The third day was a tour of Seoul’s museums.

Joana Sousa Monteiro, the chair of CAMOC, led *Session Two – The Relevant Role of Partnerships*

<sup>4</sup> In addition, the ICOM-MDPP round table and ICOM-ASPAC special session were organized on 15 September.



Joana Sousa Monteiro and Afşin Altayli, the chair and secretary of CAMOC, ICOM’s international committee for museums about cities, spoke at the forum. © Jenny Chiu

*in City Museum Sustainability*. It was one of the highlights of the forum. Using examples of city museums that lead participants to better understand how partnerships can help promoting sustainability and change in city museums, she pointed out that the “city museum must work with other institutions, groups of people and individuals; partnerships are fundamental for city museum to find resources, to acquire more knowledge, critical approaches and evaluation of programmes, even if in informal ways.” She also provided a view on what innovative measures smaller museums can take to make themselves more sustainable.

**A forum bringing the world together to examine the possibilities for cities and their museums**

Yeongwol is a small city once known for its abandoned mines, that has now has been transformed into a cultural destination with museums covering diverse themes. The International Museum Forum provided a chance to enhance co-operation, exchange and promote museums in different countries and also to show how small cities can be connected to the bigger world through museums.

To overcome the disadvantages of its past, Yeongwol chose to become a Museum City to promote the region and emerge as a place where history and culture coexist. As a result, the International Museum Forum took place in an open and friendly atmosphere that benefitted from Yeongwol’s unique approach. The Museum City – with assistance



ICOM-MDPP round table. A group photo of the Forum participants. ©Jenny Chiu

not only from city and national experts but also specialists from around the world – encouraged co-operation and discourse with the global community.

You can find more information about Yeongwol at the web site of the Yeongwol County Tourism Office: <http://eng.yw.go.kr/site/foreign/eng/page/index.jsp>

**CALL FOR CONTRIBUTIONS**

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

CAMOC Museums of Cities Review looks forward to receiving news about your city museums, new exhibitions, projects and initiatives! Selected texts will be published and also shared on our website, thus reaching the entire international network of city museums, our individual members and friends around the world.

CAMOC Museums of Cities Review has four issues per year, and proposals for the following ones can be submitted by:

- February 28<sup>th</sup>, 2018
- July 1<sup>st</sup>, 2018
- August 31<sup>st</sup>, 2018
- November 30<sup>th</sup>, 2018

The texts should be concise (up to 1000 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

For text proposals and submission, for questions or clarifications you might need, please write us:

**Jelena Savić, Editor, CAMOC Museums of Cities Review: [jsavic.bl@gmail.com](mailto:jsavic.bl@gmail.com)**  
**Afşin Altayli, CAMOC Secretary: [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)**



# Bangkok Folk Museum: A museum that makes Bangkok a *human city*

PATOO CUSRIPITUCK / JITJAYANG YAMABHAI\*



*Museum Landscape, a green area for health.* © Patoo Cusripituck and Jitjayang Yamabhai

## Transforming a house into a museum

Bangkok is the capital city of Thailand. It is a multicultural city where people of various ethnicities live in harmony and a popular tourist destination. It is ranked number one on the list of cities that offer best value for travelers.<sup>1</sup> Apart from its famous nightlife, it offers numerous places for learning, such as co-working spaces, libraries, art galleries, and museums. There are also learning centres throughout the city that provide knowledge and new experiences for visitors.

As a city of culture and history, Bangkok has its share of museums, art galleries, historical houses, palaces, special topic museums, natural history museums, etc. Some of these are government-funded, whilst others are private. Local museums come under the operation of the local government or communities.

\* Patoo Cusripituck and Jitjayang Yamabhai are Lecturers in the M.A. Cultural Studies Program at Research Institute for Languages and Cultures of Asia, Mahidol University, Thailand

<sup>1</sup> *Thairat Online Newspaper*, 8 August 2017.

