

# ICAM19

September 9-13 2018

**DAC**  
DANISH  
ARCHITECTURE  
CENTER

icam



## Welcome

Dear ICAM'sters

Welcome to Danish Architecture Center (DAC) and to the Danish capital Copenhagen, situated on the beautiful coastline of Øresund with Sweden on the horizon. Copenhagen is internationally acclaimed for its vibrant livability including that bikes have outnumbered cars and Copenhageners taking their daily swim in the clean harbor – do not hesitate to try yourself while being our guest.

Copenhagen is also home of the new BLOX building, designed by OMA as the new home for DAC and situated on the harbor front in the Cultural District of Copenhagen. The building is a national shared private public investment in the field of architecture, design and urban development focusing on the creation and migration of new ideas that will contribute to more sustainable, livable and lovable cities in the future. DAC in BLOX is the epicenter for this year's ICAM Conference, and we are honored to host you all.

Together with the ICAM board and many engaged members we have composed a program, which we hope will both challenge and please you as it promotes the migration of ideas – amongst all the participants of the conference as well as the colleagues in all our member institutions.

As we take great pride in being a good host, please do not hesitate to reach out to my great colleagues and me should you need any help during your stay here in Copenhagen – we are here for you! **Welcome to ICAM19.**

**Kent Martinussen**

*Member of the ICAM board & Director of DAC*

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## Letter from the president

At every ICAM conference we all fall a little bit in love; with a city, a country, and its architecture. I confess, I have already been captivated by the spirit of Copenhagen and am delighted that we are holding our nineteenth congress in BLOX, whose beating heart is the Danish Architecture Center.

Taking as its theme ‘Migrating Ideas’, the conference invites you to be inspired to undertake trans-national research, to connect with others through exhibition partnerships, to take action in responding to climate change, to enhance your commercial partnerships, and to evolve your relationship with communities.

Let’s all take the opportunities of the ICAM family, and the hygge of Copenhagen, to seek out new partners and collaborators and explore how much more we can achieve by working together.

### **Rebecca M Bailey**

*President of the ICAM board & Head of Education & Outreach,  
Commercial and Tourism, Historic Environment Scotland*

## Introduction

(from the ICAM print 07, 2018)

### **Does society define the architecture or does the architecture define society?**

The world today is characterised by huge changes in global politics. We are seeing a rise in nationalism, where old boundaries are being rebuilt and formerly so fundamental ideals are being challenged anew. At the same time, we are facing global challenges when it comes to green and sustainable changes to how we live and build. All of this has an influence on architecture and urban growth. But does architecture also have an influence on these developments? What do the different trends actually mean for architecture as a discipline, for culture and for communication? These are the big questions at ICAM19, which has the theme 'Migrating Ideas'.

## ICAM at the Danish Architecture Center

The Danish Architecture Center (DAC) is hosting the 19th edition of the ICAM conference in Copenhagen, Denmark. The four-day conference will kick off on Sunday 9 September with a city walk and welcome reception on the opening day. The official conference programme begins on Monday 10 September and will comprise lectures, sessions and guided tours in Copenhagen and surrounding areas. The official conference programme will be followed by two post-conference days with guided tours on Friday 14 September and Saturday 15 September.

The conference is organised with the support and participation of Realdania, the National Collection of Architectural Drawings and the Danish Royal Library, among other collaborators.

## The Danish Architecture Center

DAC is Denmark's national centre for the development and dissemination of knowledge about architecture, building and urban development. DAC was founded in 1985 as a public-private partnership tasked with "building bridges between architecture as an art form and as a business". In short, DAC co-produces dissemination, dialogue and debate between industries and society to ensure our cities, urban spaces and structures are built with the highest architectural quality.

DAC has regularly expanded its portfolio of offerings for families, young people and professionals, and today DAC hosts exhibitions, urban walks, courses for children, LEGO workshops, development programmes for municipal chief executives and managers, and innovation projects in collaboration with players across the building sector.

## DAC at BLOX – a global focus

In early 2018, DAC moved to the brand new BLOX building located on the Copenhagen waterfront. BLOX was designed by Rem Koolhaas and Ellen van Loon from OMA and will be an extraordinary venue for life in the city.

BLOX will provide a setting for recreational outdoor urban spaces, playgrounds, homes and cafés, as well as a unique forum for the built environment with room for work, exhibitions, research and reflection. A place that embraces both popular and professional activities. A place to be shared by the creative professions involved in urban development, construction, architecture and design.

You will find DAC at the heart of BLOX, with large exhibition spaces, a learning centre and smaller spaces for engaging with professionals.

In addition to DAC's new location, DAC has launched a new strategy to become an international destination for architecture and design. The background for this global focus is the knowledge that never before have so many people lived in the world's cities, and architecture plays a key role in shaping the cities, housing and sustainable transition of the future. The next 10 to 15 years will be particularly critical for the development of the world's cities. The ideas and drawings are being realised now. We are deciding, now, whether the cities of the future will be for the people, with room for life, community and well-being. And whether the cities will be sustainable with biodiversity, urban nature and climate-proof buildings. The debate

## Copenhagen

and knowledge-sharing of today will impact these decisions. DAC therefore wishes to promote engagement, knowledge and experiences that bring together people and disciplines to shed light on the challenges of the future, so we can work together to find solutions for our cities.

The ICAM19 conference has an international scope that welcomes players from all over the world to see and experience DAC, BLOX and all of Copenhagen. BLOX will be the nerve centre of the ICAM19 conference, with most of the sessions and lectures taking place there. With its central location, it makes an excellent base from which to explore the rest of the city by foot, boat and bus.

Copenhagen is known as one of the most liveable cities in the world. This is a direct result of years of human-centric urban development, with the bicycle playing a key role. Today, there are more bikes than inhabitants, and more people move about the city by bike than by car. In the early 1960s, Copenhagen was one of the first cities in Europe to reduce car traffic and parking in the inner city. Car lanes were turned into pedestrian streets and many squares were converted from parking lots into public spaces for urban life. As a result of this strategy, space for pedestrians and urban life has increased from 15,000 m<sup>2</sup> to over 100,000 m<sup>2</sup>.

Copenhagen's liveability is reflected to a great extent in the city's architecture, which underpins everyday urban life and mobility. New bridges and green cycling routes are a major part of the city's infrastructure, making it easy and convenient to move about on foot and by bike. Meanwhile, recreational areas like the Harbour Baths, the Superkilen public park and Israels Plads square make it easy to use and enjoy Copenhagen's public spaces. Major architectural firms like Gehl, COBE and BIG have had a significant impact on the city, with their human-centric focus and playful approach to architecture.

## Opening day Sunday September 9

Time	Event	Location
14.00	Check in and registration. Coffee, greetings, and setup of marketplace with organisational info material	<b>Danish Architecture Center in BLOX</b> Bryghuspladsen 10, Copenhagen
15.00 – 18.30	<b>Walking Tour: Cities for People</b> Led by staff from Gehl Architects, the tour focuses on Copenhagen's historic development and infrastructure transformation – from cars to pedestrians and bicyclists; from parking lots to people friendly urban spaces. The tour is guided by Jonna Ekholm, architect and urban designer from Gehl Architects	DAC Meeting point: Plaza outside BLOX
18.30	Check in and registration Setup of marketplace with organisational info material	<b>Danish Architecture Center in BLOX</b> Bryghuspladsen 10, Copenhagen
19.30	<b>Welcome to Danish Architecture Center.</b> Kent Martinussen, CEO, DAC	DAC, Main Hall
19.45	Guided tours of BLOX building with DAC staff	DAC
20.45 – 21.30	Snacks and drinks	DAC Café, 3rd floor

## Day 1 Monday September 10

Time	Event	Location
8.00–9.00	Check in and registration Setup of marketplace with organisational info material. <i>Coffee and crossaints</i>	<b>Danish Architecture Center at BLOX</b> Bryghuspladsen 10, Copenhagen
9.00	<b>Official welcome and introduction</b> Kent Martinussen, CEO, DAC	DAC
9.30	Break	
9.45–12.15	<b>SESSION #1</b> <b>INSPIRE: Archives and international co-operations</b> Chair: Prof. Christoph Grafe, Architecture History Theory, Flanders Architecture Institute, Antwerp <i>See speakers and further description under 'Sessions'</i>	DAC
12.15	Lunch	DAC
13.45	<b>SESSION #2 CONNECT: Enabling exhibition co-production</b> Chair: Dr. Catherine Pütz, Head of V&A Touring Exhibitions, Victoria and Albert Museum, London <i>See speakers and further description under 'Sessions'</i>	DAC
16.15	Break	
16.45	<b>Lecture: 250 Years of Danish Architecture</b> Professor Carsten Thau, The Royal Danish Academy of Fine Arts, Copenhagen. Professor Thau will discuss buildings of the absolute monarchy, Danish modernism and highlights of the Danish welfare society of the 20th century.	DAC
18.15	Break	
19.00–21.30	<i>Doors open 19.00. Official program begins 19.30</i> <b>Welcome.</b> Rebecca Bailey, ICAM and Jesper Nygård, CEO, Realdania. CEO Jesper Nygård will give an insight into Realdania's mission as a modern philanthropic organisation to improve the quality of life and benefit the common good by improving the built environment.	<b>Realdania Headquarters</b> Jamers Plads 2, Copenhagen

Network reception hosted by Realdania. Light refreshments served.

