



icam print 02

international confederation of architectural museums

"We exist because we have a great disorder in organisation, [but] order in spirit." Sigfried Giedion

an organisation of architectural museums, centres and collections



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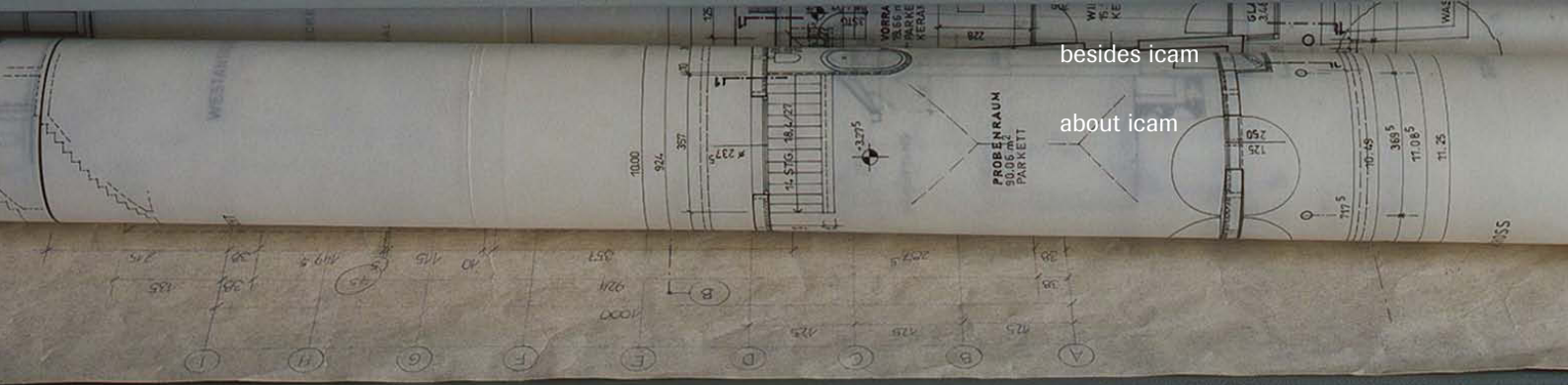
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editorial

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Dismantling an office; photo Monika Platzer

Architecture has become a lifestyle issue and is more topical than ever today. Art museums are holding major architecture exhibitions and the names of high-profile architects are familiar to a broad public. One might have thought that this would make the tasks of the members of **icam** somewhat easier having done the continuous groundwork, collecting and organising presentations, discussions and publications and this work that has not only led to an increased level of awareness of architecture but also to an increase in its value on the open market. The archives and drawings of the blockbuster architects are increasingly becoming profit-orientated and sold to the highest bidder. Even the **icam** conference has itself become a marketplace – with a potential buyer for the Archigram Archives’ being sought in Athens.

Are architects’ estates really a profitable commodity? This question is addressed on several pages in the following issue. The Netherlands Architecture Institute (NAI) was the only one of the institutions contacted that was to prepared to provide an outline of its acquisition policy. My particular thanks are due here to Mariet Willinge. The contribution by Charles Hind provides an insight into the establishment and development of the architecture market. The interviews by Wim de Wit with the architecture specialist appraiser Wilbert Hasbrouck, and by Ulrike Jehle-Schulte Strathaus with Alexander von Vegesack of the Vitra Design Museum address the topic from a different perspective, showing that, in the final analysis, the museum world has much more to offer than the market – which, as we know, is notoriously fickle.

icamprint 2 opens with the two interviews with the past and present **icam** presidents Michael Snodin and Dietmar Steiner. Both look both back and at the future of the confederation, which is celebrating its 50th year in 2009 – another incentive to revisit the Finnish Museum of Architecture, one of the founding members of **icam** and host to the first **icam** conference. The long-awaited report on the opening of the cité de l’architecture et du patrimoine and its permanent exhibition has arrived from Paris, followed by profiles of three new **icam** members. I would like to draw particular attention to the next conference, which is to be held in Oslo. Ulf Grønvold has compiled an interesting agenda, even providing members of **icam** with an opportunity to visit the royal palace. The five sessions at **icam14** are on Collecting Architecture, Architectural Museums and Architectural Education, Travelling Exhibitions, Architectural Publishing and Selection: Between Ideal and Reality. They address core areas of interest for **icam** members and are bound to meet with considerable interest.

Finally, I should like to express my thanks to the authors who have contributed to the success of this issue, as well as for the support provided by the editorial board: Ulf Grønvold, Ulrike Jehle-Schulte Strathaus and Dietmar Steiner.

[monika platzer](#), editor **icamprint**

a letter from the president



icamboard at work in Athens

photo Monika Platzer

It is my privilege to welcome you to the second issue of **icamprint**. To be published twice annually, it is not only to carry subject matter key to **icam** but also to accompany and document the positions held by and developments of its members. Providing the impetus to have published this journal to a new professional standard, and deserving **icam** news with it, was the achievement of Michael Snodin, whose predecessor I am honoured to have become in the function of **icam** president since the elections at the general assembly in Athens in 2006. There was no internal necessity for a change of president; following his retirement from the V&A Michael no longer saw himself as being in a position to fill the post in a professional capacity. We all owe him our gratitude for his achievements as president of **icam**, and look forward to his continued active support and valuable contributions.

The focus of this issue of **icamprint** is on the market for private archives. After all, collecting and managing the documentation of architecture history to conform to academic and scientific standards is a complex business, and a core task for most **icam** members. In this context, whether or not the originals by star architects have an artistic value on the market is only superficially a decisive issue. If one considers the lengths taken by the custodian's of Le Corbusier's estate to secure a suitable new home for what is without doubt a painting of artistic note, and so a market value and with it a place in an art history context, then it is worth waiting to see the place conceded on the art market one day to project-related sketches and drawings by contemporary star architects. The whole history of the conception and realisation of important works of architecture within a context of culture history ought to feature more prominently in the collection policy of **icam** members to ensure its suitability for research purposes. It remains to be seen what price is attributed to these comprehensive collections of documents, these convolutes, in the competition between private collectors. This notwithstanding, the market for collecting is just as crucial to **icam** members as the continuing debate on originals, and safeguarding them in times of digital architecture production.

icamprint will focus increasingly on these and related issues, opening the discussion to all of the member institutions, to develop into an indispensable medium providing orientation on key issues for all **icam** members.

dietmar steiner, president **icam**

interview with michael snodin

president of icam from 1998–2006

mariet willinge

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1/ Michael Snodin; photo Michael Snodin

This interview was held during the board meeting in Oslo, in the midst of the preparations for the next conference in 2008. The interviewer and interviewee were both nominated at the same time at the Edinburgh conference. The nomination procedure was rather informal; both were asked shortly before the icam to stand as president and secretary general. Michael took over the position from Wim de Wit; mine had been in the safe hands of Angela Giral for years. Michael was confronted with an almost completely new board, including a new president, vice president, treasurer and secretary general.

What were your thoughts about icam when you were asked to become president in 1998?

Because I had been active in icam for some years, I had a good idea of what icam was and what possibilities there were to try to make it most effective. From the start I was much concerned with the language question. As a native English speaker I realised that icam, a small international body in which English was and is the common language of communication, should be aware of the disadvantages felt by non-native speakers.

Mariet Willinge remembers his making a serious point of this issue during the icam conference in Spain, where the main conference language was continually addressed: English, Spanish, Catalanian or French. Only three members of the recently appointed board are native English speakers, which is good for the level of awareness of possible language issues.

How did you approach icam when you started as president?

In order to make my vision clear I developed the idea of Looking In and Looking Out, in speeches, at board meetings and at General Assemblies.

Looking In emphasised the fact that icam exists for its members and that the members must be actively involved in its work. icam makes no sense as an organisation without the active participation of its members. One outcome of Looking In was the stimulation through grants of regional groups, so that members could meet between conferences.

The concept of Looking Out was concerned with promoting the better understanding of architecture by a variety of means, including the promotion of icam in the outside world. One result was the production of the leaflet, which was both handed out and sent to all members. Another vital link to the outside world has been the website and, more recently, icamprint. The website has changed icam profoundly, as has email. Thanks to email and the web, more is now possible than ever before. We all need to be aware of this!

2/ icam10 participants on tour in Brasilia
photo icam



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3/ Michael Snodin and Antonello Alici
at the opening of icam13 in Athens
photo Benaki Museum

Going back to Looking In, one of the most important new developments for members, created at their demand, was the new Code of Ethics. We both recalled the long nightly discussions in a hotel room in Montreal, with shipped-in pizzas, about the first version of the Principles for the acquisition of architectural archives during the icam5 conference. At that time the main issue was the difference between bigger museums with an acquisition policy of buying internationally, and the smaller, less well-funded institutions, which only acquired architectural archives from native architects and in their own countries. The question came up again in Venice, in connection with the new issue of the breaking up archives. According to Michael, icam has reached the best possible way forward with its new code, connected as it is to the ethical codes of ICA and ICOM. Michael is serious when he stresses that icam will have to keep adapting itself to new developments in the world of architecture, museums and architectural institutions if it is to continue to be meaningful to professional and lay audiences.

What was the relationship between your work at the V&A and icam, if any, and did your work influence your ideas on icam?

Many things influenced my thoughts in relation to icam. Some of them went back to my early years at the V&A. I had come to Prints and Drawings in 1976, after a start in 1970 in the Metalwork Department. In P&D, I took on architecture. As a teenager I had dreamt of becoming an architect, but decided otherwise, so this new job was in part a fulfilment of an old ambition. The revival of architecture in the V&A really began with the *Marble Halls* exhibition in 1973, curated by John Physick and Michael Darby. In Victorian and Edwardian times architecture had played central role in the museum, but that was lost after 1907, when the departments were reorganised by material. In the mid-1970s I met John Harris at the RIBA. At that time, when the RIBA collection had moved to Portman Square, there were already informal discussions between RIBA and V&A about joining up the collections. I tried within the V&A to raise the interest in architecture, and worked with Jill Lever and Margaret Richardson at the RIBA on subjects like export controls and rules, in which the V&A had an official role. I also started to think about an acquisition policy for architectural drawings that would build up the collections while avoiding conflicts with the RIBA. At the same time I curated many architectural exhibitions and edited the series of catalogues of architectural drawings (Seddon, Adam, Pugin, Chambers). All this helped to inform my ideas for icam.

Did the Partnership between V&A and RIBA help your thoughts about icam?

My ideal for the partnership was to form complementary collections, and to collaborate together in exhibitions and education. Wonderfully, it has worked. At the planning



4/ Michael Snodin on the panel with Jorge Czajkowski and Oskar Niemeyer during icam 10 in Rio de Janeiro
photo Monika Platzer

stage I made a very useful tour of **icam** member institutions in Oslo, Stockholm, Paris and Rotterdam, together with Charles Hind of the RIBA and Colin Mulberg from the V&A's education side. Among other things, this overview greatly helped to form my ideas about what **icam** could do for the promotion of educational activities.

*Discussions about an architecture gallery at the V&A, and of the mission of the V&A/RIBA partnership, also brought up the issue of architectural centres. Michael believes that these centres are not, in essence, different from museums, although they are usually aimed at the general public rather than specialists. These ideas helped his thoughts about icam: since 2004 **icam** has had as its subheading: Architecture Museums, Centres and Collections, marking a fundamental broadening of its mission. Architecture centres can show how architecture is more than art, more than beauty. This is important because a stress on beauty alone stands in the way of a full understanding of architecture. Architectural museums, like architecture centres, should also be setting out to explain architecture to non-specialists and the general public.*

*Another vital subject is the selection of what is collected. Selection is especially necessary in the field of contemporary architecture, for which there is no filter of history. Michael sees a number of different approaches to collecting among the **icam** institutions: for example, the NAI makes a choice based on quality, and leaves it to the magazines to document the mainstream. The V&A sometimes collect drawings of developers, while the Flemish archives also collect from general builders. We discussed the different approaches to recording what is going on, on the one hand for research and on the other to disseminate it to the general public through exhibitions and web presentations. The web has given **icam** institutions a complete new opportunity: providing images for education. It also provides a new way of using different themes to explain architecture.*

Should the trade in drawings and archives be an issue in **icam**?

This question arose from the discussions at the Venice conference about the Principles. The board had proposed a revised version of the original Principles, but the assembled members were against this proposal. It went too far for some but not far enough for others, who were concerned about the influence of the trade. This was a sign that **icam** was growing up and had joined the wider world of the museums, where these broader ethical issues had long been discussed. It is good that the ethics code of the ICOM has been followed in the new Code. In addition to that of the trade, the broader museum world can teach us a lot about a number of other issues. For instance it is important to recognise that museum-going audiences are changing and that we need to know who they are. We also need to formulate acquisitions policies and be clear about what we do and why. In that respect, recent amalgamations, like V&A/RIBA



partnership and the incorporation of the Norwegian Museum of Architecture into a bigger Museum of Art, Architecture and Design, are interesting developments.

Do you see the cooperation with ICA, Section on Architectural Records as fruitful?

Yes, as long as SAR works in the broader context of the archival world, then it is complementary to **icam**. Of course we should recognise that there is a considerable overlap in technical issues, like the Handling or preservation of digital records.

A fruitful discussion of these technical questions is going to be the common factor between both bodies; how it will develop in the future, we cannot be certain.

Looking forward, we discussed the matter of collecting in the digital age. This will certainly change the nature of the collections immensely, and **icam** should be playing a central role in facilitating discussions and solutions. It is especially important for **icam** to stimulate and steer the discussion around the question of why and what is being collected. The nature of digital design, essentially a pile of electronic information that can be cut in an infinite number of ways, means that it will become more and more difficult to collect the design process, as many institutions currently aim to do. It will require a complete rethinking of the collection and of collecting policy – collecting architecture will become most thrilling and intriguing. One upshot is that historians of the future it will find it much more difficult to do research on building history. We need to find answers for that too, and consider other methods and materials, like books and films, instead of disappearing drawings. We came to the conclusion that there can be no single solution, but that is what makes it an important task for **icam**.

*Looking back, Michael noted the way in which **icam** has developed in serving its members: first by helping in the storage of drawings, then in how to record them properly and consistently, followed by advice on standards. Now **icam** is helping to promote collecting policies and in the near future will, he hopes, be playing a key role in the complete rethinking of collecting that is necessary in the digital age.*

But in the end everything we do comes down to broadening the understanding of architecture. This will not change, only the way we do it.

*In conclusion, Michael made some general remarks on **icam** and offered some advice to his successor Dietmar Steiner. **icam** institutions have common cultural values, set down in the Charter. It is remarkable how the Charter is still the touchstone for **icam**'s different organisations, but one that has allowed the confederation to be very flexible. The original idea has survived and has maintained its values. Dietmar, stick to those values and **icam** is sure to flourish!*

[mariet willinge, nai, rotterdam](#)



5/ Athens; photo Ford Peatross



6/ 7/ icam13 participants on tour in Athens
photo Benaki Museum



8/ Warming up after a swim in the
Mediterranean; photo Monika Platzer



interview with dietmar steiner

president of icam 2006

ulrike jehle-schulte strathaus

10



Dietmar Steiner; photo Az W

In January 2007, when you had been president of icam for half a year, we met at a board meeting in Oslo where you were asked what had changed since your election. You replied: "I've bought a new car and got married". Incidentally, in that order. What do these priorities mean?

That my wife, whom I married after thirty years of partnership, is both happy and satisfied with both the car and me. After all, the colour of her wedding dress matched the colour of the new car, gold! And she really loves it, the car.

Put differently: You've been on the board of icam since 1998, since when you have also been treasurer and, since 2006, president. What does this 'career' mean for you, and for the AzW? Has your relationship with your staff changed?

Of course before I agreed to being put up for election I asked my staff at the AzW whether I should take on the task. And they took the same view as me, that the presidency of icam was also in appreciation of their work and their achievements. Without this team the AzW could never have become what it is today, with an incredible broad diversity of expertise. We were never short of praise from abroad, and we hoped for increased respect from political decision-makers in Austria. But the AzW is still too small a player in the extremely wealthy Viennese culture landscape for that.

icam was founded over 30 years ago. In terms of a human life one would say it was in its prime, although for an institution it's a very short span of time. Different members of icam have far longer traditions stretching back to the 19th century or even the 18th, including those based on colleges and academy collections or museums.

It's because the contemporary definition of a museum specifically for architecture has only crystallised in recent decades. The principle challenge with documentary artefacts in the architecture sector is that in the course of their history they have been collected in very different archival contexts. This will become a content issue for icam in the future, what kind of documents in which collections are going to be relevant for the history and development of architecture.

The members of icam are pursuing very different sets of interests: archiving and conservation of analogue and digital material, libraries, exhibitions, national and international considerations for collecting (Code of Ethics), the significance of the original in a context of new media, the culture of everyday life versus the star cult. The list of issues can easily be extended. Where do you want the priorities to lie?

Independent of the different individual interests involved and the emphases of the collections or activities, the membership of icam shares a responsibility for the science-based continuity of architecture as a discipline. I would like to turn more



Riots in Athens coinciding with the general assembly of icam 13; photo Ford Peatross

attention to the contents of the artefacts than their aesthetic characteristics here. The art of architecture has its own history, but it is also a unique civilising event as the built environment. Which is why, in my opinion, the histories of works of architecture, the process of its completion, its political and social implications significantly enhance the understanding of the artwork. And a broad public should also be addressed far more proactively than it has been to date.

