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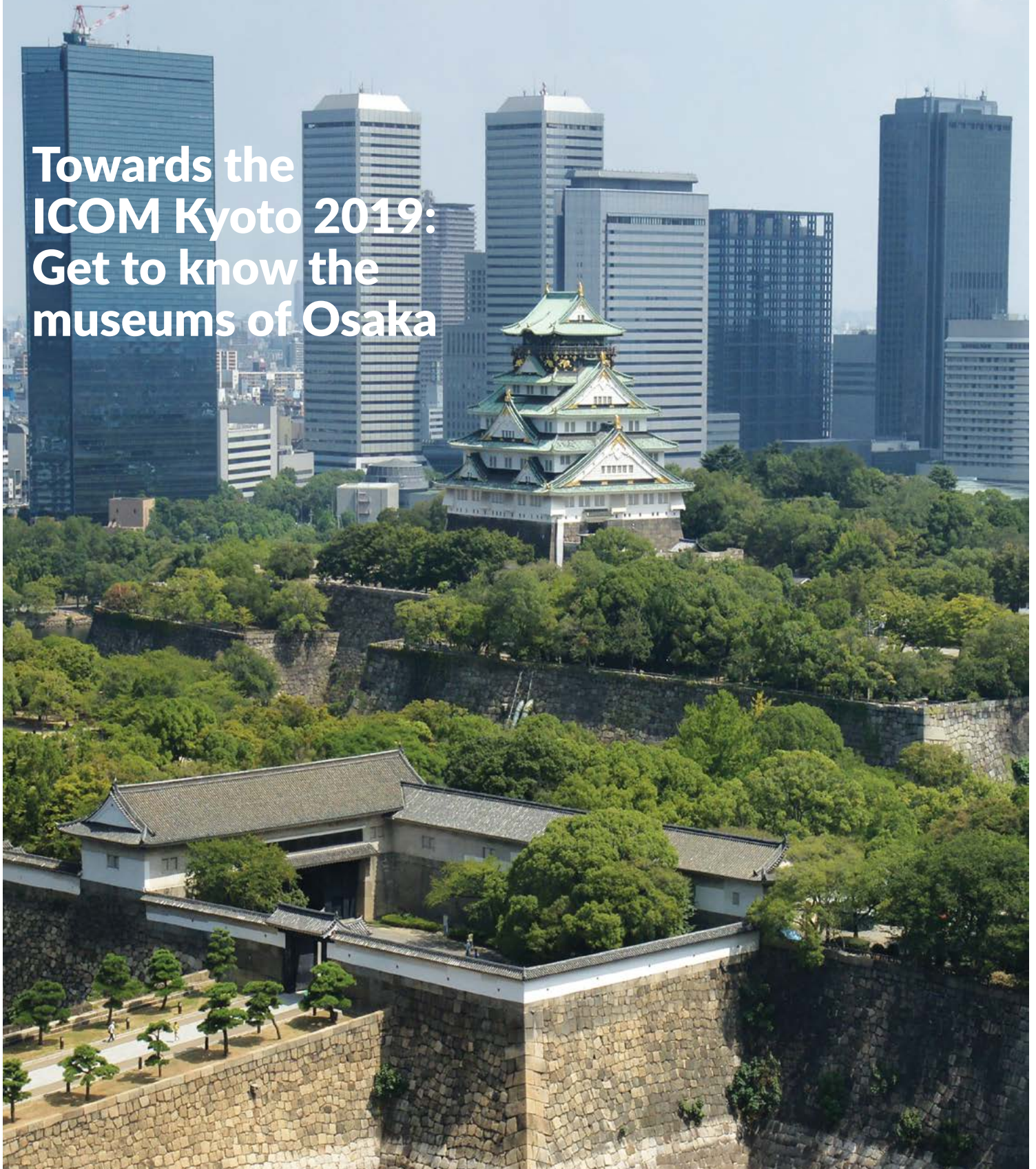
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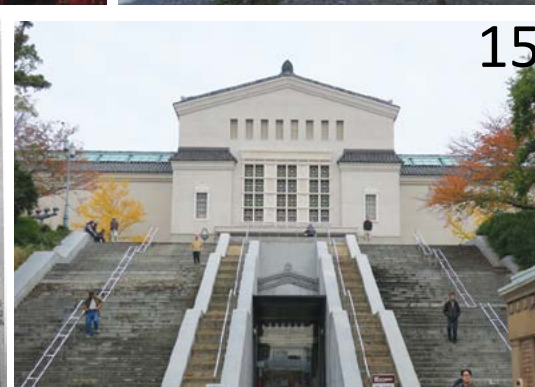
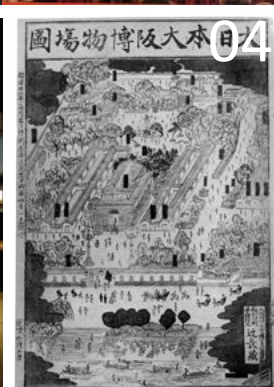
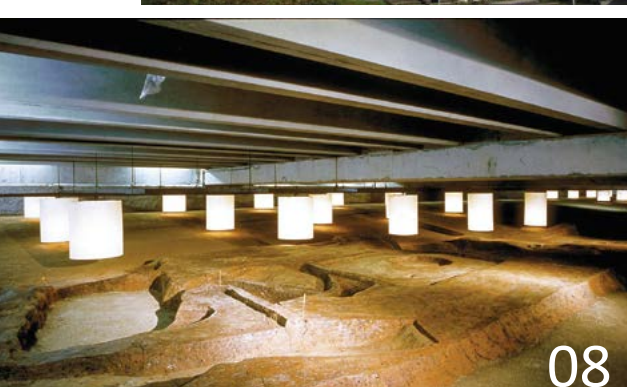
**Towards the
ICOM Kyoto 2019:
Get to know the
museums of Osaka**



“MAXIMISING THE IMPACT OF CULTURAL HERITAGE ON LOCAL DEVELOPMENT” – AN OECD CONFERENCE AND GUIDE RELATED TO MUSEUMS

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From the Chair



Dear CAMOC members,

The ICOM General Conference happens every three years, and 2019 is one of them. The conference will take place in Kyoto, Japan, on September 1st to 8th, with all international committees promoting their thematic conferences, like CAMOC. Our programme is very promising, featuring joint sessions with ASPAC, the ICOM Regional Alliance for the Asia/Pacific area, and with DEMHIST, the International Committee for Historic House Museums.

Now that the deadline for the call for papers has passed, I would like to share with you that CAMOC got the highest number of abstract proposals ever: we received 90 submissions, which is three times the maximum number of presentations for the available time we have during the Kyoto conference. We are glad to know that so many good professionals are interested in our work.

As a learning tool about Japanese museums and cities, this issue contains a special dossier on the museums of Osaka with an assessment of the background of Osaka's museum culture, presented by Shugo Kato from the Osaka Museum of History. He explains the significant role museums have played in the city's history and development. We also share an article by Professor Murata, arguing that the issues faced by city museums in Osaka can also be extrapolated, to represent both the city's social issues and even global issues.

As many of you may know, ICOM is going to present new versions of the museum definition at the Kyoto conference, after two years of a very thorough work developed with many museum professionals around the world, under the management of the ICOM Standing Committee for Museum Definition, Prospects and Potentials (MDPP). CAMOC is also

working on definitions and concepts of city museums for some time and will enhance this work throughout 2019.

Before the Kyoto conference in September, CAMOC is organizing the workshop "Towards a City Museum Watch", due to take place in Lisbon, on the 3rd and 4th of May, in collaboration with the ICOM MDPP group, ICOM Portugal and the Museum of Lisbon.

The workshop intends to discuss and set up definitions and relevant trends of city museums worldwide. The invited speakers for the workshop are Jette Sandahl (former Museum of Copenhagen; Chair of MDPP/ ICOM), Catherine Cole (CAMOC vice-Chair and museum consultant), Afsin Altayli (ICOM Secretariat), Joan Roca (Museum of the History of Barcelona and European City Museums Network), Jan Gerchow (Museum of Frankfurt), and Francesca Lanz (Politecnico di Milano). Other speakers and participants include Chet Orloff and Ian Jones (both founders of CAMOC), Cristina Miedico, Annemarie de Wildt, Paola Bocallatte, José Gameiro, and others.

You can find more information about the workshop in this Review.

Finally, don't forget that your feedback and participation are really important to us! Don't hesitate to send your contributions, suggestions and support.

Joana Sousa Monteiro

Towards the ICOM Kyoto 2019

ICOM
KYOTO 2019

*Get to know the
museums of Osaka*



Osaka Castle © Chenonceau, Pixabay

■ Countdown to ICOM Kyoto 2019! It's time to explore how city museums act as cultural hubs in Japan

Jenny Chiu*

With only half a year to go until the ICOM Kyoto 2019 General Conference, are you ready to explore the city museums of Japan? Following the theme of CAMOC 2019, *City Museums as Cultural Hubs – Past, Present and Future*,¹ we have invited four city museums from the lively city of Osaka – a place with close links to Kyoto – to introduce their work in this exciting dossier. The city of Osaka is an excellent case study for a review of the relationship between a city and its museums, from both academic and practice standpoints. We hope that the dossier will be a useful reference for museum professionals to use as they consider the scope of contemporary definitions of a city museum.

* Jenny Chiu, CAMOC Board member; Researcher, ICOM KYOTO 2019 Office

¹ Detailed information can be found at the CAMOC website: <http://network.icom.museum/camoc/>

The variety of city museums in Osaka reflects the diversity of the city itself. Here, we introduce a history museum, a ceramic art museum and a natural history museum to get you started. If one reads the articles one by one and thinks about the sites in an isolated manner, one may wonder: *is this a city museum?* However, the Vision for Osaka City Museums that came from the Osaka City Government presents the idea of “Osaka City itself as city museum” through its unique combination of museums. This is one of the key points we look forward to discuss during CAMOC 2019: The *museum city* will be born from the city; but what kind of museum should the city museum be? Is every museum in a city a museum of the city? ICOM CAMOC 2019 is an opportunity to advance in this discussion.

The dossier opens with an assessment of the background of Osaka's museum culture, presented by Shugo Kato,

from the Osaka Museum of History. He explains the significant role museums have played in the city's history and development.

The Osaka Museum of History is a representative city museum in Osaka, and allows us to consider differences between a museum of the city and a history museum.

Next, Hitoshi Kobayashi presents the extraordinary collections of the Museum of Oriental Ceramics of Osaka (MOCO). MOCO is a case study in reviewing how the role of a museum may be influenced by its collection. Because the collection comes from the private sector, it invites us to look at the meaning of *public* and private for a city museum and its collection.

The third article is by Daisuke Sakuma from the Osaka Museum of Natural History (OMNH). This museum's mission statement and activities – especially its focus on training the local community to get involved in research – represent an astounding example of how museums can make strong and lasting connections. It offers another approach to being a city museum, the one prioritizing the question: *what can a city museum do for its citizens?* As Dr. Sakuma notes: “This is true not only in nature museums, but in any kind of city museum which records contemporary society, including history and the arts.”

In the final article, Professor Mariko Murata takes a broad view, arguing that the issues faced by *city museums* in Osaka, can also be extrapolated, to represent both *the city's* social issues and even *global* issues. She questions why “museums of cities” is a term rarely discussed in Japan until recently. These questions are not unique to Japan; should the city museum be a category or a type of museum? In an increasingly urbanized world, is a strong, new definition of city museum necessary?

■ History of Museums in Osaka: Overview of the development of Osaka city and its museums

Shugo Kato*

The relationship between the city and its museums

Because every city has its own unique history and personality, it is extremely difficult to find a uniform definition of the word “city”. However, although every city is unique, sociological and historical studies seek to extract similarities between cities and to compare them. The Osaka Museum of History (OMH),¹ where I work, is a museum that

Seen as a sequel to the Kyoto Special Dossier (published in the CAMOC Review in 2018), we hope this Osaka Special Dossier will help our readers in getting to know the fantastic range of city museums in Japan, and provide a variety of points of view, as a reference for those preparing to join CAMOC 2019 to discuss the potential of city museums! Attending the ICOM General Conference is a chance to meet colleagues from all around the world, together foster and exchange ideas and practice, and inspire each other.

Please keep an eye on our communication channels at CAMOC and ICOM Kyoto 2019 in order to plan your schedule, to share *your* city museum's experience, for a chance to be part of the event – and make it more enjoyable and inclusive for all.²

We look forward to hearing a range of opinions and experiences from city museums all around the globe, and invite you to get involved. Attending this event not only will be a fantastic opportunity to discover city museums of Japan, but also will put the participants at the center of an international nexus of ideas and discussion. You will return from ICOM Kyoto with new insights and ideas about city museums, along with a better understanding of Japanese – and World – culture and a wealth of knowledge and experiences to share. We can't wait to see you!

² More information of ICOM Kyoto:
Website: <http://icom-kyoto-2019.org/>
Social media platforms:

Facebook: <https://www.facebook.com/icomkyoto2019/>
Instagram: <https://www.instagram.com/icomkyoto2019/>
More information of ICOM-CAMOC:
Website: <http://network.icom.museum/camoc/>
Social media platforms:
Facebook: <https://www.facebook.com/museumsofcities/>
Instagram: https://www.instagram.com/insta_camoc/

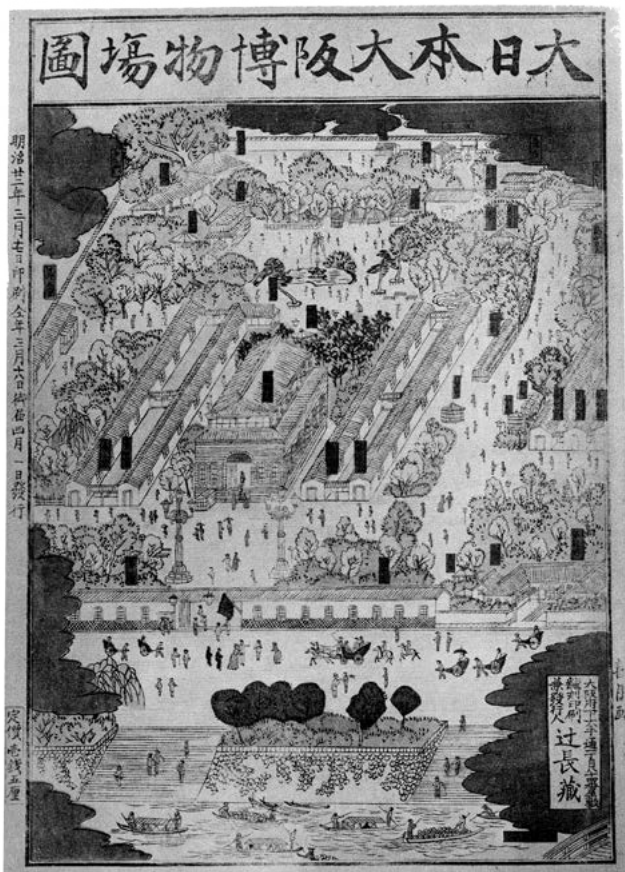
addresses the unique nature of the city as the primary theme of its exhibitions.

OMH was established when its predecessor, the Osaka Municipal Museum, was relocated from Osaka Castle.² OMH not only inherited the collection but also the concept, from the municipal museum era, that the theme of the museum's exhibitions is the city of ▶

* Shugo Kato, Osaka Museum of History

¹ The Osaka Museum of History (OMH): <http://www.mus-his.city.osaka.jp/eng/>

² Osaka Municipal Museum was established in 1960 and closed in 2001. The Museum's function was to communicate the history of museums in Osaka. Its historical landmark is being transformed into a commercial complex “MIRAIZA, Osaka Jo”. The photos of the historical landmark can be viewed here: <https://en.miraiza.jp/about>



Osaka Museum Park (Osaka-Hakubutsujo). © Osaka Museum of History

Osaka's history and culture. The site of the relocation was chosen in order to preserve the architectural remains of the ancient imperial capital of the 7th-century Naniwa Palace.³ In other words, OMH is both a city museum and a historic site museum. In Japan, it is relatively unusual to find museums of cities coexisting with historic sites, except in the case of castle museums. Moreover, as Naniwa Palace is a symbol of the city of Osaka, it may be said that OMH is a museum in the city and also a museum *exhibit of the city*. We provide daily guided tour for museum visitors.

Just as finding a definition of the city is difficult, so too is finding a clear definition for “museum of the city”. From my point of view, a museum is strongly linked to the history and society where it is located, therefore a museum of the city has a strong relationship with both the city's historical and contemporary identity. For this reason, it is important to take the long-view of the museum's history: this article focuses on the questions of when the museums in Osaka were established and the kind of challenges they are now facing. I hope the article will be a stepping-stone for the other articles of this special dossier that make the review complete.