## Day 2

# Tuesday September 11

Time	Event	Location
8.30	Coffee and croissants	<b>Danish Royal Library</b> (also known as the 'Black Diamond', adjacent to BLOX)  Søren Kierkegaards Plads 1, Copenhagen
8.50	Welcome to the Royal Library	
9.00	<b>SESSION #3</b> <i>ENHANCE: Creating value in Commercial Partnerships</i> Chair: Lynn Osmond, President and CEO, Chicago Architecture Center <i>See speakers and further description under 'Sessions'</i>	Royal Library
11.30	Break	Royal Library
11.50	<b>General assembly #1</b>	Royal Library
13.00 – 13.20	Break – Proceed to busses for tour departure	
13.20	Busses departs for Bispebjerg, a northern Copenhagen neighborhood Box lunches given on the busses	DAC at BLOX

Time	Event	Location
14.00	<b>Bus tour: 20th century churches and suburban developments</b>  <b>Grundtvigs Kirke</b> (Kaare Klint, 1940) Named in honor of Denmark's most influential reformer and philosopher, this contemporary Gothic-inspired church highlights the brick craftsmanship of the country.  <b>Bagsværd Kirke</b> (Jørn Utzon, 1976) Utzon's design brings together a sculptural concrete roof over the nave with Japanese-inspired gates and passages.  <b>Danish National Arts Library</b> , national collection of architectural drawings  <b>Søndergårdsparken</b> (Poul Ernst Hoff and Bennet Windinge, 1950) This post-WWII development is reminiscent of English garden villages	
17.30	Return to Copenhagen city center	
18.00	Break	
19.00 – 21.30	Dine around in groups hosted by architecture studios  See the back of your nametag for the location of your specific studio/dinner. Please ask DAC staff if you have questions.	At 3XN, HLA, COBE, and BIG Studios.  <i>See addresses under 'Practical Information' At 3XN, HLA, COBE, and BIG Studios.'</i>



## Day 3

### Wednesday September 12

Time	Event	Location
8.30	Coffee and croissants	DAC at BLOX
9:00	<b>SESSION #4</b> <i>TAKE ACTION: Responding to Climate Change</i> Chair: Nikolaj Sveistrup, Head of Programme, Danish Architecture Center. <i>See speakers and further description under 'Sessions'</i>	DAC
11.30	Break	DAC
12.00	<b>SESSION: New Generation Talent</b> Panel discussion on attracting young talent to ICAM and ICAM-member institutions, Triin Ojari, moderator	DAC
13.30	Lunch break with hosted discussion between ICAM and AAO (Association of Architecture Organizations), Bernard Colenbrander, moderator <i>See panelists under 'Sessions'</i>	DAC
15.30	<b>Lecture: Climate City</b> Introduction to Taasinge Climate Neighborhood by SLA and the municipality of Copenhagen. Morten Leicht Jeppsen, landscape architect, SLA Rosalina Wenningsted-Torgard, architect, City of Copenhagen	DAC
16.30	<i>Bus departs for Taasinge Climate Neighborhood</i> <b>Walking Tour: Climate City</b> The walking tour focuses on the city's climate adaptation projects in the Copenhagen neighborhood of Østerbro, where streets and places are adapted to collect large amounts of rainwater as well as giving its inhabitants green spaces that improve communal engagement and quality of life.	Bus departs from DAC <i>Read more about the project on page 80-81</i>
18.15 – 18.45	Bus returns to DAC	
	No official evening program <i>See practical information for restaurant suggestions</i>	

## Day 4

### Thursday, September 13

Time	Event	Location
8.30	Coffee and croissants	DAC at BLOX
9.00	<b>SESSION #5</b> <i>EVOLVE : The Smart Museum? How Community Participation is (or isn't) Changing the Way we Work</i> Chair: Madéline Beckman, Curator, ArkDes, Stockholm. <i>See speakers and further description under 'Sessions'</i>	DAC
11.30	<b>Digital Engagement and Experiences – Pecha Kucha</b> ICAM participants shared their work and ideas through fast-paced presentations. <i>Lunch is served before the Pecha Kucha program starts.</i>	DAC
13.30	Walk to the Court Theatre, Christiansborg Palace Opened in 1767 as the King's Theatre it is the longest-operating theatre in Denmark.	<b>The Court Theatre</b> Christiansborg Palace, Ridebane 18, Copenhagen
14.00	<b>General Assembly #2</b>	The Court Theatre
16.00	Break Walk from the Court Theatre to the boat dock adjacent to DAC at BLOX	<b>Kirkegaard Plads</b> boat dock (located between BLOX and the Royal Library / 'Black Diamond')
16:30	<b>Boat Tour</b> <b>Past, Present and Future of Copenhagen's Harbor</b> Tina Saaby, Chief City Architect of Copenhagen, leads the farewell boat tour focusing on the historic transformation of Copenhagen's harbor from industry to recreation.	DAC, BLOX
18.00	Time on your own	
19.00 – 22.00	<b>Closing reception / party</b> End of the official program of ICAM19. Dinner and beverage are included, and drinks can be purchased at the bar after dinner.	

## SESSION #1

### **INSPIRE**

## Archives and International Cooperations

### Chair

#### **Prof. Christoph Grafe**

*Architecture History Theory, Flanders Architecture Institute*

### Board champion

#### **Dr. Christine Garnaut**

*Associate Research Professor in Planning and Architectural History,  
School of Art, Architecture and Design*

### Speakers

#### **Katia Truijen**

*Researcher at Het Nieuwe Instituut, Holland*

#### **Marina Otero**

*Director of Research at Het Nieuwe Instituut, Holland*

#### **Mirko Zardini**

*Director, CCA Canadian Center for Architecture, Montreal,  
executive committee ICAM*

#### **Monika Platzer**

*Curator for archives and collection at the Architekturzentrum Wien, editor ICAM*

#### **Rebecca M Bailey**

*Head of Education & Outreach, Historic Environment Scotland / President ICAM*

## Description of session

Architectural archives and collections are generally rooted in and fed from a particular regional or national context. Their genesis and development therefore tend to reflect the particular histories of architecture and urban planning within a distinct territory, and its political, socio-cultural and economic arrangements, as well as its landscape. Yet, architecture, while being essentially and physically tied to this context, is also a discipline with universally recognisable *modi operandi* and a long history of knowledge transfer among all parties involved. The development of artistic reform movements in the early twentieth century, but also architects' associations in the post World War II period demonstrate the essentially internationalist nature of architectural discourses and practices. Forms of knowledge transfer and connections between practices in colonial and post-colonial societies have also had a profound effect on architecture and urbanism.

For architectural archives this aspect of, particularly but not exclusively, modern history of architecture provides an incentive to seek and develop cross-cultural, cross-disciplinary and 'transnational' projects with partners abroad. The objectives of these initiatives vary and may range from pragmatic ones – sharing resources – to more content-driven ones, as networks and collaborations offer a broader basis for the research of each contributing partner or establishing a framework for a comparative analysis of regional/ national developments in the field of architecture.

This call for this session invited presentations of collaborations of institutions from different cultures, countries or continents. The presentations are to examine and present the research questions which could be formulated through and by means of the existence of transnational networks of individuals and institutions.

- Which forms of examination (and, perhaps, self-examination) become possible, only because of the collaboration with partners from a different context?
- Which methodological innovations can be traced to the situation of working with partners with a different background and which curatorial initiatives can be developed?
- Which perspectives and potential opportunities of trans/cross-cultural/national collaborations can be developed in the medium and long term?
- Which strategic connections can architectural institutions develop, given the realities of their frequently limited size and financial possibilities?
- Which types of projects could be initiated and what form could these take? Which resources would be required and how could they be funded?

## Chair

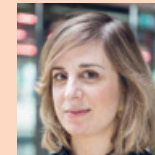


### Christoph Grafe

*Architecture History Theory,  
Flanders Architecture Institute*

Christoph Grafe (Bremen, 1964); architect, curator and writer; living and working in Amsterdam, London and Wuppertal. Professor of Architectural History and Theory at the University of Wuppertal. From from 2011 to 2017 he served as the director of the Flanders Architecture Institute in Antwerp. Visiting professorships at University of Hasselt (Belgium) and Politecnico di Milano. His book *People's Palaces – Architecture, Culture and Democracy in Post-War Western Europe* was published by Architectura & Natura in 2014. Member of the editorial board of the *Journal of Architecture* (RIBA) and the advisory board of the *Baukunstarchiv Nordrhein-Westfalen*. Editor of *OASE* and *Eselsohren*. Acted as interim city architect (with Bob van Reeth) in Antwerp in 2015.

## Speakers



### Marina Otero Verzier

*Director of Research at Het Nieuwe Instituut*

#### **Biography**

Marina Otero Verzier is a Rotterdam-based architect. She is Director of Research at Het Nieuwe Instituut in Rotterdam, and curator of the Dutch Pavilion at the 16th Venice Architecture Biennale. With the After Belonging Agency, Marina was Chief Curator of the 2016 Oslo Architecture Triennale. Previously, she was Director of Global Network Programming at Studio-X - Columbia University in New York. She completed her PhD in 2016 and currently teaches at RCA in London.



### Katía Truijen

*Researcher at Het Nieuwe Instituut*

#### **Biography**

Katía Truijen is a media theorist based in Rotterdam. Since 2014, she has been developing programs in the field of digital culture and architecture within Het Nieuwe Instituut's Research department. Currently, she is assistant curator for the Dutch Pavilion at the 16th Venice Architecture Biennale, and managing editor for the forthcoming publication *Architecture of Appropriation: On Squatting as Spatial Practice*.

**Abstract (Marina Otero Verzier + Katia Truijten)**

*Constructing institutional memory: on the inclusion of non-author-based, precarious, and criminalized spatial practices in the archive*

The project discusses new approaches to the research, archive and representation of precarious, non-author-based, and often criminalized spatial practices in the institutional framework of an architecture archive and museum. Taking as a departure point the case of Architecture of Appropriation - a collective research that Het Nieuwe Instituut is conducting into squatting as an architectural practice - we will examine the role that archives have in the construction of the history of the city and its inhabitants.

The squatting movement has played a major role in the design of the urban fabric and the domestic interior, and proposed alternatives to the dominant, market-oriented housing policies. By bringing together the expertise of the squatter movement with that of architects, archivists, scholars, lawyers, and policy makers from different countries, and by comparing methodologies and case studies, the project examines the role of museums and archives as social and political agents. Yet it also unveils the forms of control and consumption, and the changing conditions for inclusion and exclusion, that this position facilitates.

Architecture of Appropriation forms the basis for a new acquisition policy for the State Archive for Dutch Architecture and Urban Planning. The initiative aims to open up a discussion on the inclusion of these spatial practices in the histories of architecture and their operating platforms, while acknowledging the fragility of the communities involved as well as the need to carefully limit the processes of institutional appropriation.

**Mirko Zardini**

*Director, CCA Canadian Center for Architecture, Montreal*

**Biography**

Architect, author and curator, Mirko Zardini has been the Director of the Canadian Centre for Architecture since 2005. His research engages with contemporary architecture by questioning and re-examining assumptions on which architects operate today. It's All Happening so Fast, his most recent exhibition and publication, is a reflection on the often conflicting ideas about human relationships to the environment. Zardini was editor for Casabella from 1983 to 1988 and Lotus International from 1988 to 1999, and he has taught design and theory at architecture schools including Harvard University GSD, Princeton University SoA, Swiss Federal Polytechnic University (ETH) at Zurich, and the Federal Polytechnic at Lausanne (EPFL).