This article presents a case study of one particular city museum that was the talk of the town and is a legendary example in the field of museum studies in Thailand: The Bangkok Folk Museum. This fascinating museum used to be privately run but its owner Ms. Waraporn Suravadee transferred it to the Bangkok Metropolitan Authority (BMA), whose Bangrak District is now in charge of museum operations including management and educational programs.

In this text, we refer to this museum as a living museum and a part of a vibrant city or human city (Kotkin, 2016). We used the idea of the city museum as a place that represents life in the city as a term of reference when conducting interviews with Ms. Waraporn Suravadee and a Bangkok Folk Museum docent and in interpreting this information.

The Bangkok Folk Museum consists of three buildings including two two-storey teak houses located in a small green area in the Chareonkrung Road in the Bangrak district of Bangkok. The museum is within walking

distance of the Thailand Creative and Design Centre (TCDC) and the Grand Post Office. The owner, Ms. Waraporn Suravadee, decided to preserve the houses and the everyday objects of her family by transforming them into a museum, so that people could learn about the period of Bangkok both before and after World War II.

The museum represents the period of modernisation and urbanisation of Thailand. The houses reveal the prosperity of Bangkok throughout the period and the influence of the West. The owner inherited the houses and the land; her family and relatives used to live in the first house. The second house was built by her mother's first husband, who was a surgeon, and it was meant to serve as a clinic and as a house for the new couple. It was originally located in another district in Bangkok. Unfortunately, the husband passed away soon afterwards. Ms. Waraporn inherited the houses and the land later after her mother passed away too. Having decided to renovate and transform the first house into a museum, she also decided to relocate the clinic house to the same area. The third building, that used to contain rental apartments, was also transformed for the museum. Later on, its second floor was used as a BMA local museum in Bangrak district. Ms. Waraporn donated the museum to the Bangrak district on the condition she retain the right to live in the house for the rest of her life.

The museum is located in a hidden area of Bangkok. There are many kinds of trees in the backyard that



*Ms Waraporn Suravadee.* © Patoo Cusripituck and Jitjayang Yamabhai

embellish the museum, give it a warm atmosphere and hide it away from the bustle of the city around it. Ms. Waraporn explained: "It is a green area for Bangkokians, in the middle of all these tall buildings around us. Here Bangkokians can breathe in fresh air".

## The talk of the town

In 2016, Ms. Waraporn launched a fundraising campaign for 10 million baht<sup>2</sup> in order to save the heritage site next to her house. She provided 30

<sup>2</sup> Ten million baht is over 300,000 US\$ (note JS).



*The third building, that used to contain rental apartments, was also transformed for the museum.* © Patoo Cusripituck and Jitjayang Yamabhai

million baht from her family foundation but still needed another 10 million baht. Her campaign asked people to donate 100 baht per person, or any other amount they could give. She did not want to allow the owner of the land to construct yet another tall building which would destroy the greenery and the museum's landscape.

Unbelievably, Ms. Waraporn managed to raise the money in time and that became the talk of the town: an 81-year old woman that raised 10 million baht in a very short time.

This example reveals that museums and heritage sites can attract the support of people from all over the country. It seems that people are very willing to help preserve and conserve museums and heritage sites that are part of the city. The museum has held numerous educational and cultural activities, engaging people from universities, the private sector and government in order to create a lively and interesting museum. All these groups were happy to support the museum by volunteering to help organise educational programs and events. The keys to Ms. Waraporn's success were media, word of mouth, faith and honesty. She noted: "I did not ask for much, I asked for what I believed people could contribute. I set a goal and the purpose of the money received from donations. I kept my word. I stopped when I achieved what I had aimed for".

#### City museum, a space to construct a human city

Ms. Waraporn passed away on 25 January 2017. We must point out that her achievement was possible because of her personality – she was a strong woman who would never give up and tried everything to connect past, present, and future for the benefit of the next generation. She used to say: "I already did what I had to. From now on, it is your job to preserve the museum and make it more engaging for the public".