³ In Japanese: 難波宮 (Naniwanomiya). The special exhibition titled *Historical Heritage of Osaka, the Naniwa Palace Site* of Osaka Museum of History: <http://www.mus-his.city.osaka.jp/eng/exhibitions/special/2014/osakaisan.html>

Osaka's position and its early history (~ 1867)

Today, the name Osaka refers to two distinct administrative units – Osaka Prefecture and Osaka City. Osaka Prefecture consists of 43 municipalities, and Osaka City is its capital. It is generally regarded to be Japan's second-largest city, especially when judged on economic indicators. However, its area is very compact with just 225 square kilometers, and, with its 2.73 million residents, it has the second-highest population density in Japan. Osaka has a long history; the city was the ancient capital and the present-day Chuo District contains the 7th-century Naniwa Palace. It was under the leadership of Hideyoshi Toyotomi⁴ that the Osaka Castle and the 16th-century town that formed the foundation of the city were built, and these still form the basic structure of the city. When the era shifted to the world of Tokugawa,⁵ Edo (Tokyo) became the political center of Japan, but Osaka continued at its position of an economic center. Wealthy townspeople continued to invest in the city's cultural, artistic, academic prosperity by investing personal property.

History of museums in Osaka 1 (1867 - 1945)

Osaka Prefecture was created in 1868, at the very beginning of the Meiji era,⁶ the period when administrative divisions were laid in Japan by the government of the Meiji Restoration,⁷ and the *City of Osaka* was officially recognized 20 years later, in 1889.

⁴ Hideyoshi Toyotomi (1537-1598), in Japanese: 豊臣秀吉, was a preeminent warrior, general, samurai and politician, who is regarded as Japan's second “great unifier”, as he unified Japan in 1590.

⁵ The Tokugawa Shogunate, also known as the Tokugawa Bakufu (徳川幕府) and the Edo Bakufu (江戸幕府), was the last feudal Japanese military government, and existed between 1603 and 1867.

⁶ The Meiji era or Meiji period, in Japanese – 明治時代 (Meiji-jidai), is an era of Japanese history which extended from October 23, 1868 to July 30, 1912.

⁷ The Meiji Restoration, in Japanese – 明治維新 (Meiji Ishi): restoration of Imperial power in the late 19th century. The restoration led to enormous changes in Japan's political and social structure.



Main gate of The Fifth National Industrial Exposition.
© Osaka Museum of History

The opening of Osaka Museum Park⁸ in 1875 was one of the first incarnations of a museum in the city. It was purposed with accelerated modernization by encouraging industry, and nurturing capitalism and social education. The site had numerous facilities including a zoo, art museums and theater, and eventually merged with a commercial display center in 1913.

Although Osaka City was established in 1889, it didn't really start expanding until the mid-19th century, when industrial development drew in workers and the population rapidly increased. This corresponded with an increase in problematic urban issues centered on housing and poverty. In 1914, an economist named Seki Hajime kickstarted various social policies when he became deputy mayor of Osaka City.⁹ When he eventually became mayor in 1923, he expanded the city and developed industries and social infrastructure such as boulevards, subways, the harbor, residential and welfare facilities, and established a period known as "Greater Osaka".

Ten years before Mayor Seki got involved in Osaka City Government, the Japanese Government and Osaka Prefecture organized the Fifth National Industrial Exposition in Osaka City, to encourage industry and commerce, and this exhibition greatly influenced the course of museum history in the area. After the exposition, Osaka City started to reuse the buildings and other materials as social capital for their citizens, and Tennoji zoo (1913) and the Osaka Citizen's Museum (1919 -1932) were founded at this time. In addition, the gardens and houses next to the venue of exposition belonging to Sumitomo family were donated to the Osaka City and the mansion opened as a house museum. This is the same place where the Osaka City Museum of Fine Arts is located today (since 1936).

The Osaka Castle was opened to the general public for the very first time as a venue of the "Greater Osaka Exposition" (1925), which was a celebration of the urban expansion of the city by Osaka Mainichi Shimbun.¹⁰ Additionally, the Osaka Castle underwent significant renovations in 1928 for the accession of Emperor Showa. Also, after the introduction of electricity in 1923, the Electric Science Hall was opened in 1937 to help industries take advantage



Tennoji Park under construction (around 1920s). © Osaka Museum of History

of the new technology. It was later closed and its responsibilities were assumed by Osaka Science Museum.¹¹

Mayor Seki's social capital development strategies were aimed at enhancing Osaka City's sustainability and were supported by stringent planning, and strong initiatives by the city administration.

History of museums in Osaka 2 (from 1945)

The Osaka Castle and the Tennoji Park Art Museum were requisitioned by the army during the Second World War and returned to the city in 1957. The future use of the buildings constructed by the Imperial Japanese Army in the Castle (completed in 1931) were discussed with citizens and resulted in the opening of Osaka City Museum in 1960 (until 2000), which was renewed as the Osaka Museum of History in 2001.

In 1950, the Natural Science Museum was opened on the second floor of the Osaka City Museum of Fine Arts. After that it was moved to the former elementary school building in the city and opened as a Natural Science Museum in 1958. In 1974, it moved again to Nagai Park in the city as Osaka Museum of Natural History (OMNH).

Besides the Osaka City Museum of Fine Arts in Tennoji, the Museum of Oriental Ceramics (MOCO) was opened in 1982 and was initially designed to hold the Ataka Collection. In addition, construction plans for the Museum of Modern Art were drawn up in 1990. After a long preparatory period, it will open its doors in 2021 as Osaka Nakanoshima Art Museum.

The present and the future

Currently, discussions about Osaka's museums have been centered around a recent change whereby ▶

⁸ Museum Park, in Japanese – 博物館場 (Osaka-Hakubutsujo).

⁹ Hajime Seki (1873-1935), in Japanese - 関一, was a Japanese scholar and politician. He served as Osaka City Mayor for 20 years, and established the "Greater Osaka Era". He is known locally as the "Father of Osaka".

¹⁰ The Mainichi Shimbun, in Japanese – 毎日新聞 (Mainichi Shimbun, literally "Daily News"), is one of the major newspapers in Japan.

¹¹ Osaka Science Museum: <http://www.sci-museum.jp/>



The ruins of Naniwanomiya Palace in OMH. © Osaka Museum of History

administration has been consolidated under a local independent agency established in 2019. The background lies in the 2000s, when Osaka city government's financial decline became public knowledge, and as a result, the museums management systems were restructured and centralised. Osaka City promoted the integration of local independent corporations as a solution. Starting in April 2019, this is the first time in Japan that museums will be organized by an independent local administrative agency, and the nation is watching closely to see if the new scheme is successful.

The establishment of a new corporation and the integrated operation of museums is linked to the "Vision of Osaka City Museums", formulated by Osaka City

■ The Museum of Oriental Ceramics Osaka and the Nakanoshima Region of Osaka - Possibilities for a Museum of the City

*Hitoshi Kobayashi**

The Nakanoshima and Osaka City

The city of Osaka is charming and vibrant, and boasts a varied cityscape that defies the standard expectations of a commercial center of this size. The area of Nakanoshima with its attractive waterways and greenery is perhaps where one feels furthest from external stereotypes of Osaka, yet it also has the greatest potential to stand as a symbol for the city.

Nakanoshima is an elongated and narrow island that sits between the rivers Dojima and Tosabori, in the north of Osaka City. It spans about 3 kilometres from east to west. Its development flourished during the Edo period when it became the commercial, transportation and

government. It is a rough sketch of individual "city planning" working through the museums. It enriches the city by having the museum utilized by a variety of stakeholders, and through receiving feedback. It remains to be seen if this concept will have the same lasting influence as Mayor Seki's policies had one hundred years ago, and, furthermore, if values beyond economic viability will become prevalent.

Working with the new system is not an easy way to guarantee the continuity of the museum, whose purpose is to provide equal access to the museum collections. It will take time before the outcomes can start to be assessed, and we are able to see if the new system can provide a stable economic, managerial and political structure allowing museums to thrive.

What can we do in order to support the future of museums? There is certainly a value in looking back to their early beginnings and the values with which they were entrenched; research on collections, and finding and developing community and its culture. Sometimes it may be worth looking beyond the "masterpieces" that attract money and attention, in order to find under-appreciated value in the greater collection. If we embrace the parameters of the city and work within the accessible social network on our doorstep, creating a museum that is a "place of dialogue" becomes a more flexible and practical proposition. Ultimately, the worth of a city museum can be judged by many factors – currently, visitor numbers are given priority, but perhaps the greater value should be how well it serves its community.

financial centre of Japan. Goods that largely centered on the rice trade were gathered and sold here and then sent out across Japan using the extensive water transportation network. Nakanoshima was at the economic and commercial heart of Osaka's food trade and the city was referred to in Japan as the "kitchen of the nation". Many *Daimyo*¹ *Kurayashiki*² (storehouse/residence) remain prominent architectural features in the area. Even today this is one of the leading business

¹ The Daimyo were powerful Japanese feudal lords (warrior class) as leaders of powerful warrior bands, who controlled the provinces of Japan from about the 10th century until the latter half of the 19th century. *Dai* (大) means "large" in Japanese, and *myo* (名田) stands means "private land".

² The Japanese word *Kurayashiki* (蔵屋敷) designates a clan's residence for storing and trading. Rice and other goods were brought from their domains in order to cover administration costs during Edo. This contributed to Nakanoshima becoming a commercial, transportation and financial center of Japan.

* Hitoshi Kobayashi, Chief Curator, The Museum of Oriental Ceramics, Osaka

districts in Osaka where numerous commercial offices, Osaka City Hall and the Osaka Branch of the Bank of Japan (established in 1882) are situated.

However Nakanoshima is also a thriving cultural hub: museums, a library, theatre, an international conference centre and university facilities all coexist here. It is fast developing as one of the primary destinations for art and culture in the city. It holds cultural properties of national importance such as the Osaka Prefectural Nakanoshima Library (opened in 1904) and the Osaka City Central Public Hall (completed in 1918) as well as celebrated modern architectural heritage.

History of the Museum of Oriental Ceramics, Osaka and the characteristics of museums of Osaka City

The Museum of Oriental Ceramics, Osaka (MOCO) was opened in 1982 in Nakanoshima. It was initially designed to hold the “Ataka Collection”, a world-class collection of ancient Chinese and Korean ceramics. Ataka & Co (*Ataka Sangyo*) was one of the ten largest trading companies in Japan after World War II, but catastrophic losses in international investments ultimately led to its bankruptcy, leaving the collection in the hands of Ataka’s main lender, the Sumitomo Banking Group. Sumitomo made the decision not only to donate the collection but also to provide financial support for the construction of a museum building and a museum foundation. This drew on the longstanding tradition in Osaka of private sector participation in cultural activities and was not the first time that the Sumitomo name was associated with such an endeavor.

The Osaka City Museum of Fine Arts³ was opened in 1936 and located in the Tennoji Park⁴ in the former Sumitomo family home.⁵ The house was donated to Osaka City together with the beautiful Keitakuen Garden⁶ to be a base for the Osaka City Museum of Fine Arts. The core collection of the Osaka City Museum of Fine Arts is comprised of donations from the Osaka and Kansai⁷ regions, coming from world-class oriental art collections including: Chinese paintings and calligraphy from the Abe Collection, Chinese Buddhist sculptures

³ Osaka City Museum of Fine Arts: <https://www.osaka-art-museum.jp/en/> (2018/12/30)

⁴ Tennoji Park: <http://www.city.osaka.lg.jp/contents/wdu170/tennojizoo/top-en.html> (2018/12/30)

⁵ Sumitomo family is well-known as “Sumitomo Zaibatsu” (financial clique), which used to be considered one of the three major conglomerates of Japan, together with Mitsui and Mitsubishi. Zaibatsu (in Japanese – 財閥) refers to industrial and financial business conglomerates in the Empire of Japan, whose influence and size allowed control over significant parts of the Japanese economy from the Meiji period until the end of World War II.

⁶ Keitakuen Garden: <https://osaka-info.jp/en/page/keitakuen-garden> (2018/12/30)

⁷ Kansai region is south-western part of Japan, including Osaka.



Outside of MOCO. © MOCO

from the Yamaguchi Collection and Buddhist art from the Taman Collection.

Thus like the Museum of Oriental Ceramics the Osaka City Museum of Fine Arts and its collection were shaped by the private sector. It is this journey from private to public collection, rooted in the philanthropic tradition, that could be considered the defining characteristic of the museums of Osaka City.

The role of MOCO

The “Ataka Collection” consists of about 1000 pieces of Chinese and Korean ceramics, including two National Treasures of Japan (both Chinese ceramics) and twelve Important Cultural Properties. It forms MOCO’s core collection that has subsequently been expanded, in particular by significant donations from the “Rhee Byung-Chang Collection” of Korean ceramics, the “Mikio Horio Collection” of Shoji Hamada’s artworks⁸, and important examples of export Imari Porcelain collection – *Imari-ware*. It currently stands at around 7000 pieces and is accepted as a collection of world-class quality.

The mission of MOCO is to prioritize the collection it holds and to establish the ideal environment for appreciating the ceramic art works. To achieve this it was decided that no famous architect would be recruited to design the building and that the building should be a simple space that blended into the surrounding environment with a subtlety in height, shape and colour, which were further dictated by park regulations. The discretion of MOCO’s architectural design is best demonstrated in the exhibition room where through ▶

⁸ Shoji Hamada was a Japanese potter, one of the most influential potters of the 20th century, and a major figure of the Mingei folk-art movement, that established the town of Mashiko as a world-renowned pottery centre. He was designated as Living National Treasure of Japan in 1955.



Isolation Device. © MOCO

the incorporation of natural light, the color and texture of the ceramics are best appreciated. In Japan it has been said since antiquity that certain ceramics are best viewed in “the light at ten in the morning on a clear day in autumn, in a north-facing room partitioned off with a single *shoji* (panel screen).” It is the longstanding facility to view ceramics in natural light that has greatly distinguished MOCO’s exhibition space.

The museum is deeply conscious of visual interruptions and employs a unique “invisible” safety device to protect the works. It strives to stay up to date on developments in exhibition display methods, collections, research, exhibition planning and educational approaches at the world level. A particular motivator for this is because MOCO doesn’t house a collection drawn from a single region in Japan but rather has a broad and important East Asian collection, meaning it feels a responsibility to act in accordance with its national and international responsibilities. This differentiates MOCO from other speciality ceramic museums in Japan, which often have a primary function of representing specific ceramic regions and styles.

MOCO focusses its activities on original international exhibitions of independent projects, research activities and remaining abreast of world standards in spite of its small staff. The long- and short-term lending exhibitions and travelling exhibitions, both in Japan and abroad, are an important part of the museum’s mission – as is maintaining friendship and exchange with overseas museums and welcoming international researchers for on-site study.

MOCO: New roles and possibilities

City museums are able to present diverse cultures and differing values to communities, to increase understanding and provide the opportunity to create a new culture. The significance of MOCO as a specialty ceramics museum is inextricably linked to the diversity and creativity of Osaka City, making the sum value of

the museum greater than the value of the collection. Just as the city is growing and transforming, so too MOCO has grown and will continue changing in the future.

The museum has begun collecting and exhibiting modern ceramics, western ceramics and even crafts relating to ceramics. Furthermore a new strategy designed to help realize MOCO’s mission to be the “world’s most sophisticated ceramic specialty museum” has opened up the possibility of discovering new value in the MOCO collection and creating a new modern culture from a global perspective, for example by reexamining the interplay between different eras, regions and genres of art.

Possibilities for museums of the city

Nakanoshima not only holds MOCO but also Osaka Science Museum (opened in 1989), the National Museum of Art Osaka⁹ (opened in 1977, moved to Nakanoshima in 2004), the newly established private museum, the Nakanoshima Kosetsu Museum of Art¹⁰ (opened in 2018) and Nakanoshima Museum of Art (Osaka Municipal, planned to be opened in 2021). This has formed a museum cluster. Osaka City recently launched the initiative entitled “Nakanoshima Museum Island” in order to manage and promote the area as cultural and art center. The endeavor has begun by focusing on and celebrating the communities and individuals who contribute to the area.

For example, Nakanoshima is the main venue of the annual event “Festival of Light in OSAKA”¹¹ that is part of the project “Suito Osaka (Aqua Metropolis Osaka)” organized by public and private sectors.

⁹ National Museum of Art Osaka: <http://www.nmao.go.jp/en/> (2018/12/30)

¹⁰ Nakanoshima Kosetsu Museum of Art: <http://www.kosetsu-museum.or.jp/nakanoshima/en/> (2018/12/30)

¹¹ Festival of the light in Osaka: <https://hikari-kyoen.com/LUCHIKARIK/ns/tl.cgi/https://www.hikari-kyoen.com/?SLANG=ja&TLANG=en&XMODE=0&XJSID=0> (2018/12/30)



Natinoal Treasure TEA BOWL, Tenmoku glaze with silvery spots. China, Southern Song dynasty, 12th-13th century, Jian ware. MOCO (The Ataka Collection). Photo by Muda Tomohiro

The project uses Nakanoshima as the stage for connecting a wide variety of people through various cultural and artistic activities and events. Nakanoshima is at the intersection of change and development, culture and human interest.