In contrast to the contemporary cult of stars and the dominant 'economics of attention', as I see it the members have a responsibility to educate the public – a responsibility that is as old-fashioned as it is indispensable. It is simply far more exciting to confront the public with the histories of works of architecture than to leave them awestruck in ignorant veneration before auratic artefacts.

To what extent does a president have to attempt to consider all of the positions fairly and with impartiality? Can he take sides?

Previous icam presidents I've seen, at least in the last ten years, have played more of a mediational role in the middle of the board. Like every organisation, icam has its own tradition and its own identity, one could even describe it as a subculture. This needs to be upheld with respect, and gently adapted to suit current circumstances. I haven't experienced a revolution since the Az W became a member of icam in 1994, and I'm not going to proclaim one now.

There are continents or regions, such as Asia, South America and Africa, that are clearly underrepresented in icam. How would you like to expand there.

We need to presume here that today's architecture museum, which has developed over the last ten years out of archives from various sources and current activities, is primarily a phenomenon found in Europe and North America. A number of the prerequisites for comparable institutions in Asia, South America and Africa are entirely different. icam has also responded rather defensively towards new members to date. We need to change this, and actively look for new members with competence on the other continents. We shouldn't forget the institutions in Eastern Europe here, some of which are in a precarious situation.

Please outline what you would like to do differently from your predecessors, who – if I've been correctly informed – are all still alive. Which is surely connected to the youthful status of icam.

As I announced just after the election, there are three issues that I would like to make the members of icam more aware of, and I have an organisational goal for the institution itself.



Institution	Location	Year
50 Tawny Ryan Nels	Midland	02-05
San Francisco Museum of Art	San Francisco	01-05
300 Joseph Rosa		
Southwestern Architectural Archiv	New Orleans	04-05
100 Karen Kinglary, Kevin Williams		
The Library of Congress	Washington	03-05
100 C. Ford Peabrook		
The Minneapolis Institute of Arts	Minneapolis	98-05
100 Christopher Monkhouse	New York	04
50 Maryon Symmes		
Aerospace Corporation	Los Angeles	05
50 Steven Stone		
Getty Grant Program		
30 Jon Boyd Whyte	Los Angeles	05
Octagon Museum		
100 Sherry Bick	Washington	00-02,04

If I could start with the last point, then I would like to promote the professionalisation of **icam**. A full-time secretarial office is essential for day to day contact and to improve the process of communication. This would take the strain off the board and add a level of support – with more service for all of the members. Although we will only have a budget for this when we've found an appropriate sponsor.

The first issue is the strengthening of the identity of **icam**. The history of the first thirty years need to be studied and written to make collected issues and shared aims clearer.

The second issue concerns general questions of content. We have to react to changes in the reception of architecture over the last thirty years. There has been a fundamental shift in this context from architecture as social critique to being a consumer spectacle. For this there needs to be a discussion on the definition of the role that the institutions play in the production and reception of architecture.

The third key issue is to step-up the mobilisation of the members of **icam** as centres of knowledge on architecture. Underlying the short-lived interest in contemporary architecture of the fashion and lifestyle industry is the archives' and libraries' significance as historically substantiable and necessary corrections to the reality of contemporary values.

All of the members of **icam** have to be aware of their significance, aware that they play a major role in the production of historical meaning and so in safeguarding the civilising necessity of architecture.

[ulrike jehle-schulte strathaus, swiss architecture museum, basel](#)

*Dietmar Steiner, Michael Snodin, Mariet
Willinge at the general assembly of icam13
photo Ford Peatross*

architecture archives – a profitable commodity?

describing the nature of the market for archives, prints and drawings

monika platzter

14



Lisa Ponti archives; photo Monika Platzter

Architecture has developed, like art, to become a social event – making it ‘worth’ something. Not for no reason are architecture museums built, prizes awarded and innumerable events held on the subject of architecture. In contrast to the art museum world, where the purchase prices paid are made public and exhibitions are advertised with their insurance value, in the architecture sector somewhat more discretion is exercised. My endeavours to secure statements on their acquisition policies from leading architecture institutions, along with details of their budgets for acquisitions, failed miserably. Solely the Netherlands Architecture Institute (NAI) was prepared to share their figures and the pertinent details. What are the motives behind this secrecy? Is it the fear that going public with policy could result in a disadvantage when buying assets on a shared market, or is collection development in a permanent state of flow, leading to a reluctance to commit. Or, is it a cultural reticence to talk about such matters? Presumably there are a number of different factors involved.

Every collection policy is a reflection of the institutional tradition concerned, and is governed by culturally specific parameters. There is no one general policy so it would be all the more productive to increase the transparency of the plurality of approaches. The budget for acquisitions would not be such a sensitive issue if it were in a context of regional interest rather of international significance. The global reputation of architecture offices, and consequently the international significance of their buildings, is increasing the attractiveness of architecture museums throughout the world. In contrast to art, architecture is not really handled in the gallery and auction sector. The functions of mediation and marketing are fulfilled by the architecture museums with their exhibition programmes. Exhibitions are mutating increasingly into lucrative trading centres for architects while simultaneously providing a foundation for inclusion in the history of architecture.

The art market is booming. According to an estimate by the European Fine Art Foundation (TEFAF), art market turnover in 2006 was in the region of \$30 billion. So it comes as no surprise when, with the support of journalists, consultants and gallery owners, the boom is also expected to have its benefits for architects and their heirs. “Why should architects give away their work while others sell theirs?”¹ This comment by Max Protetch, the doyen of architecture gallery owners, comes as no surprise either, as he is protecting his own business interests. More concerning is the statement by the architect Frank Gehry, “I don’t want to give it away – it’s an asset.”² Motivated by the successes at auction of contemporary art, individual agents among the star architects are catapulting themselves into the artists’ price league. OMA considered the £900,000 offered to Rem Koolhaas by the Netherlands Architecture Institute (NAI) for his archives too little, and rejected the offer.³ There is an increasingly apparent trend among signature architects to transform their archives into capital.

1/ ‘Archives Become a Goldmine’, in: *Building Design*,

21 July 2006

2/ ‘Star Architects Find Treasure in Archives’, in:

The New York Times, 13 August 2007

3/ ‘Rem Spurns Archive Offer’, in: *Building Design*,

14 July 2006



Reports are couring of exorbitantly high figures for the Archigram Archives (in the region of 3 million pounds), and figures for the Gehry Archives are in the region of \$25 million, so it comes as no surprise that an article was circulating published in *Building Design* last year with the self-explanatory title 'Archives Become a Goldmine'.⁴ The challenges confronting the institutions collecting architecture archives are similar around the world. Storage capacity and human resources are not growing in proportion to the increasing size of collections. Alone the models of Frank Gehry require an estimated 2,800 square metres. The purchase price of art is, among other things, affected by its production costs. If one assumes, as applies in many cases, that these are to be covered by the client then perhaps additional costs incurred by the acquisition of the relevant exponents at a later date should also be included in the architect's original pricing. Most regional architecture archives are acquired as donations. Their authors, or the heirs to their estates, understand the value of finding an institution that can handle the quantity and diversity of documents found in architecture archives professionally. The institutions invest a great deal of money in the upkeep of archives and processing them to meet academic standards, making the public access to the contents possible which underlies their assessment and contextualisation. If archives are viewed in terms of their profit-orientated marketability the dangers associated with their subsequent fragmentation are an inevitable consequence. The museums serve to safeguard the continuity of criteria for the objects in their care to grow in significance beyond anything that could be achieved on the market. The art museums or private collections do not have the capacity to do this, the upshot of which is that the architecture museums play a key role and occupy a position that they should assert with confidence.

As an international network, *icam* presents an ideal platform for the new demands made in handling the digital archives to be expected. In this context, a joint purchase like the one made for a Bill Viola video by the Whitney Museum, New York, the Tate Modern in London and the Centre Pompidou in Paris, looks to me like a model for the future. Of course there is a small rarified elite of institutions within the *icam* community that have larger budgets for acquisitions at their disposal and can make purchases of individual projects, or the archives of star architects, in the international arena. Such acquisitions are usually made in private transactions beyond the public focus.

Motivated by the return of the architecture drawing in the 1980s – by Aldo Rossi, or Hans Hollein to James Stirling – following decades of functionalism, there was a desire to present architecture as art again. The first architecture gallery, Galerie Aedes (www.aedes-galerie.de), was opened in Berlin-Charlottenburg by Kristin Feireiss and Helga Retzer. The exhibition programme was to be financed by revenue from the

Architectural office; photo Pez Hejduk





sales of architectural drawings. Wishful thinking as it turned out, so the financing soon had to be raised from other sources. Gallery Lingard (www.gallerylingard.com) in London has been running since 1980 and also offers architectural drawings from the 1920s and '30s "for immediate sale" to newcomers, on its home page. Purchases are accompanied by the booklet *The Collecting and Connoisseurship of Architectural Drawings*. The best known and most established dealer of drawings from the 20th century is Max Protetch (www.maxprotetch.com), who has been selling architectural renderings since the 1970s. The website currently offers work by 15 architects, including such resounding names as Frank Gehry, Rem Koolhaas, Coop Himmelb(l)au and Zaha Hadid. At the same time, he represents the estates of Erik Gunner Asplund and Sam Mockbee. The Luis Barragán Archives were sold to Vitra by Max Protetch, who also arranged the sale of the estate of Aldo Rossi, which has now been divided among architecture collections in Rome, Los Angeles and Montreal.

One of the first collectors of twentieth century and contemporary architectural drawings is the American Barbara Pine. She has been consistently adding to her architecture collection since the 1970s. The works are acquired in direct contact with the architect or through art dealers. The highlights of Barbara Pine's collection, from *Wright to Gehry*, were presented to a broad public in 2005 at the John Soane Museum in London in an exhibition accompanied by a catalogue. The idea, in the overheated market for contemporary art, of encouraging art collectors' interest in the far lower prices found in the architecture sector proved a more difficult challenge than had been anticipated despite the intensive efforts of individual galleries. The Henry Urbach Architecture Gallery moved into the New York gallery district of Chelsea in 1998. From the outset the immediate proximity of contemporary architecture and art heavily influenced the gallery's programme. Henry Urbach has been Curator of Architecture and Design at the San Francisco Museum of Modern Art (SFMOMA) since September 2006. The gallery closed down. Auction houses no longer hold specialised sales of architectural drawings. When drawings turn up on the market they are almost always tendered for sale in auctions of 20th and 21st century design. Accordingly, in an auction by Phillips de Pury & Company in New York on 24.5.2007, two Oskar Niemeyer Indian ink drawings for the House of Canoas, Rio de Janeiro, Brazil, and the Drawing of the Planalto Palace Brasília, Brazil, both from 1995–99 changed hands for \$24,000 each. On 3 December 2006 a purchaser was found for a perspective drawing by Ludwig Mies van der Rohe of "courthouse interior with sculpture, 1935" for \$14,400, although two more drawings by Mies ("a plan drawing and elevation for Courthouse Studies, 1935"; "preliminary floor plan drawing for the Hubbe House Project, 1934") failed to find a buyer at an estimated price of \$15–20,000 each.

The prices gained at auction are available online via the subscriber only Artnet Price



*Case Study House Nr. 21 by Pierre Koenig
Research Library at the Getty Research
Institute; photo by Julius Shulman*

Database (www.artnet.de). However architectural drawings remain the exception at auctions even though there is a large market for furniture and craftwork made by architects. In addition, real estate is on offer in the artnet database under *Architecture*. Five estate agents are vying for potential customers, and in so doing they are reflecting a current trend for modern houses. The hotelier Andre Balazs bought the Maison Tropicale at an auction at Christie's New York for \$4,986,000 in June 2007. Jean Prouvé designed the prefabricated metal construction in 1950–1951 for the director of an aluminium firm in Brazzaville, today in the Republic of Congo. In Chicago last December the auction house Wright, specialists in 20th century design, sold the Case Study House Nr. 21 designed by Pierre Koenig at auction. The 130 square metre house was originally designed for a young professional couple and is primarily constructed of steel. It archetypically embodies the idea of the modern mass-produced contemporary house. Through the photographer Julius Shulman's camera many of these houses mutated into icons of Californian modernism, which had a marked influence on the history of its reception. Wright took lengths to rekindle the aura and lifestyle quality of the house by commissioning Julian Shulman (with Juergen Nogai) to shoot the photographs. The Porsche 256 Speedster is presented here just as it had been in the 1958 images, like the house. Both have become lifestyle tools for a specific target group. The house sold for \$3.2 million, the Porsche for \$132,000. The increasing interest among buyers for mid-century modern was shown only recently when Marcel Breuer's "Wolfson trailer house with adjacent artist studio, from 1949–51" found a buyer for \$1,160,000 at a Wright auction on 7 October 2007. In recent decades the museums are increasingly being offered modern icons for their own use. Herein lies the growing challenge facing architecture institutions, whose know-how will be more in demand than ever in the future. Whether this expertise remains a gratis service for the celebrity architects has yet to be discussed.

[monika platzer, curator, architekturzentrum wien](#)

acquisition policy at the netherlands architecture institute (nai)

mariet willinge

18

The NAI has a long tradition of collecting complete archives. It dates back to the early 20th century, before the idea of an architecture museum had even been aired. When the NAI was established in 1988 this tradition was recorded in the statutes and in the mission statement: A core task of the NAI is to collect, study and present Dutch cultural heritage as it is set down in architecture and the built environment, and to stimulate debate both nationally and internationally on the future of architecture. The NAI has defined its acquisition policy within these boundaries. The starting point in collecting is the cultural dimension of architecture as an aspect of Dutch cultural heritage, whether built or unbuilt but in any case designed, which implies that emphasis is not placed on documenting technical developments.

Acquisition policy is aimed at acquiring the archives of prominent Dutch architects and urban designers. Landscape architecture is still a subject of debate, and interior architecture is acquired only when there is a clear relationship to architecture and not as an independent discipline. To provide the context in which architecture is created, important for a better understanding of what has been made, the NAI also collects the records of relevant professional associations and educational institutions. Competitions in which designers display their creativity to the full form a key element of the collection policy. Up to now the NAI has collected a limited number of contemporary models of prominent projects and, where possible, the accompanying project files. In addition, a biennial prize is awarded to the best building by a designer under the age of 40. The buildings by the nominees and winner are added to the collection.

Is there a market for architecture archives in the Netherlands?

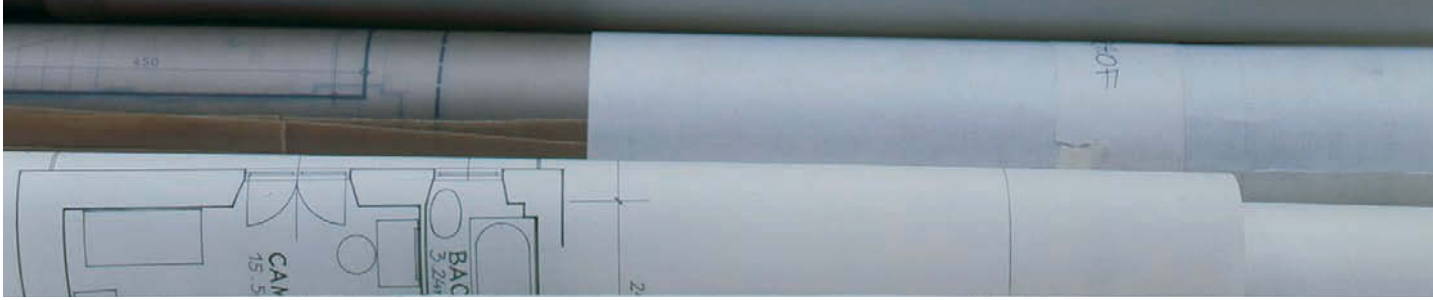
Not for complete architecture archives but for architectural drawings and models that are bought by art museums. Conversely, projects by Dutch architects are popular abroad and are collected by various institutions.

Ready for acquisition; photo pez hejduk



What is the NAI policy?

In principle, the NAI does not buy archives or projects. This is generally accepted and standard practice in the Dutch archive world, and justified by the large investment necessary to maintain and provide access to archives. The work of the designer is made available for research and exhibitions, not only now but also in the future. The NAI has a small annual budget of about 15,000 Euro that can be used in exceptional cases, usually concerning 19th-century drawings offered at auction, or as a contribution to the construction of a missing model in the NAI collection. The NAI can only call on the government and other bodies for acquisition funds in very exceptional circumstances concerning archives of major significance for Dutch cultural heritage.



Examples of recent purchases are a drawing by architect A.C. Bleys, and of a model of the Floriade layout, the Netherlands agricultural and horticultural show, from 1992. In the near future there will be debate about projects built by Dutch architects in various other countries but belonging to the archive of the architect. Other institutions often have a different acquisition policy and vision to the NAI, aiming to buy special projects irrespective of the designer's nationality. This is a regrettable development from the perspective of our policy of collecting as complete an archive as possible in order to offer as complete a picture as possible for later research, and of preserving Dutch cultural heritage, but the policy of such institutions is understandable. The icam Code of Ethics offers no solution either. It deals solely with the sale by the architect or author concerned, usually without mediation by a dealer. The makers are fully aware of their value. Where complete archives are concerned there is a general tendency to view the NAI as a possible partner. As architecture becomes increasingly international, cross-border sales will also rise and the role of dealers in international archives will increase. Let us hope that sound agreement can be reached within icam to ensure that the integrity of the archives is preserved and the interests of the institutions and countries concerned are respected.