The clinic house at the Museum entrance. © Patoo Cusripituck and Jitjayang Yamabhai

The 10 million baht fundraising campaign attracted the interest and volunteer spirit of the people of Bangkok who have come to regard the Bangkok Folk Museum as a co-learning space that contributes to building a human city and with it greater social engagement. The museum acts as a place for bringing human into the city and making the city a human-living museum. Ms. Waraporn is a great example of a person who dedicated their life to the museum. She renovated and managed everything by herself: after donating her private museum to the BMA she remained a volunteer in charge of museum management. Her efforts resulted in a lively, truly living museum.

It can be argued that the living museum is a metonymy for a human city, a city of positive relationships that contribute to everyday urban experiences. While Bangkok is continually growing, its popularity and unbridled tourism also pose a threat to the human aspect of the metropolis. This museum, with its local roots, has been helping to preserve the unique soul of the human city that Bangkok desperately needs to nurture.

#### References

Kotkin, J. (2016). *The Human City Urbanism for the Rest of Us*. The United States

Interviews with Ms. Waraporn Suravadee, held in September 2016 and November 2016

Interview with the Bangkok Folk Museum docent, October 2017

*Thairat Online Newspaper* (8 August 2016; retrieved September 23, 2016)

*Matichon Online Newspaper* (28 July 2016; retrieved September 23, 2016)



Francesco Borromini. Rome, Oratorio dei Filippini façade, 1600. © The Albertina Museum

#### EXHIBITION THEME

##### Masterworks of Architectural Drawing

###### Dates & Place

15 December, 2017 – 25 February, 2018

Albertina, Vienna, Austria

Information online at

[https://www.albertina.at/en/exhibitions/architectural\\_drawing/](https://www.albertina.at/en/exhibitions/architectural_drawing/) Description

*From the Late Gothic to the present day: The Albertina shows valuable architectural drawings by famous architects. Whether Baroque city views, magnificent Renaissance buildings or modern ensembles on Vienna's Ringstrasse - artists have always documented the urban past and sketched its future with the aid of architectural drawings. The exhibition "Masterpieces of architectural drawing from the Albertina" shows around 140 highlights from its own collection. The drawings span the period from the Late Gothic to the present day. Important sketches, studies, designs, vedute (realistic illustrations of buildings) and architectural capriccios by Lorenzo Bernini, Gottfried Semper, Theophil Hansen, Otto Wagner, Adolf Loos, Josef Frank, Clemens Holzmeister, Hans Hollein, Zaha Hadid and many others can be seen. The architecture collection of the Albertina encompasses 40,000 drawings from the beginning of the 16th century to the present day. The exhibition illuminates the history of this collection. It illustrates connections between architectural hand drawings and architecture theory. At the same time, cultural and socio-political developments can be traced. Thematic focal points of the show are illustration types, residential buildings, fountains, decorations, garden buildings, villas, color schemes, Historicism and Modernism as well as towers, domes and high-rise buildings.*

## Exhibition Alert

#### EXHIBITION THEME

##### Good Fences Make Good Neighbors

###### Dates & Place

12 October, 2017 – 11 February, 2018

Citywide exhibition, New York, USA

Information online at

[https://www.publicartfund.org/ai\\_weiwei\\_good\\_fences\\_make\\_good\\_neighbors](https://www.publicartfund.org/ai_weiwei_good_fences_make_good_neighbors)