As a member of “Nakanoshima Museum Island”, MOCO is working in cooperation with more facilities and people than ever before and in doing so is seeing record visitor numbers. It welcomes the challenges this brings and focuses on spreading the spirit and values of MOCO as a museum of the city.

Although never wavering from its mission as a museum whose primary role is the celebration of its collection – caring for and passing on a legacy to future generations – it is also important to find and expand on new values, to promote and create new relationships in order to nurture a museum that changes and grows alongside its community.

As the process and potential for change in a growing city becomes increasingly important to MOCO, the museum steps into its role of a steward not only for its collection but also to the city’s advancement. Although small MOCO sees and celebrates its new roles and responsibilities and endeavors to be a positive symbol of development in a historical period of dynamic change in Osaka City.



*National Treasure BOTTLE, Celadon with iron brown spots.
China, Yuan dynasty, 14th century, Longquan ware.
MOCO (The Ataka Collection). Photo by Muda Tomohiro.
Daylighting exhibition. © MOCO*

■ Building Collections, Nurturing People, Creating Culture: Considering the Potential for Museums of Cities, from the Point of View of a Natural History Museum

*Daisuke Sakuma**

The city museum and the collection

There are as many stories that tell of the establishment of museums as there are museums themselves. Royal collections, donations to the temples, artifacts brought home from explorations; some museums might freeze their collection at that point, choosing their sole focus to be on its preservation and utilization. However, other museums continue to add to their collections. The history of the museum’s activities accumulates, new documents and materials are amassed that enhance the value of the collections – and for many museums of cities, they become better able to tell the history and memories of the city as a result.

The history of museums in Osaka is the history of Osaka itself. This link is especially important here, as

so many of the collections are comprised of donations from private collections. This distinction means the collections were gathered not as symbols of the men in power (such as kings, or governors), but were instead the personal endeavors of private collectors, who focused on collecting things that they loved. Companies, shrines and temples and Osaka’s residents have all contributed. With such a variety of sources, how museums organise and utilise these sorts of collections is an important question.

Considering the case study of Osaka Museum

The Osaka Museum of Natural History offers an important insight into the relationship between the city’s inhabitants and its collections. The vision in the Museum’s mission statement is to function as “a place to connect citizens and nature.” This is done in a number of ways: activities and events about nature, providing science and education services, ▶

* Daisuke Sakuma, Osaka Museum of Natural History



Osaka Natural History Festival 2018. © OMNH

hosting opportunities to explore nature. The museum is a place where the community can gather and interact, sharing love of nature. The Osaka Museum of Natural History (OMNH)¹ was established in order to convey the importance of natural experiences to the next generation, in a world where much of the natural environment has been sacrificed to city development. The founding members, the curators and the city government of the time focused on creating a “specially localized” Natural History Museum, and not a copy of world’s famous large museums. This does not mean a small, non-research museum, but, rather, a museum focused on the natural history of Osaka, biodiversity, geology, ecosystems and their developmental history. The museum tries to make sure that visitors do not merely pass through its exhibition rooms, but also leave inspired to get out in nature. If this is the weekend they come in to the museum, then the hope is that the following weekend they will be outside!

Surrounding ecosystems support the urban environment in many ways, especially through water and food. Natural history museums cannot ignore the nature that surrounds cities. Therefore, the permanent exhibition at OMNH starts with an exhibition about nature *inside* the city, especially Osaka’s ordinary parks and gardens, before stepping outside to the suburbs, farmed areas and forests. The display includes observation maps, making the museum a mechanism to connect people to the natural wonders they already live in, but may not always pay attention to.

The OMNH provides many guided tours and experiences. However, though the museum puts great amount of efforts on educational activities, its high-quality programs can only be provided for 10,000-20,000 people per year. It is impossible to implement an educational outreach programme to the majority of citizens in a city as large as Osaka, and conduct it solely

by museum staff. The OMNH chooses an alternative strategy, investing its energy into training citizen-scientists. The OMNH has a long tradition of working with enthusiastic amateur scientists, so it is a natural step. We hope inspiring local people is one of the ways the museum has a positive influence on society.

Supporting local citizens with an interest in science is one of the Museum’s most important activities. The Museum collaborates in various research programs and helps local research and conservation groups. Through these activities, information is gathered and shared. This enables the Museum to reach a wider range of people and develop local human resources, bringing the city together.

Education for citizen-scientists not only is valuable in itself, but also leads to the development of new scientific projects. For example, specimen-gathering activities create useful records, and if the information is published, it gains academic importance. There are 1.7 million specimens collected by curators or donated by researchers at the OMNH, and these include specimens collected by citizen-scientists. Each collection is valuable, supporting the museum’s activities from research to exhibitions. The amateur collections of regional specimens allow for improved records that



Observation meeting; Freeze-dried mushroom specimen.
© OMNH

¹ Osaka Museum of Natural History (OMNH): <http://www.mus-nh.city.osaka.jp/language/en/>



Mushroom Exhibition in 2018. © OMNH

enable more effective nature protection measures, for example, improving accuracy of the list of endangered species. There were a few researchers who collected insects inside the city for the exhibition in 2014, *Nature of the City*. The exhibition features local data, including the popular Yodogawa River Dictionary,² which addresses the substantial improvements made by local citizen-scientists to the major rivers in Osaka. The richness of the exhibition materials is one of the leading attractions of the special exhibitions. They are particularly appealing to audiences who want to learn more on a specialist topic. The 2018 *Mushroom Exhibition* saw numerous returning visitors, some revisiting over 10 times.

The OMNH's recent experiences have highlighted the effectiveness of virtual and computer graphics in creating new exhibits that are easy to understand. It is also extremely important for city museums to provide an exhibition experience for audiences searching for authenticity, looking for the “real thing”. *The Mushroom Exhibition* demonstrated a range of engagements with exhibition materials, and audiences responded particularly well to being able to touch elements of the exhibition. They were interested in questions like: *How did Tsuguo Hongo influence researchers in Tokyo and overseas, and influence amateurs throughout the country?*,³ and *What role do specimens play in exhibitions?* The museum provided a genuine experience in connecting contemporary audiences with historically important researchers – there were even mushroom fans tweeting their interest online!

Materials collected by the museum and through curatorial research activities make the exhibitions attractive, inspiring interest, creativity, and scientific curiosity. This spreads the museum's vision and further enhances the collection. We feel it is important to record

² Yodogawa River Dictionary, in Japanese: 淀川大図鑑. <http://www.mus-nh.city.osaka.jp/tokuten/2010yodogawa/>

³ Tsuguo Hongo was a Japanese mycologist who specialized in the biogeography and taxonomy of *Agaricales*.

the “present”, in addition to the past. If the activities of the museum can inspire children, that will increase the potential for continuing our pursuits into the future. This is true not only in nature museums, but in any kind of city museum for which record-keeping is important, such as museums with a focus on history and industry. The future culture of the city will be born from culture it currently nurtures. The city also hosts new technologies. Science is an activity that “stands on the shoulders of giants”. It cannot be done without the work of those who have been doing it before. This is true for history and art, and all of culture. Being able to view the past from various perspectives is essential in achieving SDGs.⁴ Museums are among the places where this can be done.

The potential for museums of cities

Museums in Osaka City are associated with the local government, in their role as Local Independent Administrative Agencies. Osaka City governance was a part of discussions about museum policy that led to the establishment of the “Vision for Osaka City Museums”. This policy, which uses *museum as the core of the city* as a key phrase, carries out city strategy and human resources development based on the city's tradition and culture. It is a policy that sets an expectation for museums to be social and educational institutions that cultivate human resources. The document expresses ▶

⁴ Sustainable Development Goals: <https://sustainabledevelopment.un.org/sdgs>



Workshop. (top). Watercolor painting of a mushroom donated by the researcher's family. © OMNH



From the observation meeting of mushrooms. The mushroom exhibition is the result of long-time citizen-scientist training and also the starting point for the future. © OMNH

Osaka City's long-term commitment to all city museums in Osaka, recognizing that the museum is not simply a cultural attraction, but a place that provides social education and supports collections and research. In order to maintain a program of this sort, it is necessary to have specialized human resources, and to have these

resources publicly accessible. Of course, the museum has been influenced by historic developments in Osaka, particularly the period of rapid economic growth (especially that of Japan in the post-WWII period), and the point where the economy "bubble" burst. Positive developments in the near future, from the 2020 Tokyo Olympics to the 2025 Osaka EXPO,⁵ indicate that Osaka might be at a turning point. Today the administration of local government is changing, and the museum must seek to maintain and improve its sustainability, expertise, and publicity. But, its priority remains being responsible for the collection, education, and in passing culture to future generations. It is a place to feel welcome and safe, one where free thought is fostered, scientific endeavor is nurtured, and people may truly appreciate the value of museums and collections. It provides a pathway to a deep consideration of the city's identity and culture. It is therefore imperative that it remains a space that people can enjoy both now and in the future.

⁵ 2025 Osaka EXPO: <https://www.expo2025-osaka-japan.jp/en/>

■ Towards conceptualizing the Museums of Cities in Osaka

*Mariko Murata**

Museums of cities and the topography of Osaka

In 2016 the City of Osaka launched a project called the Osaka City Museum Vision, which aimed to integrate six of the museums within the area into a single Local Independent Administrative Agency. While the project stems from an administrative requirement there was also an intent to conceptualize "Museums of Cities" in Osaka. The Nakanoshima Museum Island Project (which intends to establish a museum zone) and the Living Architecture Museum Project (which aims to regenerate the modernist buildings as urban attractions) were both launched by the City in 2013 and respond to this movement.

While these projects are clearly intended to promote the "Museums of Cities" concept in Osaka there is room for further consideration. In the process of developing a new "museumscape" within the city it is important to acknowledge how each museum was established, and each one's relationship to the topography of the city. Here, I will outline two areas as examples.

The first example is the Osaka Castle area, which is the most popular tourist site in Osaka today. The area not only was the center of administration in pre-modern

Osaka but also played a significant role as a military and industrial base in modern Osaka. After the Sino-Japanese War (1894-85) the city of Osaka was called the "Manchester of the Orient" for its flourishing spinning and metal industries. The Osaka Castle area, which the Meiji Government diversified as a military facility, became eastern Asia's largest weapon factory after World War I. In the last year of World War II the city experienced more than 50 air raids from the United States.

The Great Osaka Air Raid was intended to destroy the city, which had been designated as Japan's largest weapon manufacturer. While the reconstruction of the bombed area started under the occupation of the Allied forces, the burnt remnants of the artillery arsenal zone remained abandoned until the 1980s after which the area was converted and combined with the Osaka Castle Park.

In 1991, the Osaka International Peace Center was established inside the park. The museum exhibits the story of the Great Osaka Air Raid and its historical background (dating back to the Sino-Japanese War when Japan's imperialism started). Today the Park is home to the Osaka Castle, the Osaka International Peace Center and the former Headquarters of the Imperial Japanese Army's Fourth Division, with many other war

* Mariko Murata, Professor, Department of Sociology, Kansai University



The permanent exhibition of the Osaka International Peace Center after the renovation in 2015 (top). The Osaka Castle and the former Headquarters of the Imperial Japanese Army's fourth Division located side by side in the park. © Mariko Murata

remnants and memorials. Just outside the park is the Osaka History Museum, which stands on the historical remains of the Naniwanomiya, the capital city of the 7th century. Since 1960, the former Headquarters of the Imperial Japanese Army's Fourth Division housed the Osaka Municipal Museum, which closed when the Osaka History Museum opened in 2001. It is now a shopping and restaurant arcade.

Another important area for the Museums of Cities in Osaka is the Tennoji area, which was redeveloped in the 20th century. The Fifth National Industrial Exhibition of 1903, the largest exposition ever to be held in Japan, took place in this area. The land was mainly converted into a park with the Osaka Tennoji Zoo (1913) and the Osaka City Museum of Fine Arts (1936) built side by side. Part of the land, named Shin-sekai (a new world), was sold to the private sector and was converted into a theme park (for which Coney Island in Manhattan was the model), with a tower (radial streets stretching out from it just like in Paris) and a shopping area. While the theme park had already been demolished in 1925, the tower (Tsuten-kaku, rebuilt in 1956) and the shopping arcade remain with a distinctive atmosphere suggesting

the passage of time. Recently the neighbouring area has been renovated into a huge shopping complex and the Abeno Harukasu, a towering shopping mall, also holds a museum that is intended to be a "city museum". The whole area juxtaposes museums and consumerism, referencing the fact that museums developed as part of the exposition culture in Osaka and Japan.

The origin of these various museums in the city of Osaka dates back to 1875 when the Osaka Prefectural Museum (Osaka Hakubutsujo) was established. The "Museum" was a complex of institutions including a trade fair site, a library, a museum, an art museum, a zoo, a botanical garden and a park, among others. The site represents the birth of Japanese museums in which museum integration was part of the government industrial development policy (Shokusan Kogyo). When the site closed down in 1917 to convert it into a new Export Sample Warehouse (Shohin Chinretsujo, also translated as Commercial Museum), these institutions were dispersed across the city. The Osaka Tennoji Zoo, the Osaka City Museum of Fine Arts, the Osaka Museum of Natural History, the Osaka Science Museum and ▶



The entrance of the Osaka Tennoji Zoo. Abeno Harukasu can be seen further ahead (top). The Osaka Museum of Fine Arts in Tennoji Park. The land was originally donated by the Sumitomo family (bottom). © Mariko Murata



*The tower Tsuten-kaku and the shopping street of Shin-sekai.
© Mariko Murata*

the Osaka Prefectural Nakanoshima Library all carry the 'gene' of this very first museum site.

The "Museums of Cities" in Osaka concept should be based on the museum's relationship to the city's topography. The featured museums represent an aspect of the city's history or highlight its urban characteristics. It should be added that it was leading business figures and not city authorities who supported this cultural movement, which is a significant feature of the museum culture in Osaka.

From regions to cities: A perspective of museums of cities in Osaka

Despite their significant history and diversity, the Museums of Cities in Osaka have hardly been discussed. This is probably because the idea of a museum, assumed to be culturally sophisticated, did not match the stereotype of the City of Osaka. As a city of commerce, Osaka has a reputation for being blunt, tacky and particular about money. The city has also been characterized as a no-culture-zone, especially compared to older cities in the vicinity like Kyoto and Nara. While Kyoto and Nara are often represented as cultural cities with museums, temples and other historical sites, Osaka has been reputed for prioritizing business or being

gluttonous ('kui-dao-re'). This image has continued to the present.

While these stereotypes have entertained the people, they have also prevented many from understanding the rich culture of the city. In Kansai University, where I belong, a project to discover and record Osaka's unique culture started in 2005.

However, the reason for the Museums of Cities not being conceptualized should be considered from a broader context. It is deeply related to the state of Museum Studies and Urban Studies in Japan. In Japan, museums were always discussed in relation to regions as opposed to cities. Since the early 20th century, the desire to locate one museum in each prefecture has driven the establishment of museums in Japan. The idea of having museums in equal distribution was initiated by the vision of Gentaro Tanahasi (1869-1961), the father of Museum Studies in Japan, who emphasized the importance of establishing Local Museums (Kyodo Hakubutsukan) at each prefectural and municipal level. Thus, while the role and meaning of local/regional museums were often discussed, having museums in urban areas was never considered. It was finally in the 1990s when museums that represented cities and their urban issues were established.

This is related to the fact that the study of Urban History in Japan began around this time. The first movement towards writing the history of the region was a simple appeal to promote one's home town culture (Kyodo-shi). After World War II, Japanese history was strongly influenced by a state-centered point of view, and the research concentrated on how local areas were affected by the state policy (Chiho-shi). The importance of Regional Studies (Chiiki-shi) was only acknowledged in the 1970s when the lack of regional diversity had been identified. Museum Studies in Japan resonate with these movements.

Since then the focus on the regions has increased while urban areas remained stagnant. Urban areas finally attracted attention in the 80s, and urban studies from a social and cultural perspective developed. Museums reflecting such new perspectives towards cities were introduced, with the Edo Tokyo Museum (1993) among them. In Osaka, such a museum was launched in 2001: the Osaka History Museum.

However today there are still issues to tackle when trying to conceptualize the Museums of Cities in Osaka. In my opinion, what the "museumscape" of the City of Osaka lacks is a perspective of the people living in the area and of its diversity. As a city of commerce, Osaka

has attracted many migrant workers from all over Japan. Communities were formed within the city, including those of the Okinawans and the Koreans (later called the 'Zainichi').