19

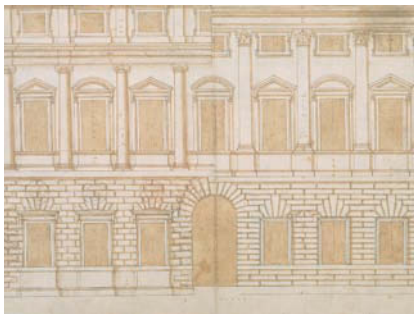
[mariet willinge, nai, rotterdam](#)

scholars and decorators

a personal view of the architectural drawings market, past and present

charles hind

20



1/ *Andrea Palladio (1508–80), alternative designs for the façade of the Palazzo Porto Festa, Vicenza, Italy, ca. 1546*

1/ William Talman acquired mostly English drawings while his son John Talman (1677–1726) bought in Italy and France and commissioned measured drawings of buildings, details and objects that interested him. The Talmans also acquired the major part of the Palladio drawings collected by Inigo Jones in 1614.

2/ Richard Boyle, 3rd Earl of Burlington, was not a major collector of individual drawings. His two major acquisitions however were the drawings by Palladio he bought in Venice in 1719 and the further group of Palladio and Jones drawings that he bought from John Talman in 1721. Both collections included work by other hands.

3/ Soane bought at auction, from dealers and privately. He acquired two important contemporary archives. These were some 900 drawings by Robert Adam (1728–92) bought from Adam's improvident brother William in 1833 while the office archive of George Dance Senior (1695–1768) and George Dance Junior (1741–1825) came from Dance Junior's son in 1836 (for £500).

4/ For an overview of the RIBA's collecting in its first century of existence, see J. Lever and M. Richardson, *The Art of the Architect: Treasures from the RIBA's Collections* (1984), Pp 22–23.

The development of a specialist market in architectural drawings is very much a 20th century phenomenon. It is evident that architectural drawings did change hands by purchase from the Renaissance onwards but information is limited. The principal commercial sources for collectors were either dealers in books and prints or auctions, and this situation remained largely the norm until the 1950s, when specialist dealers began to emerge. My own involvement with the market began in 1986, when I joined Sotheby's to run their architectural drawings sales. These annual sales began in the 1970s and ended in 1991.

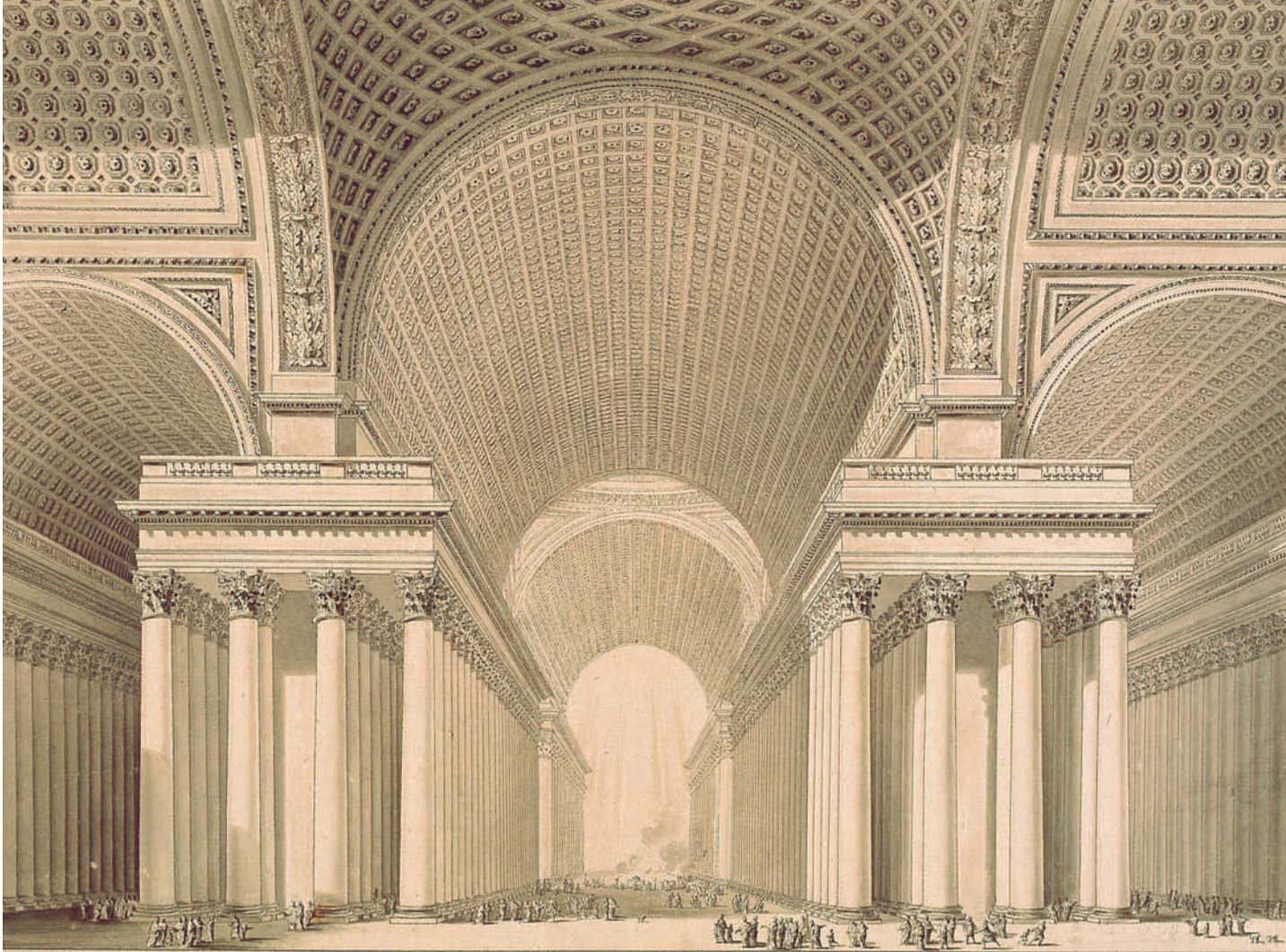
The earliest collections of drawings were created for practical purposes, handed down by masons within a workshop or family. The largest surviving such collection is for the 14th and 15th century work at St. Stephen's Cathedral (Stephansdom) in Vienna, now housed in the Kupferstichkabinett, Vienna.

Thereafter, architectural drawings have been collected for two purposes. Firstly, they were seen as exemplars for architects to follow and learn from – for example, Inigo Jones (1573–1652), who acquired drawings by Palladio and his contemporaries, and Nicodemus Tessin (father and son), who a century later collected a wide range of contemporary French drawings for Sweden that informed the decoration of the Royal Palace in Stockholm.

Secondly, they were collected for their own sake, as examples of beautiful draughtsmanship or design, or for their historical interest. One of the first collectors of the second type was Jacopo Strada (1515–88), who is known to have bought drawings direct from Sebastiano Serlio and from the estate of Giulio Romano. It is unlikely that Strada was unique. In general, later collectors had no direct connection with the draughtsmen themselves and purchased drawings and prints through dealers.

Of course some architects, professional and amateur, collected for both reasons, examples being William Talman (1650–1719)¹, Lord Burlington (1694–1753)² and Sir John Soane (1753–1837).³

It is apparent that the chief means of acquisition until the 19th century was through dealers and auction houses, both of which dealt with them as an occasional, rather than a regular part of their general trading. This might be self-evident but what is interesting is seeing how the balance between these two market places has constantly shifted over the centuries as the nature and type of collections and collectors has changed, particularly in the last fifty years. Collectors were principally private individuals, as there was little or no institutional collecting before the 19th century. In Britain, the Royal Institute of British Architects (RIBA) from 1834⁴ and the Victoria and Albert Museum (V&A) from the 1860s were the first institutions to acquire architectural drawings in significant quantities. Artistic bodies such as the Accademia di San Luca in Rome collected the work of students or submissions to competitions,



2/ *Louis-Etienne Boullée (1728–99),
Design for a Metropolitan Cathedral,
Paris, ca. 1782*

5/ This was the case from quite early times and remained so until the 1970s. For example, 44 17th century designs for church monuments sold by Sotheby's in 1861 for £1/3/- were bought by a dealer called Parsons and finally sold to the V&A in 1898 for £3/10/-. Parsons was the major source of the architectural drawings in the V&A in the 19th century, apart from several groups bought privately from Charles James Richardson in the 1850s, almost certainly stolen from Sir John Soane's Museum.

6/ One of the earliest major donations to the RIBA was received from Sir John Drummond Stuart in 1837. His collection of 17th and 18th century French German and Italian drawings were purchased in Paris over the previous decade. The collection included the only Boullée drawing in Britain, illustrated here.

rather than acquiring in the marketplace, while the Royal Academy of Arts in London only acquired diploma works of its own members. So the pattern was set until after the Second World War. The market was essentially in individual drawings that surfaced from time to time with dealers and auction houses. As in other collecting fields, collectors rarely bought directly at auction.⁵ Complete archives as such do not seem to have been of much interest to anyone. The collectors were small in number and were largely individuals. Before 1950, the only institutional collectors of any size were, in New York, the Cooper-Union, Avery Library and the Metropolitan Museum, in London, the RIBA and the V&A, and in Paris, the Musée des Arts Decoratifs. Only the Americans (and intermittently the V&A) bought significant quantities of foreign drawings. The dealers, like the auction houses in the 18th century, tended to be French or Dutch, although the buyers were likely to be Italian, French, English for a time in the early 19th century⁶ and in the early 20th century, American. They catered for a market that, driven by historicism, needed authentic examples to adapt or copy and they found plenty of buyers. Interestingly, prints were sometimes valued more highly because of the factual information that they bore (name, date, etc.). French architects in particular built up notable collections of drawings, particularly Hippolyte Destailleur (1822–93) and Charles-Edouard Mewès (1860–1914), of Mewès & Davis. But there were growing numbers of



3/ *Sir Christopher Wren, Design for St Augustine, Watling St, London, ca. 1692*

7/ The sale was on 23 May 1951. Prices were not enormously high. The total for 59 designs by Wren for London City churches was only £434.

8/ For example *Five Centuries of Drawings* (Cooper Union, 1959), entirely devoted to architecture, ornament and theatre, *Extravagant Drawings of the Eighteenth Century* and *The Architect's Eye* (both Cooper Union, 1962).

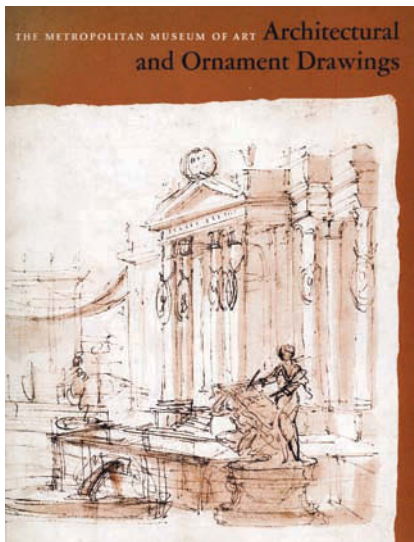
9/ In connoisseur's circles Oenslager was a force to be reckoned with, for as a designer who had become Professor of Scenic Design at Yale in 1925 he had been building up a magisterial collection for nearly forty years – a collection now in the Pierpont Morgan Museum. In 1963, the American public was introduced to the *Donald Oenslager Collection* by the American Federation of Arts touring exhibition (ten venues) with a catalogue by Dick Wunder.

collectors not connected directly with the process of designing and one can mention in particular the Italian Giovanni Piancastelli (1845–1926), most of whose vast collections ended up in the Cooper-Union Museum for the Decorative Arts in New York, now the Cooper-Hewitt. Nearly all of these collections were broken up before the Second World War or had passed into institutional care.

Change began with the sale by Sotheby's in 1951 of Lord Bute's collection of architectural drawings. Put together by the 1st Earl of Bute in the mid-18th century, the collection contained 271 17th and 18th century English drawings by, amongst others, Christopher Wren, Nicholas Hawksmoor, John Vanbrugh, James Gibbs and William Chambers.⁷ There were a number of private buyers from both sides of the Atlantic, as well as the trade and British and American institutions. The next major sale was the collection of Edmond Fatio, sold in Geneva in 1959. Containing nearly 2000 drawings, in the opinion of John Harris, my distinguished predecessor as Curator of Drawings at the RIBA, this was the real catalyst for collectors and curators, especially in New York and London.

In New York there was growing evidence of the developing interest in architectural drawings. Curators at several key institutions were writing on and exhibiting architectural and design drawings. John Harris spent six months in New York in late 1959, and found the place bubbling. He particularly remembers A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum, his Associate Curator Carl J. Weinardt, Richard (Dick) Wunder, Curator of Drawings and Prints at the then Cooper Union, and Agnes Mongan at the Fogg Art Museum, Harvard. These curators and others promoted a series of exhibitions from their collections⁸ or those of private collectors such as Donald Oenslager,⁹ which stimulated further interest amongst collectors and encouraged specialist dealers to emerge.

These dealers included Sven Gahlin in the 1950s, Ben Weinreb in 1960, followed by Paul Grinke, Christopher Powney, and William Drummond. Yvonne ffrench and Wynne Jeudwine enriched the trade with their joint exhibitions – Jeudwine's coup was to acquire a large chunk of the collection of Charles-Edouard Mewès. In Amsterdam, Lodewijk Houthakker, though a dealer himself in old master drawings, began to scour the stock of his colleagues, not least ffrench, Jeudwine, Gahlin and Weinreb, to form an amazing collection – since broken up. Within ten years Weinreb was the paramount dealer in architectural books and drawings, and it is from the early Weinreb catalogues that Phyllis Lambert began to collect, moving from early photography and fine scenographic designs to embrace the whole gamut of architecture. Her massive and enthusiastic buying was a catalyst for collectors in the subject, as indeed was the effect of Paul Mellon's buying of British art. Mellon specialised in 18th and early 19th century British drawings, now treasured at the Yale Center for



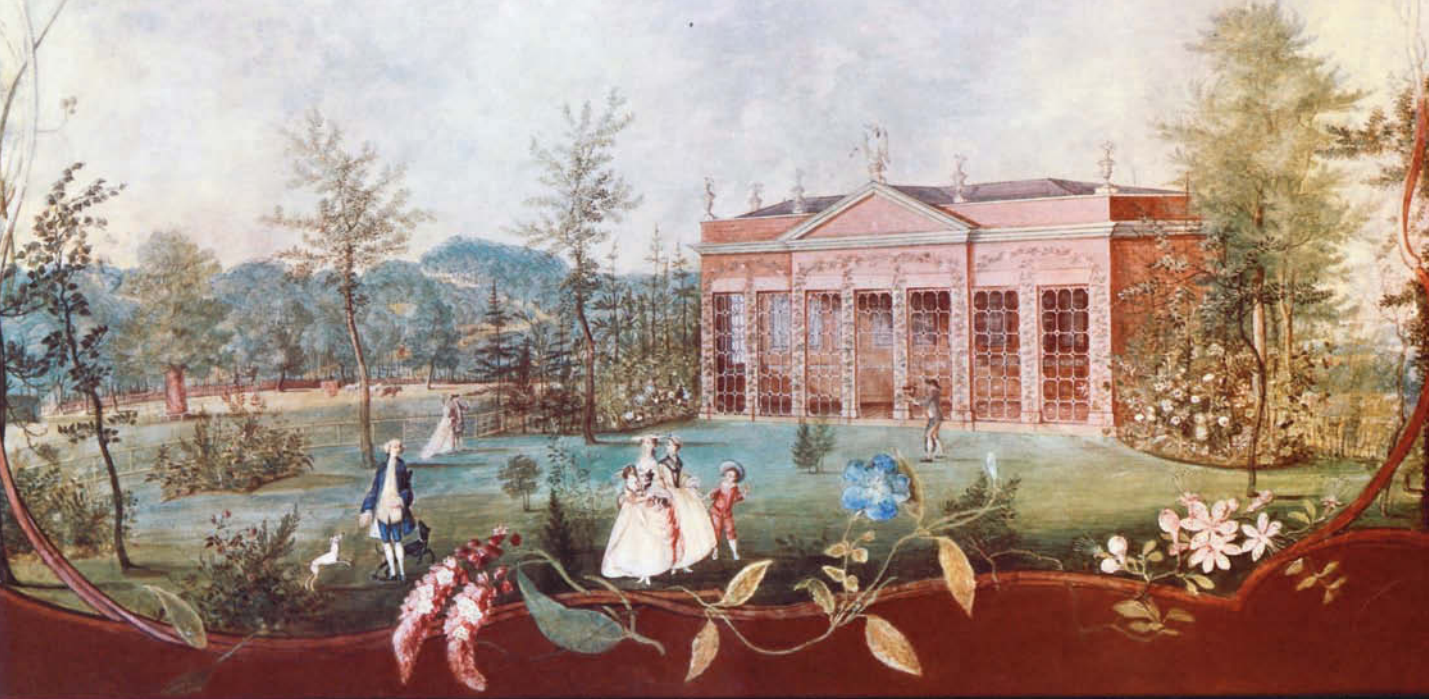
4/ Mary L. Myers, *Architectural and Ornament Drawings in the Metropolitan Museum of Art, New York, 1975*

10/ Mary L. Myers, *Architectural and Ornament Drawings: Juvarra, Vanvitelli, The Bibiena Family, and Other Italian Draughtsmen* (New York, Metropolitan Museum, 1975)

British Art, while Phyllis Lambert was for many years an omnivorous collector whose prizes formed the basis for the Canadian Centre for Architecture in Montreal. With the post-War break up of many British country houses and their collections, huge amounts of material had emerged onto the market, often at very low prices.

