

→ DON'T MISS IN THIS ISSUE

- Introducing the MeLa Research Field 01, 02 and 03 Final Brochures
- Reporting about the in-progress experimental actions
- Presenting the forthcoming MeLa books seminars and exhibitions


→ MAPPING FINDINGS, ORIENTING INSIGHTS AND LOOKING FORWARD: MELA ENTERS ITS FINAL PHASE

In the three years after the Kick-off Meeting in Rome, which inaugurated the beginning of the Project's activities, MeLa has been promoting an outstanding number of actions, fostering a variety of tasks and experimenting with different methods and tools. Inter-disciplinary investigations, international conferences, roundtables, seminars and brainstorming sessions, networking and cooperations, visitors studies, curatorial initiatives, research exhibitions, editorial and dissemination practices: all these experiences have contributed to produce a multi-perspective overview on the evolution of contemporary museums, and to enhance a critical debate through the involvement of academic and museum communities. MeLa is now entering its final phase, which will be dedicated to the fulfillment of the ongoing activities: the completion of the experimental action at Museo Diocesano in Milan, rethinking religion representation through digital technologies; the implementation of an experimental "walkthrough"

research method aimed at investigating visitors' experience, which is being tested in different museums in Copenhagen and Newcastle upon Tyne; the travelling of the exhibition "The Memory of the Sea", that is now landing at the Centre de Recherche sur les Migrations Humaines in Dudelange, Luxembourg; the launch of the art exhibition

observations, implications and recommendations, to be shared with scholars, practitioners and policy makers; and the consolidation of the produced advancement of knowledge to orient future research directions.

These efforts will flow into the MeLa Critical Archive, a digital platform drawing together

**The MeLa Project is entering its final phase:
implementing experimental actions, releasing new publications,
promoting public events, launching the art exhibition in Barcelona**

"Transfigurations: Curatorial and artistic research in an age of migrations" at the Museu d'Art Contemporani de Barcelona (MACBA) in June; the promotion of further seminars, exhibitions and publications. Yet, this final phase will be particularly focused on the development of a critical elaboration of the Project's findings with a prefigurative intention; the mapping of

the pivotal findings and insights emerging from the Project's activities, a research tool for exchange and dissemination, a communicative instrument aimed at conveying the complexity of the inter-disciplinary approaches and at presenting the ensuing unitary yet multifarious cultural proposal.

→ Find out more at: <http://vimeo.com/88140054>

The Launch of the First MeLa Brochures. An In-depth Focus on the Final Outcomes and Recommendations from MeLa Research Fields 01, 02 and 03, and an Outlook of the MeLa Midterm Seminar

In the last months, MeLa Research Fields 01, 02 and 03 have fulfilled their activities. The critical elaboration of the data and the outcomes collected through desk and field research and experimental actions, the knowledge advancement and the upmost findings are extensively reported by a wide set of scientific publications, which are available as open-access resources on the MeLa website (www.mela-project.eu) and/or from several institutional repositories. In order to foster the dissemination of their achievements, these Research Fields produced also a brochure aimed at enhancing communication and spreading within the museum community, policy makers, European Union officials, scholars, professionals from cultural institutions and the public at large. These booklets were conceived to provide a synthetic yet thorough overview of the Research Fields activities, key findings and recommendations, presented in an operational and policy oriented form.

The RF01, RF02 and RF03 brochures are now available as open-access documents in the "Documents" of the MeLa website.

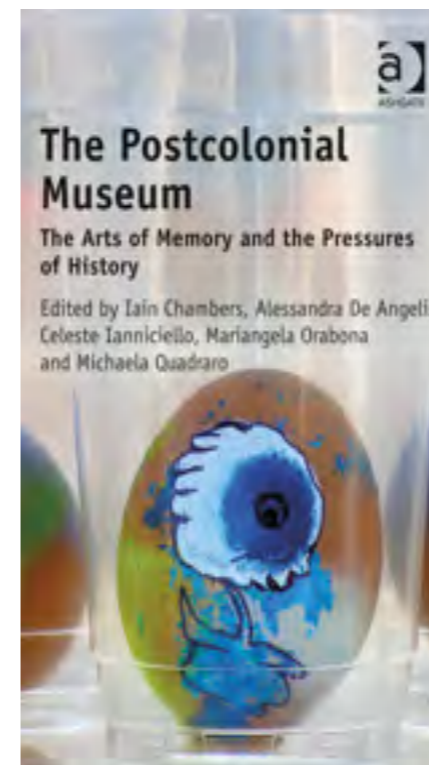
RF02 analysed Cultural Memory, Migrating Modernity and Museum Practices, highlighting the interactions between the cultural formations of memory, belonging and museum practices in the light of contemporary migration