Perhaps the permanent exhibition of the Osaka Museum of Human Rights is the only museum space in Osaka where we can learn details about these communities. However, this museum was initially intended to raise awareness about the human rights of the 'Buraku', a marginalized community considered to be the lowest social class since the feudal era. The museum is situated in the periphery of the old Osaka and divided from the city by the Kizu river, an area that had long been the residence of the Buraku people. Here, they worked in industries such as leather tanning and drum manufacturing, a feature that is noticeable when walking around the museum. Afterwards the museum was renovated in order to more comprehensively exhibit the question of human rights of people in Japan including the Koreans, the Okinawans, the aboriginal Ainu, LGBTQs, homeless, and people with disabilities.

In 2012 the then mayor claimed that the museum was biased and decided to discontinue all subsidies. The city filed a lawsuit against the museum asking it to pay rent and eventually leave the property after restoring it to its original condition. Today the museum, whose management refused to leave, is run by the foundation alone. Since then it has halved its working hours and



The Osaka Human Rights Museum. The building was the former Sakae Primary School established with financial support of the Buraku community in 1872. © Mariko Murata

its debts are constantly increasing. As the only museum showcasing the people of the city it is perhaps more beneficial for the city to reconsider what the museum can potentially offer.

The time has come for Osaka to configure its Museums of Cities. The CAMOC meeting at the ICOM Kyoto 2019 may be an opportunity for further discussion.

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

- June 1st, 2019
- September 30th, 2019
- December 30th, 2019
- February 28th, 2020

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 to the editor, **Jelena Savić** at:

jsavic.bl@gmail.com or secretary.camoc.icom@gmail.com

MHL, Lausanne's History Museum Since 1918

LAURENT GOLAY*



Lausanne History Museum. © MHL

MHL AND ITS HISTORY

On 27 December 1918, the Historical Museum of Lausanne (MHL) opened its doors in the city's former bishop's palace. One hundred years later, on 19 April 2018, it reopened following a three-year renovation, during which it updated its permanent exhibition, created new activity and event spaces, and completely refurbished the building's façade and entrance.

The MHL's existence can be traced back to an extensive urban renewal program undertaken by the city at the turn of the 20th century. Lausanne, with its medieval urban fabric, urgently needed to catch up with technological progress and manufacturing advances. And the city's outward appearance, which had changed very little since the 13th century, soon took on a new allure.

The changes were particularly extensive given the city's unusual topography: it is perched on a steep slope, draped over several hills and nestled in the cradle of two river valleys. The city's protective walls were razed, as were the Franciscan monastery, the last remnants of the Dominican monastery and a large number of old buildings. The (ultimately successful) fight to save the last remaining 13th-century tower led to the founding, in 1902, of a historical association dedicated to preserving the relics of Lausanne's past. Out of that nascent collection emerged the MHL – Lausanne's first-ever historical museum.

The old bishop's palace was a labyrinthine and oft-renovated building that was constructed in the 14th century. The last bishop fled the city in 1536 when Bern swept in and imposed the Reformation. The bishop's palace then became city property, and served subsequently as a hospital, barracks, a courthouse, a school and finally – before the Museum took over – a prison.

* Laurent Golay, Director, Historical Museum of Lausanne

Setting up a museum in that building proved difficult, and the MHL remained a work in progress through much of the 20th century. As the new millennium began, the Museum's permanent collection clearly needed to be updated and the building upgraded.

It was at this point that the relevance of having a permanent exhibition came under scrutiny. In an age when knowledge is being dematerialised, when teaching and learning tools are being revolutionised, and when there is a single-minded focus on staging events and showcasing masterpieces, did it still make sense to design and install permanent exhibitions?

LAUSANNE, THE EXHIBITION

If the answer is yes – if we recognise the value of a museum displaying (even a small part of) its collections, drawing on them to create a narrative and providing a stable point of reference in this quick-click era – the long-term challenges of developing and maintaining a permanent exhibition are in fact rather formidable. From idea to completion, *Lausanne, the Exhibition* was ten years in the making. The total cost of the project, which entailed renovating part of the building and its technical systems and completely overhauling the exhibition design, exceeded ten million Swiss francs (nearly nine million Euros). Given this price tag and the long years of work, we won't be planning another makeover any time soon.

But historiography will not wait: historical reappraisals and new findings are inevitable. How will we incorporate them in the permanent exhibition? And what sort of shape will the exhibition be in ten years from now? By then, our multimedia devices will themselves be museum pieces, and kids will surely snicker at the educational materials that we now consider sophisticated.

But it's not a question of cosmetics; the challenge goes far beyond a change in props or decor. Rather, it is one of updating complicated installations, made to stand the test of time, in response to advances in historical research and technological progress. And this will require considerable human and material resources (the same reasons for which a semi-permanent exhibition, an idea often put forward, is not feasible either). Further inertia derives from the fact that transmitting historical knowledge goes beyond aesthetics. Conveying history visually is hard. For one, the historian's demands are unlikely to line up with the curator's ambitions. And perhaps more importantly,

the study of history is an eminently book-bound and ponderous undertaking.

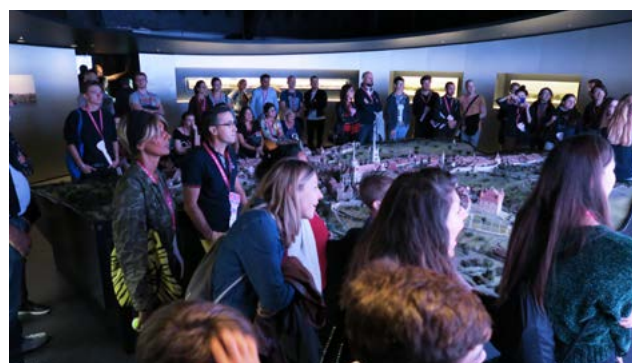
OUR UNIFYING TOPIC: URBAN METAMORPHOSIS

A permanent historical exhibition faces another challenge, the availability of material witnesses to history. This is apparent in the gaps found in museum collections. Thirteenth-century Lausanne is a good example: the Middle Ages, despite this period's material and spiritual riches, is poorly represented in the MHL's collections – and much of that can be put down to the Reformation. The subsequent period, up to the middle of the 18th century, also left few traces: the region's Bernese overlords and the reformed religion placed little premium on artistic practices and production.¹

The MHL's permanent exhibition is organised along thematic lines rather than by strict chronology. We needed a unifying topic, however, and we settled on urban metamorphosis. This choice was dictated by the physical and geographical features of Lausanne: urban-planning decisions have always been influenced by the city's undulating and slanted topography and lakeside location.

We constructed our historical narrative around nine theme-based sectors, each of which traces

¹The MHL's collections are managed by three departments: Photography, Paintings and Graphic Arts, and Applied Arts. Collection highlights include photographs from 1850 to 1950, posters, silverware, and miniatures from the 18th and 19th centuries.



Lausanne, the Exhibition. © MHL

MUSEUMS OF CITIES



Lausanne, the Exhibition. © MHL

a common thread through Lausanne's cultural, economic, social and political history – from the Middle Ages to the 21st century. The sector names are meant to keep the historical focus on the city's people: A Growing City, Flowing Water, House and Home, Getting Around, Keeping the Faith, The Enlightenment, Doing Business, and From Lausanne with Love.

In designing the individual sectors, we were guided by the following criteria:

- The texts and images used should not be bookish.
- The objects on display should effectively illustrate the city's economic history, way of life or physical appearance.
- Local figures depicted, both past and present, should typify Lausanne's history in some way.

Visitors are provided with an immersive introduction to the city's history in the Museum's first two rooms: one offers a timeline, where original objects and documents relate the major dates in the city's history, while the other is built around a scale model of Lausanne in the year 1638. The aim of this model, which is enhanced by film projections, pinpoint lighting, audio commentary and panoramic images, is to familiarise visitors with the city's topographical reality.

Finally, thanks to the MHL's newly restored windows, visitors can gaze down from the Museum's perch on the Cité hill in the old town and see for themselves just how much the city has changed.

Further information about MHL can be found at:
www.lausanne.ch/mhl
<https://www.lausanne.ch/collections-musees/>



Lausanne, the Exhibition. © MHL

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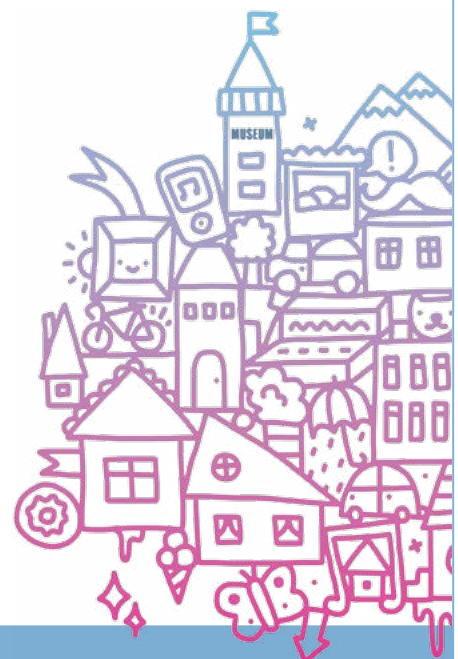
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BECOME A MEMBER.

“Maximising the impact of cultural heritage on local development” – an OECD conference and guide related to museums

JOANA SOUSA MONTEIRO*

In 2016, the OECD designed a project to create a link between local, economic and social development and museums. The organisation devotes itself to the use of culture and heritage as a means to foster economic growth and implement relevant actions towards community well-being. This specific project included the design and application of a guide entitled “Maximising the impact of cultural heritage on local development”.

The target public of the guide are museums and municipalities, as well as third parties, like community groups. All types of museums can benefit from the evaluation experience of applying the guide, but city museums, focused on the urban development in the past and the present, are certainly in our scope.

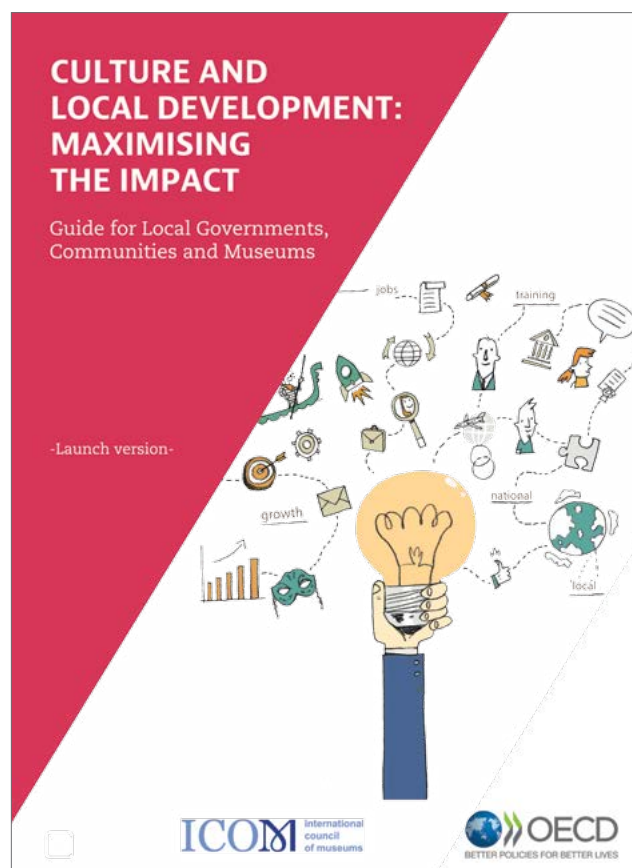
ICOM got involved in this unusual project for the OECD in late 2017, with the active participation of the Director General, Peter Keller, later of Afsin Altayli, from the ICOM Secretariat, and also of the author, as Chair of CAMOC, by participating in meetings and contributing to the making of relevant documents.

The dialogue between museology and management, promoted by the Maximising the Impact guide, has been a real challenge and a learning opportunity. In our case, the collaboration in the project, as a CAMOC member, added to the fact that the Museum of Lisbon, where the author works at, got to be one of the participants in the pilot phase of the guide application.

The launch of a first version of the guide was held in Venice, during the conference “Unleashing the Transformative Power of Culture and Creativity for Local Development”, promoted by the OECD on 6 and 7 December 2018, in partnership with ICOM, the UNESCO, the British Council and the Fondazione Venezia.

The conference was aimed at economists, politicians, academics, as well as museum and heritage

* Joana Sousa Monteiro, CAMOC Chair



professionals. The main theme was the power of culture to transform cities.

Plenary sessions were held on the themes: “Understanding the transformative power of culture and creativity for local development”, “Culture, technology and cities: the future is plural” – with a parallel session on “Cultural heritage for economic development and urban regeneration” – “Achieving growth and well-being through culture: a new agenda for local governments”, and “Cultural policies and beyond: culture as a lever for inclusive growth”.

On the opening remarks, it should be stressed the clarity of the speech by the OECD Secretary General, Angel Gurría, regarding the actual relevance of culture and heritage to human development, suggesting that culture should be the fourth pillar of the UN’s agenda for sustainability. ▶



OECD Conference © Alexandra Fernandez

The renowned culture economist Pier Luigi Sacco gave the keynote speech, focusing on the relationship between culture and heritage practices and health and holistic well-being. Culture is seen as a driving force for behaviour change, which is more relevant to a society than its contribution to the GDP.

Xavier Greffe coordinated the Guide on museums and local development, with important contributions from other specialists. To P. L. Sacco, the Guide is the first important document with a real connection between culture and development, an area expected to grow immensely. Culture and heritage are important agents for promoting intercultural and “inter-cognitive” dialogue, as well as raising a sense of “togetherness”, fundamental factors for mental health and happiness.

Peter Keller tackled the connection between inclusion and development, with examples from the Louvre, National Museums Liverpool and Victoria and Albert Dundee, on projects linking museums and hospitals, amongst others.

The museum’s ability to stimulate regional change and development was the main theme of the participation of the Chair of ICOM Poland, Dorota Folga-Januszewska, in one of the panels.

The parallel session on partnerships between local governments and museums for education, well-being and inclusion directed by the CAMOC Chair, had the participation of Natalie Bondil (Director General and Chief Curator of the Montreal Fine Arts Museum, Canada); Nils-Arne Kässens (Director of the Museumsquartier of Osnabrück, Germany); Wanjiru Koinange (Co-Founder of the “Book Bunk” project, Kenya); Valerio Zingarelli, (CEO of the Polymnia

Venezia), and Xavier Greffe (University Paris I – Sorbonne and member of the Scientific Committee of The Louvre). Among the most relevant topics of this session was the importance of co-creation and togetherness, as well as the concept of “museum prescription” regarding some of the participants’ projects.

During the conference, museums were also referred as “physical elements in urban regeneration”, as social therapy promoters, being a force against isolation. To sum up, the Venice conference in last December was a memorable way of tackling innovative themes connecting economic development and museum work. Moreover, it was the launch event of the pilot version of the guide for municipalities and museums to a wider audience, a new area of work, which we expect to expand, develop and serve as a relevant tool for city museums and urban communities.



Quantum Culture: The future of museums is plural

JASPER VISSER*

“What is the future of museums?”

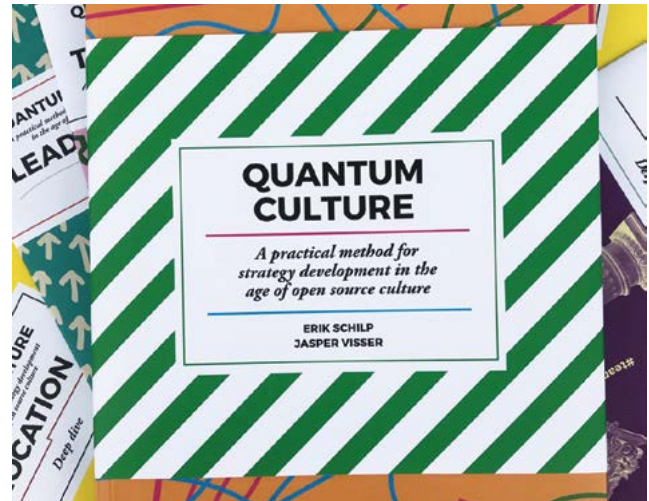
When you maintain a blog for ten years called *The Museum of the Future*, a typical question at conferences will be, “What is the future of museums?” The consultancy I cofounded, VISSCH+STAM, also tries to answer this question, not just for museums, but a range of cultural and civic organizations. What we have found, and the answer I started giving at conferences, is that there is not a future for museums. Instead, there are futures.

A new method called *Quantum Culture* brings together decades of experience, insights, and a range of tools and approaches to give organizations not merely a future, but a variety of possible futures. At the core of *Quantum Culture*, which is developed by Erik Schilp and Jasper Visser, lies the belief that there is much diversity among people and the organizations they create, and that these differences create opportunities.