As we have seen the great initiating decade was the 1960s, and although the enthusiasm for the subject extended for another twenty years there was consolidation in the science. At the Metropolitan Museum of Art, Mary Myers kept up the Hyatt tradition with the exhibition *Architectural and Ornament Drawings*¹⁰ in 1975, the year that Dick Wunder compiled his catalogue, *Architectural, Ornament, Landscape and Figure Drawings* collected by Richard Wunder, for Middlebury College, Vermont. The academic axis began to swing back across the Atlantic from the early 1970s as the RIBA began to publish its holdings (in 23 large volumes) and the RIBA Heinz Gallery at Portman Square housed an extraordinary series of 135 exhibitions from 1972–99, many with catalogues. John Harris was a particularly prolific author and one who was extremely generous with his knowledge. His transatlantic connections through his friendships with scholars and dealers, his American wife Eileen (also a distinguished architectural historian) and his persuasive relationships with wealthy donors were, I believe, key elements in the development of the market, which occasionally (and ironically) worked to the detriment of the perennially cash-strapped RIBA Drawings Collection. Further enthusiasm was generated by the growing interest in architectural history as a subject, reflected in the foundation in Britain of the Society of Architectural Historians in 1958, inspired by the success of the American society of the same name, which had been founded in 1940.

All this ferment of activity encouraged the auction houses to step back into the market, accompanied by a growing number of specialist dealers. Sotheby's first specialist sale in 1979 was following the market, not leading it. Sotheby's and Christie's annual sales however served the useful function of flushing out a lot of wonderful material. Sotheby's made a statement with the sale of architectural drawings related to the life and residences of the 1st Duke of Wellington in 1980, while the collection of the late Sir Albert Richardson sold by Christie's in 1984 was another high spot. But the key players in these years were the dealers. In New York these were principally Armin B. Allen, the Shepherd Gallery and, for 20th century drawings, Max Protetch, the only dealer there and of that time who is still in the business. Protetch was very successful in persuading elderly major architects, such as Aldo Rossi, and their heirs to sell archives and he sold a great deal in the 1980s to the newly founded Deutsche Architektur Museum in Frankfurt and, I believe, to the Centre Pompidou in Paris. In London, there was of course the incomparable Ben Weinreb, but also Hazlitt, Gooden & Fox and the Clarendon Gallery, Fischer Fine Art, Gallery Lingard



GARDENS OF DELIGHT

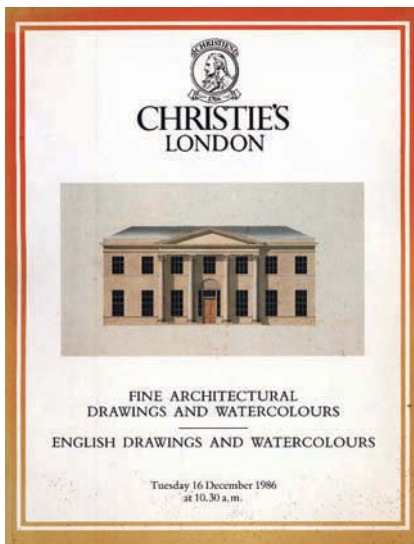
THE ART OF

THOMAS ROBINS

5/ Catalogue cover for an exhibition held at the RIBA Heinz Gallery in 1975–76

(19th and 20th century drawings), with Yu-Chee Chong and Henry Potts occupying more specialist niches. Chong dealt in industrial design drawings while Potts concentrated (and still does) in a more traditional market of 18th and 19th century British drawings, principally of country houses. Some of the English dealers had transatlantic linkages, Shepherd Gallery, for example with the Clarendon Gallery, or Armin B. Allen with Hazlitt, Gooden & Fox, or more local ones, Clarendon with Fischer Fine Art. It could become rather confusing, with galleries (and catalogues) in London and New York featuring the same drawings. A number of drawings from the Richardson collection, for example, crossed and re-crossed the Atlantic in pursuit of a buyer. Several of the dealers produced really scholarly catalogues with introductions written by such scholars as Sir Howard Colvin and John Harris. The scholarly heights were scaled by Peter Fuhring's remarkable and hefty two-volume catalogue *Design into Art*,¹¹ which described Lodowijk Houthakker's private collection. I remember visiting Houthakker in Amsterdam in the late 1980s. He was a stout figure wreathed in cigar smoke and he pulled his collection out of an enormous 18th century Dutch cabinet before dragging me off to drink neat gin in a gin shop straight out of a painting by Hogarth. Once the catalogue was published the drawings began to filter back onto the market, until Niall Hobhouse bought the remainder outright. But at the risk of shocking the curatorial world, despite the scholarly nature of the catalogues, despite the effect on the market of such collectors as Paul Mellon, Phyllis Lambert and the Getty Institute from about 1984, the engine of the whole market

¹¹ Peter Fuhring, *Design into Art. Drawings for Architecture and Ornament* (London, 1989).



6/ Catalogue cover for the annual architectural drawings sale held by Christie's, London

was really the interior decorator. From the time the auction houses came back into the market to 1990, the purchasers were too rarely the museums and archives.¹² If you examine the catalogues, whether they be of designs for ornament, machinery, silverware or buildings, it was the drawings with 'wall power' that sold, not the plans or the material that was historically interesting but without visual appeal. It is also significant that the Sotheby's and Christie's sales I have already mentioned of Wellington drawings and the Richardson Collection were historic and very attractive. Architectural drawings had to work in a frame on a wall, whether it was a perspective for a post-War power station or a Russian palace. I dread to think what important works have ended up in spare bedrooms in Palm Beach (to be honest, I know of some things and it is very sad). A group of elegant neoclassical designs by Robert Mylne (1733–1811) for Tusmore Park, Oxfordshire, in southern England, passed through Fischer Fine Art to the American designer Bill Blass and were hung in his apartment in New York. All fashions change and about 1990, before the crash that brought down the art market, interior decorators moved on to something else. At least some things ended up in appropriate homes. The Mylne drawings at last are back with the owner of a new Tusmore Park (Mylne's building was demolished). Sotheby's and Christie's are now more likely to feature as brokers in private treaty sales than they are to sell architectural drawings in bulk.

With the collapse of the decorators' influence the market for architectural drawings fell into three distinct parts. There is still a much-reduced market for individual drawings from the 17th century to the 1960s or so but it helps to be rare, in first-rate condition and (preferably) have a great provenance. Otherwise, forget it. Secondly, there are the drawings by today's superstars, such as Zaha Hadid, Norman Foster or Frank Gehry. Hadid's reputation is such that her drawings are considered to be as much contemporary art as architectural drawings. There are some elderly superstars – recently Christie's included in a contemporary art sale one of Oscar Niemeyer's characteristic squiggle depictions of one of his own buildings in Brasilia. Apparently unaware that Niemeyer has handed out such drawings to any visitor to his office for decades, this was over-optimistically estimated at \$20–30,000. The Centre Pompidou is prominent in this field.

Lastly there are the archives. This was an area that the Canadian Centre for Architecture and the Getty made their own since they were in a position to outbid anyone else. Phyllis Lambert caused fury in some quarters when she acquired the James Stirling Archive and a substantial body of material from Cedric Price. But times change and neither have the resources to compete on the level they once did, to the relief of curators round the world. However their activities roused hopes in the breasts of many architects that their archives were worth large sums of money. Some are right.

12/ The RIBA, for example, put in a dismal showing at the Richardson Sale, although it bought a number of items later from the trade.

Frank Gehry's archive has just been sold to the Guggenheim for \$25 million. But an object is only worth what the richer of two competitors is prepared to pay for it and there is very little competition today. It helps if there are comparative figures, but there are few.¹³ Rem Koolhaas received what to many people seemed a very generous offer from the Netherlands Architecture Institute for his archive, which he refused. No other archive appears to be in the market so what is his work worth?¹⁴

Prices have generally been fairly flat in the auction houses and dealer's markets. As I have said, exceptional things get high prices but these are rare. That said, the RIBA has bought three objects in the last three years for a total of over £550,000¹⁵ and I hope there are no more 'must-haves' in the offing. In general, the institutions find it harder to raise funds, while there are fewer private collectors. But somehow, despite the gloom, the climate seems healthier than in the feverish days of the 1980s.

This article is based loosely on a paper given by the author at a conference 'Ascribing Value', organised by the Royal Institute of British Architects and the Victoria and Albert Museum in February 2006, held at the V&A. I am very grateful to John Harris for allowing me to draw on material in his own paper at that conference covering the drawings market in the 1960s and 1970s.

[charles hind, associate director \(development\) and h.j. heinz, curator of drawings, riba british architectural library drawings and archives collections, v&a, london](#)

13/ Wealthy institutions have been reluctant to reveal what their purchases cost. The Stirling Archive purchased by the CCA was rumoured to have cost nearly £1 million. The RIBA received the archive of Sir Leslie Martin through a tax break system so its 'real' value was never tested in the market place.

14/ Koolhaas was offered £900,000 in 2006, in one lump sum for everything to date and another lump sum against for everything the office produces in the future (*Building Design*, issue 1730, July 14 2006 p.1). A member of his staff said that they had received a higher offer from the Canadian Centre for Architecture in 2004.

15/ These were the late 17th century model for Easton Neston, Gloucestershire, by Nicholas Hawksmoor (£180,000), the early 16th century *Codex Rootstein-Hopkins* by Giovanni Battista da Sangallo (£274,000) and Charles Robert Cockerell's *Tribute to the Memory of Sir Christopher Wren* of 1838 (£98,000).



Design for the decoration of a room with a domed ceiling by Giovanni Battista Piranesi (cat. no. 18 recto)

DESIGN

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7/ Title page and frontispiece of a 1989
exhibition catalogue by the London dealers
Hazlitt, Gooden & Fox

Extended Captions

1/ Andrea Palladio (1508–80), Alternative designs for the façade of the Palazzo Porto Festa, Vicenza, Italy, ca. 1546 This is one of a group of drawings bought in Italy by Inigo Jones in 1614 and subsequently owned by a number of architects before being sold by John Talman to Lord Burlington in 1721 (Royal Institute of British Architects, British Architectural Library, Drawings and Archives Collections)

2/ Louis-Etienne Boullée (1728–99), Design for a Metropolitan Cathedral, Paris, ca. 1782. One of a group of continental architectural drawings purchased by Sir John Drummond Stuart in Paris during the 1830s (Royal Institute of British Architects, British Architectural Library, Drawings and Archives Collections)

3/ Sir Christopher Wren, Design for St Augustine, Watling St, London, ca. 1692. This is one of the large collection of drawings by Wren and his contemporaries sold in the famous Bute Sale at Sotheby's, London, in 1951 (Royal Institute of British Architects, British Architectural Library, Drawings and Archives Collections)

4/ Mary L. Myers, *Architectural and Ornament Drawings* in the Metropolitan Museum

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8/ *Giovanni Battista da Sangallo (1496–1548), Reconstruction of the Temple in the Forum of Nerva, Rome, ca. 1520s*

of Art, New York, 1975. The title does not reveal that the exhibition concentrated on 18th century Italian drawings. The cover features a detail of a drawing in an album of works by Filippo Juvarra sold at auction in Italy in 1966, catalogued incorrectly as Filippo Vasconi, bought by a London collector and sold on to the Metropolitan Museum.

5/ Catalogue cover of an exhibition held at the RIBA Heinz Gallery in 1975–76. Until this exhibition almost nothing was known of the work of its subject, the garden painter Thomas Robins (1716–70). Since then a number of the pictures privately owned have been offered on the market and fetched handsome prices.

6/ Catalogue cover of the annual architectural drawings sale held by Christie's, London. The 1986 sale included material ranging in date from the 1580s to the 1930s but the majority were decorative 18th century works. The cover lot depicts Soho House in Birmingham by James Wyatt (1746–1813)

7/ Title page and frontispiece of a 1989 exhibition catalogue by the London dealers Hazlitt, Gooden & Fox, in association with the New York dealer Armin B. Allen. The cataloguing was to the standard of a museum exhibition and was written by the scholar Peter Fuhring.

8/Giovanni Battista da Sangallo (1496–1548), Reconstruction of the Temple in the Forum of Nerva, Rome, ca. 1520s. This is a leaf from a codex of 43 drawings discovered in an English country house library in 2005, sold at auction in Edinburgh, purchased by a dealer whose request for an export licence was deferred and subsequently acquired by the RIBA in 2006 for £274,000 (Royal Institute of British Architects, British Architectural Library, Drawings and Archives Collections)

9/ Benjamin Dean Wyatt (1775–1855), Perspective view of a design for the staircase of a palace for the Duke Of Wellington, London, ca. 1818. This formed part of a large group of designs by B.D. Wyatt for a proposed national gift to the Duke of Wellington that was on deposit in the RIBA for many years. They were removed and dispersed at Sotheby's in 1980 by the present Duke and many of them have drifted round the trade ever since, divorced of their historic context

9/ *Benjamin Dean Wyatt (1775–1855), Perspective view of a design for the staircase of a palace for the Duke Of Wellington, London, ca. 1818.*



interview with appraiser wilbert hasbrouck

wim de wit

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Wilbert Hasbrouck; photo Wilbert Hasbrouck

Wilbert Hasbrouck (born in 1931) has been active in Chicago as a practicing architect since 1976, having worked for 13 years in the private sector as a corporate architect and 8 years as the Executive Director of the Illinois/Chicago chapter of the American Institute of Architects. He was responsible for the restoration of such historically significant buildings as the Manhattan Building (designed by William LeBaron Jenney, 1890, and restored in 1980) and the Rookery Building (designed by Burnham and Root, 1885–87, and restored in 1988–90). Together with his wife he is the owner of Chicago's famous architectural bookstore, the Prairie Avenue Bookshop (www.pabook.com). Hasbrouck is also active as an appraiser of architectural archives. As there are not many appraisers in the United States who are willing to specialize in this field, I decided to have a conversation with him and find out why he does this work and how.

I thought it would be good if we would first talk about how you got into the business of architectural appraisals.

Okay, I'd be glad to talk about that because it is really of great interest to me, but I think we ought to clarify something before we start: There are really two kinds of definitions of the word "appraisal." One is from the point of view of a museum curator, who appraises a group of documents produced by an architect or a firm in order to decide whether or not they have significant enough historic interest, i.e., value to be added to his or her collection. That is one kind of appraisal. Now, I usually get involved with another kind of appraisal, when someone wants to offer a collection of drawings—usually historic drawings from his or her father or grandfather, it's almost always a relative—to an institution, and wants to know if he or she can take a tax deduction. My role is to review the collection and decide what value it has in monetary terms. There are a few broad definitions of value. First, there is the aesthetic value of the drawings. Some drawings are done so well—particularly drawings made in the early 20th century—that even the working drawings are beautiful. They are attractive and can easily be framed, put on the wall, and enjoyed by people.

And that value is real; you can put the drawings up at auction and they will be sold. Second, there is the practical value, which is the value historical drawings have for the current owners of buildings represented in these drawings. Having copies of those drawings is an incredible asset to the owner: they provide the dimensions of the building, they sometimes tell you where the plumbing is, and they allow you to find out where changes have been made. This kind of information gives a drawing practical value. And then finally there's the historical value. If one has drawings from the 19th or early 20th century—particularly if they are drawings that were made during a period of innovation—an architectural historian can learn a great deal and arrive at



thoughtful conclusions with regard to the role that the creator of this single drawing or collection of drawings played in these changes in architecture. Historic value, in my opinion, is the most important factor that one needs to take into consideration when determining the overall value of a drawing or set of drawings; it is however also the most difficult one to put a number on. The practical value I spoke about is relatively easy because you can estimate how much it would cost to reproduce these drawings. And for the first one, the aesthetic value, one can nowadays almost always find what we in the appraisal world call “comparables.” One can find drawings which actually did come to auction and were sold; one can use those prices as guidelines to determine the price of the drawing(s) being appraised. In any case, I have been doing this now for about 25 years, and I do a couple appraisals a year

Can we go back to the question about how you got into this business 25 years ago?

How did I get into this? I remember my first appraisal. I have been a Cliffdweller¹ all my life, and many years ago I was at lunch at that Club with my old friend Ted Bennett, who was Edward H. Bennett’s² son and also a member. So, anyway, I used to go to lunch and Ted would be there a lot of the time. We always sat together and there were usually other people at the table—very often other architects—and we would talk about architectural subjects. I remember one day we had this lunch and we were talking about the *Plan of Chicago* and Ted brought up the subject that he owned some drawings by Jules Guérin³ that were made for the *Plan of Chicago* but had been rejected; they were not used. I said ‘Where do you have these,’ and he said ‘Oh I have them framed. I have them in my living room.’ And they weren’t very big, they were maybe 18” x 30” [45.7 cm x 76.2 cm], they were vertical drawings and I said ‘I’d love to see those some day,’ and he said ‘Well maybe I can work that out.’ Well, one day a short time later he said ‘You know, I was approached by the Art Institute. They wanted Jules Guérin drawings, so I am going to give them one of mine. Could you write me a letter giving me some kind of value for it?’ ‘Well,’ I said, ‘I guess I can.’ So, I talked to some people and decided that this drawing was worth \$700. I wrote him a letter to that affect and I didn’t know what to charge him so I said ‘Send me what you think it’s worth,’ and a couple of days later he sent me a check for \$100. I thought, ‘Gee, this is great.’