###### Description

Ai Weiwei conceived this multi-site, multi-media exhibition for public spaces, monuments, buildings, transportation sites, and advertising platforms throughout New York City. Collectively, these elements comprise a passionate response to the global migration crisis and a reflection on the profound social and political impulse to divide people from each other. For Ai, these themes have deep roots. He experienced exile with his family as a child, life as an immigrant and art student in New York, and more recently, brutal repression as an artist and activist in China. The exhibition draws on many aspects of Ai's career as a visual artist and architect, and is informed by both his own life experience and the plight of displaced people. In 2016, Ai and his team traveled to 23 countries and more than 40 refugee camps while filming his documentary, *Human Flow*. "Good fences make good neighbors" is a folksy proverb cited in American poet Robert Frost's *Mending Wall*, where the need for a boundary wall is being questioned. Ai chose this title with an ironic smile and a keen sense of how populist notions often stir up fear and prejudice. Visitors to the exhibition will discover that Ai's "good fences" are not impenetrable barriers but powerful, immersive, and resonant additions to the fabric of the city.



Ai Weiwei Arch, 2017. Galvanized mild steel and mirror polished stainless steel. © Jason Wyche / Courtesy of Ai Weiwei Studio/ Frahm & Frahm. Gilded Cage, 2017. Mild steel, paint. © Ai Weiwei Studio / Ai Weiwei Studio/ Frahm & Frahm

#### EXHIBITION THEME

##### Odisee. Diaspore, invasioni, migrazioni, viaggi e pellegrinaggi

###### Dates & Place

16 November, 2017 - 19 February, 2018

Palazzo Madama - Museo Civico d'Arte Antica, Torino, Italy

Information online at

<http://www.palazzomadamatorino.it/it/eventi-e-mostre/mostra-odisee-diaspore-invasioni-migrazioni-viaggi-e-pellegrinaggi>

###### Description

The exhibition, conceived by the director Guido Curto, and curated together with the museum art historians, tells the journey of humankind over the millennia. On display are one hundred works from the collections of Palazzo Madama and from regional and national museums:



Odyssey: the path of humanity. © Palazzo Madama - Museo Civico d'Arte Antica

paintings, sculptures, ancient pottery, ethnographic and archaeological findings, Lombardic and Goth jewellery, damask works, Indian miniatures, arms and armours, ivories, antique books, scientific and musical instruments, maps, glasses, Jewish silver and textiles. The exhibition path is organized into twelve sections: *Prehistory, The Mythological Journeys of Ulysses and Enea, The Jewish Diaspora, The Expansion of the Roman Empire, The So-Called Barbaric Invasions, The Islamic Expansion, The Crusades, The Pilgrimages, The Explorations, The Colonization, The European Emigration toward Americas between 1800s and the early 1900s, and Contemporary Migrations*. As a backdrop to each showcase there are geographic maps expressly designed for the exhibition. ▶

## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### Andreas Gursky

##### Dates & Place

25 January – 22 April, 2018  
Hayward Gallery, Southbank Centre, London, UK

##### Information online at

<https://www.southbankcentre.co.uk/whats-on/exhibitions/hayward-gallery-art/andreas-gursky>

##### Description

Hayward Gallery reopens in January 2018 with the first major UK retrospective of the work of acclaimed German photographer Andreas Gursky. Gursky, known for his large-scale, often spectacular pictures that portray emblematic sites and scenes of the global economy and contemporary life, is widely regarded as one of the most significant photographers of our time. Driven by an interest and insight into 'the way that the world is constituted', as well as what he describes as 'the pure joy of seeing', Gursky makes photographs that are not just depictions of places or situations, but reflections on the nature of image-making and the limits of human perception. Often taken from a high vantage point, these images make use of a 'democratic' perspective that gives equal importance to all elements of his highly detailed scenes. This exhibition features around 60 of the artist's ground-breaking photographs from the early 1980s through to his most recent work, and includes some of his most iconic pictures such as Paris, Montparnasse (1993) and Rhine II (1999, remastered 2015).