The three brochures are organised according to a common structure. The executive summary and an introductory essay illustrate the Research Field thematic focus and tasks, the overall goals and objectives, as well as the research methodology, parameters and approach that were applied in order to develop the investigations. The following texts illustrate the structure of the research activities, the ensuing key findings, and the scientific relevance of observations and outcomes. Finally, each brochure provides a series of critical implications and recommendations in the form of policy briefs, drawing on the perceived limits and possibilities of the present-day European museums, and on the strategies intended to foster their potential in constructing social

RF03 investigated Networks of Museums, Libraries and Public Cultural Institutions, leveraging the power of cultural networks for supporting European cultural institutions to better address contemporary challenges of globalisation, mobility and migrating heritage

values, to articulate their relationship to society and to particular topics (especially problematic issues), and to engage with multi-cultural audiences. Each brochure concludes the general outlook onto the Research Field work by referencing all the different activities and instruments – publications, promotion of or participation to international conferences and public events, experimental actions, consulting and curatorial practices, etc. – which have been implemented to share the research outcomes, to raise public awareness and to enhance the dissemination of the produced advancement of knowledge.

Read online or download the brochures from the MeLa website at: <http://www.mela-project.eu/publications>



The Second RF02 Book: An Overview from "The Postcolonial Museum" Conference in Naples

This book examines how we can conceive of a "postcolonial museum" in the contemporary epoch of mass migrations, the internet and digital technologies. The authors consider the museum space, practices and institutions in the light of repressed histories, sounds, voices, images, memories, bodies, expression and cultures. Focusing on the transformation of museums as cultural spaces, rather than physical places, is to propose a living archive formed through creation, participation, production and innovation. The aim is to propose a critical assessment of the museum in the light of those transcultural and global migratory movements that challenge the historical and traditional frames of Occidental thought. This involves a search for new strategies and critical approaches in the fields of museum and heritage studies which will renew and extend understandings of European citizen-

ship and result in an inevitable re-evaluation of the concept of "modernity" in a so-called globalised and multicultural world. *With contributions by: Ursula Biemann, Felicity Bodenstein, Fabienne Boursiquot, Michaela Brebenel, Iain Chambers, Christopher Collier, Alessandra De Angelis, Tarek Elhaik, Joanna Figiel, David Gauthier, Viviana Gravano, Celeste Ianniciello, Neelima Jeychandrán, Ivan Jurica, Erin La Cour, Peter Leese, Peggy Levitt, Alessandra Marino, Mariangela Orabona, Camilla Pagani, Margherita Parati, Michaela Quadraro, Ebadur Rahman, Anne Ring Petersen, Françoise Vergès, Itala Vivan, Stefania Zuliani.*

Chambers, Iain, Alessandra De Angelis, Celeste Ianniciello, Mariangela Orabona and Michaela Quadraro. 2014. *The Postcolonial Museum. The Arts of Memory and the Pressures of History*. Farnham: Ashgate.

The Second RF03 Book: An Overview from the "Migrating Heritage" Conference in Glasgow

Bringing together an international forum of experts, this book looks at how museums, libraries and further public cultural institutions respond to the effects of globalisation, mobility and migration across Europe. The volume puts forward examples of innovative practice and policies that reflect these challenges, looking at how cultural institutions present themselves to and interact with multicultural audiences, support networking across European institutions, and share practice in core activities such as archiving interpreting and exhibiting artefacts. Academics, practitioners from museums and public institutions and policymakers explore theoretical and practical approaches from different disciplines such as museum studies, cultural memory studies, social anthropology, sociology of organizations, cultural heritage management and informatics.