**Abstract**

*Álvaro Siza at CCA, Gulbenkian, and Serralves*

Among the architecture institutions created in the 1970s and 1980s, the Canadian Centre for Architecture was one of the ones to assume an international mandate for architecture in an increasingly connected, networked and global context, building its unique collection with archives from many different countries, and with an emphasis on postwar architecture. From the outset, the CCA understood the collection as a resource to advance studies, provoke the development of new ideas, and shape and contextualize contemporary debate in architecture.

In the last years, the CCA created a new strategy for the acquisition of archives first put in place with the sharing of the Álvaro Siza archive, now held at the CCA, Serralves Foundation, and Calouste Gulbenkian

Foundation. This strategy has several objectives: to reflect the different cultures and contexts in which the work was generated, to expose the material to diverse interpretations by researchers—scholars, curators, editors, architects and urbanists, and students—operating inside these different contexts, and to create a link among different institutions to necessitate collaboration that can confront different approaches in order to cultivate common strategies and learn from diverse ways of working. This idea of the archive as a shared field of exploration promises to reinforce a new and different kind of network of institutions premised on what institutions do, not only what they have.



**Monika Platzer**

*Curator for archives and collection  
at the Architekturzentrum Wien*

### **Biography**

Studies of art history at University of Vienna (Ph.D), has worked for the Architekturzentrum Wien as curator and head of Special Collections since 1998. Research focus: 20th century architectural and cultural history; editor of *icamprint* the member journal of the International Confederation of architectural Museums (*icam*), curator in numerous research and exhibition projects like “Shaping the Great City, Modern Architecture in Central Europe 1890–1937 » assigned by Austrian Ministry for Education, Science and Culture, by the Montreal Canadian Centre for Architecture the Getty Research Institute in Los Angeles. Further projects: Vienna. The Pearl of the Reich. Planning for Hitler, Architekturzentrum Wien, Lessons from Bernard Rudofsky, Architekturzentrum Wien; Kinetism: Vienna’s encounter with the avant-garde, Wien Museum, Vienna; Jiri Kroha. Cubist, Expressionist, Functionist, Realist, Architekturzentrum Wien 1998; Teaching assignments

at the University of Vienna and the University of Technology in Vienna; 2014 Visiting Scholar at Center for European Studies at Harvard. Current research focus: Architecture and Cold War.

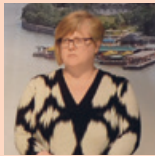
### **Abstract**

#### ***Research project: Reframing Postwar Architecture and Society in Austria – Germany –Switzerland 1945–1968***

The aim of this transnational research project is to re-contextualize the national narrative of these three countries with respect to enquiries at a global level on the architecture of the postwar era. The study is therefore not based exclusively on an architecture-historical analysis, but adheres, methodologically speaking, to the interdisciplinary approach of cultural studies and includes aspects of several branches of history: discourse, economics, society, institutions and politics. In addition, taking a close look at protagonists’ biographies will shed light on international contacts, continuities, ruptures, omissions, reinventions, and career-advancing ambitions.

For the participating institutions this cooperation constitutes the first attempt to embed and strategically re-contextualize the profile of their extensive collections in a cross-national milieu. At the same time, with this transnational approach, the respective scholarly and grant-policy parameters of the participating institutions are to be utilized, and new financing models are to be procured. The stated goal is to establish the architecture collections as sought-after research partners on a level playing field for externally funded projects and institute the collections’ physical matter as the indispensable basis for the scholarship.

Participating institutions: Architekturzentrum Wien (Az W). Karlsruher Institut für Technologie (KIT), Südwestdeutsches Archiv für Architektur und Ingenieurbau (saai), Institut für Geschichte und Theorie der Architektur (gta), Zürich



## **Rebecca M Bailey**

*Head of Education & Outreach, Historic Environment Scotland / President, ICAM*

### **Biography**

Rebecca M Bailey has been Head of Education and Outreach at Historic Environment Scotland (formerly the Royal Commission on the Ancient and Historical Monuments of Scotland) since 2004. In addition to leading exhibitions and research, she specialises in securing grant funding. She was curator of the 'Romantic Scotland' exhibition, at Nanjing Museum in China, April – July 2017, and is Principal Investigator of the related international research project 'Producing/Consuming Romantic Scotland'. She is currently President of the International Confederation of Architectural Museums.

### **Abstract**

#### ***Romantic Scotland in China: a research collaboration***

In April 2017 the 'Romantic Scotland' exhibition opened in Nanjing Museum in China. Curated by Rebecca Bailey of Historic Environment Scotland and designed by Nanjing Museum, the exhibition presented paintings, works on paper, objects, and historic and modern photography from the collections of Historic Environment Scotland and the National Galleries of Scotland.

Inspired by the exhibition, a research project was commissioned by the UK Arts and Humanities Research Council. An international team, led by Rebecca and based in the UK and China, was assembled to develop audience research methodologies for Chinese museums, to investigate the response of the Chinese audience to the exhibition, and to explore how representations of landscape and heritage can influence perceptions of Scotland and the travel decisions of potential visitors.

Working across and between cultures, the research team gathered extensive data, including 1,000 surveys, 2,000 graffiti posts and 5,000 video diaries. Analysis of the data is now complete and bilingual report of the methodology, findings and recommendations will go to print on the eve of ICAM19.

This presentation will explore the challenges and opportunities of bringing together a multi-disciplinary research team of curators, architects, sociologists, educators and tourism specialists in a collaboration across two very different cultures. From building relationships and navigating cultural differences, to financial negotiations and ethics, it will present a frank view of a difficult but ultimately successful project.

## SESSION #2

### **CONNECT**

## Enabling Exhibition and Co-production

### **Chair**

#### **Dr. Catherine Pütz**

*Head of V&A Touring Exhibitions, Victoria and Albert Museum, London*

### **Board champion**

#### **Triin Ojari**

*Director, Museum of Estonian Architecture*

### **Speakers**

#### **Dr. Birgitte Sauge**

*National Museum of Art, Architecture and Design, Oslo*

#### **Dr. Catherine Pütz**

*Head of V&A Touring Exhibitions, Victoria and Albert Museum, London.*

#### **Dr. Teresa Fankhänel**

*Curator, Architekturmuseum, Technische Universität, Munich*

#### **Timo Riekko, Curator**

*Alvar Aalto Museum Finland, Cultural Affinities - working in Japan*

## Description of session

This session will consider the many opportunities of exhibition co-production, and the value of collaboration across different types of research and creative institution in the way we generate exhibitions. We look at the way a cross fertilisation of ideas can create a more compelling approach for audiences, and how the arts sector can gain from the scientific community.

The session starts with a number of fascinating case studies that will help us see how a variety of approaches can create different business models of co-production, both in terms of audience reach and financial acuity. These case studies raise important questions: How can new models of exhibition making be used as a vehicle for social change, making our field more relevant to today's audiences? How can collaborations create a provocation for our audiences? And what are the different operational models for exhibition co-production? Is it realistic to expect co-production to reduce the costs of exhibition generation and delivery, or do the different expectations and remits of the collaborating partners in fact lead to a greater administrative burden and an increase in operational costs? Do new digital technologies make collaboration easier?

Delegates will have the opportunity to debate these issues with the panel and then to test their ideas in smaller groups, presented with a new exhibition proposal, to work on together as a test case for the best ways of collaborating.

## Chair (and speaker)



### **Dr. Catherine Pütz**

*Head of V&A Touring Exhibitions,  
Victoria and Albert Museum, London.*

#### **Biography**

Dr. Cathy Pütz currently runs the Victoria and Albert Museum's substantial international exhibition touring programme, which has been running since the 1990s and operates on every continent. She has previously held positions as Head of Exhibitions at the National Gallery, London, Head of Exhibition Touring and Co-ordination at Tate Britain, and before this had a senior career in international publishing, working for the Economist, the BBC, and Reed Publishing. She was awarded her Doctorate on Cubist Sculpture in 1999 at the Courtauld Institute, London, and continues to be widely published on the subject of modernist European sculpture.

#### **Abstract**

##### ***Fashion and Nature: Collaborating to campaign for a sustainable future***

The first case study in Connect: Enabling Exhibition co-production is the V&A's current Fashioned from Nature exhibition. The exhibition is the result of many years of research and collaboration with scientific partners.

As well as exploring our fascination with nature, this exhibition's key concern is to look at the ethics of using natural resources and current global concerns about sustainability in the fashion industry. Only a collaborative approach could deliver a debate of the necessary sophistication. Our knowledge of the natural world is underpinned by science and a central aim of the exhibition is to show how fashion interacts with science and technology. The research for this exhibition has deepened the V&A's research

network, and will result in the Museum acquiring more for the collections which has relevance to these important topics

We examine the way the exhibition's creative structure evolved in response to scientific colleagues' observations, also the way a collaborative approach opened up the possibility of lightness and humour, in order to make specific points. As popular science author Steven Johnson observed about creativity: "Scientists are much better at using fun to make their field accessible than art institutions." On a practical level, the approach of the scientists involved has suggested a different way of ordering the exhibition materials and constructing an argument. We also see how a museum exhibition can be used as a vehicle for change.

Finally we review some of the project's challenges. We consider the potential impact of the exhibition beyond the V&A, and most importantly, the impression left on the visitors, who find themselves surprised by the complexities of the debate. Through research collaborations with organisations whose focus might seem alien to those of an art, fashion and design museum, this exhibition finds genuinely new ways of exploring a very contemporary topic of concern to young and old alike.



## Speakers



### **Birgitte Sauge**

*National Museum of Art, Architecture and Design, Oslo*

#### **Biography**

Birgitte Sauge (PhD) is senior curator at the National Museum of Art, Architecture and Design, Norway and chief editor of the journal *Norsk museumstidsskrift*. She has a Dr. Art. in Art History from the University of Bergen (2004) on architecture competitions, architectural drawings and rhetoric. She has published widely on architecture competitions and representations from historical and museological perspectives. Currently she holds a research position on digital architecture in 'Architecture Museums & Digital Design Media' in the Cultural Heritage Mediascapes project. Sauge's recent publication is titled 'BIM: A Discussion on Norwegian Competitions,' in M. Theodorou and A. Katsakou (Eds.), *The Competition Grid: Experimenting With and Within Architecture Competitions*, RIBA Publishing (2018).

birgitte.sauge@nasjonalmuseet.no

#### **Abstract**

'The Forest in the House. Exploring parallel realities': A design- based architecture exhibition experiment exercised as research- practice partnership

The exhibition experiment 'The Forest in the House. Exploring Parallel Realities' was on display March 2018 in the Fehn pavilion in the Architecture Museum, the National Museum, Norway. The exhibition invited a diverse audience to a multi-sensory experience of a digital building, using VR-

technology and sound in a compliant physical installation. The experiment encompassed new understandings of VR, real architectural elements, motion and senses, social experience and meaning - making in exhibitions.