The increasing diversity of museums

Museums have always been a diverse crowd, ranging from The Louvre to tiny private collections displayed in a spare room, and from fossils to interactive multimedia art. Recently, initiatives around the world have been stretching the definition even further. Airports have become museums, such as the Jaya He GVK New Museum in Mumbai, which my colleague and co-author Erik Schilp worked on and which is the most visited museum in the world. Neighborhoods have become museums, as is the case with the Street Art Museum of Amsterdam where our friend Anna Stolyarova maintains a world-class collection of street art that exists entirely in the public space. At Museet Kystens Arv, the Norwegian coastal heritage museum, a traditional and operational shipyard became a museum, where you can see tough Scandinavians building boats in the Viking tradition.

While museums expand their turf, other organizations equally encroach on domains that are traditionally reserved for museums. The Hold comes to mind, the new record service for Ipswich in the UK, which



combines its function as an archive with exhibition spaces, educational programming, and heritage-based collaborations with the local university.

Culture is dynamic and always evolving

Why are museums becoming more diverse, and so many other organizations becoming museums as well? The explanation is in the very thing that is at the heart of museums: culture. Culture is the values, ideas, and practices that people share, and the expressions these inspire. Culture is shaped and formed whenever and wherever people come together and organize themselves into communities. Culture is dynamic and always evolving. After decades of globalization, urbanization, and digitization, there is a considerable diversity of cultures present in cities. In any community, there exist many different values, ideas, and practices, and different perspectives on how this is organized in museums and other organizations.

An example I like to use to clarify this point, comes from a discussion I facilitated with library professionals from a range of countries. For an international campaign, we tried to translate the vision underlying this campaign in the languages we shared in the group. In a lively discussion, we soon discovered that almost every word of the vision came with an entirely different explanation when translated into another language. The same statement encouraged people to believe and behave differently in different countries. Equally, when we involved different communities in The Hague in the process of designing a new city museum for them, ▶

* Jasper Visser, Social and Cultural Innovator, VSSCH+STAM, The Netherlands

each group presented a different perspective on both the museum and the city. One community wanted a place to celebrate their achievements, another group preferred a place to meet and create together, yet another envisioned the museum to be like a tourist information office for the cultural offer in the city: one museum, many different perspectives.

How people organize culture is shaped by geographical location, natural resources, technology, politics, and trends and developments in society. This presents itself through different culture models: a specific combination of values, ideas, and practices shared among and between communities. Some culture models enable the development of classical museums, while others create the conditions for dynamic community-driven organizations. Every city has a unique combination of values, ideas, and practices. In fact, in each city, many combinations exist. The *Quantum Culture* method allows us to map the unique combination for a specific community or organization and develop strategies accordingly.

The *Quantum Culture* method

How does the method work? First, we start by developing a thorough understanding of the values, ideas, practices, and expressions that exist around a museum. We do so by inviting as many people as possible to contribute and facilitating a dialogue between them, both with people from within as from outside of the organization, visitors and non-visitors alike. The scale of this conversation depends on the ambition and context of the project. For a global vision for libraries, the discussion involved over 30,000 people. In The Hague, we spoke with some 100 representatives. Internally in the organization, many people need to be involved in this process as well.

Then we match this understanding with the reality of the museum. *Quantum Culture* focuses on eight themes: People, Audience, Community, Society, Leadership, People, Location, and Technology. On some themes, the museum's existing strategies and approaches may be well aligned with the expectations of the organization and its community; elsewhere, there may be differences. Where there is a difference, the method suggests a possible approach to changing the organization.

For instance, location. *Quantum Culture* distinguishes three equally valid approaches to the location a museum occupies – it's 'building'. For museums of cities, this may play out as follows: a defined location is mostly relevant when the museum is defined by its building or site. This applies to the city museum that is

housed in a historical house, a monument, or another landmark building. Audiences visit the museum because of its location, and it is part of its story. If the story does not depend on a specific building or site, however, an open location may make more sense for the museum. For the Street Art Museum of Amsterdam, it is a part of their mission to use the neighborhood as its location. Many museums of cities equally tell a story about a specific city, and many have started exploring open locations. When location is branded, the third approach, a museum that does not have a specific building or site to call home. Instead, it tells its story and engages its audience wherever it can. For a lot of topic-driven museums, including museums that tell a story about a city, we have found that this approach can be highly effective.

The perfect mix for museums of cities

What is true for the location of a museum, applies to each of the eight themes. Consequently, there is a full mix of possible strategies and approaches for a museum to be successful. It all depends on the context. And this context is becoming increasingly diverse in cities around the world. The combined trends of globalization, urbanization, and the internet are making the cultural landscape of cities ever more varied. As a result, we're already seeing museums of cities broaden their activities and rethink what they can be, a trend that will accelerate in years to come.

Quantum Culture allows these museums – and others – to define their perfect mix of activities, strategies, and projects in a rapidly developing world. The result of the method is a flexible, dynamic, and effective strategy. A strategy that recognizes the diversity that exists in cities. *Quantum Culture* is a non-judgmental method that does not recognize rigid approaches and one-size-fits-all solutions to organizational development. The diversity of our cultures, our communities and our cities demands such a flexible approach.

In this reality, there is not one future for museums. *Quantum Culture* acknowledges, respects, and encourages the differences between people and organizations, and their values, ideas, and practices. If we make our museums of cities as diverse as the communities and cities they serve and the stories they tell, there are many futures for museums.¹

¹ *Quantum Culture* helps organizations create flexible, dynamic, and more effective strategies by recognizing and building on their uniqueness, and by connecting around the values, ideas, and practices of their community. The *Quantum Culture* workbook contains 8 large-size foldouts that help take a deep dive into the themes that define the organization's strategy: People, Audience, Community, Society, Leadership, People, Location, and Technology. Further information available at: <https://visschstam.com/quantumculture>

A Post-industrial Walk in Genk. Engaging with heritage through participatory design

MARIJN VAN DE WEIJER, MELA ZULJEVIC, CHRISTIAN ERNSTEN, SUSANNE MARIACHER, GEORGIA PANAGIOTIDOU, ANNA POHL & LEEN ROELS*

Introduction – why collaborative mapping?

Participatory mapping is a powerful instrument for bringing together interdisciplinary perspectives on heritage-making policies in the city. When mapping is combined with observation and recording, it allows experts to engage with the presence of heritage in everyday life. By this means, a gap may be bridged between expert and non-expert views on heritage. In the contemporary society, heritage discourses are increasingly determined by the involvement of citizens in the definition, preservation and management of heritage. In relation to the virtues of interdisciplinary expertise, collaborative mapping also allows the discovery of new roles for disciplinary input in coherence with stakeholder involvement.

During the *Walking, Recording and Collaborative Mapping* workshop (Zuljevic et al., 2018), organised within the 2018 Participatory Design Conference, held at Hasselt and Genk in Belgium, the authors of this paper collaborated in a small project combining a walk, a recording and a collaborative mapping methodology. The motivation to organise this workshop, within this conference, stemmed from our previous engagement with participatory design (PD) and collaborative approaches to spatial planning in heritage contexts. PD emerged as a field of knowledge in Scandinavia in the 1970s, when designers started collaborating with trade unions and workers on the design of their workplace and working tools, following the conviction that all those affected by a design should have a say in the design process (Ehn, 2008). Pursuing this, nowadays, PD researchers explore how different design tools and methods (such as participatory prototyping and mapping) can make the design space more inclusive by bringing different voices into the discussion – especially



Steenkoolmijn, Winterslag. © Tjil Vereenoghe, 2008. (CC BY-NC-SA 2.0, creativecommons.org/licenses/by-nc-sa/2.0/)

in the cases where design affects marginalised groups. PD is increasingly present in many different fields, including heritage contexts (Dindler, 2010; Smith & Iversen, 2014). The workshop organisers (Marijn van de Weijer and Mela Zuljevic) saw the need to explore its relevance in tackling the future of urban heritage by putting participatory methodologies to the test through this workshop.

Heritage is of interest to an audience increasingly plural, as contemporary societies are composed of diverging cultures, sub-cultures, social and ethnic groups. Moreover, heritage has become a major economic sector, including cultural consumerism, ecological tourism and creative entrepreneurship, hence its importance for the livelihood of many people. Therefore, the Council of Europe's *Faro Convention on the Value of Cultural Heritage for Society* (2005) emphasises the importance of following a pluralist approach in the definition – safeguarding, use and exploitation of heritage. Consequentially, the role of the heritage expert faces challenges because ▶

* Marijn van de Weijer, Mela Zuljevic, Christian Ersten, Susanne Mariacher, Georgia Panagiotidou, Anna Pohl & Leen Roels: Organisers and participants of the Walking, Recording and Collaborative Mapping Workshop at the Participatory Design Conference (PDC) 2018 in Hasselt and Genk, Belgium

PARTICIPATORY DESIGN



A relic from the mines become monument in public space.
© Participants of the Walking, Recording and Collaborative Mapping Workshop, August 2018

a participatory approach expands the notion of heritage to include informal practices, temporary appropriations and everyday customs. It also raises the question of how experts can take everyday usage and appropriation of historical relics into account (Scofield, 2014).

The field of participatory design (PD) provides insights for addressing these challenges. We are interested in advancing PD's engagement with heritage by exploring the potentials of collaborative mapping as a participatory methodology to inform spatial planning of sites and infrastructures. Participatory mapping has been discussed in diverse contexts in the expanded field of PD, such as workplace design (Huybrechts *et al.*, 2012) or urban planning (Hall, 2012), as an emancipatory tool which supports power sharing and mutual learning. During the workshop, we looked into how this methodology could be developed within the framework of urban heritage: we invited the participants to map their routes by recording them as they walked in Winterslag, a neighbourhood of Genk.

Devising the workshop methodology in the context of Winterslag

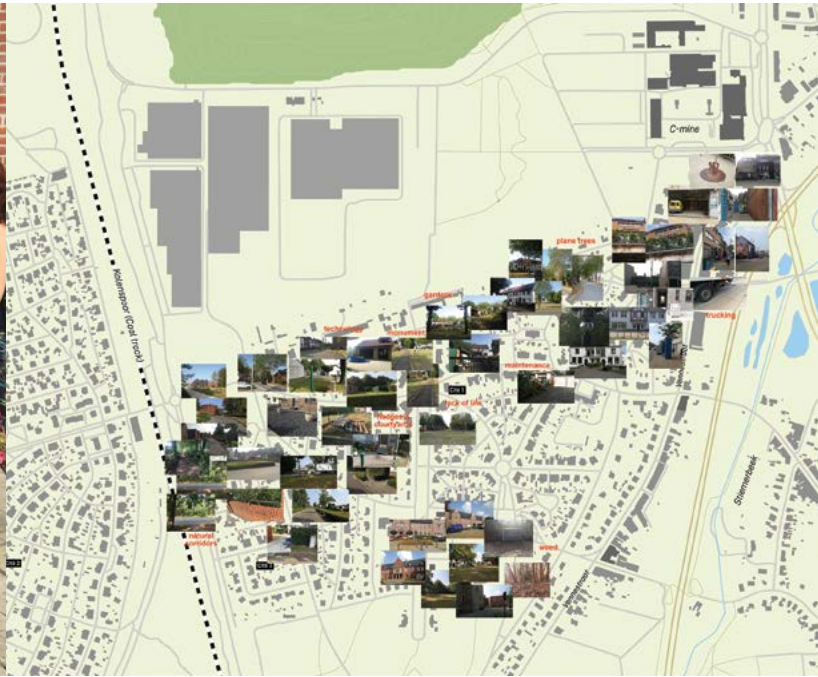
Prior to the establishment of the mining industry here, there had hardly been any urbanisation on the Campine Plateau in the Belgian province of Limburg. The Winterslag mine began production in 1917 and four miner settlements or *cités* evolved from the 1920s onward (Heynen *et al.*, 1990). The mine was closed in 1988 and significant buildings on the site became protected monuments. From 2001 onwards, the municipality sought to repurpose parts of the buildings

and infrastructure, focusing on culture, education and creative economy, as the new core activities for the site. The cultural hub C-Mine now houses a cinema, a design school, exhibition spaces and a theatre, among others.

The residential areas have been included in the regional inventory of immovable heritage, yet they are not protected as monuments. The inhabitants of Winterslag gradually transformed their living environment – they adapted, retrofitted, re-arranged and decorated their homes according to their needs and desires. The dominant architectural image is still that of a garden city, which obscures to a high degree the cultural diversity present here, with the large number of inhabitants coming from families of migrant origin (mostly from Southern Europe, the Middle East and North Africa) who arrived as guest workers in the mines. Generally speaking, the Winterslag area is valued as an exemplary site of social housing development. However, retrofits and additions to houses are considered to decrease the heritage value. As there is no national or regional heritage management policy for this category of heritage, the municipality protects architectural and historical features by means of its planning instruments – structure plans, implementation plans and building codes (Keunen, 2010). The municipality hopes to make inhabitants aware of the heritage value, which resonates with the concept of the “garden city” as proposed by Ebenezer Howard. Hedges, trees and gardens are exemplary, important elements that are discussed in urban planning debates and are a subject of heritage campaigns. This situation was our point of departure for grasping the potential of participatory design and collaborative mapping.



A backyard in the Winterslag neighbourhood.
© Participants of the Walking, Recording and Collaborative Mapping Workshop, August 2018



Workshop participants in Winterslag; Collaborative map resulting from the workshop. © Participants of the Walking, Recording and Collaborative Mapping Workshop, August 2018

The workshop drew participants from backgrounds in social and cultural history, social design, graphic design, digital heritage, architecture and urban design, out of the conference rooms into the *cit * of Winterslag. The participants explored this neighbourhood, starting their walk at the former mine of Winterslag. The residential area had cultural, societal and economic ties to the coal mine, but nowadays it does not have such determining ties to the cultural centre. It has remained a popular residential area while the C-mine became famous for its state-of-the-art architecture and cultural programme. This is what makes the study of its contemporary cultural values and comparing the area to the repurposed mine interesting. Moreover, this heritage is “in the making” as the wider peri-urban landscape, including the national park “Hoge Kempen” and its mining settlements, is currently in the running to become UNESCO world heritage. In this procedure, the *cit * of Winterslag is also being evaluated by heritage experts in order to determine the validity of the world heritage claim. The methodology intended to invite participants to walk in groups through the neighbourhood, making observations from their own professional viewpoint of predefined issues: mainly of the presence of landmarks, of interesting spatial typologies, of striking works of craftsmanship or art, of borders, of spatial appropriation and of social interaction. In response, the participants recorded their observations by taking notes and by making photographs with their smartphones. After the walk, the photos were collected, printed and jointly pasted

onto a prepared map of the area, accompanied by comments and reflections.

The walk was followed up by a presentation of the findings and a discussion, during which we reflected on our mapping process and explored the question of how the diversity of participants may affect the content of a map. Can this diversity come to fruition by exploring the city space together, in an embodied experience of walking and observing, while reflecting on different issues that emerge conditioned by the participants’ backgrounds? The ensuing debate about the methodology was recorded and included in the conclusions of this paper. Below we present a selection of comments.

Thematic observations of Winterslag

Infrastructures of ambiguity and detachment

The first observations of the Winterslag neighbourhood picked up spatial intersections where humans and technology interact. A participant reported on the interrelation between borders and patterns in terms of technology. Interestingly, as part of this discussion, several workshop participants noticed isolated and dispersed monuments (i.e. sculptures, statues, mining relics). These mining relics are not images of people, but of technology. Other participants saw this technological presence reflected in current-day technologies, such as the nearby wind turbines generating electricity, visible from the neighbourhood. ▶



Trucks in Winterslag. © Participants of the Walking, Recording and Collaborative Mapping Workshop, August 2018

Challenging expectations

Participants differed in perception and defined the *cit * either as “average” – e.g. as a common Flemish suburb – or “beautiful”. All participants agreed the neighbourhood didn’t *feel* as a heritage site. They observed how the housing typologies and the general sterility of the area produced a sense of poshness, which did not match their perception of a working-class heritage site. One participant also found the neighbourhood “flat”, as she did not recognise its cultural diversity or multiculturalism. Instead, she experienced it as a rich neighbourhood where “people own big trucks”. Another participant reflected on her sensation of discomfort about the apparent high level of regulation. Rejection to adhere to such regulation can be observed, and perhaps can be understood, as a way of participating and challenging control. Transformations of the principal concept of the neighbourhood throughout time were judged to be part of the quality; the length the transition stage could render a living heritage, resulting from a can-do-spirit.

What is nature telling us?