With contributions by: Jamie Allen, Agnès Arquez-Roth, Alexander Badenoch, Jakob Bak, Michele Bellelli, Lorraine Bluche, Rita Capurro, Andrew Dewdney, Fabienne Galangu-Quérat, David Gauthier, Celeste Ianniciello, Perla Innocenti, Laurence Isnard, Eleanor Kenny, Francesca Lanz, Jacopo Leveratto, Eleonora Lupo, Sharon Macdonald, John Messner, Frauke Miera, Lucia Parrino, Vivian Paulissen, Sara Radice, Patricia Reynolds, Constance Rinaldo, Ekaterina Rogatchevskaia, Domenico Sergi, Jane Smith, Davide Spallazzo, Aileen Strachan, Kim Tao, Raffaella Trocchianesi, Sandra Vacca, Guido Vaglio, Victoria Walsh, Katherine Watson, Federico Zannoni.

Innocenti, Perla, ed. 2014. *Cultural Connectors: Practices and Policies of Migrating Heritage in Europe*. Aldershot: Ashgate.



RF01 explored Museums & Identity in History and Contemporaneity, using the dual focus of "people(s)" and "place" to analyse how fluidity, fragmentation and mobility impact on individual and museum constructions of identity and belonging

A further booklet dedicated to the **Midterm Seminar** is also available on the MeLa website. The Midterm Seminar, which took place at the Cité Nationale de l'Histoire de l'Immigration in Paris (September 2014), represented an important milestone fostering introspection, dissemination and collection of new stimuli. The brochure reports an overview of the Seminar programme, panel and topics, and highlights the key findings ensuing from the presentations and the subsequent discussion, complemented with critical reflections upon their implications and related recommendations, aimed at suggesting strategies and practices that can facilitate the constructive contribution that museums can make to social, political and cultural relations and debates.

→ ME LA PARTNERS: NATIONAL RESEARCH COUNCIL

The National Research Council is a public organization, focused on the promotion, the diffusion and the improvement of research activities in the main sectors of knowledge growth and on their application, in order to enhance the scientific, technological, economic and social development of the Country. The Institute for Industrial Technologies and Automation (ITIA) is an applied R&D-Research and Development centre, focused on such themes as machine tools, production systems for different sectors, as well as Virtual and Augmented Reality application for products, processes and Factory Design. According to ManuFuturing para-

digm, ITIA works on a new concept of Factory. In particular, the research centre is applying new technologies on the product life cycle and on the production going through the Digital and Virtual Factory. In this perspective ITIA started applying the VR on a single machine or single products, bringing Virtual and Mixed Reality to the various production phases applicable for small and medium enterprises. ITIA, that has managed the largest Growth project of the FP5 (EU-ROShoE), developed a long experience in managing national and international consortiums.

“Walkthrough” Research: Developing a New Experimental Method to Broaden the Reflections on Visitors’ Experiences, Recollection and Memory

A collaborative effort between two MeLa Partners, Newcastle University (UNEW) and Copenhagen Institute of Interaction Design (CIID), has resulted in the development of a new, experimental method for doing user research in museums. Over the last two years, Researchers from the two institutions have been exploring the method, fine-tuning, and assessing the kind of data it produces. The method is concerned with the playback of video material during qualitative interviews, examining how the introduction of this media, in this setting, affects the conversations being had, touching upon fundamental notions of experience, recollection and memory. Also, through a digital humanities approach, the same video material is treated with bespoke computer-vision software to explore the reflexive metadata that can be evoked.

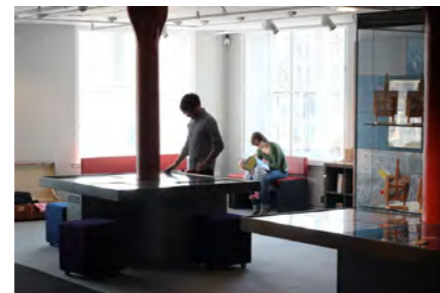
The intended direction is in the use of technologies to invert the perspective of an “omniscient” and “omnipresent” observer, to a visitor-composed viewpoint — the subject engaged into a locomotive-scope experience of a space (the museum). On one hand, the use of time-based video recording provides us with an archive and representation of locomotion and the visual ordering of experience — spatial, chronological, visual and audible movement and encounters. This digital material is used as a dispositive in methods that help museum visitors re-sequence an account of their museum visits. It is through this tertiary interaction and reflection upon the recording of their recent experience of a museum exhibition that a reflexive process is set in motion, helping visitors and museums researchers to alike better

understand the encounter between the personal identity of visitors and the institutional identity of the museum and its content.