The experiment is part of 'Architecture Museums & Digital Design Media', a research collaboration between the Department of Education, University of Oslo, the National Museum, the architectural firm Atelier Oslo AS. The main financial funding is a generous 4-year grant from the Research Council of Norway.

This multidisciplinary and trans-institutional project bridges academia, architectural practice and the museum as equal partners in a model called Research and Practice Partnership (RPP). Executing a design-based experiment with compliant visitor studies in a real museum gallery gave interesting outcomes. The architects explored how to develop and communicate the firm's philosophy and the researchers obtained an understanding of digital architecture and current design and communication methods, as well as challenges that digital and immersive technology represents in an exhibition context. At last, the research methods gave significant new knowledge about the museum audience.



## **Teresa Fankhändel**

*Curator, Architekturmuseum,  
Technische Universität, Munich*

management, production of the exhibition and most artworks, accounting, PR and press. This reflection on the exhibition looks into the merits and challenges of such a collaboration.

### **Biography**

Teresa Fankhändel is a curator at the Architekturmuseum der Technische Universität, Munich, where she produced the exhibition “African Mobilities. This is Not a Refugee Camp Exhibition” (April 26 – August 19, 2018).

### **Abstract**

*African Mobilities. A joint project between  
the Architekturmuseum der TUM and collaborators in Africa*

African Mobilities was a cooperation between the Architekturmuseum der TUM and the University of the Witwatersrand, Johannesburg, to produce an exhibition about African architecture and mobility: by Africans and about Africa. The exhibition showed fourteen projects by artists, architects, writers and researchers who analyzed and illustrated ideas associated with the movement of goods, ideas and people across the African continent. The project was conceptualized as a traveling exhibition with subsequent shows in African cities, supported by the Goethe-Institut. Reaching a larger audience beyond the museum in Munich and providing content for future iterations of the exhibition that is easily accessible was a key aspect in the decision to create a website ([www.africanmobilities.org](http://www.africanmobilities.org)) instead of a catalogue.

As a joint venture, responsibilities within the project had to be divided up. The curator, Dr. Mpho Matsipa’s duties involved the development of the curatorial concept, oversight over the production of content, the planning of workshops with a vast number of international participants, and oversight over the exhibition design. The museum handled the overall project



## **Timo Riekko**

*Curator, Alvar Aalto Museum Finland, Cultural Affinities*

*- working in Japan*

### **Biography**

Timo has a master's degree in Cultural Anthropology. He has worked at the Alvar Aalto Museum since 2004 in various positions, both with collections and on exhibitions. For the past 4 years his main responsibility has been the architectural drawing collections, research services and coordinating international loans and exhibitions, interacting with researchers and museum professionals from different countries on a daily basis. He curates in-house exhibitions at the Alvar Aalto Museum and has worked on several co-produced international exhibitions.

### **Abstract**

#### ***Cultural Affinities - working in Japan***

In recent years the Alvar Aalto Museum has been involved in many exhibitions and other projects in Japan that have involved working with local curators and researchers. The most recent and intense project is an exhibition we are currently working on in collaboration with Japanese curators.

The exhibition is still in the production phase and it is due to open in Tokyo in 2019 and will tour in 2-4 museums in Japan. The exhibition concentrates only on the architecture and design projects Aino and Alvar Aalto worked on together. In the exhibition there will be on display around 100 original architectural and design drawings, furniture and other design objects from the collections of the Alvar Aalto Museum.

The concept and content of the exhibition have been developed in collaboration which is vital to make the exhibition interesting for the

Japanese audience. Having a local curator in the team when creating an exhibition to a different cultural environment from your own is something that can't be emphasized too much.

There are a few things which make the Japanese culture and way of working unique. The most important lesson I've learned during this project is the different way of communicating and the importance of face to face meetings. Language barrier is an obstacle that be dealt with translators, but a bigger problem is the Japanese practice of avoiding conflicts. Face to face meetings are always important but when working with Japanese their value is even greater.

One of the best things when working with Japanese is the effort they put into planning every small detail relating to the exhibition. Another thing that makes working with Japanese easy is the fact that they take pride in honoring agreements and promises. It might take some time to get them done but after you get them it's something that you can count on.

## SESSION #3

### **ENHANCE**

## Creating Value in Commercial Partnerships

### **Chair**

**Lynn Osmond**

*President and CEO, Chicago Architecture Center*

### **Board champion**

**Corinne Bélier**

*Collections Director, Cité de l'architecture et du patrimoine*

### **Speakers**

**Kent Martinussen**

*CEO, Danish Architecture Center*

**Muriel Sassen**

*Director of Communications, Development, and Sponsorship*

*Cité de l'architecture & du patrimoine, Paris*

**Peter Murray**

*Chairman, New London Architecture*

**Sarah Herda**

*Director, Graham Foundation for Advanced Studies in the Fine Arts;*

*Co-Curator, Inaugural Chicago Architecture Biennial (2015)*

## Description of session

The decision to establish a new partnership with a private, for-profit company, one that is meant to go beyond simple sponsorship, raises a host of challenges and opportunities for our cultural institutions. There are ethical considerations in choosing with whom to partner, of course, but also the elusive question of 'best match'—to your institutional mission, to your brand and programs, and to a long-term strategy. At the same time, as cultural institutions we bring potential partners a certain set of values, but also knowledge and know-how and, of course, audiences. As institutions, we do ourselves a huge favor by seeking out the common strains, successes and pitfalls in our commercial partnership experiences. What does a good partnership look like?

The following questions are possible sub-themes to be explored in this session:

How have sponsorships evolved to the benefit or detriment of our architectural institutions? What are the strings attached to private and public funding? How independent does your institution remain? What types of companies tend to support our institutional goals over the long range? What do they look for in your institution, which audiences and which programs meet their own values and goals? How does one build and maintain a vibrant and lasting commercial partnership, but also when does one decide to stop a sponsorship?

Partnerships can lead to collaborative developments, to the benefit of both the commercial and the cultural partner, by opening up to new audiences or by experiencing new formats. Should our institutions absorb and channel some of the innovation and research advanced by our partners? Can private-public partnerships help address prominent issues in the field of architecture and urbanism. What is made possible through partnership that would otherwise be too difficult financially or technologically to accomplish alone? Which types of partnerships can improve the visitor experiences at our institutions or help lessen the burden of digital upkeep for interactive technologies?

## Chair



**Lynn Osmond**

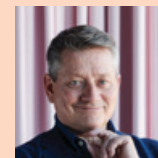
*President and CEO, Chicago Architecture Center*

### **Biography**

As President and CEO of the Chicago Architecture Center (CAC), Lynn Osmond is responsible for overseeing a comprehensive program of architecture tours, exhibitions, public programs, and youth education initiatives. In summer 2018, CAC unveiled its new 20,000 square foot home, prominently located in a Mies-designed building on the Chicago River, and featuring a major skyscraper exhibition and expansive scale model of Chicago. Since Osmond's tenure began in 1996, the CAC has realized terrific year-over-year growth in revenue and is now ranked among the top 10 largest Chicago cultural institutions (with an annual visitorship of 680,000 people).

Osmond is the founding chair of the Association of Architecture Organizations and serves on the boards of Choose Chicago, the Magnificent Mile, and the International Women's Forum. She is a member of the Economic Club of Chicago, the Chicago Network, and the Commercial Club, among others. She is a certified docent for the CAC and a regular speaker on architecture and design.

## Speakers



**Kent Martinussen**

*CEO, Danish Architecture Center, committee ICAM*

### **Biography**

Biography: Kent Martinussen heads the Danish Architecture Center (DAC), the national centre for architecture and urban planning in Denmark, which is organised as a private-public partnership between the philanthropic fund Realdania and the Danish government. The DAC is a non-profit project organization that delivers public service, B2B development, and international promotion within the field of architecture and urban planning. The DAC recently relocated from an 18th-century building to a new bespoke facility designed by Rem Koolhaas/OMA.

Martinussen serves as a member of a number of national and international committees, juries and boards, including the international jury panel of the Architecture Biennale in Venice, the steering committee of the Mies van der Rohe Award, and competition juries. In addition, he is an advisor to governments, municipalities, and corporations on policy making, strategic development, and city governance.



## Muriel Sassen

*Director of Communications, Development, and Sponsorship  
Cité de l'architecture & du patrimoine, Paris*

### **Biography**

Biography: Opened in 2007 to the public, the Cité de l'architecture & du patrimoine is the only the French national cultural institution entirely devoted to architecture, from the Middle-Ages to the present day. Largely state-funded, it nevertheless relies on private funds to finance may of its public programmes. Muriel joined the Cité in October 2015 as Director of Development and Sponsorship and was made head of Communications as well in October 2016.

Muriel has pursued her career in various cultural organizations in Paris. She worked in press relations for the opening of the Musée du quai Branly, for several years at the Louvre, first in communications then in fundraising amongst American donors and sponsors. Prior to the Cité de l'architecture, she was head of partnerships at Sèvres – Cité de la céramique, a ceramics manufacture and museum created in 1740. She is an active member of various fundraising organizations in France.

### **Abstract**

*The Cité de l'architecture & du patrimoine:  
a decade of working with private sponsors*

In 2017, the Cité de l'architecture & du patrimoine celebrated the 10th anniversary of its inauguration. One of the last major state-operated cultural projects, it is the only the French national cultural institution entirely devoted to architecture, from the Middle-Ages to the present day. From its inception, despite its state subsidy, the Cité has relied on private funding.

Its multi-faceted subjects (from heritage to contemporary architecture) and numerous activities (museum collections, exhibitions, auditorium, higher education, archives, library...) has enabled the Cité to search for different types of partnerships. Institutional, exhibition, and public programme sponsors have all been solicited, a sponsors' "club" (or giving society) has been created, and individual donors have been cultivated, as well.

The challenges, however, remain numerous: due to its broad mission and ranging activities, the Cité can be somewhat difficult to comprehend as a whole and, therefore, to render attractive; the competition with major museums in Paris is fierce when searching for partners of art or heritage-related exhibitions; keeping an independent curatorial approach to subjects close to the business interests of potential sponsors can be treacherous; finding the right balance for time-consuming cultivation of "smaller" donors by organising events, visits, and conferences can be inefficient; and helping corporate donors organise events at the Cité can also be trying despite the museum's incredible situation opposite the Eiffel tower.

This paper will examine the successes and failures of building partnerships with companies and donors from the creation of the Cité de l'architecture & du patrimoine in 2007 in a flourishing economic context to the present day.