Andreas Gursky, *Les Mées*, 2016. © Hayward Gallery, Southbank Centre

### EXHIBITION THEME

#### Otto Wagner

##### Dates & Place

15 March – 7 October, 2018  
Wien Museum, Vienna, Austria

##### Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/otto-wagner.html>

##### Description

To mark the 100<sup>th</sup> anniversary of the death of Otto Wagner (1841–1918), the Wien Museum is dedicating the first major exhibition to this "world capital architect" to be staged for more than 50 years. It presents Wagner's oeuvre within the context of his contemporaries and detractors, while also looking at the wider cultural, artistic and political environment of his day. Selected pieces from the Wien Museum's collection – including precious sketches, models, items of furniture, paintings and personal effects – also reflect his international reach.

### EXHIBITION THEME

#### The Future Starts Here

##### Dates & Place

12 May – 4 November, 2018  
Victoria and Albert Museum, Sainsbury Gallery, London, UK

##### Information online at

<https://www.vam.ac.uk/exhibitions/the-future-starts-here>

##### Description

Exploring the power of design in shaping the world of tomorrow, this exhibition will bring together a selection of objects as a landscape of possibilities for the near future.

As rapid advances in technology change how we live, the Victoria and Albert museum aims to eradicate uncertainty by imagining the future in 100 completed designs. A diversity of exhibits will be presented, ranging from smart appliances to satellites, artificial intelligence to internet culture. Examples include a crowd-funded pedestrian bridge, the world's first carbon-neutral, zero-waste city designed by Foster + Partners, and sculptural balloons for environmentally friendly travel.

### EXHIBITION THEME

#### Bodys Isek Kingelez

##### Dates & Place

26 May – 21 October, 2018  
Museum of Modern Art (MoMA), New York, USA

##### Information online at

<https://www.moma.org/calendar/exhibitions/3889>

##### Description

Fantastical model cities made of cardboard, paper, plastic and found objects are set to fill the galleries of New York's MoMA, as it stages the first retrospective exhibition of work by late Congolese sculptor Bodys Isek Kingelez. The installation will track Kingelez's 25-year-long career, which began with individual buildings and then turned to the sprawling metropolises he based on African cities. Bodys Isek Kingelez spans the artist's career over three decades, ranging from early works that were included in the landmark 1989 exhibition *Magiciens de la terre* at the Centre Pompidou to his streamlined, dramatic forms of the 2000s. The exhibition unfolds as a chronological display with a thematic approach, bringing together a group of his earliest, never-before-seen sculptures, works made during the artist's first trip to Paris in 1989, civic structures, and fantastic takes on geographically specific architectural tropes. The installation captures his transition from single buildings to entire metropolises, culminating in a selection of Kingelez's large-scale cities, marked by soaring forms that characterize much of his late production. The exhibition brings together rarely seen works from both public and private collections.

### EXHIBITION THEME

#### Northern Ireland's 1968

##### Dates & Place

Online learning resource + events throughout 2018  
Ulster Museum, Belfast, Northern Ireland

##### Information online at

[https://www.youtube.com/playlist?list=PL\\_UgxDN1Li8\\_14DIIIWFXXKaQSEX2SVNM](https://www.youtube.com/playlist?list=PL_UgxDN1Li8_14DIIIWFXXKaQSEX2SVNM)  
<https://www.nmni.com/learn/1968-history-resource/Home.aspx>

##### Description

2018 marks the 50<sup>th</sup> anniversary of the seminal period of protest and change that was 1968.

As part of a long-term collaboration between Chris Reynolds (Nottingham Trent University) and William Blair (National Museums Northern Ireland), a new section of the Modern History gallery at Belfast's Ulster Museum covering this period was installed in 2017.

To accompany this new material, which draws on interviews with protagonists from the time and those well placed to comment, a series of extended videos has now been made available on the NMNI YouTube channel (accessible via the above link 1).

In addition, as this period is covered as part of the GCSE curriculum in Northern Ireland, an online learning resource has been developed that is designed to assist teachers working on this period. The above link 2 will take you to this resource.

The resource provides detailed activities centred on a visit to the Ulster Museum.

Finally, to mark the 50<sup>th</sup> anniversary, a programme of activities has been developed that will take place throughout the year including an extended, travelling exhibition, a study day and a conference.