Teaming up with *Statens Museum for Kunst* in Copenhagen and *The Discovery Museum* in Newcastle, a series of field studies were launched to test out the approach over the past year.

The walkthrough method involves having visitors walking through an exhibition while wearing a pair of video glasses, recording their immediate experience, and then having a normal semi-structured interview with them about their experience, as well as an interview that uses the recent recording as a prompting device for the conversation. The two interview sessions serve both as comparative as well as supplementary techniques. It became clear at an early point that the combination of the two types of interview techniques brought about conversations that supplemented each other with broader reflections on the visitors’ overall experience of the exhibition coupled with very detailed insights of trains-of-thought at specific moments, decisions for choosing one path over another and elements in the exhibition space (display locations, guided tours, automatic doors, etc.) that would attract attention or distract the visitor. Even more interestingly there was an evident difference in narrative between an ‘un-aided’ recollection of the visit and the narrative prompted by the video recording. Rather than a comparative study of the ‘correctness’ of the visitor’s account, we are looking at what this tells us about the forming of a museum experience. Is the ‘experience’ already ‘there’ when you

exit the exhibition? Is the ‘experience’ created through the recollection process involved in narrating back what you remember? Is the ‘experience’ (re)formed by a series of recollection ‘events’ (self-reflexive and externally verbalised) each shaped by (your recollection of)



previous recollections and whatever prompts your memory in a situated, mediated, material-discursive situation?

Initial explorations show potential for the method to be a valuable input for hypothesis building stages in a larger qualitative research framework, proving useful as a tool to uncover unforeseen perspectives on a broadly defined research angle – not unlike a Grounded Theory approach, but inspired by current directions within Visual Anthropology. In the coming months the partners will be writing up an account of the study for communication within and external to the MeLa Project.

The further use of computer algorithms to deduce movement and attention patterns from the first-person perspective video recordings is a novel approach to museum studies. Experimental in nature, these explorations are not meant to extract a deterministic, representa-

a tool to uncover unforeseen perspectives on a broadly defined research angle

tive dataset, but rather create a set of tendencies and potential visualisations to prompt discussions within the museum research community. An example of the visualisation in development can be seen at <https://vimeo.com/93488723>. The approach has spawned such widespread interest that it has become a goal to continue this work into other areas, include urban planning (our walkthrough experiences of city spaces) and dwellings (walkthrough of other architectural interiors). CIID with UNEW are continuing the development of this research, looking at possibilities for merging the outcomes into an approach that leverages the malleability of digital recordings within Visual Anthropological research.

Jamie Allen, CIID; Jakob Bak, CIID; Chris Whitehead, UNEW

Displaying the Ongoing MeLa Experimental Action at Museo Diocesano to Further Reflect on Storytelling, Connecting Cultures and ICT

The international conference “Museums and the Web”, dedicated to the relationship between museums, their audiences and places of culture through the use of ICT, took place in Florence from 18 to 20 February. The 2014 event was aimed at exploring “Open Museums and Smartcities: Storytelling and Connected Culture”, investigating strategies, tools and best practices for connecting cultural heritage with their communities in the “smartcities” of the future. The conference represented an opportunity for disseminating and debating with the museum community about the MeLa experimental action that is being developed at Museo Diocesano in Milan by the research-

ers of the Design Department at Politecnico di Milano. The initiative, that is testing the potential of technologies in implementing new strategies for building cross-cultural connections in religious heritage, was illustrated through a demonstrative activity, allowing participants to go through the different phases of the experience.

The project received a positive feedback, which nurtured the next steps that are being planned together with CNR and the Museum. The second pilot action and the production of the final outcomes are due in late Spring 2014.

Ece Ozdil, Politecnico di Milano



The Travelling Exhibition “The Memory of the Sea” Lands in Luxembourg

After its launch at *Museo Nazionale Preistorico Etnografico “Luigi Pigorini”* in Rome, and the subsequent stopovers at *Galata Museo del Mare* in Genoa and at *GAMEC - Galleria d’Arte Moderna e Contemporanea* in Bergamo, the exhibition “The Memory of the Sea. Objects migrating in the Mediterranean” will travel to Luxembourg. From 7 May to 27 July, the exhibition – curated by Anna Chiara Cimoli and produced in the framework of MeLa Research Field 05 – will be displayed at the *Centre de Recherche sur les Migrations Humaines (CDMH)* in Dudelange. This institution is aimed at promoting, valorizing and disseminating within the scientific community as well as to the public at large the outcomes of the research activities carried out on the themes related to migration history and heritage.