An image from the walk, which struck us as particularly interesting, was that of an abandoned shack with the word “onkruid” (weeds) written on it. A participant focused on how top-down plans were imprinted upon the natural environment of the Winterslag area. He asked: “Can we rethink the neighbourhood’s cultural heritage value in relation to its natural world?” Our natural heritage, like our cultural heritage, is prone to ruination. The revitalisation of Winterslag could

(also) be a restoration of ruined natures. Anthropology teaches us to look at other species and how these species are designing their environment – can we, in response, imagine a multi-species approach for redesigning Winterslag? Aligned to discussions in PD inspired by the interest in Actor-Network Theory, workshop members asked: how can we account for the participation of non-human actors? In thinking about participatory approaches to heritage sites in urban surroundings, this discussion can expand to the question of human and non-human wellbeing, and a public health perspective which includes nature.

Conclusion

Hence, the workshop delivered new ideas about the neighbourhood, about the valorisation of its heritage, and about the devised workshop methodology. Critical thoughts surfaced which are relevant to the mapping and co-creation endeavours in the city. Diverging expectations, and the fact that these expectations were not met, were the key topic of the concluding discussion.

Because participants visited the area for the first time, they struggled with the subtlety and visibility of its heritage, which was a first barrier to overcome before the workshop could delve into questions about interdisciplinarity. This is a key issue in perceiving the area as a city museum, because the occupation of the area, and the everyday life that take place there, induce transformations to the area which are considered to dilute heritage values. The workshop exposed



The Onkruid (“Weeds”) shack. © Participants of the Walking, Recording and Collaborative Mapping Workshop, August 2018

a gap between heritage expectations of international experts and the validity of this everyday appropriation. It is important to investigate this issue in relation to the valorisation of heritage and how this affects everyday life of a living community. Furthermore, managing expectations requires further elaboration. All participants expected “more” in terms of heritage from the neighbourhood and these anticipations were shaped by the information provided to them beforehand, which stressed cultural diversity (reflecting the common narrative on Winterslag). Participants’ personal and professional baggage play a part in these expectations. These apparently cannot be fitted easily with a pre-vised gaze at the neighbourhood as the organisers had envisioned in the workshop briefing.

Hence, individual referencing could be fitted in this narrative-building in a positive way. References could be brought in as follows:

- We could compose, diffuse and fill in a list of questions to guide our perception;
- We could bring reference images from our own environment;
- We could seek more engagement with the environment through wayfinding and interaction with the residents.

Moreover, these preparations could be coupled with observations in a productive way by setting a task that allows the inscription of various professional and personal perspectives. The brief of the workshop focused on cultural, historical and architectural aspects. A more inclusive approach would be to challenge participants to come up with a narrative for the area and leaving the subject of this narrative open. This could allow more diverse levels of interpretation and “thinking outside the box”.

Nevertheless, the workshop provided us with new insights in urban heritage-making and participatory design. We came to interesting new research questions. How are the natural and the cultural elements interrelated during the heritage making process? And how is this relation historically determined? What narratives do technological assemblies speak of? How big is the gap in heritage experience between local, everyday users and foreign (expert) visitors, and what does this mean for strategies for managing heritage? The workshop hence contributed to understanding of the subtle ways in which heritage-making shapes – and is adapted to – an urban neighbourhood.

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The Museum in the City - The City in the Museum: Annual International Conference, Museum of Moscow

Moscow, 7-8 December, 2018

JELENA SAVIĆ*



The conference poster. © Museum of Moscow

INTRODUCTION

Upon invitation from the Museum of Moscow, I had the privilege to visit Russia last December to take part in the Museum's annual international conference as a representative of CAMOC. Moscow is one of the world's great cities that have a special meaning for CAMOC: it was in Moscow where CAMOC was founded back in 2005. It was also in Moscow, exactly in this museum, where we gathered in 2015 to discuss the most relevant matters about cities and their museums (at the time it was primarily the theme of migrations), as well as to celebrate the Committee's 10th anniversary.

The date of the December meeting was chosen to commemorate another anniversary – according to the director, Alina Saprykina, “the annual international conference held by the Museum of Moscow is timed to coincide with the Museum's inauguration date and is always devoted to a big topic such as development

of a city in a historical perspective, various aspects of city life or current social issues.” Regarding the theme, Saprykina clarified that “in 2018, we focused on specifying the role of museums of cities in the contemporary urban development. It is exactly the city museum – as a special type of the museum – which has to be deeply integrated into the everyday life, building a creative symbiotic relationship between historical and cultural heritage and daily needs of the city. The idea is also underlined by this year's title of the conference – *The Museum in the City – the City in the Museum.*”

Succinctly described, this two-day event was a transdisciplinary gathering that envisaged exploring the complexity and dynamics of the city – museum relationship, primarily in the Russian city museum context, but also counting with several international invited speakers. There were not only museum experts among the participants but also people with diverse disciplinary backgrounds, who offered a multitude of perspectives on city and matters related to city museums.

* Jelena Savić, Architect, CAMOC Board member and CAMOC Review editor.

THE CONFERENCE HIGHLIGHTS

The beautiful word play in the event title reflects well the two main strands of discussion and the two different scales of consideration – in a narrower frame, one of a museum institution and in the broader one, the city itself, where museums have acquired a new role and new challenges as they become agents of social change. At both scales, Russian and international perspectives, museological and inputs from other related areas intertwined.

Both conference days were based on a very successful discussion model, with vivid and dynamic moderated debates in specialized transdisciplinary panels, each one consisting of 5-8 participants. The panels were not only composed of museum experts but also academics, journalists, architects, artists, historians, writers, architectural and literary critics.

The main themes debated on the first day revolved around the idea of a “Museum as a Micromodel of a Modern City”. The introductory session was dedicated to the presentation of the newly founded City Museums Section within the Union of Museums of Russia, currently comprising ten museums; seven museum representatives coming from: Moscow, St. Petersburg, Yekaterinburg, Vladivostok, Khabarovsk, Yaroslavl and Novosibirsk were present. Afterwards, the debate centered on examining the role of the museums in the contemporary city and focused in detail on the challenging new role of museums as drivers of socio-cultural change. The two guest speakers, Ivan Kozhin (Museum of The Siege of Leningrad) and Judikje Kiers (Amsterdam Museum) discussed these themes further, by presenting case studies from their own cultural contexts, while the third guest speaker, Massimo Negri (European Museum Academy), tackled a series of emerging new trends in the European museum panorama.

The second conference day unfolded mainly at the city museum scale. It was focused on the Russian cultural and museological context and explored the “Representation of Modernity in the Urban Museum” through four discussion sessions:

- *Modern image of city life*
- *How to add a city to the history*
- *Anthropology of the city in the museum, and*
- *Senses of the city.*

While all the discussions allowed me to learn immensely about the Russian city museums and especially about the urban and heritage themes discussed in contemporary Moscow, one of the most inspiring moments of the second day was the presentation by Kate Johnson from the Museum of



A moment from one of the panel discussions. © Museum of Moscow

Liverpool, who offered an international perspective on the sub-theme of *Anthropology of the city in the museum*, in line with her Museum’s mission statement – to act as a “world’s leading example of an inclusive museum”. The closing theme, situated in the domain of critical heritage studies, also resonated with my own research interests about the spirit of place and expanding the concept of heritage.

SUMMARY

Cities and their inhabitants are ever-changing and offer endless possibilities for the research and transdisciplinary debate. Our very cities can be interpreted as unique and exciting city museums. The conference was an opportunity to learn about the museums of Russian cities, their current projects and thematic focus, to establish new connections and to expand CAMOC’s networks. The event provided a chance to invite all those interested in cities and city life, in particular city museum experts and institutions, to exchange their knowledge and experiences with and through CAMOC.

Interestingly, the CAMOC’s mission and the ideas behind the foundation of the committee served as an inspiration to establish a particular section for the museums of cities within the Russian museum organisation. As Alina Saprykina, director of the Museum of Moscow, explains: “In 2018, on the initiative of the Museum of Moscow, the Section of the Museums of Cities was established as part of the Russian Museum Union. The idea of creating the section appeared in 2015 when the Museum of Moscow was receiving the CAMOC’s 10th anniversary conference. While communicating with colleagues from European countries and learning about CAMOC’s activities, we came to conclusion that Russia needs the same Committee to be created inside the country since the museums of cities play an increasing role in the contemporary society and start to influence cultural policy”.

WORKSHOP INVITATION

Towards a City Museum Watch

Museum of Lisbon, Lisbon, Portugal, May 3-4, 2019

*Workshop partners: CAMOC and ICOM Portugal,
in collaboration with ICOM- MDPP¹*

With the increase in the global urban population, old museums about the city's history have been changing and new city museums have emerged across the world. Both the transformed museums of city history and the new ones are becoming more oriented towards narratives connected to their communities, and becoming agents of change, addressing issues like migration, political activism, citizen's rights or sustainability.

In order to find common ground for a conceptual framework that may allow us to further identify city museums world-wide, in all their diversity, embracing different styles and scales of museums and the concept of museum for the city, not just about the city, and to better recognize current international trends in city museums, in the different regions, CAMOC will hold a two-day workshop dedicated to the major trends to watch for in city museums and the identification of what exactly is a museum about a city.

We will meet in Lisbon on May 3-4, 2019, and welcome internationally recognised authorities on city museums.

The programme (to be announced soon) will feature:

- *the keynote speaker: Jette Sandahl (MDPP), with the theme "Museum definition – the backbone of museums"*
- *invited speakers' presentations (Francesca Lanz, Politecnico di Milano; Jan Gerchow, Historical Museum of Frankfurt; Joan Roca, MUHBA, Barcelona; Catherine Cole, CAMOC/CAM)*
- *a session exploring the changing practice of several prominent museums in the host country, Portugal. These museums, differing in style and scale, have been internationally recognized and awarded for their recent initiatives and efforts in redefining city museum practice*
- *a series of interactive workshop sessions on city museum trends will be held, coordinated by: Paola Bocalatte, Cristina Miedico (Italy), Annemarie de Wildt, Anna Stolyarova (The Netherlands), and Elif Cigdem Artan (Germany)*
- *FINAL ROUND TABLE AND DEBATE, pinpointing main city museum trends and definitions.*

Our work on the definitions and trends in city museums is a continuation of our previous actions, which include workshops in Berlin and in Moscow in 2015, and an entire session dedicated to possible definitions of city museums at our latest annual conference, in Frankfurt in June 2018. We have been following the state-of-the-art work of The City History Museums and Research Network of Europe and the efforts of the MDPP to achieve a new museum definition.

After the Lisbon workshop, CAMOC's work on trends in city museums will continue at our annual conference in Kyoto in September 2019.

Registration for the event (free of charge but with limited number of places) will open in the beginning of April. For any inquiries please contact Jelena Savic, CAMOC Secretary, at: secretary.camoc.icom@gmail.com

STAY TUNED FOR THE UPDATES ON OUR WEBSITE AND SOCIAL NETWORKS SOON!

¹The ICOM's Standing Committee for Museum Definition, Prospects and Potentials



INVITATION FROM THE MUSEUM OF THE CITY

The Museum of the City was created in 2003 as a virtual museum to explore and exhibit—in its electronic/digital galleries—the past, present, and future of cities. (The Museum’s website is currently being updated.)

The Museum of the City invites CAMOC members to submit exhibits for its electronic galleries within the Museum’s own website (www.museumofthecity.org) as well as CAMOC’s own website and the *CAMOC Review*. A new project for CAMOC members (essentially CAMOC’s own city museum for its members), the Museum will publish and promote the themes and topics of member museums’ exhibits.

Using images and text from exhibits created by CAMOC members—particularly exhibits with relevant international themes (migration/immigration, climate change, planning/urban design, livability, transportation, housing, urban history, etc.)—the Museum of the City will be a platform for extending the reach of CAMOC member museums to new and broader audiences worldwide.

Submitting exhibits for the electronic/digital galleries of the Museum of the City will be simple: send Chet Orloff an explanatory email, along with text and photographs (jpegs with a minimum size of one megabyte). Online exhibits are generally shorter (i.e., less text and fewer images) than exhibits within our museums, so you are encouraged to send summaries and highlights of your own museum’s exhibits.

The Museum of the City project will be overseen by an advisory board of current and former CAMOC officers as well as interested CAMOC members. If you are interested in serving on the Museum’s advisory board, please contact project manager Chet Orloff (chetorloff@gmail.com).

Exhibition Alert

EXHIBITION THEME

A Wheel with a View

Dates & Place

online exhibition
The Chicago History Museum, Chicago, USA

Information online at

<https://artsandculture.google.com/exhibit/8AJibfL84qm6LQ>

Description

Celebrated as a technological marvel that rivaled the Eiffel Tower, Chicago's Ferris wheel has stood as an enduring symbol of the 1893 World's Columbian Exposition. During the past 125 years, the Ferris wheel has inspired imitations, large and small, around the globe: the 443-foot-tall London Eye and the 541-foot-tall Singapore Flyer are two of the tallest contemporary wheels in operation. Designed and promoted as an observation wheel, the Ferris wheel is part of a lineage of urban observation towers built for expositions that includes the 1853 Latting Observatory and the 1889 Eiffel Tower. But the story of the Ferris wheel's rise skyward begins with the dynamics that shaped Chicago during the 1850s.

On May 11, 1906, the Chicago House Wrecking Company dynamited the Ferris wheel and sold the steel and other components for scrap. The original Ferris wheel was no more, but its idea lived on in London, Vienna, and Paris, captivating new crowds with thrilling rides and expansive views of some of Europe's great cities. To this day, the legacy of the Ferris wheel can be seen around the world and in Chicago.



Hans Vredeman de Vries from his book Perspective 1604-5 © RIBA Collections

EXHIBITION THEME

Louis Stettner: Traveling Light

Dates & Place

27 October, 2018 – 26 May, 2019
SFMOMA, New York, USA

Information online at

<https://www.sfmoma.org/exhibition/louis-stettner/>

Description

Over the course of his eight-decade career, Louis Stettner created a singular approach to photographing everyday life. Born in Brooklyn in 1922, Stettner began working as a photographer



Hans Vredeman de Vries from his book Perspective 1604-5 © RIBA Collections

in the 1930s and served in the U.S. Army in World War II before moving to Paris in 1947. There, he studied at the Institut des Hautes Études Cinématographiques, became friends with the influential photographer Brassai, and developed a unique point of view that melded the boldness of American street photography with the softer humanism more characteristic of his Paris contemporaries. For the rest of his life, he traveled between New York and Paris — his “two loves”, as he called them — constantly finding new inspiration in that geographical duality. From

thoughtful images of rush-hour commuters to tranquil observations of daily routines, this thematic retrospective displays the remarkable breadth of Stettner's work.

EXHIBITION THEME

The Road Ahead: Reimagining Mobility

Dates & Place

14 December, 2018 – 31 March, 2019
Cooper Hewitt Smithsonian Design Museum, New York, USA



Hughson Hawley, "Broadway and 14th Street," c. 1891. © Museum of the City of New York

EXHIBITION THEME

City of Workers, City of Struggle

Dates & Place

1 May, 2019 –
Museum of the City of New York, USA

Information online at

<https://www.mcny.org/exhibition/city-workers-city-struggle>

Description

For over two centuries, working people's movements have shaped New York—and vice versa. Some of the first labor organizations in the country were formed by the city's artisans in the early 19th century, and some of the nation's foremost labor leaders have been New Yorkers, from Samuel Gompers and Elizabeth Gurley Flynn to A. Philip Randolph and Sidney Hillman, and more recently John Sweeney and Dennis Rivera.

But working New Yorkers have also struggled with each other over pay, power, and inclusion. New waves of workers — women, immigrants, people of color, and the “unskilled” — have repeatedly defined their own movements for a better life, and in the process remade city life in ways that affect all. *City of Workers, City of Struggle* traces the social, political, and economic story of these diverse workers and their movements in New York through rare documents, artifacts, and footage, and considers the future of labor in the city.

Information online at

<https://www.soas.ac.uk/gallery/catalhoyuk/>

Description

This exhibition looks at the impact of technology on our future cities and transport systems. The Road Ahead: Reimagining Mobility presents 40 design projects inspired by the technologies that will change how we move people, goods, and services in the future. With the rapid convergence of data and design innovation, cities are becoming smarter and transport options are multiplying.

The Road Ahead encourages visitors to creatively consider how droids, bots, drones, and more can make streetscapes safer, transportation more equitable, and cities more sustainable. Arup, MIT, Höweler + Yoon, Toyota, IDEO, and Waymo are among the cutting-edge research institutions, designers, and manufacturers whose works and ideas are featured in the exhibition, which also includes a college design showcase highlighting innovative concepts from design's next generation.

EXHIBITION THEME

Stories of Gothenburg

Dates & Place

2019 - 2021

Museum of Gothenburg, Sweden

Information online at

<https://goteborgsstadsmuseum.se/en/node/2205>

Description

Gothenburg is approaching its 400 anniversary. 400 years of multicultural and influences from all over the world. Prior to the jubilee the city asked for ideas from Gothenburgers. Many people wanted to present the city's history and stories of Gothenburg. This was the starting point for the project Stories of Gothenburg.