## Conference Alert

### CONFERENCE THEME

#### Urban Cultures, Superdiversity and Intangible Heritage

##### Dates & Place

15 – 16 February, 2018  
Utrecht, Netherlands

##### Information online at

<http://www.ichngoforum.org/international-conference-urban-cultures-superdiversity-intangible-heritage-2/>

##### Description

This two-day conference is organized within the context of the European Year of Cultural Heritage 2018. The keynotes, case studies, presentations, shared experiences and interactive group discussion will address the issue of intangible heritage in the age of superdiversity.

The focus of this international conference will be on the intangible heritage in contemporary urban contexts. Case studies with different approaches of how intangible heritage is practiced and used as a source fostering social cohesion and cherishing diversity in the city will be presented. The year 2018 is the European Cultural Heritage Year, offering an opportunity to highlight the role of living heritage in the processes of identity formation of people in Europe. This conference will contribute to a fruitful and utterly relevant reflection about heritage and identity in the age of superdiversity. During the conference, there will be several short presentations and many opportunities to discuss processes of intangible heritage formation in a dynamic and fluid network society.

##### Organized by

The Dutch Centre for Intangible Heritage, Expertise center for intangible heritage in Flanders, FARO, Flemish Interface Center for Cultural Heritage, German Commission for UNESCO, in cooperation with the University of Utrecht and the Free University of Brussels, UNESCO Chair on critical heritage studies and safeguarding ICH, and the National Commissions for UNESCO in Belgium and the Netherlands.

### CONFERENCE THEME

#### URBAN FUTURE Global Conference

##### Dates & Place

28 February – 2 March, 2018  
Vienna, Austria

##### Information online at

<https://www.urban-future.org/>

##### Description

The *Urban Future Global Conference* is the World's largest meeting point of CityChangers: committed people that actually drive change to make cities more sustainable. The *Urban Future* gathers mayors, architects, mobility experts, city planners, scientists, sustainability managers, representatives from Start-Ups, environmentalists, innovation experts and many more.

What unites them? Their commitment, innovation and passion in implementing their ideas for sustainable, liveable cities. The people making cities more sustainable are actually the focus of the conference.

About 200 inspirational speakers are expected for UFGC'18. The organizers are planning 40 sessions, and about 3000 participants.

##### Organized by

UFGC



Intangible Cultural Heritage under Pressure. Milan, 2017 Poster. © www.ichngoforum.org

## ACTIVITIES & EVENTS

### CONFERENCE THEME

#### **LITERATURE, ARCHITECTURE AND URBAN SPACE '18** **II. International Conference on Literature, Architecture and Urban Space**

##### Dates & Place

09 – 10 March, 2018  
Istanbul, Turkey

##### Information online at

<https://www.dakamconferences.org/literatureandarch>

##### Description

Literature today survives in a rich, wide and chaotic urban life in relation with increasing communication utilities, new digital channels, increased creative writing efforts, intensive translation activities and effects of mass media. The changing urban characteristics of the earth play an important role in the transformation of literature, too. Which urban aspects 21<sup>st</sup> century literature contains, which characteristics in terms of spatial narration are already obvious and which surprises are hiding inside are the main questions to be discussed at this conference.

##### Organized by

DAKAM (Eastern Mediterranean Academic Research Center)

### CONFERENCE THEME

#### **Green Cities 2018 – Energising Communities**

##### Dates & Place

13 – 15 March, 2018  
Melbourne, Australia

##### Information online at

<https://www.greencities.org.au/>

##### Description

*Green Cities* is Australia's premier sustainability conference for the built environment. Each year, Green Cities is proud to align and be supported by other like-minded organisations who believe in the importance of building a sustainable future. Green Cities is a conference for industry, developed by industry.

*Energising Communities* is about sparking sustainable solutions and rethinking resilience.

How will health and wellbeing impact the way we build our cities? What can we learn about communities through reconciliation? How will we win the race to renewables?