A few weeks later, Ted said he was going to close his office and said ‘You know, I have a trunk and a four-drawer filecase full of stuff left over from my father’s work and some of it is about the *Plan of Chicago* and related things. And he added ‘I think I’ll give it to the Art Institute. Could you do an appraisal of it for me?’ So I did and it was an incredible experience. I had to do an inventory; there was no list of what was there. Among other things in that collection was Daniel Burnham’s original first draft

1/ The Cliffdwellers is a club in Chicago on top of Orchestra Hall. It is in this club that Louis Sullivan spent his last years working on *The Autobiography of an Idea and A System of Architectural Ornament*.

2/ Edward H. Bennett (1874–1954), architect and planner who worked with Burnham on the *Plan of Chicago* (1906–1909)

3/ French architectural renderer who made drawings for, among other projects, the *Plan of Chicago*.



of the text he wrote for the publication about the *Plan of Chicago*. It was in pencil in schoolboy notebooks. And it was interesting because I compared it to the actual (published) text and it didn't change that much. There were also several type-written things that Burnham had written. And there was a lot of material that Bennett had written as well as many proof sheets of colored plates from the original *Plan of Chicago*. Finally, there was quite a bit of material about Bennett's plans. He did the plan of Minneapolis; he did the plan for Winnetka (a suburb of Chicago); I am going to guess that he did at least 50 city plans. So we put a number on this and, to be rudely frank, I don't remember what it was, but it was not huge, because at the time I didn't have much to compare it with.

Shortly thereafter I became a member of the Appraisers Association of America, an organization that I am still involved with. I follow their basic rules; they have an excellent booklet on how to do appraisals. So, I have that and I have read it, and I have developed a kind of a system of how to put together an appraisal. Most of my appraisals follow the same basic format. On the other hand, no two appraisals are the same (because I have worked on very different collections). Over the past 10 years or so I have done appraisals on architecturally designed furniture, windows, stained glass windows, drawings, and a few [individual] renderings, not too many, as they are usually offered together with the working drawings. I turned down a job a few days ago to do an appraisal on mid-century modern furniture. I am not interested, as I'd have to do a lot of research.

What kind of quality should an appraiser have in order to be a good appraiser of architectural archives? If you were to hire one, what would you look for?

It can't be a young person. Unless that young person has spent a great deal of time in an archive of some sort. The key to success in doing appraisals of any kind is to become familiar with sales of auction houses and antique shops. Auction houses are the most important. And I subscribe, for example, to a certain category of sales catalogs offering architectural artifacts, and so forth, from Christie's and Sotheby's. You have to be very careful (with that kind of material). You can't get into a position where you can be accused of participating in the destruction of a building.

Do those kinds of political issues also exist with archives of architectural drawings?

I have not run into political issues with drawings. I will accept a job only if I feel that it's a subject that I can deal with and give an honest fair price. In all the years I've been doing appraisals I always say: 'If there is an objection from the IRS. I will come and help you at my normal hourly rate.'

Through my work I have found drawings—of the Rookery, for example. We found a

roll of blueprints of that building stuffed in what I guess you'd call a crack behind the furnace. There were two sets of drawings in that roll, one that was prepared in 1929 by William Drummond when he revised the lobby of the Rookery; I had never seen them before. The other was a set of rental documents made in the 1890s. I gave them to the Art Institute, because I don't want to make money off something like that.

Now, let's go back to the beginning of this interview, when you made the distinction between two kinds of appraisals. Is there perhaps a third kind of appraisal when an architect or the family of an architect comes to you and says 'I want to sell this drawing and I have no idea of the value, could you put a value on this?' Does that ever happen, or would you not call that an appraisal?

That happens more than I'd like. It's usually a grandson or a granddaughter who will come to me and say 'We got grandpa's drawings and we want to sell them.' And I'll say 'Bring in some samples,' which they do and sometimes the drawings are pretty good. And I'll say 'Look we can value this collection, but it would be based on the sale of a few drawings' (because you can do an extension: you can sell one drawing for \$100 and you can value the entire archive at x times that amount). And then I say 'But you know, I can put a price on each drawing and you can then offer the entire collection for the total amount of all these drawings, but I can guarantee that you are not going to be able to sell more than three or four of them.' And so I urge them to find a museum that would like to have these and to get a commitment or a letter from them saying, yes we'd like to have those drawings. Once they have that, I can put a value on the material so that they can take a deduction on their taxes.

It is interesting that you say that, because there is a difference between the art market and an archival market, isn't there?

Yes and no. The art market usually addresses single drawings. The archival market can be tens or hundreds, or even thousands of drawings. And so nobody is going to pay the same amount per drawing for a thousand drawings as they would pay for one, two or three. But the IRS says—at least that is my understanding of it, and I am not an expert in this matter—that if you have a record of sale of a single item, which shows that that item is actually sold for \$50, then you can use that figure as an extension for the rest of the collection. I rarely put the same value on every sheet. I will say out of these drawings that you have—say you've got a set of 20 drawings—there are 3 drawings that are Class A, 6 drawings are Class B and the rest are Class C. Now, the Class A drawings are going to be the perspectives, the front elevation, side elevation, and maybe one of the floor plans and sometimes a sheet of ornament. But then the Class B drawings are going to be things like the sections and foundations, and so forth.

And the last category consists of support things, such as the drawings for electrical, plumbing... Nobody is going to buy these separately; but one has to save them.

So we've talked about how you do your appraisals, what you think of an appraisal, and what the qualifications are for an appraiser. But why do you think there are so few appraisers who want to deal with architectural archives?

I don't know. Members of the board of the Appraisers Association of America asked me the same thing. These days, I get quite a few of my clients from outside Chicago because my name is listed in the Appraisers Association yearbook and it's on the web.

So the Association of Appraisers also deals with the issue of how do we find people who can do architectural archives. Are they also worried about it?

I don't know that they are worried about it, but I am sure they think about it. Next time I go to New York, I will talk to them about it.

And lastly, do you see a huge market in architectural archives? And I am talking here not of individual drawings, but about large sets of drawings or complete archives.

There is a market. Take, for example, the drawings of the Hancock Building. I have no doubt that that building owns several drawings—probably duplicate originals because the originals are still with the architects, SOM. If one of those drawings were to come on the market, it would be worth a lot of money. I think the market is just starting and the market is generated mostly by auction houses. I have seen the market for Frank Lloyd Wright drawings, artifacts, manuscripts, and so forth, grow. It was driven for a while by two or three major collectors. Now there might be 50 people in the United States who are actively looking for high quality architectural drawings and can afford to pay \$5,000 or more. It's sort of like looking at the market for paintings. I am sure you know this already, but an auction house has an incredible influence on the price of pieces they put up for sale. If you estimate a chair at \$8,000–10,000, it is probably going to bring a price in that range—maybe \$7,000 or maybe \$11,000. However, if we estimate that same chair at \$3,000–4,000 it's going to bring \$2,500 or \$3,500, or something like that. So the estimates that are in the auction catalogs influence the potential buyers. I think the same thing happens with archives.

I agree, the group that wants to buy is very small and it will therefore be interesting to see how this market develops. Maybe we can talk about that again in a few years.

Drawings waiting for classification
photo Pez Hejduk

wim de wit, head of special collections and visual research, at the getty research institute, los angeles



interview with alexander von vege sack

the vitra design museum

ulrike jehle-schulte strathaus

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The proposed topic for the next issue of *icam print* is The Architecture Market, i.e. the trade in architects' archives, drawings, models or furniture. We would like to ask you about the subject here.

The Vitra Design Museum owns a major chair collection. In brief, how did this come about and, more importantly, what are the collection's prospects for the future?

Through a mutual friendship with Ray Eames, in 1987 Rolf Fehlbaum (CEO of Vitra) bought about 100 pieces from my private collection. This was the start of the idea for a collection where I could pursue my interests in a freelance capacity. The two collections, Fehlbaum's and my own, included about 900 examples at the time. Today it's almost ten times as many. We both attend to important purchases together.

The scope of our interest is international – i.e. we collect irrespective of topographical, national or thematic guidelines, as is the case in many comparable collections. We don't want to go chasing after every furniture trend but to select objects according to their innovative potential, the materials, technology and, of course, the design.

The collection begins with the earliest examples of semi-industrial production at the end of the 18th century although the focus is clearly after 1840. Bentwood is a key technique that we have pursued, as are tubular and plywood assembly later. This not only applies to furniture production but also to all the accompanying phenomena, such as parallel publications or archived documentation and photographs. We also collect material accompanying the industrial manufacturing process, items like casts, all kinds of negatives. Later we of course turned our attention to other materials, like fibreglass, Bakelite and plastics, today.

Your enterprise 'stands for' the successful combination of architecture and design.

A large number of architects or engineers have designed furniture and are designing furniture today.

For exhibitions where we work with furniture and interior design we are automatically dealing with spaces and buildings – and so with architects who also design furniture, like Breuer or Rasch. Today the most prominent part of our collection consists of furniture by architects.

Do you actively pursue acquisitions. If so, what are the criteria? Have you sold any pieces from the collection?

We receive a large number of offers and enquiries. Although we played an active role in looking for the Barragán Archives. For the moment we won't be adding any further archives because their upkeep is too much of a burden on our budget. Our purchases are made in direct connection with exhibitions. It's often cheaper to buy furniture, publications or other exponents because the touring exhibitions would involve having



Storage at the Vitra Design Museum

photo Vitra Design Museum

exponents on loan for years, which is not realistic.

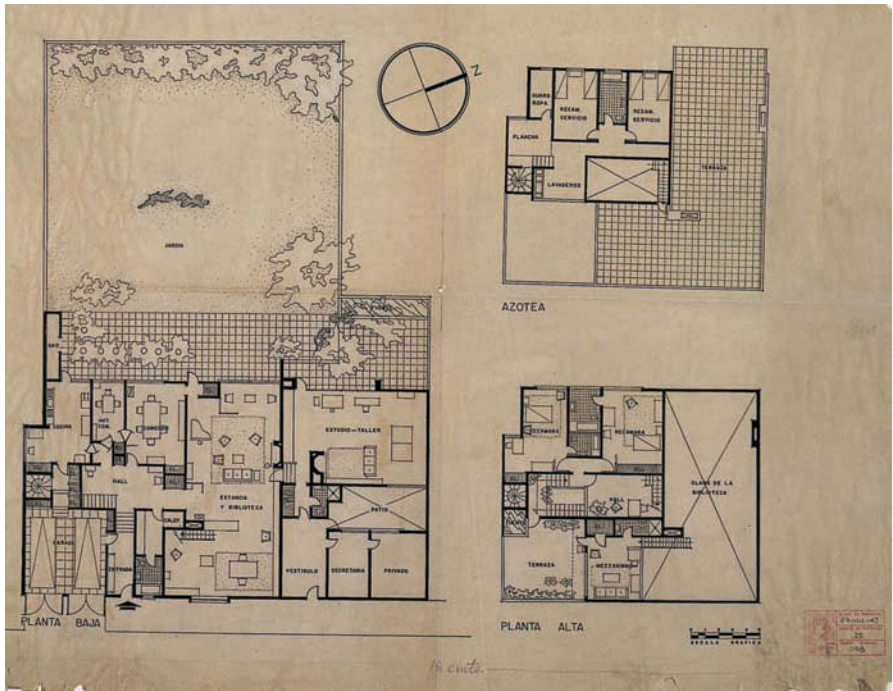
The museum has not sold anything to date. The museum organisation is independent and aims to be self-financing as far as possible. AXA ART, for instance, provided us with a laboratory where we could research into the challenging field of plastics. We were subsequently able to present the results of this research in a conservational context at two conferences. So we try to increase revenue with the challenges we are addressing. Our workshop also works for other museums, such as the Fondation Beyeler or the Tinguely Museum.

You organise regular workshops in France. Are these profitable for the Design Museum?

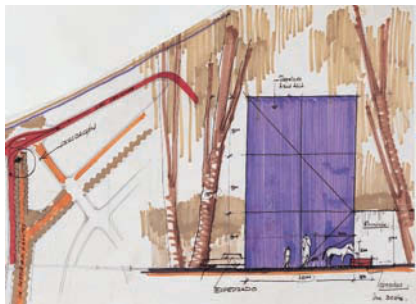
We've been organising workshops in Weil (Germany) since 1990, and in France since 1995. The museum benefits from these workshops, they provide an experimental arena. We find out what moves other cultures and how we can reach people of other cultures; there are students, designers or other professionals who act on our behalf in their countries. It's fun to work with these young people, and the experience flows into plans for exhibitions in the future. The practical work and the discussions with the students have provided an excellent network. Although in the workshops I often see how little practical building experience the young architects have.



*Soft Cell, 1999, Studio Werner Aisslinger
photo Vitra Design Museum/Thomas Dix*



*Barragán House. 14 Calle Ramirez
Mexico City 1947-48, floor plans
photo The Barragán Foundation*



*Luis Barragán, El Bebedero Fountain
Las Aroledas, Mexico City, 1959–62
photo The Barragán Foundation*

You have found a successful niche market with the miniature chairs. They are stocked in almost all of the museum shops. **39**

That began when the Pacific Design Center LA cancelled my exhibition on tubular furniture because the transport costs were too high. At the time I had the first models made from silver tubing on a scale of 1:6. It was a great success. A craftsman in Poland then copied the Thonet bentwood chair, and that was the start of the production of a whole line. It provides an ideal connection to the museum, and to Vitra. It financed a major proportion of the whole budget for a number of years, and it is both attractive and self-explanatory as a three-dimensional object.

An issue that is heavily discussed internally at icam is the Code of Ethics. The question of whether to conserve national heritage within a country's borders, or even to ask for something back. In the meantime, in the face of global developments, there is a consensus that there has to be at least a duty to inform and that access must be guaranteed. What's your position on this issue, for example in the case of the Barragán Archives?

The Barragán Archives were in an alarming state in Mexico, in the care of Raol Ferrera's widow – who wasn't able to cover the cost of the material's upkeep. The Mexican State wanted to take over the archives without giving her any kind of a settlement. So it was sold to Max Protetch, although on the condition that it is not broken-up and only sold to a single collector. We had no problems whatsoever when we showed the exhibition in Mexico.

In a context of the increasing digitization of the design process, what do you consider an original?

The recording of an idea via computer is certainly more valuable than static calculations, but clearly of less significance than one that's been drawn by hand.

[ulrike jehle-schulte strathaus, swiss architecture museum, basel](#)

The Barragán Foundation is a not-for-profit institution based in Birsfelden, Switzerland. Its mission is the preservation and study of the Luis Barragán archives. The Barragán Foundation owns the rights to the complete work of Luis Barragán. More information can be found at www.barragan-foundation.org

the museum of finnish architecture: 50 years

eija rauske

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The 50th anniversary celebration of the Museum of Finnish Architecture on 6 April 2006 in the Chamber Music Hall at Finlandia Hall in Helsinki. Four medals of the Museum were awarded. Medal in silver was awarded to Juhani Pallasmaa (left, in the background), and in bronze to Riitta Nikula, William Curtis and Mikael Sundman. The latter is just being presented the medal by Paavo Lipponen, Speaker of the Parliament of Finland. photo Kari Hakli, MFA



The Museum of Finnish Architecture, one of the oldest architectural museums in the world, was initiated 50 years ago in a flush of optimism and idealism. Belief in the social and artistic task of architecture received fresh impetus after the Second World War. The Museum was established in response to a growing interest in the architecture of Finland: a stream of requests for publications and exhibitions kept coming from abroad.

The Museum was preceded by a photographic archive established in 1949 by the Finnish Association of Architects (SAFA). The art critic and self-taught architectural aficionado Kyösti Ålander (1917–75) was its archivist. In order to obtain government funding, it was decided to set up a foundation with a governing body representing three parties: the architectural profession, public authorities and interested laymen, i.e. the Architectural Society. The foundation of the Museum of Finnish Architecture was officially registered in April 1956, and Kyösti Ålander became museum Director. According to its Charter of foundation, the purpose of the Museum is to ‘promote, maintain and support Finnish architecture’. The Museum’s mission is to collect and deposit material on architecture, support architectural research, arouse the interest of the public and experts in architecture, and to manage international cultural relations in the field of architecture.

Kyösti Ålander guided the Museum until he passed away in 1975. His successors in the post of Director were Aarno Ruusuvuori (1975–78 and 1983–88), Juhani Pallasmaa (1978–83) and Marja-Riitta Norri (1988–2002). Severi Blomstedt, who took over at the end of 2002, is the fifth Director.

The Museum began its activities within the premises of SAFA, but soon moved to a wooden villa. The present building in Kasarmikatu became the headquarters at the turn of 1981/1982. The premises immediately proved to be inadequate. In 1992, the Ministry of Education upgraded the Museum of Finnish Architecture to a national specialist museum. However, the Museum still lacks facilities necessary for modern museums, such as a space for teaching and workshops, a well-stocked museum shop, an auditorium and a café. Recently, the Museum has increased its interaction with the Design Museum with a view to expanding their premises in their shared museum quarter. The aim is to create an activity centre consisting of two museums, which will provide a wide range of new services and a unique opportunity to see and experience high-standard design, town planning and architecture at the same time.