The aim of the project is to share with one another knowledge and stories about the place where Gothenburgers live. The project therefore offers city walks for newcomers, among other things, and the city walk map "Walk with me" for newcomers is a part of this. It is for free, available in the museum and makes it possible to get to know the city on one's own. This map is one of a series of city walks that will present Gothenburg from different perspectives during the years ahead.



EXHIBITION THEME

Masters of Japanese prints: Life in the city

Dates & Place

12 January – 12 May, 2019

Bristol Museum & Art Gallery, Bristol, UK

Information online at

<https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/whats-on/masters-of-japanese-prints-life-in-the-city/>

Description

Featuring original woodblock prints from the Museum's collection, this exhibition explores the sophisticated urban culture of Japan in the 18th and 19th centuries, from fashion and day trips to geisha and the kabuki theatre. This is the second exhibition in our Masters of Japanese Prints series.

By the 18th century, Japan's capital, Edo (today's Tokyo), was the largest city in the world with over a million inhabitants. Many of its merchants and craftspeople lived comfortably and were able to afford and indulge in fine fashion, trips to tea houses, restaurants and the kabuki theatre. The very wealthiest men were able to visit elegant geisha (professional entertainers) and courtesans (high class prostitutes) in the city's pleasure quarters.

These city entertainments fuelled the market for woodblock prints. Theatre fans were eager to buy programmes for the season ahead and likenesses of their favourite actors. Visitors to the city might take home souvenirs of key landmarks such as bridges, rivers and temples or images of famous beauties, for the price of a bowl of noodles.

This exhibition will explore how artists and craftspeople developed fine multi-colour prints with increasingly sophisticated effects to respond to this demand whilst abiding by regulations laid down by the Shogunate, Japan's military dictatorship.

The rare and colourful prints, specially conserved and mounted for the exhibition, allow us glimpses into Japanese urban life, both elegant and earthy, over 250 years ago.

Included in the display will be a set of prints showing the process of colour printing, by Tōshūsai Sharaku (active 1794-1795). This is new addition to the Museum's collection from a traditional woodblock print workshop in Tokyo.

Bristol Museum & Art Gallery has a collection of some 500 "floating world pictures" (ukiyo-e) which celebrate the pleasures of life in Japan



EXHIBITION THEME

Making it Happen: New community architecture

Dates & Place

30 January – 27 April 2019

Architecture Gallery, RIBA, London, UK

Information online at

<https://www.architecture.com/whats-on/making-it-happen-new-community-architecture>



ACTIVITIES & EVENTS

Description

What does community architecture look like? Four immersive installations, representing recent projects from around the UK, offer pragmatic yet inspiring examples of architects and local communities working together. This exhibition tells the stories behind the creation of new or reimaged public spaces; making them happen, despite difficult economic circumstances.

In recent years many public buildings in Britain have faced an uncertain future as a result of budget cuts or the withdrawal of funding. In response, communities have come together to keep public buildings open and functioning, campaigning and fundraising in the face of closure or catastrophe. Making It Happen: New Community Architecture features four recent projects that offer ideas for the re-design of existing spaces and methodologies to build new ones: Hastings Pier by dRMM Architects, Coniston Institute by Grizedale Arts + Hayatsu Architects, Old Manor Park Library by APPARATA, and The Lookout by Processcraft.

The exhibition presents a series of immersive installations that reflect the materiality and spatial qualities of each project, with displays that demonstrate the roles that the four practices took on, working as designers, contractors, makers, cheerleaders and activists.



EXHIBITION THEME

netherlands ⇌ bauhaus - pioneers of a new world

Dates & Place

9 February – 26 May, 2019

Museum Boijmans Van Beuningen, Rotterdam, The Netherlands

Information online at

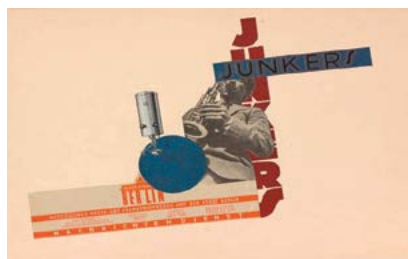
<https://boijmans.pr.co/169881-the-netherlands-bauhaus-pioneers-of-a-new-world>

Description

Museum Boijmans Van Beuningen kicks off the Bauhaus centenary with a huge exhibition about the legendary art and design school, whose influence is felt to this day.

For the first time, Museum Boijmans Van Beuningen in Rotterdam spotlights the Dutch Bauhaus network in a wide-ranging retrospective, revealing over sixty artists, designers, architects and other intermediaries from the Netherlands who were personally and artistically involved with the Bauhaus and vice versa between 1919 and 1933. *netherlands ⇌ bauhaus: pioneers of a new world* is being staged in the 1,500m² Bodon Gallery and features almost eight hundred objects and works, a great many being shown for the first time. A book of twenty essays on 'netherlands ⇌ bauhaus' is being published to coincide with the exhibition, along with an interactive guided tour, and Bauhaus-related events staged at locations all over Rotterdam.

The inspiring relationship between the Netherlands and Bauhaus will be illustrated by artworks, furniture, ceramics, textiles, photographs, typography and architecture. Two hundred of the eight hundred works in the exhibition come from the museum's own collection. Six hundred are loans and will be coming from more than sixty lenders from the Netherlands and abroad.



Exhibition poster; Wassily Kandinsky; Johan Niegeman, *Junkers*, 1929, paper collage on card, 27.5 x 40.2 cm; Marianne Brandt, *Bauhaus Teapot* 1924.
© boijmans.pr.co

EXHIBITION THEME

The Value of Good Design



The Value of Good Design © 2019 The Museum of Modern Art

Dates & Place

10 February – 15 June, 2019

MoMA, New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/5032?locale=en>

Description

What is good design and how can it enhance everyday life? Featuring objects from domestic furnishings and appliances to ceramics, glass, electronics, transport design, sporting goods, toys, and graphics, *The Value of Good Design* explores the democratizing potential of design, beginning with MoMA's Good Design initiatives from the late 1930s through the 1950s, which championed well-designed, affordable contemporary products. The concept of Good Design also took hold well beyond the Museum, with governments on both sides of the Cold War divide embracing it as a vital tool of social and economic reconstruction and technological advancement in the years following World War II. This global scope is

reflected in many of the items on view, from a mass-market Italian Fiat Cinquecento automobile and a Soviet-era East German Werra camera to a Japanese poster for a Mitsubishi sewing machine and a Brazilian bowl chair. These works join both iconic and unexpected items made in the US, such as the Eames La Chaise, a Chemex Coffee Maker, and Irwin Gershen's Shrimp Cleaner. The exhibition also raises questions about what Good Design might mean today, and whether values from mid-century can be translated and redefined for a 21st-century audience. Visitors are invited to judge for themselves by trying out a few "good design" classics still in production, and exploring how, through its design stores, MoMA continues to incubate new products and ideas in an international marketplace.

EXHIBITION THEME

Panorama: London's Lost Landscape

Dates & Place

15 March - 1 September, 2019
Museum of London, UK

Information online at

<https://www.museumoflondon.org.uk/discover/londons-lost-view-prevost-panorama>

Description

The stunning 20 feet wide panorama of London was painted around 1815 by the French artist Pierre Prévost. Painted as the Napoleonic Wars drew to a close, the panorama provides a 360° view of London as the Duke of Wellington would have known it. Looking from the tower of St Margaret's, the church situated in the shadow of Westminster Abbey, we are presented with a sweeping view over a sunlit city. Dominating the foreground is the Abbey and the old Palace of Westminster (the Houses of Parliament), which burnt down in 1834 and includes the medieval House of Lords Chamber, target of the failed Gunpowder Plot of 1605.

Prévost made panoramas of many European cities, but this particular example is thought to have been created at the height of his career. His first panorama of London, now lost, was made when he visited the city during the Peace of Amiens in 1802. He is thought to have returned to London in 1815, shortly after the Battle of Waterloo, to create this remarkable image of London.



Pierre Prévost painted created this 360° view from the tower of St Margaret's church, in the shadow of Westminster Abbey. © Museum of London

EXHIBITION THEME

Fiction and Fabrication. Photography of architecture after the digital turn

Dates & Place

20 March – 19 August, 2019
MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal

Information online at

<https://www.maat.pt/en/exhibitions/fiction-and-fabrication-photography-architecture-after-digital-turn>

Description

Fiction and Fabrication gathers nearly 50 artists who build and manipulate images of architectural objects and spaces. Marking 30 years since Photoshop was invented, and digital tools invaded photographic production, this exhibition focuses on the imagery of architecture as a central theme to an expanded practice of photography in contemporary art. From the seminal works of Andreas Gurski, Thomas Ruff, Jeff Wall or Thomas Demand to the fictional creations of Beate Gütschow, Oliver Boberg or Isabel Brison, the show offers a panorama of architectural photography that evades objective approaches and favours fictionalised takes on reality between cinematic gazes, image deconstruction and more politicised narratives. At a time when digital tools preside over the making of architectural images for media consumption, fictions stemming from the art world appear here as a critical alternative that questions and expands the concept of architecture.



James Welling 0462, 2009. Novo Banco Contemporary Photography Collection. © MAAT

EXHIBITION THEME

The New Londoners

Dates & Place

5 April – 27 May, 2019
Migration Museum, London, UK

Information online at

<https://www.migrationmuseum.org/event/the-new-londoners/>

Description

The exhibition shows a selection of images from photographer Chris Steele-Perkins' The New Londoners project, a series documenting and celebrating London's unique cultural richness.



ACTIVITIES & EVENTS

Chris started the project four years ago, with the aim of thinking about a different way to photograph migration. He wanted to explore the seismic shift in what it means to be British, which for so long has meant white British.

To do this, he photographed and interviewed 164 families (with their myriad meanings of family) from 187 countries that are now living in London. This series of photographs was taken in people's homes to give consistency and a greater degree of intimacy, and is about families rather than individuals to give a greater sense of rootedness in London, which is not only his home, but also the most ethnically diverse city in the world.

Chris Steele-Perkins is a British photographer and member of Magnum Photos (1979), best known for his depictions of Africa, Afghanistan, England, and Japan. He was born in Rangoon, Burma, in 1947 to a British father and a Burmese mother. He grew up and was educated in England. His wife is Japanese and he is proud to say that he is one of the New Londoners!



© Chris Steele-Perkins, *Djibouti & Somalia, The New Londoners*, 2019. Migration Museum

Conference Alert

CONFERENCE THEME

4th Welcoming Cities Symposium

Dates & Place

2 – 3 April, 2019

Brisbane, Australia

Information online at

<https://symposium.welcomingcities.org.au/>

Description

The Welcoming Cities Symposium brings together international, national and local practitioners, policy-makers, researchers, business innovators and civic leaders to share and discuss the challenges, benefits and opportunities of migration, settlement, cultural diversity and inclusion.

Welcoming Cities is a network of cities, shires, towns and municipalities who are committed to an Australia where everyone can belong and participate in social, cultural, economic and civic life. The network is also part of a growing international movement of more than 135 municipalities in New Zealand, the Americas and Europe.

This April, the 4th Welcoming Cities Symposium will convene in Brisbane, to discuss the challenges and opportunities of migration and settlement.

The Welcoming Cities Standard is a central element of the Welcoming Cities network. The Standard establishes the framework for local councils to:

- benchmark their cultural diversity and inclusion policies and practices across the organisation;
- identify where and how further efforts could be directed; and,
- assess progress over time.

The Standard applies to all local councils in Australia.

Organized by

Welcoming Cities

CONFERENCE THEME

MuMe 2019 - Museums as Agents of Memory and Change

Dates & Place

24 - 26 April, 2019

Tallinn, Estonia

Information online at

<http://enmconferences.ee/conference-memory-and-museums-2019>

Description

The aim of the conference is to bring together museum practitioners and researchers to problematise museums as places of memory negotiation and agents of social change.

While increasingly seeking to engage themselves in public life, museums are embedded in the fields of politics of memory and heritage, diverse, often disparate group interests, and power relations. More than ever, dealing with the past is full of impediments and challenges for museums.

The conference will bring together 50 speakers, academics and museum practitioners from a wide range of countries to discuss the following topics:

- The politics and policies of memory: what is the role of museums during political transformations; how can museums address the legacies of colonialism, dictatorships, genocide, warfare, forced migration; do museums have any power to



Estonian National Museum

break established memory narratives and build new ones; how should museums relate to activism; how are museums embedded in global memory culture?

- The politics of collection, curation and representation: how should collections be revised vis-à-vis changing societies; how inconvenient and conflicting pasts may be represented; how can museums tell stories about the future with collections from the past; what are the limitations and relevance of museum collections and what challenges do curators face; what possibilities are there within curatorial practice to make heritage(s) and empower visitors?
- The challenges of participation and collaboration: what does it really mean to give authority over museum content to the citizen; how can museums target multiple groups and discuss complex subjects with visitors; what characterises visitor involvement on site; how can museums successfully encourage debate and find new ways to engage communities; how can museum professionals be assisted when engaged in tension-creating discourses?

Organized by

University of Tartu, Estonian National Museum

CONFERENCE THEME

The 1st International Conference on Urban Experience and Design

Dates & Place

26 April, 2019
Medford and Somerville, Massachusetts, USA

Information online at

<https://sites.tufts.edu/urbanexperience/>

Description

Neuroscience, evolutionary biology and psychology, coupled with new biometric tools that measure the human experience, provide new ways to understand and assess architecture and urban spaces. This conference brings together creative thinkers from around the world who are shaping “evidence-based” design practices, ones that embrace the hard data of our “unconscious” responses to external stimuli.

This multidisciplinary event features presentations from researchers, scholars, architects, planners and designers. Sessions will explore the implications of embodied cognition, cognitive architecture, biology and evolution, as well as new research methods and techniques for using biometrics in planning, architecture and landscape architecture.

Organized by

Tufts University



How people mostly look at Boston City Hall in the first 15 seconds, with areas ignored in grey. © geneticsofdesign.com/tufts.edu.

CONFERENCE THEME

IX International Conference of Eurasia World Heritage Cities – “Resilient Heritage and Tourism”

Dates & Place

28 April – 2 May, 2019
Denpasar, Indonesia

Information online at

<https://www.uclg.org/en/media/events/ix-international-conference-eurasia-world-heritage-cities>

Description

This high-level conference will be held under the auspices of UNESCO with the participation of Joko Widodo, President of Indonesia, and the heads of local and regional governments of the cities of the Eurasian and Asia-Pacific regions. In the frameworks of the Conference the main themes to discuss will be how to protect the World Heritage from the climate problems, how to save the tourist attractiveness of the cities facing extreme weather conditions and what contribution local leaders may make into implementing the SDG #13 “Climate actions”.

Reports presented during the conference will be included in the catalog of urban practices on heritage preservation in climate change and will contribute to the implementation of the Sendai Disaster Risk Reduction Program and the Paris Climate Agreement.

Organized by

The Denpasar Municipality, OWHC Euro-Asia and UCLG-Eurasia



CONFERENCE THEME

The Paradigmatic City (IV): Transforming Cities

Dates & Place

8 - 10 May, 2019
Istanbul, Turkey

Information online at

<https://bau.edu.tr/icerik/13322-the-paradigmatic-city-2019>

ACTIVITIES & EVENTS

Description

Cities and towns have not only become the primary human living space, they also live in the collective memory. Since the late 2000s, more than half of the world's population lives in urban areas and the figure is estimated to exceed 70 per cent by 2050. As cities grow and transform, the landscape, architecture, people, business, stories and images of cities change. This can create feelings of inaccessibility to the past, and a desire to recreate the physical landscapes of the past. Memory has never been more appealing to all generations. For example, millennials' nostalgic tendencies are reflected in their social media posts, which puzzle many sociologists. By holding onto the past, how we can more easily sustain life and resources in contemporary cities and move forward into future cities?

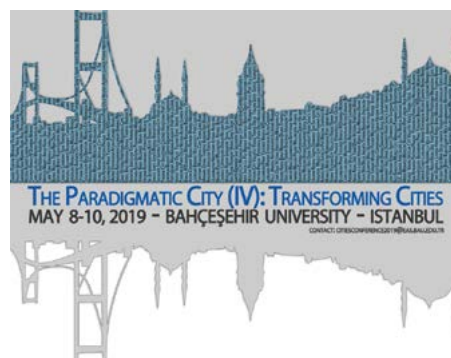
The conference aims to explore the transformation of cities by focusing on spatial, design, landscape, literature, art, memory, and socio-economic dimensions. How do cities respond to the challenges that threaten their ability to become viable pillars of sustainable development? What are the characteristics of future cities? How will urban designers, architects and policy makers reconcile the old with the new, the sustainable and the smart?