The MeLa related exhibition illustrates the Sea Memory Museum in Zarzis, Tunisia, through the images by Alessandro Brasile (2007) and Mattia Insolera (2010), as well as

a video by Kami Fares and Giulia Ardizzone (“The Postman of the Mediterranean”, 2013). The presentation of the exhibition will be complemented by a wide set of public activities. On 17 and 18 May – within the “museums weekend” – a promenade in the neighborhood where the research centre is located will guide the visitors in search of the traces of migration; this initiative aims at helping visitors in focusing on the memory of those who left from “seaside countries” such as Portugal and Italy. On 18 May – in the occasion of the *Festival de la Culture Industrielle et de l’Innovation* – a roundtable will debate the topic “Because there is (no) work, what do you want to do?” The event will be chaired by Anna Chiara Cimoli (Politecnico di Milano) and Dario Cieol (curator of CDMH), and it will provide the opportunity to discuss with Mattia Insolera, Kami Fares and Carole Reckinger from Bitter Oranges Project. At the same time, the local elementary school will organize a special “exhibition inside the ex-

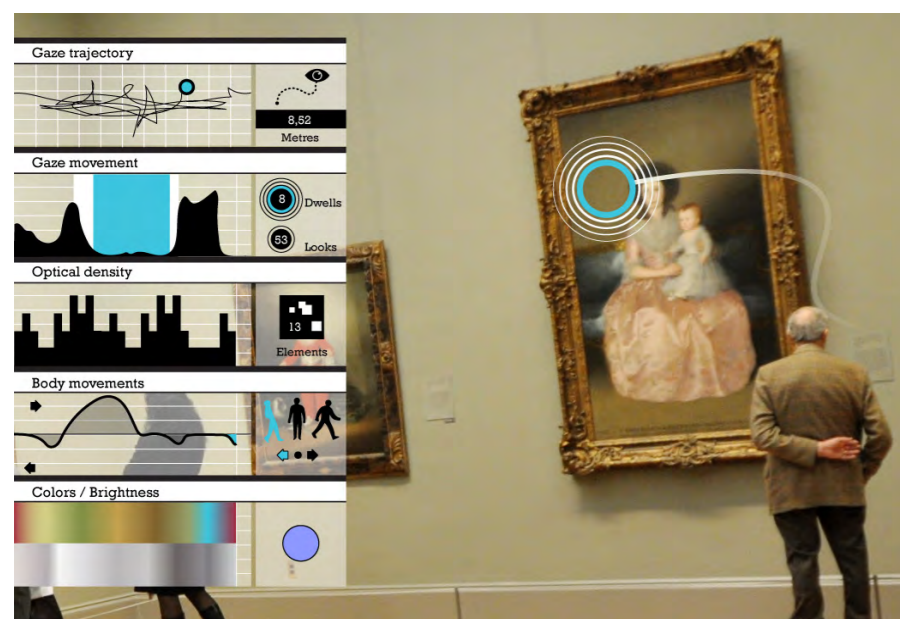
hibition” dedicated to the theme of recycling and reuse.

In addition, a web platform will allow the visitors to upload images of objects referred to one’s journeys (real or immaterial) and to tell their stories: this will create a means to gather more stories related to the multiple and mysterious lives of the objects, in line with the philosophy of Zarzis museum.

Anna Chiara Cimoli, Politecnico di Milano



© Mattia Insolera, 2010 (www.mattiainsolera.net)



The above image includes a schema for the treatment of qualitative data arising from recorded walkthrough video. The upper left hand corner of the illustrative display indicates the “eye miles” of optical space traversed through the walkthrough, followed down the left column by the number and type of dwells, followed by a measure of the number of objects and/or faces in the immediate scene, a measure of forward and aft body movements, and relative measures of colour and brightness.