The Museum of Finnish Architecture has gained most of its publicity by organising exhibitions. The form of activity quickly crystallised into three sectors: international exhibitions, exhibitions on the premises and touring exhibitions in Finland. General overviews of Finnish Architecture, generously financed by the Ministry of Education and the Ministry for Foreign Affairs, travelled around the world for two decades: the



Exhibition Feels like space, smells like brick...
by Hannele Grönlund, 2000
photo Museokuva, MFA

legend of Finnish Modernism was given effect. Since the 1980s, interest from abroad has centred on presentations of individual architects and thematic exhibitions. In all, by the end of 2006, the Museum had organised a total of 1,351 exhibitions, of which 887 were in Finland with 413 on tour in the country, and 464 travelled abroad. Two large exhibitions are under preparation. Finland's hitherto largest exhibition on the architecture of Raili and Reima Pietilä, with an extensive catalogue, will open in November 2007. The third biennial review of contemporary Finnish architecture jointly produced by the Alvar Aalto Academy, the Finnish Association of Architects and the Museum of Finnish Architecture will present the best achievements from the years 2006 and 2007. This exhibition and its catalogue are intended not only to present Finnish architecture but also to inspire broader discussion on contemporary architecture.

The core of the Museum's collections consists of 8,066 photographs and Eliel Saarinen's 259 drawings obtained from the photographic archive of SAFA. Today, the photographic archive totals roughly 95,000 photographs and 30,000 transparencies. The drawing collection mainly grows through donations and consists of the professional output of leading architects, except for that of Alvar Aalto. His drawings are in possession of the Alvar Aalto Foundation. The collection continues to grow: drawings total over 350,000 and there are more than 100 small-scale models.



*Eero Saarinen, Dulles Airport, Chabtilly,
Virginia 1958-62, USA
photo Anssi Blomstedt*



*Reima Pietilä, sketch, Kaleva Church
image MFA*



*Exhibition From Wood to Architecture
Roy Mänttari, Hannu Hellman, 2005
photo Museokuva, MFA.*

The Architectural Library has grown from being a small collection of manuals to today's knowledge centre. Systematic acquisitions began in 1962, when links were forged with international antiquarian booksellers. The library currently contains – besides a wide collection of periodicals – over 33,000 volumes (the Fennica Collection alone contains over 9,000 volumes).

In accordance with its duties as a national specialist museum, the Museum follows closely and promotes architectural research while developing a corpus of research concerning the architectural heritage. The Museum's research focuses primarily on its own comprehensive collections. The Museum plays a central role as a publisher of Finnish architectural literature. In addition to serial publications, the Museum publishes large-scale architectural monographs, short biographies, and thematic publications. The Museum has published roughly 270 books, most of which are related to Museum exhibitions; in addition about 100 small exhibition catalogues and brochures have been published.

The coordination of various programmes is another of the Museum's recent activities. It has organised a lecture series since 1978. Nowadays it offers a more comprehensive service by organising workshops especially for children and young people, guided walking tours and various discussion forums.

The international perspective has always been a natural and important aspect of the Museum of Finnish Architecture. When the International Confederation of Architectural Museums (icam) was founded in Finland in 1979, the Museum and the architect Juhani Pallasmaa, its director at the time, played an important role in this process. Since Finland joined the EU, collaboration with EU Member States has become a key part of museum activity. The three-year GAU:DI 2 project now under way is focusing on architectural training and sustainable development. The most comprehensive project undertaken by the Museum is the combined Finnish-American research project into the professional output of Eero Saarinen: the jubilee year culminated with an exhibition *Eero Saarinen: Shaping the Future* at Kunsthalle Helsinki. From here, it has gone on international tour to venues in Europe, Japan and the United States.

[eija rauske, researcher, museum of finnish architecture, helsinki](#)
www.mfa.fi

cit  de l'architecture et du patrimoine at chaillot

corinne b lier

44

The Cit  de l'architecture opens this year in Paris. The temporary exhibition galleries were inaugurated in March, showing *Christian de Portzamparc – R ver la ville* a selection of the French Pritzker Prize's latest projects, and *Avant-Apr s*, 150 contemporary projects shown through the projection of 150 short movies. The museum and library was opened in turn, in September.

Three institutions have been brought together by the French Ministry of Culture: the Mus e des Monuments Fran ais, the Ecole de Chaillot, a school for the training of architects specialised in heritage conservation, and the Institut Fran ais d'Architecture, a centre for contemporary architecture.

Initially called the Mus e de Sculpture Compar e, the museum opened its incredible galleries of life-size plaster casts of architectural fragments, sculpture and ornamentation in 1882 (the Trocad ro having just been erected for the Universal Exhibition of 1878). Following a project written by the French rationalist Viollet-le-Duc, the collection has a strong focus on medieval architecture, both Romanesque and Gothic. In 1937 a section on mural paintings was created, showing life-size replicas of chapels, apses and domes. Its collections consisted of medieval murals that had been discovered throughout France during restoration works on monuments and churches.

The Ecole de Chaillot has its origins back in 1890, when architect Anatole de Baudot was given tenure on French architectural history, to teach heritage architects. Today it covers a wide variety of topics related to preservation policy ranging in coverage from architecture to urban planning and landscape, and offers professionals a number of general or specialised training courses as well as international cooperation programmes.

The Institut Fran ais d'Architecture was founded in 1981. It has continuously presented young or established architects from the French and international scene with a rich programme of exhibitions, conferences and debates. IFA is also internationally known for its archive centre, which contains over 300 archives from the estates of 20th century French architects.

The Cit 's current and future activities are covered on the website www.citechailot.fr. Their scope is broad and the public addressed large: professionals, scholars, children, families and individual visitors will all find different programmes conceived specially for them. The core aims can be summarised as follows: to promote contemporary architecture, to provide general knowledge on architecture and its history, to encourage education and research in this field. New spaces have opened at Chaillot, such as the contemporary galleries. Exhibitions open every two months on the latest national or international events, e.g. based on competitions etc., and a variety of regular conferences are held on a monthly basis with contemporary architects, but also with their clients – mayors or company directors. An important research facility

1/ The cast galleries, detail

photo Cit  de l'architecture et du patrimoine





2/ *Exhibition Christian de Portzamparc – Réver la ville*
photo Cité de l'architecture et du patrimoine

3/ *Exhibition Avant-Après*
photo Cité de l'architecture et du patrimoine



at the Cité will be its new public library devoted to 20th century architecture, to contain 45,000 books. For the general public, a series of public lectures on architecture history was launched in 2006 and has met with great success. Workshops for children began this May. They engage with multimedia practices, construction, aesthetics, materials... Conferences in the permanent and temporary exhibitions as well as outdoor architecture walking tours are to be offered from September onwards. The main event this autumn was the opening of the three museum galleries: the two mentioned above and the new modern and contemporary architecture gallery. This permanent exhibition, unique in its scope and in its media, presents French architecture from 1851 to the present day. The exhibition shows how from the 19th century onwards, architects no longer worked for the ruling elite or the Church but for the broader populous. Thus the scope of their work, clients, programmes, the size of projects and building techniques have changed radically. The survey is not chronological but organised around themes, with around a hundred major buildings being covered in a series of eleven topics. The gallery opens with two models: the Crystal Palace in London (1851) and Haussmann's grand plan for the transformation of Paris (from 1853). The first announces a new architecture of glass and metal with a different set of references to those of the Classical period, as well as new building techniques and construction



46 *4/ The modern and contemporary architecture gallery*
photo Cité de l'architecture et du patrimoine

on a larger scale. This provides an introduction to the first half of the visit, entitled *Conception and Construction*, which covers five themes: architects' tools, industrialisation, greater span – greater height, metaphors and references. The second model shows new forms of urban planning, related to the needs and activities of modern society. It introduces the second section, called Architecture and Society, based on a typological approach: The Industrial City (seen by architect Tony Garnier at the beginning of the 20th century), Sports and Leisure Architecture, Cultural Arenas, Collective Housing, Iconographic Houses, Identity and Representation. The visit ends with a spectacular life-sized reconstruction of the apartment designed by Le Corbusier in Marseille's unité d'habitation.

Models provide the highlight. About 70 of them were created specially for the permanent exhibition. Their scale and materials differ according to requirement. They provide an analysis of the building, focusing either on its structure or its spatial agenda depending on the topic being addressed. Made by 16 model-makers, master craftsmen, their quality not only affords a better understanding of the buildings but also the pleasure of seeing beautiful objects. 30 other models are originals from the 19th and 20th centuries, these are either donations or on loan to the museum.

Drawings are not exhibited as such, but shown in digitized form. 24 large screens each present a selection of 20 to 40 drawings telling a short story, such as the development of a project from the first sketch to the final renderings. The visitor can zoom-in on the details of a drawing.

TV archives and film footage present the historical and social context of these projects as well as the architect's original intentions or the construction work – movies on 40 small screens.

Lastly, books and general or architectural periodicals provide an extensive overview of the theoretical context.

After the opening in 2004 of several permanent exhibitions on architecture, a review of which was presented in the last issue *icamprint*, it will be interesting, I hope, to discover yet another type of permanent exhibition this autumn.

Figures for the amount of space

Total in Chaillot: 23,000 sqm

Permanent exhibition galleries: 7,500 sqm

Temporary exhibition galleries: 1,830 sqm

(not including the contemporary galleries)

Contemporary galleries: 670 sqm

Library: 1,700 sqm

Archive Centre, rue de Tolbiac: 2,150 sqm

Depot: 9,400 sqm

corinne bélier, curator, cité de l'architecture et du patrimoine at chaillot, paris
www.citechaillot.fr



the national museum of architecture and urbanism

manuel blanco

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The winners of the competition for the National Museum of Architecture and Urbanism in Salamanca no + 12 arquitectos (Diego José Daza Pisonero, Gonzalo Martínez Márquez) with the Minister of Housing, María Antonia Trujillo, and the appointed director, Manuel Blanco
photo Manuel Blanco

Last week I had the pleasure of addressing our president Dietmar Steiner, to inform him of an item of news concerning our country, Spain, news that I believe will be of interest to our entire community. A new member of icam has come into existence.

As of 29 December last year, Spain now has a National Museum of Architecture and Urbanism, created on the initiative of the Ministry of Housing. On 7 May the Minister, María Antonia Trujillo, announced my appointment as the Museum's Director.

The new Museum is of a decentralised structure, with three locations distributed throughout our country. One site is devoted to architecture and is located in Salamanca, one of our most beautiful cities, the old quarter of which was declared a World Heritage City by UNESCO in 1988 – as well as being the location of our longest-existing active university, founded in 1218 by King Alfonso IX of León.

We already possess a space for this location, the building of the former Bank of Spain, which will be refurbished in accordance with a project by two young architects from Seville who have just won the competition for ideas held by the Ministry of Housing. The National Museum will have another site dedicated to urbanism, the understanding of cities and territory, to be located in Barcelona, one of the cities in which the inhabitants and institutions have been most involved with this topic. It is the Barcelona of Cerdá and the World Expo that was reborn on the occasion of the Olympics to become a model among cities due to its urban development, as we saw at the last Venice Biennial.

The headquarters in the city of Madrid are to include the Museum's Documentation Centre, which houses its archives, as well as documentation currently in private hands, the widespread collections of professionals and companies which may be deposited there, to be conserved and catalogued for the dissemination of their contents through publication and exhibition. It will also be a centre that acts as the spearhead for a network of associated centres, as foreseen by its founding decree. Through the opportunity offered to us by icamprint, I would like to impart not only the news of the creation of this new Museum, but also a short summary of the key aims behind its creation, as stated in its founding decree.

The Museum's founding decree is based on the idea that architecture and urbanism are essential parts of a country's cultural heritage, and the importance which architecture and urban planning acquire not only as conditions for economic development, but also because of their obvious influence on the welfare and quality of life of society as a whole. The Ministry of Housing thereby wishes to contribute to the dissemination and promotion of Spain's urban architectural culture with the initiation of a new museum which preserves, researches, disseminates and exhibits an ensemble of items through which the contribution of architecture and urbanism to our cultural heritage can be understood.

En Funda, National Museum of Architecture and Urbanism, Salamanca

image Manuel Blanco



Through its founding decree, the new Museum is already attempting to reach every point within society, the institutions which give structure to our territorial reality and the various professional associations, thereby ensuring mutual cooperation and support. This will be reinforced by a network of associated documentation centres in the fields of architecture and urban planning, with regional venues throughout Spain. This network is to be established through agreements to ensure the unification of inventory and preservation criteria, facilitating access to the documentation and the sharing of information. The Museum, it is envisaged, will provide guidance and orientation, also providing a link between all of the elements in that network, providing information on the collections of the various centres, and access to them while also operating as a centre for research and dissemination.

The Museum's collection will initially be made up of the items belonging to the architecture, urbanism and document heritage which belongs to the Ministry of Housing in the form of objects, drawings, documents, plans and images produced in any medium as a result of the design, construction or execution of architectural or urban planning-related works, as well as any other items with these characteristics that may be acquired, whether as a donation, purchase or loan. The mandate also allows for the keeping of other items, furnishings or documentaries belonging to other ministerial departments on deposit, so as to include them within the collection.

And this documentary heritage is very important in building the Museum, because the Ministry possesses a large part of our contemporary architectural documentation, although it has been kept at various sites belonging to the Ministry up to now.

However with the new statute this documentation may be included in the collections of the new Museum, which will have the responsibility for its safeguarding, researching and dissemination, to promote knowledge of the architectural accomplishments to have been realised in our country.

In this period of the Museum's creation we must reflect and look at what our needs and priorities are, to find out which model allows the greatest involvement in our people's lives. We need a museum open to society that makes clear to the public the importance of the role that architecture, city and territory play in our lives. It should become a space for thought and debate, and not just for visual consumption. It is to act as a point of reference for the architectural reality of Spain today, for all its groups and trends, making it possible to show the landscape of our society in its exhibition spaces, how that reality is configured and what the tools are which allow us to create it and intervene in it. We will be capable of analysing not only our history, be it long past or recent, but also the mechanisms with which we can play a role in building our future. And as citizens we will be in a position to know the potential of direct intervention, or what we can claim from the people we elect to do so on our behalf.

En Funda, National Museum of Architecture and Urbanism, Salamanca

image Manuel Blanco



We must create a museum that allows us to facilitate contacts between our outstanding professionals, technicians and creators, and the various sectors of society. The Museum must allow us to access their language and teach us to decipher what makes them recognisable and why we distinguish between their personal works, using knowledge and dissemination to allow for greater enjoyment of our architecture. We need the spread of information performed by a large series of journals and outstanding photographers to be complemented by an educational analysis that makes it possible for non-specialist sectors to understand this information. It should be a living museum with outreach to schools, as we recently saw at the UIA Congress in Istanbul through the children's workshop held by the Architekturzentrum Wien, reaching them at an early age and developing an awareness that will later provide participants with a greater understanding of urban reality, of architecture as a setting for our lives.

At our urbanism site we want to make it possible for visitors to discover not only how our cities were made, but also the current mechanisms for developing and transforming them, how we can improve our society, what legal framework regulates and protects us and what instruments allow us to take action.

We are clearly living at a time of widespread enthusiasm for and interest in architecture and a high level of awareness in our country for everything that concerns housing, urban planning and land policy – a good time for us. Similarly, the new land law passed on the initiative of the Ministry of Housing and defended in Parliament by the President himself illustrates well the importance granted to this topic by the Government of Spain. At present there is enormous potential in the creation of this museum, which requires help and support from every sector, allowing them to voice their own different expectations aroused by its creation so that these can flow into the development process. And it will require the knowledge and experience of the **icam** community in particular if we are, as we hope, to turn it into a sound and feasible scientific project.

One of the museum's explicit aims is to promote cooperation with museums and documentation centres with similar contents established in Spain and other countries. From my perspective as both the director of this institution and a member of **icam**, I believe that we now have a great opportunity to realise this goal and to truly act as a structure serving our entire community. We must take advantage of the creation of this new member organisation in our confederation to face the challenges in our field, which include that of achieving the utmost connectivity between our different entities. I would like to reiterate a few fragments from the speech I gave at the launch of **icammed** in Istanbul for our new Mediterranean regional group. At that time, in a document which describes the status of the architectural documentation in our archives,



En Funda, National Museum of Architecture and Urbanism, Former Bank of Spain, Salamanca; photo Manuel Blanco

I discussed some of my expectations for the future existence of just such a new centre as has now been placed in my care. Architecture in Spanish archives: dispersion of repositories versus access to information was the title of my conference, in which I provided a detailed description of the structure of the Spanish administration and showed how the status of our documents was a reflection of that structure. In it, I stated the following:

We must give the new museum a patrimony that ensures its true involvement with the world of research, while also acting as an intermediary for loans with equivalent institutions, while pursuing the goal of preserving the memory of our architecture, conserving the documentary heritage that creates a record of it and guaranteeing access to this documentation, as well as to the information on the documentation that exists within our archival system.

Because the challenge is not the dispersion of architecture collections 'per se'. The problem is locating the information and fast access to these collections.

At present access, interconnection and integration are key words to bear in mind within our field. We need to create an interconnected documentary world. We already have many technical tools that make this possible, but we must define the parameters. Diversity, but with connectivity. We must share knowledge, be able to access it by adding to our structure in an ongoing process.