## Peter Murray

*Chairman, New London Architecture*

### **Biography**

Peter founded New London Architecture (NLA) with Nick McKeogh in 2005 and, in that period, NLA has become the central focus for debate around development and growth in the UK capital. The NLA centre contains a large interactive model of London illustrating the location and scale of new developments, plus temporary exhibition spaces, and a theatre where the busy lecture and seminar programme takes place. Peter trained as an architect, but has spent all of his career communicating architecture rather than practicing it. He was technical Editor of Architectural Design, editor of Building Design newspaper, and editor of the Royal Institute of British Architects Journal. He founded Blueprint magazine and Wordsearch, a global communications consultancy for architecture and real estate. He started the London Festival of Architecture in 2004. He is a Mayor of London's Design Advocate, Adjunct Professor at IE University in Madrid, and Chairman of the London Society.

### **Abstract**

#### ***Funding in a cold climate***

In the United Kingdom, funding for cultural organisations sits somewhere between the corporate and individual generosity found in the United States and the greater reliance on the public sector that is more common in mainland Europe. The reason for this probably lies in our see-saw politics of shifting from the left (Labour) to the right (Conservative) every decade or so. Under the Labour Government of Tony Blair in the early 2000s funding for architecture organisations was channeled through the quasi-governmental entity the Commission for Architecture and the Built Environment (CABE).

With the election of the Conservative Government in 2010, the funding to CABE was immediately cut. For this reason we at NLA have considered public funding to be fickle in that it can be turned off for no good reason and because it is more demanding in terms of the direction of content than the private sector. We have focused our fundraising more or less exclusively on the built environment market by setting up a membership system that provides a substantial income from a lot of smaller donors. This means that we can run a very independent programme since no single 'sponsor' commands more than 1 percent of our budget. This has proven a robust form of funding; our members understand the wider benefits we bring to quality in the built environment and support us both because of that wider good as well as for the learning benefits it brings to their own organisations.



## Sarah Herda

*Director, Graham Foundation for Advanced Studies in the Fine Arts; Co-Curator, Inaugural Chicago Architecture Biennial (2015)*

### **Biography**

Biography: Founded in 1956, the Graham Foundation is the only private foundation in the United States committed to providing project-based grants to individuals and institutions worldwide working to address issues related to architecture and the built environment. In addition to the funding program, Herda oversees a year-round program of exhibitions, lectures, and publications produced at the foundation's headquarters in the historic Madlener House in Chicago.

Herda was the Director/Curator of the Storefront for Art and Architecture, a non-profit exhibition space in New York City, from 1998-2006. While in

that position she mounted more than 40 diverse exhibitions. Herda is active in the design community and serves on numerous advisory boards and review panels related to architecture, art, design, and related fields. In 2015, Herda served as co-curator (with Joseph Grima) of the inaugural Chicago Architecture Biennial, the largest architecture and design exhibition in North America.

### **Abstract**

When the City of Chicago decided to host the first major architecture biennial for North America, it was able to donate an exhibition venue and general goodwill, but only limited funding. The fledgling Chicago Architecture Biennial (CAB) needed to find philanthropic backing from organizations that lent prestige to the event. Most of the likely sources were spoken for, caught by surprise by a new event that was announced without substantial lead time. When Wisconsin-based SC Johnson stepped forward as the event's main supporter, it was not an illogical source, given its long ties to innovation and its campus buildings designed by Frank Lloyd Wright, but was by no means a usual funder of Chicago cultural undertakings. A series of reputational benefits accrued to SC Johnson, as well as hordes of architecture enthusiasts who took advantage of free weekend motor coach tours to explore the SC Johnson campus. The partnership was unique in finding significant financial support from a source that felt actively engaged in the spirit of the public event, not simply a corporation seeking a broad marketing opportunity. The goodwill did not go unnoticed and, in many ways, helped set the tone for CAB and its search for positive standing in the Chicago community; all of this was achieved without any loud brand positioning or product placement. This session details the search for this sponsor and the negotiations that brought about a successful partnership.



*The Church of Grundtvig in Bispebjerg*



## SESSION #4 **TAKE ACTION**

### Responding to Climate Change

#### Chair

**Nikolaj Sveistrup**

*Head of Programme, Danish Architecture Center*

#### Board champion

**Kent Martinussen**

*CEO, Danish Architecture Center*

#### Speakers

**Angelika Fitz**

*Director of the Architekturzentrum Wien*

**Elke Krasny**

*Professor at the Academy of Fine Arts Vienna*

**Pedro Gadanho**

*Director of MAART, Lisbon*

**Tor Inge Hjemdal**

*Director at DOGA, Oslo*

## Description of session

Climate changes and architecture are deeply connected when looking at mitigation and adaptation for urban life. This session will explore the responsibility of our institutions to respond to climate changes, thus leading and/or taking part in the debate of how architecture can mitigate its effects. Attached to this agenda follows the question, if we as institutions even has a role to play – and which role? We are influenced by and respond to political and public drivers, which forms the way we act as organizations.

Taking point of departure in interesting case-studies we will discuss how architecture and urbanism make relevant contributions to the making of sustainable urban futures and how we can secure such impact to be reinvented in economic, institutional and curatorial models. Thus, we will discuss how to work with the climate agenda, and how the agenda influences our organization's work. Is the climate agenda incorporated in the overall strategy of our organizations? How is this done, and which obstacles are present in this regard? Also, we will investigate how the agenda is used to undertake concrete projects/exhibitions and other initiatives.

We will share concrete experiences in terms of possible effects, and discuss if it has created value for the society as well as for the organization. Is it an agenda with subsequent value-creation? Which professional collaboration partners does it make sense to collaborate with to secure value-creation? And do we have a responsibility to include collaboration partners – including the citizens?

## Chair



### **Nikolaj Sveistrup**

*Head of Programme, Danish Architecture Center*

#### **Biography**

Head of Programme at the Danish Architecture Center and thus overall responsible for activities aiming at public and private professionals occupied within architecture and urban development. Nikolaj believes that we have to make change through foresight, co-creation and transformative partnerships.

Nikolaj have a main focus on the UN 17 SDGs and the local and national development of Denmark through a masterclass in Strategic Urban Governance for directors in municipalities, sustainable innovation in the building sector, a SDG#11 baseline, among others.

Nikolaj is committed to the development of DAC's integrated portfolio of activities as an international agenda-setter through debates, international talks and export activities.

Nikolaj has worked in Local Government Denmark, The Danish Outdoor Council and The Danish Ministry of Environment.

## Speakers

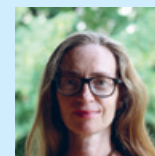


### **Angelika Fitz**

*Director of the Architekturzentrum Wien*

#### **Biography**

Angelika Fitz has been director of the Az W Architekturzentrum Wien (Austria's Architecture Museum) since 2017. Situated in the heart of Vienna, the Az W shows, discusses and researches the ways in which architecture shapes the daily life of each one of us. Fitz has worked internationally as curator and cultural theorist since the late 1990s. Many of her curatorial projects are conceived as platforms for knowledge transfer and co-production. Recent exhibitions and publications include *We-Traders*. *Swapping Cities for Crisis*, *Actopolis*. *The Art of Action*, and with the Az W *Assemble*. *How to Build*. Currently Fitz is working with Elke Krasny on *Critical Care*. *Architecture and Urbanism for a Broken Planet* published by Az W and MIT Press in 2019.



### **Elke Krasny**

*Professor at the Academy of Fine Arts Vienna*

#### **Biography**

Elke Krasny is Professor at the Academy of Fine Arts Vienna. She holds a PhD from the University of Reading. 2012 Visiting Scholar at the Canadian Centre for Architecture in Montréal ; 2011 Visiting Curator at the Hongkong Community Museum. Curatorial and editorial works include

On the Art of Housekeeping and Budgeting in the 21st Century with Regina Bittner at Bauhaus Dessau; The Force is in the Mind: The Making of Architecture and Hands-on Urbanism 1850-2012: The Right to Green, both at Architekturzentrum Wien with the latter shown at the 2012 Venice Architecture Biennale. Together with Angelika Fitz she is currently working on the exhibition and the edited volume *Critical Care. Architecture and Urbanism for a Broken Planet*.

**Abstract (Angelika Fitz + Elke Krasny)**

***Care + Repair. Taking Curatorial Action***

In 2017, the Architekturzentrum Wien started the three-year curatorial project *Care + Repair* committed to demonstrating how architecture and urbanism make relevant contributions to the making of sustainable urban futures.

Curated by Angelika Fitz and Elke Krasny, *Care + Repair* for the first time in the museum's history went beyond its location at Museumsquartier and established a public workspace at Nordbahnhof. This former railway territory is today Vienna's largest inner-city urban transformation area with 10.000 housing units and 20.000 workplaces in the making and an expansive urban wilderness the ecology of which is to be preserved for future use.

Starting from the premise that the planet is exhausted and that the ecological and social costs of the deadlock in climate politics are devastating, the project acts locally to address challenges that are global. These include climate change, resource exhaustion, demographic change, privatization of public space, and accelerated uneven development. The two curators identified exemplary fields of action, such as care for nature, reuse of materials, repair work as urban driver and spaces for new types of communities. They invited six international architectural teams to develop *Care+Repair* prototypes. The invited teams have been working on

site at Nordbahnhof, in tandem with the site's master planners, neighbours, local grass roots initiatives and a network of experts and partners, including housing corporations, two different universities, and schools. The public workspace located at a former warehouse opens to different formats of public involvement and co-production.

The long-term project *Care + Repair* seeks to make credible that architecture and urbanism can, in fact, make important contributions to repairing the future. It puts into practice, the 1990 definition of care provided by Fisher and Tronto: „On the most general level we suggest that caring be viewed as a species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live as well as possible. That world includes our bodies, ourselves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.” Taking this as a premise for curatorial action, renders visible the problem-solving capacities of architecture and urbanism.

*Care + Repair* seeks to demonstrate that an architectural museum is an important actor in urban transformation processes and can make relevant contributions to the UN goal of „cities of opportunities for all”.



## Pedro Gadanho

*Director of MAART, Lisbon*

### **Biography**

Pedro Gadanho is a curator, a writer and an architect. He is the Director of MAAT - Museum of Art, Architecture and Technology, in Lisbon. Previously he was a curator of contemporary architecture at the Museum of Modern Art, New York, where he was responsible for the Young Architects Program, and curated exhibitions such as 9+1 Ways of Being Political, Uneven Growth, Endless House and A Japanese Constellation. Gadanho holds an MA in art and architecture and PhD in architecture and mass media. He was the editor of BEYOND bookazine and the ShrapnelContemporary blog, contributes regularly to international publications, and is the author of *Arquitetura em Público*, a recipient of the FAD Prize for Thought and Criticism in 2012.