##### Organized by

Green Building Council Australia



### CONFERENCE THEME

#### **Resilient Cities 2018**

#### **The 9<sup>th</sup> Global Forum on Urban Resilience and Adaptation**

##### Dates & Place

26 – 28 April, 2018  
Bonn, Germany

##### Information online at

<https://resilientcities2018.iclei.org/>

##### Description

*Resilient Cities* – The Annual Global Forum on Urban Resilience and Adaptation – is hosted every year in Bonn.

In 2010 ICLEI – Local Governments for Sustainability, the World Mayors Council on Climate Change and the City of Bonn, Germany launched Resilient Cities, the first forum on cities and adaptation to climate change (in 2012 renamed as Global Forum on Urban Resilience and Adaptation).

More than 500 participants and beyond 30 partners each year helped make Resilient Cities a milestone event connecting local government leaders and climate adaptation experts to discuss adaptation challenges facing urban environments around the globe.

*Resilient Cities* 2018 will focus on:

- Stocktaking: Reviewing the state of urban resilience & local implementation of the 2030 Agenda for Sustainable Development (cross-cutting);
- Social cohesion: Building resilient urban societies;
- Resilient and resource efficient cities: transition toward a circular economy; and
- Private sector engagement in resilience building: Reinventing business as usual.

Congress themes also include current and pressing issues such as ecosystem-based adaptation, managing climate-related health risks, data and ICT resilience, and evidence-based adaptation planning.

##### Organized by

ICLEI – Local Governments for Sustainability

### CONFERENCE THEME

#### **THE URBANIZATION of (IN)JUSTICE: Public spaces in uncertain geographies**

##### Dates & Place

16 – 18 May, 2018  
Nicosia, Cyprus

##### Information online at

<http://cyprusconferences.org/psuc2018/>

##### Description

The Department of Architecture at the University of Cyprus will host the next meeting of the AESOP Thematic Group for Public Spaces and Urban Cultures (AESOP TG PSUC) in Nicosia, Cyprus. This meeting is in the frame of the new thematic series: *Unstable Geographies – Dislocated Publics* and is organized in parallel to the Cyprus Network of Urban Morphology conference “Urban Morphology in South-Eastern Mediterranean Cities: challenges and opportunities”.

The purpose of the meeting is to unfold, discuss, challenge and rethink prevailing discourses concerning the manifestations of (in)justice in cities' urban spaces, by taking an interdisciplinary and transdisciplinary perspective. As implied in its title, “THE URBANIZATION of (IN)JUSTICE: Public spaces in uncertain geographies”, the meeting is conceived as space of exchange aiming to involve researchers and practitioners alike in a critical and constructive debate on political and intellectual agendas that reflect on the development of socially just urban practices.

The three-day event will combine the keynote speeches of both CyNUM and AESOP Public Spaces and Urban Cultures meetings, the contributions to the call for papers in parallel sessions, field visits and a workshop. The workshop will provide the opportunity for participants to discuss, exchange views, and propose ideas in relation to contemporary urban form and public space concerns in uncertain geographies. A concluding roundtable discussion will consolidate the ideas, concerns and recommendations presented during the meeting, and set the basis for further practical and theoretical explorations

##### Organized by

Association of European Schools of Planning (AESOP), University of Cyprus

### CONFERENCE THEME

#### **European Cultural Heritage Summit „Sharing Heritage – Sharing Values”**

##### Dates & Place

18 – 24 June, 2018  
Berlin, Germany

##### Information online at

<https://sharingheritage.de/en/news/neuer-eintrag/>

##### Description

The European Cultural Heritage Summit „Sharing Heritage – Sharing Values” will be a main highlight of the European Year of Cultural Heritage. It will be hosted by EUROPA NOSTRA – the Voice of Cultural Heritage in Europe, the Stiftung Preußischer Kulturbesitz and the German Cultural Heritage Committee. The Summit will take place from 18 to 24 June 2018 in Berlin and it will be supported by the European Union.