As you can see, it is a sizable operation, being realised thanks to the personal involvement of the current minister and including the aspirations of a broad range of people related to the realms of architecture and urbanism in our country. Its decentralised structure will allow not only for synergies amongst the various sites, but also for the embedding of the Museum in every sector of society through its network. Understanding the need for this network means that from the very moment of its creation the Museum will make a future commitment to information access, through its permanent collection and its exhibition and publication policy making it possible for the public at large to become more knowledgeable about architecture and urban planning, as well as the mechanisms through which it acts in our society and the tools it uses, and to gain access to a documentary heritage that testifies to actions carried out and planned, frequently constituting the sole remaining evidence of works which have since vanished. Now is the time to make this attempt, and we need the help of the entire icam community to make it a success.

[manuel blanco, the national museum of architecture and urbanism, spain](#)

a masterpiece of modern architecture in vienna

otto wagner's postal savings bank and the new wagner:werk museum

monika wenzl-bachmayer

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Otto Wagner's competition entry: detail of the main façade, Ringstrasse. The large roof was not built in order to reduce expenses. Wagner completed a double-shell glazed roof directly above the banking hall instead
photo wagner:werk museum

WAGNER:WERK Museum Postsparkasse was opened in late 2005 on the eve of the 100th anniversary of the Postal Savings Bank built by the Viennese architect Otto Wagner. Within Otto Wagner's oeuvre the Postal Savings Bank represents the end and culmination of years of exploring new buildings and their functions.

The competition

The competition for the Imperial and Royal Postal Savings Bank office building was launched as an open and anonymous procedure in February 1903; 37 architects entered the competition. According to the protocol it was above all Otto Wagner's submission that was discussed by the jury both passionately and in-depth. Wagner was initially reproached for his 'lack of architecture' – an objection countered with the argument that 'art in architecture is no mere matter of frameworks and similar devices but a matter of proportion, for which Wagner has come up with a brilliant solution.'

Neither the architecture jury's protocol nor the published results of the competition indicate why the Postal Savings Bank finally favoured Otto Wagner's plan to the other four submissions that also received awards. A possible explanation for the jury's decision indicates that a modern approach to corporate identity and corporate design via architecture took place: the Postal Savings Bank that had been founded 20 years before (1883) was at the time a new, modern and successful bank for 'ordinary people' that aimed to depict its 'image' with a totally new, modern and democratic architecture.

The building was welcomed enthusiastically by contemporary critics as well as by the Viennese public, who soon came up with a nickname: it was compared to a treasure chest with nails (the stone and marble slabs for the façade of the Postal Savings Banks had to be fixed with 17,000 nails, which were made of iron clad with lead and coated with aluminium).

The idea of the Gesamtkunstwerk

Otto Wagner expanded the traditional understanding of what an architect's profession involved. He designed the entire decoration and furnishings of the Postal Savings Bank: floor coverings, wall panelling, carpets and rugs, radiators, lamps, clocks, door handles, standing desks, counters, stools, seating, chairs, desks, wardrobes, wall-racks, safes – everything had to comply with his ideas. The romantic turn-of-the-century idea of the Gesamtkunstwerk was materialising perfectly.

Only four years after the opening Otto Wagner completed the second construction stage of the Postal Savings Bank. By not changing his basic concept and developing a consistent extension, Wagner proved the quality of his structural, constructive and



organisational approach. A vertical joint in the façade clearly distinguishes the added building, the structure of which Wagner radically simplified with his choice of cladding. Though the addition is clearly recognisable from its architectural features, it does not disrupt the overall impression. Wagner's solution is an unmistakable declaration that architecture can and must proceed both technically and formally without ignoring existing structures. Present-day visitors will see the first and the second construction stages as a harmonious whole; the difference between the two only reveals itself to meticulous viewers.

General refurbishment

When the Postal Savings Bank was generally refurbished in 2003 – 2005, by simple means it became possible to connect the Main Banking Hall dating from 1906 with the Small Banking Hall complex that was added in 1912. The connecting rooms form the museum's entrance area, shop and media space; the exhibition spaces are gathered around the Small Banking Hall. Today, as a permanent installation, the museum focuses on the building's history and Otto Wagner's significance for modern architecture while special exhibitions in the Main Banking Hall concentrate on the history of design and architecture in the 20th century. In addition, starting in 1995, the €15,000 'Otto Wagner Prize for Urban Planning' has been awarded every three years.

*The Small Banking Hall, today the central room of the wagner:werk museum
photo wagner:werk museum*



Exhibitions 2007:

- 26.3 – 12.5.2007: *Der Zeit ihre Kunst: Josef Maria Olbrich*
- 2.7 – 1.9.2007: *Aluminium: Ein Element zwischen Industrie und Design*
- 6.11 – 3.12.2007: *Otto Wagner Städtebaupreis 2007*

[monika wenzl-bachmayer](#), artistic director, [wagner:werk](#), museum postsparkasse, vienna
www.ottowagner.com



*The building model on display, among examples of new materials that Wagner used
photo wagner:werk museum*

vai – vorarlberger architektur institut

florian semmler

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1/ *The Client Prize 2005*; photo vai

2/ *Opening of the exhibition constructive provocation*; photo vai



In the course of the last 40 years architecture in Vorarlberg has earned an established reputation and is forming a brand today. No cleverly devised strategies and no marketing specialists were necessary to achieve this, merely a network of local co-operations, innovations and flexible structures. Numerous regions in Europe resemble Vorarlberg – semi-urban, neither really town nor country – characterised by small scattered settlements of villages grown together, full of extensive infrastructural buildings, dotted by prospering newly defined industrial landscapes. Vorarlberg's geographical situation has a beneficial effect on the development of architecture: Vorarlberg is located next to related but diverse cultural areas – East Switzerland and South Germany.

The field of architecture is constantly being advanced in the *Ländle*, the small province Vorarlberg: the first design advisory boards were established as early as the mid-1980s; through consistent work the regional Energy Institute led the way in sustainability and its efforts were encouraged by the control mechanisms of a cautious authority awarding grants for residential buildings. Pros/cons assessments of selected buildings on regional TV and an eager communication by architects within the central association by architects in Vorarlberg acted as a stimulant for continuous public discussions.

That's the foundation on which vai banks. vai was founded in 1996 as a non-profit association with the aim of promoting and establishing architecture and urban planning. vai is an independent interface in the field of architecture and building culture, focusing on experts as well as on the public at large. As from 2003 the activities of the society were centred in the vai gemeinnützige Vorarlberger Architektur Dienstleistung GmbH, a limited company owned by vai. The executive committee acting as advisory board consists of 15 people, all of whom are either architects, specialist planners, political decision-makers or leading business people and a representative of the building's owners. In 2005 the architect and former president of the central association of architects in Vorarlberg, Marina Hämmerle, was appointed as executive director and Stefan Marte, architect, follows Wolfgang Ritsch, the long-time chairman of the society.

The credo of vai – information, sensitization, initiation – is shared with other Austrian architectural institutions: networking to promote quality assurance in building culture, a neutral forum for citizens, policy makers, planners, designers and craftsmen. vai also offers public relations work, events and exhibitions, services such as guided tours, excursions, consultation, handling of processes relevant to architecture, research work and cooperation with university institutions in the fields of regional development planning and building culture in Vorarlberg. The institute serves as a place for presentations and information, as a contact point for everyone interested in



3/ Local tradition communicating with contemporary architecture; photo vai
4/ Visitors Discover Architecture, private exhibition, 2006; photo vai

architecture, enhancing communication and safeguarding the quality of architecture and living space through the implementation of exhibitions, symposia, the award of prizes, the production and publication of specialist and reference books documentation, and the archiving of the products of architectural creativity.

The manageable regional structure in Vorarlberg is one of the key factors in the dynamic development of regional building culture and facilitates a quick and un-bureaucratic handling of projects. Moreover, politicians have acknowledged architecture and promote it as a soft economic factor. The activities of vai are mainly subsidised by the provincial government, special projects are granted supplemental support. Apart from the subsidies granted by the Austrian government, the city council of Dornbirn and by private sponsors, there are 290 members who support the work of the society either in a non-material way, or financially, through their commitment to the building culture in Vorarlberg.

Upon the initiative of and together with IFA, Institut Français d'Architecture, Paris, vai has elaborated an exhibition project in order to demonstrate the development of architecture during the last 40 years: *Constructive Provocation – Contemporary Architecture in Vorarlberg*. This production aims to show that the exportation of architecture can be more than a mere presentation of success. On tour for three years, the exhibition has provided new impetus for an interest in architecture particularly in the Alpine regions of Vorarlberg as well as in France. The informative concept of the exhibition and the numerous exchange events generated a stimulus for contemporary architecture and a comprehensive ecological approach particularly at the decision-making level. The response to the touring exhibition in France encouraged the vai to produce a version in German and in English. After presentation in Austria, Luxembourg, Denmark and Norway, the exhibition will start its Spanish tour in León in April 2007. The activities of vai are characterised by co-operations: initiation of the processes of regional planning Vision Rheintal, a contract awarded by Arge Alp to vai and Munich University of Technology for a survey of Contemporary Building in Rural Regions, the preparation of a further volume of *Baukunst in Vorarlberg* in co-operation with the Kunsthau Bregenz, and participation in the project *Culture Tour Austria*. Presently vai is focusing its concentration on the Antipodium series of symposia and is continuing to provide opportunities for transdisciplinary activities relating to architecture and society until 2012. Here again, vai focuses on the extension of the notion of architecture by other cultural techniques and fields of science and art. The motto of vai is: inspiration by importation/study, irritation, stimulation, movement.

florian semmler, vai, dornbirn
www.v-a-i.at

docomomo international and other modernisms

emilie d'orgeix

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*1/ Poul Cadovius, Abstracta or Cadomus
bus shelter, Denmark, 1962
photo Cornelius Colding*



Last fall, the 9th conference organized by Docomomo – acronym for the international committee for documentation and conservation of the modern movement – took place in Ankara and Istanbul on the theme of Other Modernisms. Where else could this international encounter challenging the notion of canonical modernity have been held? Turkey, a country at the crossroads of the Eastern and Western worlds which experienced such a swift and enlightening, although sometimes conflicting, process of modernisation during the first half of the twentieth century, proved to be the perfect place. As the call for papers elaborated by Docomomo Turkey emphasised, the ambition of the conference was not to depict ‘otherness’ as merely aesthetic or technical variations on classical themes or as mainstream expressions imbued with regional features but to reconsider in depth the very definition of modernity in architecture. This bold position led to many fruitful exchanges questioning the validity of the concept of an ‘authentic’ modern architecture movement rooted in Europe and America and progressively invading other countries. Docomomo’s large geographical representation, whose chapters are now established in fifty-two countries, considerably helped to show that many of the national expressions throughout the world had not yet gained their place in international historiographies, mostly due to the narrowness of the outdated Western definition of

modernity. Among the issues raised, one in particular was the need to redefine the canonical expression of modern architecture. This simultaneously required reconsidering the wide range of its adaptations and variations that are still considered as being 'other' and, by extension, belonging to minor trends. As a follow-up to the conference, Docomomo's committee for the Register, whose mission is to create an international inventory of modern architecture in collaboration with all chapters, guest-edited the current issue of the *Docomomo Journal* on the same topic (Nr. 36, March 2007). Thirty-five countries answered the call for submissions by writing short statements expressing what the concept of otherness meant for their national modern heritage and by selecting five representative buildings. The amazing kaleidoscopic result of this international call shows the diversity of points of view, opinions and works of an intellectual community working together to reach a common ground from which to document and conserve the modern movement's heritage. The 10th international Docomomo conference will be held in Rotterdam in September 2008 with the theme The Challenge of Change and will specifically address conservation and rehabilitation issues for a built heritage often confronted with structural and functional obsolescence. It will also be the opportunity to celebrate the Docomomo International's twentieth anniversary.

The full program of the 9th international Docomomo conference (Turkey, 2006) is available online.

More information on the 10th international Docomomo conference (Rotterdam, 2008) is available at; www.docomomo2008.nl

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*2/ International Conference on Other Modernism, Istanbul, autumn 2006
 photo Franco Franco Panzini
 3/ Claude Prouvé, Jacques André, Postal Sorting Office, Nancy (France), 1964–73
 photo docomomo*



the value of education

report from the icam education sub group; the first meeting was held on 2 march 2007, glasgow

rebecca bailey

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1/ Students constructing models as part of a workshop design challenge, Sir Basil Spence Archive Project, November 2005; photo RCAHMS

2/ Students examining archive material as part of a film making workshop, Sir Basil Spence Archive Project, June 2006 photo RCAHMS



To raise the consciousness within icam member institutions of the value of education and to encourage its integration into all of their work.

Mission Statement of the icam Education Sub Group

Enthused and stimulated by hearing about the wealth of education work taking place across a wide variety of UK institutions, this is the mission statement drafted in Glasgow in March 2007 by the newly established icam Education Sub Group. Representatives of four icam member institutions, with a further four participating remotely, came together in Scotland to attend the Building Up Connections conference and to hold the first meeting of the Education Sub Group. Building Up Connections proved to be a suitable setting for the meeting as its aim was to bring together a range of professionals with an interest in young people and communities, learning and skills, and the built environment. The conference offered an inspiring forum to explore new approaches as well as an opportunity to begin Building Up Connections with others in this field.

Both the conference and the Sub Group discussed the value of education within the work of architectural institutions. Architecture and the built environment shape our culture; both old and new buildings contribute, creating a sense of place, influencing how people see themselves and how others see them. For both young people and adults, learning about the built environment can be a rich and inspiring experience that supports creativity and innovation. It can provide an opportunity to explore, learn from and appreciate the past, a way to develop skills to engage in debate on architecture, and raise aspirations – equipping people with the knowledge and ability to preserve, design and construct for the future. Learning about the built environment provides an excellent opportunity for young people in particular to learn new skills for life and work, ensuring the growth of talent involved in preserving, designing and constructing.

“Now, I want to be an architect when I’m older!” Education workshop participant Presentations by the two Scottish icam members gave a good illustration of the breadth of work being undertaken by institutions represented in the Sub Group; as well as how best practice can be shared. The Lighthouse demonstrated, with the help of some of the pupils involved, its Designs for Learning, 21st Century Schools project. The pupils, from a secondary school in the Western Isles of Scotland, described how they had worked with a Landscape Architect to recognise the unparalleled environmental context of their school, set as it is on a remote island on the interface of sea and mountain. The project involved a two year consultative process where the pupils translated the invisible, curious and sensational resources of the island into new spaces for the external environment of the school.

'I'm really pleased with what I've produced. I never thought I could've done something like this!'

'This has certainly given me an insight into the architecture of the building I live in.'

Education workshop participants

In contrast, the Royal Commission on the Ancient and Historical Monuments of Scotland introduced the Sir Basil Spence Archive Project and explained how the material within that richly textured archive – reflecting the life and work of one of Britain's most celebrated 20th century architects – has been translated into creative learning opportunities for a range of different audiences. The presentation ended with an account of the evaluation of both the project as a whole and of the learning outcomes of the participants. Sharing evaluation information is clearly an area of relevance and interest to the new Sub Group.

'I've learnt tons about my school, architecture, film making, how to work well in a team and that we do actually have good ideas.'

'I have learnt that this school is not as bad as I thought, I am not going to take it for granted now as I know it's a great building.' Education workshop participant

The Sub Group intends to work within the existing structures, events and communication mechanisms of icam. By icam14 we hope to have begun sharing both our contact information and project evaluation data on the website, as well as using the website to invite others to participate in the Group. Ideally the Group would like to find ways of ensuring more education staff can attend the conferences, to hold parallel education meetings at each conference, and perhaps even meet between conferences to share best practice.

[rebecca bailey, head of education and outsearch, rcahms, endinburgh](#)
to join the email list of the group please contact rebecca.railey@rcahms.gov.uk.

3/ 4/ 21st Century Schools' project
photo The Lighthouse





Acropolis of Athens; photo Ford Peatross

icam 13 athens, 3–8 june 2006

icam13 participants; photo Benaki Museum



Brilliant weather greeted delegates to Athens for the 13th Conference of **icam**. Meeting in one of the most resonant and exciting destinations for any organisation dedicated to architecture sparked many emotions and reflections. Not only were we in the shadow of the Acropolis but also on the site of the CIAM 1933 *Athens Charter*, and the Athens Agreement that launched the European Union, not to mention the Olympiad of 2004. The conference was most beautifully organised by a small team at the Neohellenic Architecture Archives (part of the Benaki Museum) led by Professor Maro Karamatsi-Adami, and was attended by 96 delegates from 51 institutions. Sessions were held in the new and very well-equipped Pireios Street Annexe, with a lively marketplace of delegates' products and information at its core. The theme of the conference, on the Crossroads of East and West, both emphasised the position of Athens as a meeting point of cultures, and pointed to the significance of **icam** conferences as important sites of international exchange.