“Archivi in Rovina”: Enhancing and Disseminating MeLa Research Field 02 Outcomes

The scholars involved within MeLa Research Field 02, investigating “Cultural Memory, Migrating Modernity and Museum Practices”, are currently fostering public awareness on the attained key observations, implications and recommendations. Within this framework, the researchers at Università degli Studi di Napoli “L’Orientale” are promoting a Seminar aimed at enhancing and dis-

seminating the outcomes ensuing from the activities developed within the last years, and at further providing multiple perspectives on the topics through the contribution of several artists and practitioners.

The Seminar will take place on 23 May at PAN/Palazzo delle Arti in Naples. Updated information about the event will be provided through the MeLa website and blog.



After Year Zero: Challenging the Western-centred Paradigm in the Politics of Historiography

After Year Zero – a project curated by Anselm Franke and Annett Busch – was presented at the Haus der Kulturen der Welt in Berlin from 19th September to 25th November 2013. The project (proposed in an exhibition and a conference) investigated the politics of historiography in Europe from a post-colonial perspective. Taking as its starting point the realignment of global relationships after WWII, the project aimed at challenging the traditional historical accounts of the post-world era, which subsume global history under a single, Western-centred historiographical paradigm: the confrontation of the blocs during the Cold War era. In fact, *After Year Zero* re-considered the post-1945 era from a traditionally neglected yet fundamental historical caesura: that of the decolonization period. It used aesthetics as a way

a project and an exhibition exploring new perspectives on the contested genealogies of contemporary global identity

to research complex historiographies, by treating filmmaking, archival practices and artistic experiments as alternative sites of memory making, able to contest universally Western posited values. Looking at *After*

Year Zero through the specific research lens of MeLa, the project presented a challenging perspective on the contested genealogies of contemporary global identity by dealing with the construction – and deconstruction – of European and Western identity through its fundamental and mutual relations with its presumed “Others” (Africa and Asia in particular).

By re-evaluating the historical importance of the various decolonization processes, *After Year Zero* summoned cogent reflections on the complex legacy of the colonial era in the present, of which the deeds often accompanying contemporary migrations represent a troubling afterlife. At the same time, the project shed light on a minor history of intercontinental collaborations, paying testimony to an on-going process of contact, creation and resistance that fiercely resists the violence of univocal narrations and the monolithic processes of identity-making. Of particular interest to the MeLa research framework was the *Dispossession* projection by Kader Attia, presenting a documented collection of African artefacts and “tribal art” currently sitting in the Vatican archive. Investigating the practices, codes and ethics of appropriating, cataloguing, displacing and displaying objects, the slide projection advanced a reflection on the issue of property within ethnological and missionary practices and their colonial underpinnings.

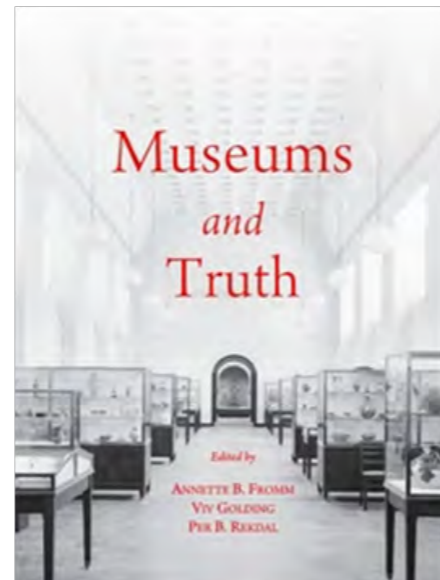
Beatrice Ferrara, University of Naples “L’Orientale”

After Year Zero - Geographies of Collaboration since 1945. Installation view © Jakob Hoff/Haus der Kulturen der Welt



→ ME LA RELATED: ONE BOOK

Fromm, Annette B., Viv Golding, and Per B. Reddal, eds. 2014. *Museums and Truth*. Newcastle upon Tyne: Cambridge Scholars Publishing.



Museums are usually seen as arenas for the authorised presentations of reality, based on serious, professional knowledge. Yet, in spite of the impossibility of giving anything but a highly abstract and extremely selective impression in an exhibition, very few museums problematize this or discuss their priorities with their public. They don’t ask “what are the other truths of the matter?” This challenging question, which originates from the trend to consider the growing change in ethnographic museums, has been at the core of the 2009, 2010 and 2011 meetings promoted by the ICOM’s International Committee for Museums of Ethnography (ICME). The volume *Museums and Truth* reflects on the topic through a selection of essays investigating it from a rich range of perspectives.