### **Abstract**

Departing from notions of the ‘museum as activator, museum as activist, and museum as agitator’ (previously presented in the scope of the TEDX Vienna event, 2014), I would like to present a reflection on the organization model of the Eco-Visionaries exhibition and book project, a multidisciplinary initiative due to open in four European institutions along 2018. In this context, ‘taking action’ means not only tackling dramatic and topical issues with the clear goal to achieve a forceful impact on wider audiences; it also does not mean solely to adopt an activist and political stance in contexts where debate is lacking or unwelcome; but it means also establishing the means by which such impact can be harnessed and reinvented in face of economic, institutional and curatorial models that have been progressively proven ineffective. Regarding the latter aspect, it will be described how the transnational collaboration pact adopted in the scope of Eco-Visionaries

particularly addresses the failure of the touring show model, both in terms of its deliberate limitation of curatorial flexibility, and its capitulation to forms of cultural populism – an aspect with which the discipline of architecture can scarcely compete. As it will be argued, the curatorial flexibility attained through the organizational model adopted here allows for the true addition of different perspectives, and thus a richer, multidisciplinary texture that, in the case, also expands the possibilities of architectural diffusion in cultural territories that usually stay beyond our reach. Ultimately, however, this model also allowed that each venue directed their curatorial investigations to their own institutional goals – thus implicitly addressing not only the international sphere, but also the local community which they are supposed to serve in the first place.



## Tor Inge Hjemdal

*Director, DOGA*

### **Biography**

Tor Inge Hjemdal is an architect, currently CEO at Design and Architecture Norway, DOGA. He has experience as a project manager of large scale projects and is a winner of international architectural competitions. Holds several board positions and been part of a number of juries. Founding partner of CONDITIONS and former architectural manager at NAL. Tor Inge has experience from curating, moderating, lecturing, teaching and being a critique nationally and internationally and has received several grants and scholarships. In both 2010 and 2012 he was invited to participate in the Venice biennale.

**Abstract*****Can we make a change?***

The very nature of sustainability is tricky, because “everything is connected to everything” as Gro Harlem Brundtland put it back in the early 90’s. So where do you start and how do you work with sustainability? Which initiatives work, who should take responsibility and how to make the needed shift.

Norway is going through a “green shift” and trying to maneuver away from the dependency of oil and gas. DOGAs mandate, given to the organization from the Ministry of Trade, can be seen in this connection. The mandate states that DOGA is a tool for innovation by using design and architecture to contribute to a sustainable society. The three p’s, people, profit and planet are all included into this understanding of sustainability. The tricky part is of course how to make the sustainability strategies operational and embed this into the organization and initiate the efforts with the most effect making a lasting change.

Many argue that the issue of sustainability, the climate part in particular, is now embedded into politics and practice. This is both true and false at the same time. There has been focus on climate and there is an increased awareness. We have come a long way since the early 90’s. But the changes we are making are too small and too slow. The politics and the regulatory changes have not been able to keep up with the societal and the technological changes. There is a mismatch, painful to change, but within this also the potential.

DOGA is trying to position ourselves within this landscape initiating a number of programs and measures to make a lasting change.

## SESSION #5

### **EVOLVE**

## The Smart Museum? How Community Participation is (or isn't) Changing the Way we Work

### **Chair**

**Madeléne Beckman**

*Curator, ArkDes*

### **Board champion**

**Sofie De Caigny**

*Director, Centre of Flemish Architectural Archives*

### **Speakers**

**Chiara Ronchini**

*RIBA RIAS, project manager, Scotland's Urban Past,  
Historic Environment Scotland*

**Ida Lundgaard**

*Senior advisor, PhD Fellow, Faculty of Arts, Aarhus University, Museums*

**Regina Wittmann**

*Dipl.-Ing. Arch., Archiv für Architektur und Ingenieurbaukunst NRW (A:AI),  
TU Dortmund University, Germany*

**Wim Lowet**

*Archivist, Flanders Architecture Archives, Belgium*

## **Description of session**

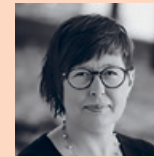
In this session, we will explore how participatory practices underpinning a wave of community engagement initiatives are driving change across the sector. For more than 20 years, museums, libraries and archives, have been initiating community engagement programmes with the dual purpose of growing and diversifying audiences and ensuring their institutions remain relevant, useful and accessible. In that time, community engagement has evolved to include a range of participatory practices, from crowdsourcing metadata to the coproduction of exhibitions, that inform how institutions collect, interpret and exhibit material. Yet even as they are seen to be breaking down traditional barriers between collections and harder-to-reach audiences, participatory practices can also reify the hierarchical relationships between the institution and the communities it serves. This is perhaps furthered by government-led initiatives and funding bodies that mandate community participation through volunteer or apprenticeship schemes that seek to redress greater social and economic imbalance within and through the sector.

We will hear inspiring talks that will help us understand who is engaging in these practices and how they are manifesting themselves across different strands of activity, from collecting through learning and interpretation. What are the social, cultural, economic forces driving these initiatives, and to what ends? What role, for example, do funders, digital technologies and

social media play? How have these forces changed in recent times, and why? What are the politics behind public outreach? Are government-led initiatives driving a narrative of cultural elite vs. populist perspectives around programming and the role of the museum? How might participatory practices impact the sector in the longer term, in terms of engaging and educating the next generation of museum professionals? Is engaging with communities really changing the way we work, or is the way we work naturally evolving to elevate the experience of the individual over that of the collective? And finally, what can architectural collections – the contents of which are largely co-produced between architects and their clients – contribute to this conversation?

To what extent do participatory practices empower people to better understand the built environment, and the need to treat the environment with care? This is closely related to the social missions most public architectural archives and museums have. In other words: do we as institutions 'need' this kind of involvement in order to keep our institutions relevant?

## Chair



**Madelène Beckman**

*Curator, ArkDes*

### **Biography**

Biography: Curator Learning at the department Exhibitions and Learning at The Swedish Centre for Architecture (ArkDes) and had a career as an educator, curator and teacher at different museums. Madelène's work at ArkDes has focussed on working with young people and teacher training since she begun there 2002. Creating educational programmes, making participatory exhibitions as well as giving lectures and facilitating workshops in Sweden and abroad have been a part of her career. She is also a funding member and a board member of Playce, an international network for built environment education and is a co-opted member to ARKiS (Architecture in Schools) in Sweden. Madelène Beckman has studied Integrated Conservation of the Built Environment at Gothenburg University and has published articles in magazines, books and blogs on architecture history, gender and architecture education.

## Speakers



### Chiara Ronchini

*RIBA RIAS, project manager, Scotland's Urban Past,  
Historic Environment Scotland*

#### Biography

Biography: Chiara Ronchini works for Historic Environment Scotland as the Project Manager for Scotland's Urban Past, a nationwide community engagement programme recording and celebrating the heritage of Scotland's towns and cities. She worked as a project manager with Edinburgh World Heritage for over five years and as a consultant for UNESCO in Uzbekistan, Egypt, Croatia and Italy. Chiara is a Chartered British Architect and a member of the ICOMOS International Scientific Committee on Energy and Sustainability. She currently sits on the Responsible Tourism Institute Scientific Council, an international advisory body concerning tourism sustainability, social responsibility and other key fields of sustainable development.

#### Abstract

##### *Scotland's Urban Past*

Scotland's Urban Past (SUP) is a five-year nationwide community engagement programme about the history of Scotland's towns and cities. SUP encourages community groups to take the lead in investigating their urban environment and how it has changed over time. The dedicated SUP team supports communities and individuals in researching, recording, celebrating and sharing the places that matter to them through the provision of free training, resources and advice.

Since the start of the programme in 2014, SUP has trained over 3,000 people in survey skills, oral history recording and photography and initiated 50 new projects across the length and breadth of Scotland. SUP also hosts a digital crowdsourcing platform Urban Detectives inviting people to contribute images and stories to the National Record of the Historic Environment (NRHE).

SUP is managed by Historic Environment Scotland and supported by the Heritage Lottery Fund.

[www.scotlandsurbanpast.org.uk](http://www.scotlandsurbanpast.org.uk)



### Ida Lundgaard

*Senior advisor, PhD Fellow, Faculty of Arts,  
Aarhus University, Museums*

#### Biography

Master of Arts; Master of Nordic Literature and Language and Master of Art History, Copenhagen University.

Areas of expertise;

Museum Management, Research, Education and Cultural Democracy.

PhD fellow at ARTS, Cultural Heritage Management, Aarhus University and Senior Advisor to Museums, Danish Ministry of Culture, Danish Agency for Culture and Palaces (2015-18)

Project managed the implementation of The Danish Museums



Communication Plan, the Danish Ministry of Culture's Strategic commitment regarding the museum sector (2007-2014)

Funding Head of the Educational Department at Louisiana Museum of Modern Art (1992-2007)

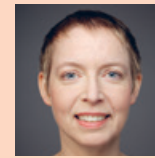
### **Abstract**

#### ***ATMOSPHERE - Museum Politics and Poetics of Space***

The argument this paper proposes is that knowledge and acknowledgement of atmospheres can increase engagement and that it can be of importance in museums providing frameworks for inclusion of diverse people's engagement with their culture and heritage. The paper is based on comparative studies of dynamics of atmosphere within a Danish Art Museum and a Cultural History museum in India; Louisiana Museum of Modern Art and Amaravathi Heritage Center and Museum. The paper highlights the interplay between atmosphere and tangible and intangible heritage and potentials of collective practices within museum contexts.

Contemporary paradigms of practice within museums are revealing a new focus on the social use of museums, the status of citizens and potentials in collective practices. Simultaneously current research based on atmosphere and affect theory challenge curatorial practice, exhibition concepts and subjective – collective transcending dynamics. These trends are heavily confirmed by The Danish National User Survey. Those are initiatives producing communicative events rather than displays. Simultaneously alternative feminist collective practices are taking place outside museum context.

The argument is that the theory of atmosphere can enhance this collective potential of polyphone cultural production and has not been adequately addressed yet.