The conference very effectively combined site visits to buildings, collections and archives with sessions focusing on active concerns of **icam** members. The pre-conference tours covered both the ancient and the modern: a fascinating journey through the dramatic restoration works (involving much newly cut stone) being carried out on the Acropolis and the great structures of the XXVIII

Olympiad. The conference theme was launched with a regional overview and a study of ancient urban planning and the later history of Athens, and concluded with a walking tour of neo-classical Athens, one of the most complete but surprisingly little known expressions of the ancient dream of the mid-nineteenth century. Two of the following sessions focused on key ongoing issues for icam members, namely education and interpretation, and digital preservation and access. The education session, chaired by Jean Linsner of the Chicago Architecture Foundation, developed a theme that is fast becoming one of icam's central concerns. Delegates heard of hands-on initiatives in Chicago (with the help of 450 volunteers!) and a remarkable project by the projet le Corbusier, led by Robert Dulau, in which a group of disadvantaged students made a full-size replica of an apartment in the unite d'habitation. David Powell (Swedish Museum of Architecture) presented ECMADE, a project by a group of European Museums and architecture centres to create online museums of architecture and design in the form a number of virtual exhibitions, as well as investigating methods of opening online access to archives and collections. Disappearing Data addressed the recording and collecting the digital design. Chaired by Dirk de Meyer, it brought delegates up to date on developments at the Art Institute of Chicago, for whom Carissa Kowalski Dougherty presented

a pilot project (DAArch) based on their remarkable earlier study presented at icam12. In addition to the technical challenge, the project has thrown up other issues, including that of copyright. David Peycere (Institut Français d'architecture) explained the GAUDI programme for 2006–08. Gerald Beasley (Avery Library) very effectively presented the challenges of digital archives in the academic environment, and took the long view in setting out a very clear group of criteria for the acquisition of such archives. Fragile Modernism, chaired by Panayotis Tournikiotis of the School of Architecture, University of Athens, brought icam together with one of its sister organisations, Docomomo. It was preceded by a tour of Athens' small but remarkable group of buildings from the Modern Movement. The session looked at the increasing obsolescence of much of the Modern Movement building stock at the same time as its importance is being recognised, and its records threatened. Speakers including Maristella Casciato, (chair of Docomomo International), Mari Nakahara (from The Octagon, Washington), Mohamed Awad (of the Research Center Alexandrina) and Wim de Wit (Getty Research Institute) presented aspects of Modernism in Japan, Egypt and California. In California, Modernism is already being revived as a historical style possessing 'all the glamour of the sixties with all the 21st century amenities', while real buildings of the 1950s and '60s, too small for current

needs, are torn down, memorialised only in beautiful old photographs. The second historical section, Looking Before Photography chaired by Charles Hind (RIBA), covered a broad and fascinating field, from Howard Burns's account of surveying ancient buildings in the Renaissance, to Philippos Mazakis (Greek National Historical Museum) on the work of the Greek Folk Art Association in recording Greece's more recent architectural heritage. The technical session, chaired by Max Polonovsky (Musée des Plans-Reliefs de Paris), focused on the problems surrounding the care and conservation of architectural models. Most remarkable, perhaps, was an account by Brigitte Oger on the laser cleaning of the very complex models in the Plans-Reliefs, which has not been the universal panacea that was hoped. Street protest in action, as police engaged in ritual combat with university students, sadly meant that the general assembly could not take place in its chosen location, the stunning Schinkeleyesque old Parliament Chamber. But these memories were banished as delegates were whisked to a fittingly memorable and splendidly arranged farewell party at the Yacht Club of Greece on the Pireios waterfront. The next morning a smaller group departed for a wonderful post-conference tour of the ancient and modern monuments of the Peloponnese, from Mycenae to Olympia, via Byzantine Mistras.

[michael snodin, past president icam](#)

icam board on tour in Oslo

photo National Museum of Art, Architecture
and Design, Oslo



icam board, as usual, had its first meeting after the Athens conference in the city where the next conference is being held. At the general assembly the members unanimously selected Oslo. There were different reasons for this choice, apart from the fact that it is a wonderful city.

First, of course, is the new premises of the Architectural Museum, now part of the Museum of Art, Architecture and Design. The renovation of the building is making good progress, the new glaze to the exhibition hall looks astonishing, even before completion. Opening of the building is scheduled for September 2007. Still a lot to do, but it promises much. Secondly, the New Opera house of Snøhetta, which opens in the near future. So first thing the board did was to visit the new opera house, which did not go unnoticed as even the press was there! The second visit was to the Eero Saarinen show in a special temporary building. It was the first meeting of the newly chosen board, with Dietmar Steiner as President, Anna Tonicello as Treasurer and Irena Murray and Gerald Beasley as new members.

And it was the first deed of the board to send a present on behalf of *icam* to Phyllis Lambert, first President of *icam*, for her 80th birthday. Board member Irena Murray attended the birthday party. Dietmar Steiner gave a statement of his ideas for the future of *icam*. Most important is, in his opinion, the communication between the members.

Accordingly, he sees the **icam** website as the most important tool. When more members use the web, and fill-in their own information, **icam** will gain in significance.

Of course this costs money and secretarial support, and that is another task for the board, to find sponsors for **icam**.

Finances are always a worry for the board, and we accordingly sincerely hope and expect that all members regularly pay their fees on time.

After the last board meeting in Athens, and the announcement at the general assembly of the growing number of **icam** members, again new applications were sent to the board and we accepted the following members:

The Architectural Museum of Ecuador in Quito, Ecuador; Falling Water, Mill Run, USA; The Mexican National Museum of Architecture in Mexico City, Mexico; The Museum für Architektur und Ingenieurkunst NRW, Gelsenkirchen, Germany; vai: Voralberger Architekturinstitut, Dornbirn, Austria.

Private members are Dirk de Meyer, Gent University, Belgium; archivist Laura Tatum from Yale University, New Haven; architect and researcher Zvi Elhyani from Tel Aviv, Israel; Laetizia Capannini, Paris, France.

We do hope that these new members will add their knowledge and enthusiasm to the **icam** family and also that **icam** can be of inspiration to these new institutions and members.

We discussed policies on how to reach

other institutions in countries where there are no official architectural museums, but enough collections and universities, where archives and collections of importance are to be found and worth inviting to become **icam** members. Suggestions from members are very welcome.

We always seek to broaden our network with other specialist groups and one of the means can be to involve the museologists in our work. We think that we can learn much from each other.

Regional meetings are good to strengthen the bond between members in a region or country, and for discussing subjects of mutual interest more deeply.

icam has only very little money to spend on these meetings but we think that it will nevertheless stimulate the organisers.

It is a pity that there were very few reactions to the request for abstracts for articles for **icam**print. Print is meant for, and should be filled by, the members.

There is enough news in the institutions to report, we think.

Discussing the **icam** Code of Ethics, as accepted at the general assembly in Athens, it came out that still very few members have published their acquisition policy on the web. Some are anxious not to do so for reasons of competition but in our opinion public institutions should make their policy public. We hope that more institutions will open their policy for others.

In 2009 **icam** has its 30th birthday.

In August 1979 **icam** was founded in Helsinki. The board decided to dedicate

a special print to mark this anniversary.

More information about the celebrations will follow.

icam14 was of course the main subject.

Luckily many members filled in the feedback forms that were handed out at the end of the Athens conference. Many worthwhile suggestions were made to make the conferences even better. Given subjects for sessions were discussed.

These subjects will be worked out further, and information about the conference will be published on the web.

[mariet willinge, secretary general icam](#)

icam 14 oslo, 2008

1/ Lookout point in Stegastein by Saunders & Wilhelmserm 2006; photo National Museum of Art, Architecture and Design, Oslo



icam is back in the High North, back where it all started. The founding conference was in Helsinki in 1979, and 12 years later icam6 was arranged in Stockholm. In 2008 the icam14 conference will be staged for the third time at 60° North, this time in Oslo. The Norwegian Architectural Museum was a founding member in 1979, now the museum is part of a bigger organisation, The National Museum of Art, Architecture and Design, which is to host the event. icam14 will start on Monday 26 May 2008 and go on till the general assembly and final reception at Hvalstrand Bad, a functionalist restaurant on the coast from the 1930s, on the evening of Thursday 29th. Pre-conference tours are provided on Saturday 24th and Sunday 25th plus an opening reception in the City Hall on Sunday evening.

Oslo is of a moderate size, half a million within the city limits and another half a million surrounding the city. This has some advantages. The city centre is compact and one can walk from the hotels to the different areas. Most of the sessions are being held only two city blocks from the main thoroughfare. However one of the early sessions is being held on the Bygdøy peninsula at The Norwegian Museum of Cultural History, one of the first open-air museums in the world. We will also visit the Viking Ship Museum next door. Norway has a long tradition of building in wood. We will see traditional farm houses at the open-air museum in Oslo

plus stave churches with a medieval construction that is unique to Norway. Oslo is more than a thousand years old, however there are very few medieval buildings left. A major expansion began after 1814 when the city once more became the capital. So, as in Athens and Helsinki, the main national institutions are housed in neoclassical buildings. The recent oil economy has meant that there is a lot of building activity.

Two new buildings stand out: The National Opera (2008) in the eastern part of the harbour, designed by Snøhetta (who also did the library in Alexandria, Egypt) and our Architectural Museum building (2007) – one of the reasons for arranging the conference in Oslo. The building for the Architectural Museum is in the neoclassical Bank of Norway building (by Christian Heinrich Grosch, 1830) which has been restored, altered and extended by Pritzker Prize-winner Sverre Fehn.

We will see more buildings by the 82 year old Sverre Fehn. The Gyldendal publishing house headquarters open in central Oslo in 2007, and when we take a one-day excursion we will visit one of his main works, Hamar Museum, next to lake Mjøsa, north of Oslo.

The post-conference tour, starting on Friday 30th, will go to the city of Bergen and Western Norway. The programme includes spectacular landscapes (fjords and waterfalls), old architecture (stave churches), the Glacier Museum by Sverre Fehn as well as works by

the emerging generation of Norwegian architects.

Stave Churches

Some 1000 wooden stave churches were built in Norway between 1100 and 1300. Today fewer than 30 remain. While archaeologists have found proof that stave churches were built all over northern Europe, they have only been preserved in southern Norway. In 1844 enthusiasts founded the Society for the Preservation of Ancient Norwegian Monuments to care for significant old buildings. Today the society maintains eight stave churches. Four others are situated in open-air museums.

Traditional lafting, or log-style, construction consists of notching logs and fitting them together horizontally to create solid walls. The stave technique, on the other hand, involves a skeletal framework of vertical posts. The enclosure is completed with tall vertical planks. In early stave constructions the posts were dug directly into the ground, with the result that they rotted from the ground up. In subsequent efforts, the church-builders constructed a base, or sill, of horizontal beams laid on a stone foundation. All the vertical elements (including large posts, called masts) were mounted into grooves on the sill, with two to four posts per wall. The top of each post, 8m to 9m high, was fastened to an elevated sill using knee joints and St. Andrew's crosses. Large portions of each wall frame were fabricated on the ground and raised as single

units on top of the right-angled foundation sill, creating an interior space of cubic dimensions.

There are several types of stave churches. The simplest have only a nave and a small chancel. The roof rests on the walls. Some stave churches feature a high mast in the middle to support a roof spire and brace the walls. The largest and most complex have an elevated room in the centre, supported on free-standing posts and surrounded by a lower gallery. The wooden entranceways are often ornately decorated with intricate carvings.

Sverre Fehn

Sverre Fehn (born 1924) received his architectural education shortly after WWII and quickly became the leading Norwegian architect of his generation. Fehn's teacher, Arne Korsmo, was an important early influence. During a trip to Morocco in 1952–53, Fehn encountered the elemental architecture that would set the tone for his further development. In Paris a year later, he worked and studied with Jean Prouvé and absorbed all he could from the works of Le Corbusier.

Fehn and a colleague, Geir Grung, made a breakthrough in 1955 with the modernistic Økern Home for the Elderly, in Oslo. At the age of 34 Fehn gained international recognition for his design of the Norwegian Pavilion at the 1958 Brussels World Exhibition. In the 1960s he produced two works that have remained highlights in his career: the Nordic Pavilion at the Venice Biennale



2/ View of the Royal Palace from Karl Johan Street; photo The National Museum of Art, Architecture and Design, Oslo

*3/ City Hall Oslo by Arnstein Arneberg and Magnus Poulsson, 1931-50
photo The National Museum of Art, Architecture and Design, Oslo*

*4/ Museum in Hamar by Sverre Fehn, 1967-79
photo The National Museum of Art, Architecture and Design, Oslo*

and the Hedmark Museum in Hamar, Norway. The museum may well be Fehn's greatest achievement. It marked his move away from pure modernism and toward a more personal architecture of his own creation.

From 1971 to 1977 Fehn saw his concept for the Skådalen School for the Deaf come to fruition, its many buildings positioned discretely in the sloping terrain of northern Oslo's Holmenkollåsen. In recent years Fehn has produced a string of highly acclaimed museums in Norway: the Norwegian Glacier Museum (1991) in Fjærland, the Aukrust Centre (1996) in Alvdal, the Ivar Aasen Centre (2000) in Ørsta, and the Norwegian Museum for Photography (2001) in Horten.

The architect's highest international honour came in 1997, when he was awarded both the Pritzker Architecture Prize and the Heinrich Tessenow Gold Medal. His conceptual gifts are complemented by excellent drafting skills and a unique and poetic ability to express himself. He was a professor at the Oslo School of Architecture from 1975 to 1995. Sverre Fehn's most recent work, the Norwegian Museum of Architecture, opens in Oslo in early 2008.

A Fresh Start

The opening in January 2008 of the new building for the Architectural Museum in Oslo (Nasjonalmuseet Arkitektur) is the end of a journey that has lasted ten long years. To start with it was not a project that the Ministry of Culture wanted, but

the newspapers loved the idea of combining the leading 19th century architect in Norway (Grosch) with our most important architect ever (Fehn). We received support from leading cultural personalities. And, more significantly, a private donation of 5 million Euros meant that the government felt obliged to pay for the rest (13.5 million Euros).

We sold the idea of combining Classicism and Modernism as the recipe for an ideal Architectural Museum, a building that will be our most effective educational tool. And I think it will work that way. We can show the schoolchildren our double staircase and tell them about Piano Nobile and the symbolic and practical reasons for stairs. We can point at the cross vaults and introduce the idea of the general structural system that may be extended *ad infinitum*. And our exhibition pavilion with its shallow vault carried by four concrete columns is a central space, our temple. There is a variety of different spaces in the new building, adding an extra quality to the experience of moving through the museum.

In 1624 medieval Oslo burnt down once again, and the king decided to move the city five hundred metres to the West, next to Akershus Fortress. It was here, close to the stone wall of the castle, that the Bank of Norway building was constructed in 1830. Fehn took the motif of the sloping fortress walls and veiled the glass box of the square exhibition hall behind a concrete wall, which is broken in three places and set at an angle to

provide glimpses of the interior. The result is a multilayered situation and a 'cloister' surrounding the glass box. After having visited the building site of the Architectural Museum in Oslo early this year, Steven Holl agreed to write the introduction to the catalogue for the opening exhibition on Fehn. He starts his text by quoting the Chinese poet Tu Fu living in sixth Century AD: 'My brother was a year older than I. He was wise, and I was only a fool. He despised vanity; I was full of envy...'. After all this hype I do hope that you will come to Oslo in May 2008 and see for yourself.

[ulf grønvold, senior curator at the national museum of art, architecture and design, oslo](#)
www.nationalmuseum.no

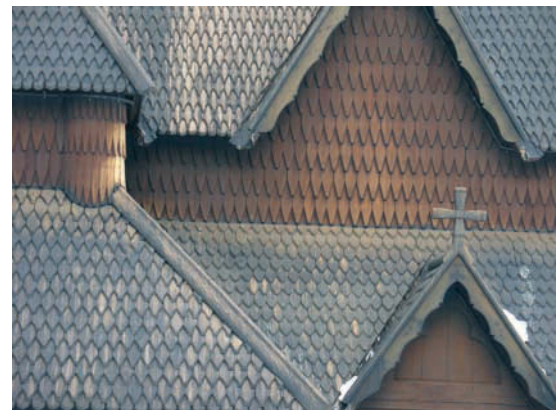
5/ Urnes stave church near Lustrafjorden dates back to about 1150

photo The National Museum of Art, Architecture and Design, Oslo

6/ Detail, Heddal stave church, which was built circa 1250; photo The National Museum of Art, Architecture and Design, Oslo

7/ Mortensrud church by Jensen & Skodvin Arkitektkontor in Oslo 2001

photo The National Museum of Art, Architecture and Design, Oslo



www.icam-web.org

icam is the international organisation for architectural museums and an organisation of architectural museums, centres and collections. It is dedicated to fostering links between all those interested in promoting the better understanding of architecture.

icam and its members aim to:

Preserve the architectural record

Raise the quality and protection of the built environment

Foster the study of architectural history in the interest of future practice

Stimulate public appreciation of architecture

Promote the exchange of information and professional expertise

icam is affiliated to the International Council of Museums (ICOM) as an international specialised body and as a member organisation. In addition, **icam** has special links with the International Council on Archives (ICA).

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new members since 2004

austria

Stadtmuseum Graz

VAI Vorarlberger Architektur Institut, Dornbirn

WAGNER:WERK, Museum Postsparkasse

ecuador

Museo de Arquitectura del Ecuador, Quito

germany

Akademie der Künste Baukunstarchiv, Berlin

M:AI Museum für Architektur und Ingenieurkunst NRW, Gelsenkirchen

island

Reykjavik Art Museum, Department of Architecture, Reykjavik

italy

Archivio Storico delle Arti Contemporanee, Marghera-Venezia

mexiko

INBA, Museo Nacional de Arquitectura, Mexico City

usa

Fallingwater Museum, Mill Run

individual members

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france

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