Although they were not written with museums and truth as their explicit subject, the contributions highlight contested truths, the absence of the truth of the underprivileged, whether one truth is more worthy than the other, and whether lesser truths can dilute the value of greater truths. One of the articles included here lets youngsters choose which truth is most probable or just; another illustrates an exhibition where the public must choose which truth to adhere to before entering. One shows how a political change gives a new opportunity to finally restore valuable truths of the past to the present, and another describes the highly dangerous task of making museums and memorials for the truths of the oppressed. Lastly, one explores whether we live in a period where the sources for authorized truths are fragmented and questioned, and asks, what should be the consequences for museums.

Curatorial and Artistic Research in an Age of Migrations: The Forthcoming Exhibition promoted by the Royal College of Art within MeLa Research Field 04 at Museu d’Art Contemporani de Barcelona (MACBA)

MeLa Research Field 04 was conceived to stress the relevance and strategic value of the Curatorial and Artistic Research for the advancement of knowledge in the MeLa Project’s thematic area; to explore the relationship between art, migration and representation within the contemporary exhibition sector; and to prepare the way for thinking about new exhibition environments where the distinctions between the global and the local are no longer relevant, and where an open and flexible concept of “heritage” is at play. Within this frame, the fieldwork developed by the Royal College of Art into curatorial and artistic research will culminate in the exhibition “Transfigurations: Curatorial and artistic research in an age of migrations”, displaying the work of different curators from the Whitechapel Gallery (London), Stedelijk Museum (Amsterdam) and Betonsalon (Paris), and of a selection of artists including Kader Attia, Lawrence Abu-Hamdan, Camille Henrot, Leo Asemota. The exhibition will be co-curated with senior staff at Museu d’Art Contemporani de Barcelona (MACBA) where the event will take place in June.

The exhibition will also feature lectures, performances and presentations, that are aimed at fostering the debate in relation to the MeLa research focus and actions. The outcomes of these initiatives will be reported through a forthcoming publication, gathering the contributions from the different subjects involved. Updated information about the exhibition, its inauguration, programme, development and outcomes will be provided via the MeLa website and blog.

Exhibition Dates:
Thursday 19 – Thursday 26 June 2014

Exhibition Location:
Museu d’Art Contemporani de Barcelona (MACBA) Chapel and Renaissance Chapel
(newly acquired building, facing MACBA square)

→ ME LA RELATED FORTHCOMING EVENTS

Conference:

Border Rhetorics
22-26 May 2014
Marriot River Center | San Antonio, Texas, USA

Conference:

Moroccan Migrations. Transformations, Transitions and Future Prospects
22-24 May 2014
Euro-Mediterranean University | Fez, Morocco

Conference:

Mapping Culture: Communities, Sites and Stories
28-30 May 2014
Centre for Social Studies | Coimbra, Portugal

Conference:

ICOM’s International committee for Museology Annual Meeting: New Trends in Museology
5-6 June 2014
Paris, France

Conference:

We Are Museums
5-6 June 2014
National Gallery of Art and State Ethnographic Museum | Warsaw, Poland

Conference:

MuseumNext 2014
18-20 June 2014
Sage Gateshead, Baltic Centre for Contem-

porary Art, Great North Museum | Newcastle and Gateshead, United Kingdom

Conference:

Deep Impact. Demonstrating the Value of Social History Collections
26-27 June 2014
Riverside Museum and National Mining Museum | Glasgow and Newtongrange, Scotland

Conference:

Crossroads in Cultural Studies
1-4 July 2014
University of Tampere | Tampere, Finland

→ ME LA RELATED ACTIVE CALL FOR PAPERS

Call for papers:

EUROMED 2014: Progress in Cultural Heritage e-Documentation, Preservation and Protection
Amathus Hotel | Limassol, Cyprus
DEADLINE: 30 May 2014

Call for papers:

ICR 2014 Conference: Museum Collections Make Connections
Taipei, Taiwan
DEADLINE: 31 May 2014

Call for papers:

School vs Memory? Conflict, Identity, Coexistence
Institute for the Study of Totalitarian Regimes | Prague, Czech Republic
DEADLINE: 31 May 2014



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