The conference will take place in Istanbul, Bahçeşehir University (BAU). As the world's only metropolis to extend into more than one continent, Istanbul lies at the crossroads between Europe and Asia. Being among the 25 largest urban areas in the world, today Istanbul is a bustling modern metropolis with a colorful mix of traditional cultures where East meets West.

The conference aims to explore a wide range of issues concerning world cities with an interdisciplinary perspective in urban and cultural studies: to question cities, in the past, present and future in an inter-disciplinary approach. Therefore the topics are selected as: city & transformation, city & memory, city & sustainability and city & future. Scholars, experts and practitioners from the fields of sociology, architecture, urban planning and policies, political sociology, communication, literature, cultural studies, history, arts, urban identity, citizen participation and governance, and heritage preservation are invited to participate.

Organized by

Bahçeşehir University



CONFERENCE THEME

Child in the City International Seminar: Children in the sustainable city

Dates & Place

20 – 21 May, 2019

Antwerp, Belgium

Information online at

<https://www.childinthecity.org/2019-antwerp/>

Description

The Child in the City International Seminar will bring together experts and policymakers from different relevant fields around a specific theme of the child-friendly city agenda.

The Child in the City International Seminars are tailored to the specific needs of a city and therefore focused on one specific theme. The main theme of this international seminar is Children in the sustainable city.

Children may represent both the future at risk and the future solution for sustainable living. Cities all over the world are developing policies to make the urban environment more sustainable. At the same time global initiatives to make cities more child-friendly are increasingly important. Now is the strategic moment to integrate sustainability with child-friendliness. Building sustainable cities not only should offer technical innovations but also has social, economic and ecological dimensions.

A broad definition of sustainability should include children in at least two ways. First by designing policies that incorporate children's needs: making sustainable solutions accessible to children. And second, by giving children a voice – through educational programs – in creating sustainable policies. The aim of this seminar is to bring together expertise from both the disciplines of sustainability and urban childhood. How can we connect those fields in a way that strengthens sustainable cities and children's position in cities?

Within the overall theme of the seminar the following six subthemes will be addressed:

- Resilient public space: water and green
- Urban planning: renewal and densification
- Sustainable mobility
- Placemaking and co-creation
- Healthy public space
- Inclusion and participation of children and youth

Organized by

Child in the City Foundation and the City of Antwerp

CONFERENCE THEME

Energy Cities Conference 2019

Dates & Place

22 – 24 May, 2019

Heidelberg, Germany

Information online at

<http://www.annualconference.energy-cities.eu/>

ACTIVITIES & EVENTS

Description

Energy Cities' next annual conference will take place in Heidelberg this May, as an integral part of the International Conference on Climate Action (ICCA 2019). The host city is one of Germany's leading cities on the Energy transition and climate action, with the objective of reducing 95% GHG by 2050. Moreover, it is well-known for developing Bahnstadt, one of Europe's largest passive neighborhoods. Heidelberg has been a committed member of Energy Cities for over 20 years.

During the conference, a series of workshop sessions will be held.

Workshop session I, with the theme "Telling new stories", will examine WHY cities are doing the transition and HOW they invent the next local economy. Its objective: is linked to "Long term strategies"; "master plans"; "2050 roadmaps": many cities are designing their future going through participatory processes with the aim to have a 10-year investment plan in order to be on a Paris-compatible path. Both, shrinking and fast-growing cities have to do the exercise. Workshop session II, with the theme "Energizing cities and regions" will focus on Local energy. Its objective will be to launch of the draft report on local energy in order to draw special attention to the need of supporting all renewable local/citizen projects and the specific role for cities in that process. So far, policy recommendations and international debates focus on supporting the XXL scale projects, which are necessary, but not enough is said about the necessary contribution of all sources of energy, in particular, local (synergies between sources, wasted heat recovery, community projects). The report, coordinated by REN21, is aiming at monitoring the progress of local renewable energy production in order to track gaps, potentials, and policy's needs. Energy cities' report on community energy is presenting outstanding pilot examples from across the EU, which can illustrate the policy needs.

Organized by

Energy Cities



CONFERENCE THEME

The URBAN FUTURE global conference

Dates & Place

22 – 24 May, 2019

Oslo, Norway

Information online at

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

Description



The URBAN FUTURE global conference is Europe's largest event for sustainable cities. It's the place to meet passionate and inspiring CityChangers from all over the world.

Cities are key to a sustainable future of our planet. Massive changes are necessary to fight climate change and social inequalities. So far, much is talked about technological solutions. But, the most important for solving the urban challenges are the people driving positive change. The URBAN FUTURE global conference is the world's largest meeting dedicated exclusively to CityChangers – decision makers who actively, passionately and effectively make cities more sustainable. In 2019 the event will be held in Oslo, the European Green Capital 2019.

The thematic areas are changing slightly from year to year, taking into consideration all the discussions with stakeholders who are sharing their view on the most relevant topics for the future of cities. This year, the focus will be on:

URBAN MOBILITY: Mobility holds one of the critical keys to sustainable cities. The decisions we make (or fail to make) today will have a tremendous impact on how we live in the future.

GREEN BUSINESS & INNOVATION: Businesses are an essential part of the solutions for more sustainable cities. Green businesses, leaders, visionaries, innovators and collaborators from around the world will take part at the conference and demonstrate how private businesses and city administrations are teaming-up to make cities better places.

LEADERSHIP: The transition to sustainable cities requires change on many levels, not at least of personal choices and how society sets priorities. And what these numerous change processes need the most is passionate leadership: whether personal, business or political leadership. That will be one of the focal points of this event.

BUILT ENVIRONMENT & ARCHITECTURE: Whether it's the amount of CO2 connected to construction, existing buildings' hunger for energy, creating cities we want to live in or questions of land-use: many challenges must be solved. The event will be an opportunity to meet the most forward-thinking urban planners, architects, engineers, developers, construction companies and investors.

Organized by

UFGC

CONFERENCE THEME

EMYA Conference and Awards Ceremony

Dates & Place

22 – 25 May, 2019

Sarajevo, Bosnia and Herzegovina

Information online at

<https://emya2019.com/>



ACTIVITIES & EVENTS

Description



Every year, the most innovative museums in Europe gather at the EMYA Conference and Awards Ceremony to showcase their work, to network, and to learn from each other. This is a unique opportunity for those who are planning to create a new museum, or to renew an existing one, to learn about the latest developments in the public quality of museums.

EMYA 2019 is hosted by the *War Childhood Museum* – winner of the Council of Europe Museum Prize 2018.

This year more than 40 museums will present their work and discuss the following themes: Museums and big ideas; Museums engaging with local contexts; Museums and new approaches to art and culture; Museums of transport and technology; Museums and new narratives of history and identity; Museums and narratives of conflict and war; Museums and the

environment; Museums presenting unique heritage; Museums and world history; and Museums and literature.

This conference will also feature a Kenneth Hudson Prize Winners Panel – a panel of previous winners of this prize. The Kenneth Hudson Prize is awarded for the most daring and innovative achievement that challenges common perceptions of the role of museums in society.

The European Museum of the Year Award (EMYA) was founded in 1977, in order to recognise excellence in the European museum sector, stimulate the international exchange of ideas and create networks of inspiration. EMYA works within an overall framework, provided by the European Museum Forum, of a commitment to citizenship, democracy and human rights, to bridging cultures and social and political borders, and to sustainability. The different awards within the EMYA scheme reflect different aspects of these values.

Every year, a rigorous judging process involves visits to up to 50 museums, culminating in an annual conference with up to 300 leading museum professionals, at which the candidates present their museums, the winners are announced, and the underlying values and innovative ideas in the European museum field are discussed, renewed and reinterpreted.

Organized by

European Museum Forum

CONFERENCE THEME

We Are Museums 2019

Dates & Place

27 - 29 May, 2019

Katowice, Poland

Information online at

<https://www.wearemuseums.com/wam19/>

Description

With responsive and significant new roles opening up for museums in society, *We Are Museums 2019* aims to align museums as places of inclusive growth and sustainable development, where the social and environmental impact they make are the primary metrics.

As museum professionals, we share a responsibility for the future of the communities we work in, as well as for the planet. And as trusted institutions with a clearly-defined purpose, museums are transformative tools and significant civic resources.

We can influence social, educational, health and environmental issues that are vital today.

Museums have the power to work on the 17 Sustainable Development Goals, by understanding the values and behaviours of the Goals and incorporating them into their work.

Local Love, Museum For Good and Entrepreneurship Museum will be our main points of focus for 2019.

Major conversations will revolve around the “MuseumHood”: how museums create a neighbourhood and impact social change and a brotherhood always ready to support and take action. This edition will provide inspiration and best practices to turn a museum into a Museum For Good – good for the people and good for the planet.

Organized by

We Are Museums Network, The Muzeum Śląskie and partners

CONFERENCE THEME

MuseumNext 2019

Dates & Place

3 – 5 June, 2019

London, UK

Information online at

<https://www.museumnext.com/events/london/>

Description

MuseumNext has been called “the world’s most interesting museum conference”.

Its European conference in London will bring together delegates from more than forty countries. Once again leaders from museums around the world will convene at the Royal Geographical Society on Exhibition Road, home to the world famous V&A, Natural History Museum and Science Museum.

In 2019, the event is expected to bring together a rich mix of international museum



professionals, drawn together by a shared purpose: to continually strive to make museums the best they can be. Conference delegates will enjoy presentations from museum leaders, thinkers and provocateurs and benefit from the opportunity to build their international professional networks. The 2019 conference will focus on turning ideas into action, with advice on how to overcome challenges and make change happen. The event will feature presentations, workshops, network and tours. MuseumNext presents events in cultural capitals annually. In 2019 its museum conferences will take place in Los Angeles, Sydney, London and Amsterdam.

Organized by
MuseumNext

CONFERENCE THEME

Towards Human Scale Cities – Open and Happy

Dates & Place

5 – 7 June, 2019
Helsinki, Finland

Information online at

<https://www.helsinki.fi/en/conferences/towards-human-scale-cities-open-and-happy>

Description

The Network on European Communications and Transport Activity Research (NECTAR) brings together researchers in the field of transport, communication and mobility from all European Countries and the rest of the world.

With the constant growth of urban population worldwide, there is an increasing need to develop cities that are environmentally and socially sustainable, functional and supporting well-being of their inhabitants. When striving towards these goals, transportation and mobility play a crucial role. The conference calls for presentations on advancements in the field of transport, communication and mobility. The focus of the conference will be on urban transportation and the new possibilities that open data and digital technologies provide for mobility solutions: how transport policies are and should be changing, which are emerging ways of organizing the daily mobility to make cities more sustainable and more pleasant, and novel ways of analyzing transportation and mobility from the perspective of people.

Helsinki, located on the shore of the Baltic Sea, offers a unique and interesting setting for the 2019 NECTAR conference. It is the home for the busiest passenger harbor in Europe and major transportation hub between Europe and Asia. Furthermore, Helsinki is one of the fastest growing capital regions in Europe. The large infrastructure projects like the new metro line and the recently established bike-sharing system are changing daily mobility patterns of people. Simultaneously, new regional mobility flows emerge with the development of transnational Helsinki-Tallinn twin-city region. The city has also profiled itself as an open city: large amounts of open data about the region have been made available and the city of Helsinki is committed to open and transparent decision and policy making. Even if Finns have difficulties believing it, Finland has been repeatedly selected as one of the happiest nations in the world. At the time of the conference, the sun hardly sets in Finland!

Organized by
NECTAR

CONFERENCE THEME

City Futures IV: Creating just and sustainable cities (EURA – UAA joined conference 2019)

Dates & Place

20 – 22 June, 2019
Dublin, Ireland

Information online at

<https://eura.org/2019-eura-conference-dublin/>

Description

In 2004, the European Urban Research Association (EURA) and the Urban Affairs Association (UAA) joined forces to organise an international conference on City Futures. Held in Chicago, the conference explored future scenarios for cities and, as the conference was viewed as a success, the two associations decided to establish a five-year cycle of City Futures International Conferences. Productive City Futures Conferences were held in Madrid in 2009 and in Paris in 2014. The proposal outlined here is for the fourth City Futures Conference to be held in Dublin in June 2019. Now more than ever it is opportune for both EURA and the UAA to co-operate on the City Futures conference given the challenges for cities across the globe and the need for academics, in conjunction with policy makers, practitioners and communities, to shape positive outcomes for cities and, more importantly, their inhabitants. The City Futures conference can provide a platform for scholars to compare and contrast experiences in their cities, to draw out lessons of interest from different countries and to engage in cross national dialogue. Taking inspiration from the UN's Sustainable Development Goals, the conference topic focuses on the challenges that we are currently facing to create cities and communities that are just, inclusive, safe, resilient and sustainable, while reducing poverty and inequality.

Despite challenges of our time, urban areas, as they have been for millennia, are often the fulcrum of hope and innovation. Urban areas can be the engines of the broader economy, the places where new forms of political mobilization manifest themselves, where citizen creativity is expressed in challenges to the political and economic status quo, where new technological solutions are being pioneered, where innovative local and city based solutions are proposed. The Conference theme asks scholars to reflect on ►



ACTIVITIES & EVENTS

how we can move towards more socially just, diverse, democratic, environmentally rich cities and city regions. What are the challenges and solutions from the perspective of governance and politics, from a policy perspective in various sectors (planning, housing, design, regeneration etc.) and from the perspective of citizens?

The principal conference tracks are:

1. Cities and Spatial Justice – More Inclusive Cities
2. More or Less Competitive Cities?
3. Urban Environmental Challenges
4. Governing Cities – Cities and Democracy
5. Smart Cities
6. Cultural Cities

Organized by

EURA and UAA

CONFERENCE THEME

CHANGING CITIES: Spatial, Design, Landscape & Socio-economic Dimensions

Dates & Place

24 – 29 June, 2019

Chania, Greece

Information online at

<https://changingcities.prd.uth.gr/cc2019/index.php/information/the-conference>

Description

The series of CHANGING CITIES international conferences has started in 2013 and has so far delivered three conferences, attracting about 300 papers, and over 300 presenters from more than 50 countries - from the Balkans, Northwest Europe, USA and Canada, Latin America (Brazil, Chile, Colombia, Mexico), Middle East and North Africa, Asia, Far East (China and Japan), and Oceania (Australia, New Zealand, New Guinea).

The conference covers a vast spectrum of fields related to the present and future challenges of cities. In the last decades, we have all witnessed a series of dramatic, universal changes and developments affecting cities – their morphology, environment, economies, and societies. Global new conditions such as economic globalisation, European integration and the creation of urban networks and hierarchies; post-industrial economies of culture and new technologies; consciousness of environmental degradation and the necessity of green design, sustainable development, and resilient cities; the development of informational societies, the increasing mobility of individuals, 'space-time' compression, and the emerging smart cities; growing terrorism attacks and new security infrastructures of public spaces; increasing migrations and cultural diversity of individuals, and coexistence in multi – ethnic and multi-cultural urban societies. In this new milieu, cities change themselves to ad hoc adapt into new conditions while simultaneously scholars and practitioners in urban planning and design, and urban policy-makers attempt to change cities so as to better fit into new conditions.

The conference aspires to bring together urban planners and designers, spatial planners, architects, landscape designers, urban geographers, urban economists, urban sociologists, and urban policy makers, and investigate all together new challenges concerning cities and their future. The conference aims at becoming an international forum of transaction of ideas on changing cities.

Following the rapid development of high technologies and their impact on cities, the main theme of this event is: *SMART CITIES; Smart Environment, Smart Mobility, Smart Economy.*

Organized by

University of Thessaly, Volos, Greece, in collaboration with School of Architecture, Technical University of Crete and Regional Authority of Crete



CONFERENCE THEME

Resilient Cities – The Annual Global Forum on Urban Resilience and Adaptation

Dates & Place

26 – 28 June, 2019

Bonn, Germany

Information online at

<https://resilientcities2019.iclei.org/about/>

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 into 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. Over the last ten years, Resilient Cities has congregated around 4,000 participants from over 350 cities worldwide, from 84 countries. Cities from both the Global South and the Global North have been represented at the Congress throughout the past years. Among them were: Accra, Bangkok, Bogotá, Buenos Aires, Cairo, Cape Town, Copenhagen, Ho Chi Minh City, Istanbul, Jakarta, Luxembourg, Melbourne, Mexico City, Mumbai, Nairobi, Oslo, Paris, Singapore, Stockholm, Tel Aviv, Tokyo, Vancouver, and many others. Among diverse conference activities, Resilient Cities 2019 will offer five exciting site visits to present know-how and best practices in disaster risk management, Nature-Based Solutions, and protection of cultural and natural heritage.

Organized by

ICLEI