##### Organized by

EUROPA NOSTRA, Stiftung Preußischer Kulturbesitz and the German Cultural Heritage Committee



### CONFERENCE THEME

#### **Fearful Futures**

#### **The European Conference on Arts and Humanities 2018**

##### Dates & Place

9 – 10 July, 2018  
Brighton, UK

##### Information online at

<https://ecah.iafor.org/>

##### Description

The European Conference on Arts & Humanities (ECAH) is an interdisciplinary conference held alongside The European Conference on Media, Communication & Film (EuroMedia). The conference theme for ECAH is “Fearful Futures”, and the organisers encourage submissions that approach this theme from a variety of perspectives.

We have reached a moment in international history that is one of potential paradigm shift. The possible global futures we face are fearful, indeed, and in an era of information and disinformation, fake news, and hysterical polemic, are sometimes made out to be inevitable.

In this context, the arts, humanities, media and cultural studies play an important role in tracing the genealogy of the present moment, documenting it, and charting different paths forward, inviting such questions as

how does culture replicate itself (or critically engage itself) in the classroom, in literature, in social media, in film, in the visual and theatrical arts, in the family, and among peer groups? How do we rise to the challenge of articulating a notion of human rights that also respects cultural difference? How do cultural representations of the environment abet or challenge the forces driving climate change? What are the roles and responsibilities of the individual activist as teacher, writer, artist, social scientist and community member? What are the responsibilities of both traditional and non-traditional media? How do we make sense of the ideologies driving hatred and intolerance, and posit different models of social engagement and organisation? Looking to the past, what do we learn about the challenges of today?

##### Organized by

The International Academic Forum (IAFOR)



“Snow Storm: Steam-Boat off a Harbour's Mouth” Painting by J. M. W. Turner, 1842.  
© <https://ecah.iafor.org>



**CONFERENCE THEME**

**USk Porto 2018  
9th Urban Sketchers International Symposium**

**Dates & Place**

18 – 21 July, 2018  
Porto, Portugal

**Information online at**

<http://www.urbansketchers.org/p/usk-symposium.html>

**Description**

Urban Sketchers is an all-volunteer nonprofit dedicated to fostering a global community of artists who practice on-location drawing. Its mission is to raise the artistic, storytelling and educational value of on-location drawing, promoting its practice and connecting people around the world who draw on location where they live and travel.

In 2007, a global community of urban sketchers began to form when Seattle-based journalist and illustrator Gabriel Campanario created an online forum “for all sketchers out there who love to draw the cities where they live and visit, from the window of their homes, from a cafe, at a park, standing by a street corner... always on location, not from photos or memory.”

The International Urban Sketchers Symposium is organized once a year, and attended by hundreds of sketching enthusiasts. The event is held in a different city every year and includes lectures, activities and workshops taught by professional educators, architects, illustrators and artists.

The 9<sup>th</sup> Urban Sketchers Symposium will take place this summer in Porto, Portugal.

**Organized by**

Urban Sketchers



**CONFERENCE THEME**

**Eleventh International Conference on The Inclusive Museum  
Inclusion as Shared Vision: Museums and Sharing Heritage**

**Dates & Place**

6 – 8 September, 2018  
Granada, Spain

**Information online at**

<http://onmuseums.com/2018-conference>

**Description**



Founded in 2008, the International Conference on the Inclusive Museum brings together a community of museum practitioners, researchers and thinkers. The key question addressed by the conference: How can the institution of the museum become more inclusive? In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change?

The International Conference on the Inclusive Museum is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction.

Conference delegates include leaders in the field as well as emerging scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. The Special Focus of the Eleventh International

Conference on The Inclusive Museum is on Inclusion as Shared Vision: Museums and Sharing Heritage.

**Organized by**

University of Granada, ICOM and International Institute for the Inclusive Museum