### **Regina Wittmann**

*Dipl.-Ing. Arch., Archiv für Architektur und Ingenieurbaukunst NRW (A:AI), TU Dortmund University, Germany*

### **Biography**

Regina Wittmann is architect and head of the Archiv für Architektur und Ingenieurbaukunst NRW (A:AI) at the TU Dortmund University. She studied architecture in Berlin and Delft, finished her studies in Berlin 1989 and worked as an architect in the Netherlands / (2000-04). As teaching/scientific assistant at the TU Dortmund University (2003-13) she started archival work in 2005. She has been regularly participating in research-related teaching- and exhibition-projects in the archive and since 2011 has been committed to the founding of the Baukunstarchiv NRW 2016. It will open in November 2018 in the former Museum am Ostwall ([www.baukunstarchiv.nrw](http://www.baukunstarchiv.nrw)), the A:AI the founding stock of the new collection. There she will continue teaching archive- and object-related courses on a regular basis addressing different groups.

### **Abstract**

#### ***Case studies as participatory platform, research catalyst and outreach strategy***

The paper presents the project „Planvoll“ („SammLehr“, Stiftung Mercator, 2013-16), promoting an object-based teaching-approach. The Archiv für Architektur und Ingenieurbaukunst NRW (A:AI), the chair of history and theory of architecture and the institute of art and art history at the TU Dortmund made a joint effort to further the comprehension of the built environment, reach a diverser audience and broaden it's accessibility.

A prominent case study, the rebuilding-of the Reinoldi-church in Dortmund (1248/1947-56) provided an extensive archival documentation

and a widespread network of affiliations. This was employed to reach a more profound understanding of the historicity and scope of the built environment, as it actively contributes to furthering regional identity - a major issue in the metropolitan Ruhr, still undergoing profound structural change. It also promoted a broader discourse on the values and policy-making regarding the preservation of buildings. Students of different professions regularly were involved in a dialogue to encourage diversity and communication-skills. To broaden the range of participatory practices different public platforms were addressed (exhibitions, school-projects, public events).

The archive since has become more visible and engaged in the community. Archive-related courses have been introduced into the regular curriculum at the department of architecture and civil engineering, while also addressing future art-teachers and vocational schools.



**Wim Lowet**

*Archivist, Flanders Architecture Archives, Belgium*

### **Biography**

Wim Lowet is an historian and archivist and works since for the Flanders Architecture Institute. His main focus are born digital archives from architects and methods to preserve them. He has led various projects and research regarding born digital architectural heritage. Since 2017, he is committed in the heritage appraisal programme from FARO, the Flemish interface centre for cultural heritage. In 2018, he coordinates the project *Towards a blueprint for a Flemish architecture collections for the Flanders Architecture Institute*.

### **Abstract**

#### ***Towards a blueprint for a community supported architecture collection for Flanders***

This paper will focus on the experiences and results of the appraisal project which the Flanders Architecture Institute is conducting this year. The project's goal is twofold: (1) Establishing a collection profile for the "as is" and "to be" collection and (2) Creating and testing the model of a networked collection", where the constitution and maintenance of a collection is the responsibility of a network of partners. For both goals, community engagement is essential.

On 1 January 2018, the Flanders Architecture Archives were formed within the organisation of the Flanders Architecture Institute. Now, the Flanders Architecture Institute is challenged by new questions regarding the management and formation of an architectural heritage collection. We are faced with limited repository space, new proposals for archive acquisitions, higher demands for public visibility, digital born archives and so on...

To make intelligent choices, we need a collection profile. This profile must provide us with an outline framework within which the collection can be expanded and managed. Of course, the Institute doesn't work on an island. There are other groups we need to involve in the formation and management of 'their' architecture collection. In Flanders, moreover, architectural archives are spread over a wide range of institutions.

If we want a collection with a maximum of use potential, and where the community feels attached to, their opinions and knowledge need to be held in account. Our appraisal project aims to be a testbed for an approach of heritage appraisal, based on community support, an important foundation for the networked collection.

## Hosted lunch talk

Between AAO and ICAM representatives

### Moderator



#### **Bernard Colenbrander**

*Professor, Architectural History and Theory, TU/e, University of Technology Eindhoven*

Bernard Colenbrander (1956) is professor Architectural History and Theory at the Technical University Eindhoven since 2005.

During the 1980s and 1990s he worked at the Netherlands Architecture Institute (NAi) in Rotterdam, finally as chief curator. Among his publications are *Style: Standard and Signature in Dutch Architecture* (1993), *Reference: OMA* (1995), and *De Verstrooide Stad* (The Dispersed City), his Ph. D. study (1999). Architectural criticism of his hand appeared regularly in *Archis* and the *Yearbook Architecture in the Netherlands*. Between 2000 and 2005 he worked part time for the Ministry of Education, Culture and Science, being responsible for policy on spatial planning. Among his later publications are a monograph on the Dutch architect Frans van Gool (2005), the *Limes Atlas* (2005), describing the spatial setting of the Dutch part of the antique Roman border, and, together with Christian Rapp, a monograph on *De Kroon. A European Skyscraper* (2012). In 2015 he published a critical analysis of Dutch culture politics in international perspective – *Nederlandse Kunst in de Wereld* – in collaboration with Ton Bevers, Johan Heilbron, and Nico Wlterdink. In 2016-2017 he was curator of the competition for the urban development of Linkeroever

### Panelists



#### **Benjamin Prosky**

*Executive Director, AIA New York/ Center for Architecture, AAO*

Prior to becoming Executive Director of AIA New York and the Center for Architecture in 2016, Benjamin Prosky served as Assistant Dean for Communications at the Harvard University Graduate School of Design (GSD), where he oversaw events, publications, multimedia content, and special projects.

Prosky has been head of special events at Columbia University Graduate School of Architecture, Planning and Preservation as well as head of public programs at the Canadian Center for Architecture. He started his career working for the Institut français d'architecture (IFA) in Paris, coordinating exhibitions and public programs.

Prosky has a background in urban studies and urban planning, and has played a key role in the advancement of architects and architecture in the digital realm. As one of the original co-founders of Architizer, he contributed to the establishment of the first social and professional networking tool created specifically for architects.

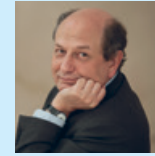


### **Lynn Osmond**

*President and CEO, Chicago Architecture Center, AAO*

As President and CEO of the Chicago Architecture Center (CAC), Lynn Osmond is responsible for overseeing a comprehensive program of architecture tours, exhibitions, public programs, and youth education initiatives. In summer 2018, CAC unveiled its new 20,000 square foot home, prominently located in a Mies-designed building on the Chicago River, and featuring a major skyscraper exhibition and expansive scale model of Chicago. Since Osmond's tenure began in 1996, the CAC has realized terrific year-over-year growth in revenue and is now ranked among the top 10 largest Chicago cultural institutions (with an annual visitorship of 680,000 people).

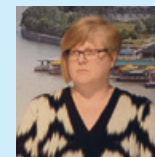
Osmond is the founding chair of the Association of Architecture Organizations and serves on the boards of Choose Chicago, the Magnificent Mile, and the International Women's Forum. She is a member of the Economic Club of Chicago, the Chicago Network, and the Commercial Club, among others. She is a certified docent for the CAC and a regular speaker on architecture and design.



### **Mirko Zardini**

*Director, CCA Canadian Center for Architecture, Montreal, ICAM*

Architect, author and curator, Mirko Zardini has been the Director of the Canadian Centre for Architecture since 2005. His research engages with contemporary architecture by questioning and re-examining assumptions on which architects operate today. It's All Happening so Fast, his most recent exhibition and publication, is a reflection on the often conflicting ideas about human relationships to the environment. Zardini was editor for Casabella from 1983 to 1988 and Lotus International from 1988 to 1999, and he has taught design and theory at architecture schools including Harvard University GSD, Princeton University SoA, Swiss Federal Polytechnic University (ETH) at Zurich, and the Federal Polytechnic at Lausanne (EPFL).



### **Rebecca Bailey**

*Head of Education & Outreach, Historic Environment Scotland / President, ICAM*

Rebecca M Bailey has been Head of Education and Outreach at Historic Environment Scotland (formerly the Royal Commission on the Ancient and Historical Monuments of Scotland) since 2004. In addition to leading exhibitions and research, she specialises in securing grant funding. She was curator of the 'Romantic Scotland' exhibition, at Nanjing Museum in China, April – July 2017, and is Principal Investigator of the related international research project 'Producing/Consuming Romantic Scotland'. She is currently President of the International Confederation of Architectural Museums.

**Sergio M. Figueiredo**

*Director, Curatorial Research Collective,  
Asst. Professor Architecture History and Theory,  
TU Eindhoven / Dept of the Built Environment*

Sergio M. Figueiredo is an architect, author, curator and historian. He is an Assistant Professor of Architecture History and Theory at TU Eindhoven, where he founded the Curatorial Research Collective (CRC), a fledgling curatorial and research group. Having contributed to several publications and conferences, his research focuses on architectural institutions and how they shape (and are shaped by) architectural culture. As a Fulbright scholar, he completed a doctoral dissertation at UCLA on the Netherlands Architecture Institute (NAi), published by nai10 as *The NAi Effect: Creating Architecture Culture*. He was also a guest editor of *OASE 99: The Architecture Museum Effect* and organized the symposium *What Future for the Architecture Museum?*.



*M/S Maritime Museum of Denmark in Helsingør, north of Copenhagen*

## Post-conference day #1

### Friday September 14

Time	What
9.00	Meeting point: Havnegade 5, Copenhagen (National Bank of Denmark).
9.00	<b>National Bank of Denmark</b> (Arne Jacobsen, 1971) Jacobsen's competition entry for The National Bank of Denmark was his last completed major project before his death. Tour includes a visit to the bank's foyer.
9.30	Bus departs the city for Copenhagen's northern suburbs along Strandvejen (Beach Road). Kent Martinussen (DAC) will provide background information on Amalienborg Castle and Design Museum Denmark along the route.
10.15	<b>Skovshoved Petrol Station</b> (Arne Jacobsen, 1938) Jacobsen's design was originally intended to be a standard model for others Texaco stations. Today it houses Oliver's Garage ice cream parlour.
10.30	Bus departs for Klampenborg, a northern Copenhagen suburb.
10.45 – 11.05	Introduction to <b>Bellevue</b> . Architect Per Hauschild will provide background information on the history of development of this beach community. Highlights include:
11.05 – 12.00	<b>Søholm Row Houses, Jacobsen Residence</b> (Arne Jacobsen, 1954) Jacobsen lived in one of his own designs until his death in 1971. The use of yellow brick is reminiscent of Grundtvigskirke while the modern sloped roof draws on Danish traditions.
12.15	<b>Bellevue Theatre</b> (Arne Jacobsen, 1937) Included in Jacobsen's masterplan for the Bellevue area, the theatre included a retractable roof for summer performances. Tour includes theatre interior. Lunch provided.
13.30	Bus departs for Virum, a northwestern Copenhagen suburb.
14.00	<b>Heiberg Residence</b> (Edvard Heiberg, 1924) Heiberg's design is often considered the first modernist residence in Denmark.

Time	What
14.45	Depart for Gentofte, a northwestern Copenhagen suburb.
15.15	<b>Henningsen Residence / PH's House</b> (Poul Henningsen, 1937) More well-known for his lighting design, Henningsen's own home is one of the earliest modernist residences in Denmark.
16.00	Depart for Munkegårdsskolen.
16.10	<b>Munkegårdsskolen</b> (Arne Jacobsen, 1957; addition Dorte Mandrup Architects, 2009) Using familiar yellow Danish brick, Jacobsen's design for the one-story classrooms are designed around a series of open courtyards. Jacobsen also designed the school's lighting, desks and chairs, curtains, and fittings. Dorte Mandrup's underground addition to the school was completed in 2009.
17.00	Depart for Copenhagen city center.
17.30 (estimated)	<b>SEB Bank and Pension</b> (Lene Tranberg, Lundgaard & Tranberg Architects, 2010) Tranberg's design uses landscaped gardens and winding pathways, reminiscent of a Swedish mountainside, to complement the two 10-storey towers.

## Post-conference day #2

### Saturday September 15

Time	What
8.30	Meeting point: BLOX (Bryghuspladsen 10, Danish Architecture Center) Bus departs for Helsingør
9.30	<b>Kingohusene</b> [Kingo Houses, known also as Romerhusene, Roman Houses], (Jørn Utzon, 1968). Utzon's housing complex of 60 L-shaped homes are arranged around central courtyards.
10.30	Depart for Helsingør harbourfront
11.00	<b>Museet for Søfart</b> [The Maritime Museum of Denmark] (Bjarke Ingels Group, 2013). BIG's design places museum functions underground, wrapped around a dry-dock at Helsingør's waterfront, to preserve views of Kronberg Castle. <i>Welcome and introduction from Ulla Tofte, director</i>
11.30	Exploration on your own of the Museum
12.00	Lunch on your own at the Museum
12.30	<b>Kronborg Castle</b> (16th century), exterior tour highlights with Kent Martinussen
13.15	Depart for Humlebæk
14.00	<b>Louisiana Museum of Modern Art</b> (Vilhelm Wohlert and Jørgen Bo, 1958) Synthesizing art, architecture and landscape, The Louisiana Museum of Modern Art is prized for both its collection and its design. <i>Welcome and introduction from Kjeld Kjeldsen, director</i>
14.30	Exploration on your own of the Museum
16.30	Depart for Copenhagen city center
17.30	Return to BLOX, Danish Architecture Center



## Dine-around at architectural studios

Tuesday evening at 19.00 we have the distinct pleasure of welcoming you at four different architectural studios for a dine-around event. The studios are looking forward to receiving you all, and to welcome you with food and drinks. They have put together an interesting program for you to gain insight into their practice. At the back of your nametag you can see which studio you are visiting. We kindly ask you to respect this.

Staff from DAC will be at the central station at 18.15 to assist you if needed, when buying train/bus tickets. At 18.30 we will go together in the four groups to the different studios. See the location on the map on page 85-86.

**1** **BIG**  
Kløverbladsgade 56  
2500 Valby

*Closest station is Ny Ellebjerg with the s-train from the central station.*

**2** **Henning Larsen Architects**  
Vesterbrogade 76  
1620 Copenhagen V

*From the central station take the bus 6A down Vesterbrogade and get off at Frederiksberg Allé busstop. You can also do the 10-15 minutes walk*

**3** **COBE**  
Pakhus 54  
Orientkaj 4, st.  
2150 Nordhavn

*Take an S-train at the central station going north from platform 9-10. Get off at Østerport Station (all trains stop here). Change here to bus 27 towards Oceanvej and get off at Stubbeløbgade. Walk from here.*

**4** **3XN**  
Kanonbådsvej 8  
1437 Copenhagen

*Take bus 9A from the central station towards Refshaleøen. Get off at Fabriksmestervej. Walk 300 meters down Philip de Langes Allé. At the end turn left at kanonbådsvej.*

## Climate City – walking tour

### Wednesday September 12

In the 20 years to come, Copenhagen will experience big changes in the urban space due to climate change adaptation projects. A high-intensity rain in July 2011 showed, that there is a need to prepare the city for similar incidents in the future. A city-wide Cloudburst Management Plan was politically initiated in 2012 and consists of 300 surface projects within the existing urban space. Østerbro Climate Resilient Neighbourhood was the first step based on a green vision plan by the architectural office 'Tredje Natur' and presented at The Venice Biennale 2016. The Municipal Urban Renewal Office based in the Neighbourhood provided knowledge and financial support to projects initiated by local enthusiasts. The area is now a showcase consisting of municipal projects in public streets and resident projects such as courtyards and green roofs. Tåsinge Plads officially opened in 2014 and was designed by landscape architectural office GHB. Skt. Kjelds Plads and Bryggervangen are designed by SLA architectural office and is currently under construction.

Since 2017 the 300 planned cloudburst-projects are initially screened for their potential of creating spatial value locally as well as for the city as a whole. Each project should be seen in the context of architectural specificity in Copenhagen, described as 'Primary structural features of the city', '10 Unique neighbourhoods' and 'local urban space patterns'. The Architecture Policy 2017-2025 and the strategy for Urban Nature in Copenhagen 2015-2025 works as tools for directing the design to enhance spatial value and support the local identity, sense of place and urban life.

The project at Bryggervangen and Skt. Kjelds Square is one of the City of Copenhagen's key projects within climate adaptation and stormwater

management. The project will serve as a landmark for how we work with climate adaptation in the City of Copenhagen.

SLA's proposal creates a distinctive urban nature that learns from and uses characteristic Copenhagen nature biotopes in the design of the stormwater solutions. The result is a city nature that is both aesthetic and functional with maximum biodiversity and sustainability, combining the green and the blue, climate adaptation and story-telling, atmosphere and citizen engagement, and improving both wild life and city life. A city nature that gives the citizens of Copenhagen a strong, aesthetic nature feeling right on their doorstep.

How can urban nature set the direction for a city's climate adaptation plan? What will happen when the built and the grown environment meet to create a whole new city? This was two central questions in the city of Copenhagen's interdisciplinary think tank to discuss and define Copenhagen's green identity and climate adaptation plan based on urban nature. The think tank included experts from different fields such as biology, biodiversity, urban ecosystems, rainwater management, behavioral design and citizen involvement and was facilitated by SLA.

As a result of the think tank, SLA developed the Copenhagen Model: a development tool that sets a common direction on how to use nature-based climate adaptation as a frame for Copenhagen's overall cloudburst plan. Tour and talk by Morten Leicht Jeppsen, landscape architect, SLA and Rosalina Wenningsted-Torgard, architect, Climate Adaptation Department, The Technical and Environmental Administration, City of Copenhagen

## List of restaurants

### Suggestions for Wednesday evening

#### AAMANNS 1921

Modern take on the classic Danish smørrebrød.

Address:

Niels Hemmingsens Gade 19-21  
1153 Copenhagen K (for more than 8 people a table reservation need to be made +45 2080 5204)  
<https://aamanns.dk/aamanns-1921/>

#### København Cafeen

Old School and classic Danish smørrebrød.

Address:

Badestue Stræde 10  
1209 Copenhagen K.  
(for parties under 10 persons please call them at +45 3332 8081)

#### Barr

Danish food re-imagined and served with homebrewed beer and snaps. It is a spin-off from Noma and located in their old venue. But at prices more accessible.

Address:

Strandgade 93  
1401 København K  
+45 3296 3293.

Online booking.

<https://restaurantbarr.com/>

#### Trio

Situated atop of one of Copenhagen's new iconic buildings – Axel Towers – Trio is a welcomed newbe in Copenhagen. Axel Towers is designed by Lundgren & Tranberg Architects.

Address:

Jernbanegade 11  
1608 Copenhagen V  
+45 4422 7474

Online booking.

<http://restauranttrio.dk/>

#### Höst

Nordic food with seasonable vegetables. Has become a classic in Copenhagen.

Address:

Nørre Farimagsgade 41  
1346 Copenhagen K  
+45 8993 8409

Online booking.

<https://cofoco.dk/restauranter/hoest/>

#### Vækst

Situated in a green house in the center of Copenhagen, this is a true Nordic place.

Address:

Sankt Peders Stræde 34  
1453 Copenhagen  
+45 3841 2727

Online booking.

<https://cofoco.dk/restauranter/vaekst/>

#### Restaurant Palægade

Well known for their smørrebrød but also a great evening card.

Address:

Palægade 8  
1261 Copenhagen C  
+45 7082 8288

Online booking.

<https://palaegade.dk/forside/>

#### No. 2

Situated opposite BLOX and designed by Henning Larsen, this restaurant is true Nordic cuisine.

Address:

Nicolai Eigtvedsgade 32  
Christianshavn  
1402 København K  
+45 3311 1168

Online booking.

<http://www.nummer2.dk/>



Lersøparken



Bispebjerg



Nørrebro



Fuglebakken



Grøndal

FREDERIKSBERG



Lindevang



Fasanvej



Frederiksberg



Forum



Nørreport

Ørstedsparken

CENTER



Kongens Nytorv

Vesterport



Copenhagen Main Station

VESTERBRO

Dybbølsbro



ISLANDS BRYGGE



Islands Brygge

ØRESTAD NORD



DR Byen

Amager Fælled

Amagerbro



AMAGER ØST

Lergravsparken



Øresund



Amager Strand



Vestre Kirkegård



Sydhavn

Sjælør



VALBY



Ny Ellebjerg



Sjælør



3

Nordhavn

ØSTERBRO

Fælledparken



Østerport

Østre Anlæg

Botanisk Have

Kongens Have

4

Peter Bangs Vej



Frederiksberg Have

Langgade



Valby



ev Allé



3XN

HTA

COBE

Gehl

Henning  
Larsen

Realdania

Kindly supported by Realdania

SLA  
Urbanity | Strategy | Landscape

M/S  
Museum for Søfart  
Maritime Museum of Denmark

LOUISIANA  
MUSEUM OF MODERN ART

KØBENHAVNS KOMMUNE

STROMMA

**Photo credit**

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Birgitte Sauges photo: Annar Bjørgli, Nasjonalmuseet  
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