



icam print 01

international confederation of architectural museums

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

an organisation of architectural museums, centres and collections

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*icam12 participants at the Brion Tomb
by Carlo Scarpa; photo IUAV*

I am delighted that the first issue of **icamprint** is finally in your, our members' hands. **icamprint** does not aim to supersede **icamNews**, which served so well as a newsletter for members under the very capable auspices of its editor Charles Hind – to whom I should like to pay my own personal tribute for his excellent handling of the task – and I can only hope that **icamprint** will enjoy as much success as **icamNews**. Due to the vast quantity and range of activities undertaken by **icam** members, the **icam**board felt that it was time to make a number of modifications. In this context, the re-launched **icamweb** is to serve as a direct platform for all member institutions to announce their news, e.g. on acquisitions, exhibitions etc. as well as any other information they wish to pass on to the architecture community. I should like to encourage all members to make use of this facility as much as possible. The new website will be online in October. **icamprint** is to be published every two years and, in contrast to the web facility, to be retrospective in character. It has increased in size, with the topics addressed in this issue having been generated during the last **icam**conference in Venice. **icam**conferences always contribute to and address major issues in our professional environment. The key sessions at **icam 12** were on digitizing, education and the emergence of permanent exhibitions.

To deepen and broaden our understanding of the topics being addressed we have chosen a thematic approach, accompanied by interviews with two of the key players on the architecture scene: John Harris, one of the founding fathers of **icam**, and Nicholas Olsberg, formerly of the Getty and the CCA. Regular features like the self-introductions by new members or the general-secretary's reports and those of other related institutions have remained unchanged.

A major innovation is the new graphic design by Gabriele Lenz. The premise for the redesign of **icamprint** follows Stanley Morison's demand that 'a print medium should be like a mode of transport, finely conceived and of the highest utility value'. We have deliberately opted for a reduced overall look to ensure that the publication's appearance does not date too quickly.

I sincerely hope with this first issue we can hold your attention and motivate your institution to participate. Proposals and suggestions of any kind are always welcome, and remember **icamprint** is produced to meet your requirements.

Finally, last but not least, I should like to thank all those individuals who contributed to this issue, as well as the editorial board (Ulf Grønfold, Ulrike Jehle-Schulte Strathaus and Dietmar Steiner), for their input and all the useful advice. I feel sure that I am speaking in the editorial board's name when I say that we look forward to working on the next issue.

monika platzer, editor **icamprint**

a letter from the president



icam12 general assembly, Teatro Olimpico, Vicenza; photo IUAV

This is the first issue of **icamprint**, a new venture for **icam**. For nearly two decades, **icam**'s presence has been made known in two main ways: **icamNews** and the biennial conferences. Under successive Secretaries General, and more recently under the editorship of Charles Hind, **icamNews** has acted as a source of information and information exchange for members about events and exhibitions, people and collections. But times and demands change and over the last few years the **icam** board has worked to find ways of responding more positively to members' shifting needs, as well as to the opportunities offered by new technology. The result has been a new set of members' benefits of which this publication is but one. Most of the tasks formerly carried out by **icamNews** will be taken over by a redesigned and more lively and useful **icam** website, to be launched in the Autumn of 2005. But it will be different, as members will be able to enter news and other items themselves. The layout is to be clearer with more information and a diary for events. At the same time, **icam** will continue its biennial conferences and regional meetings. Many **icam** members will know the benefit of conferences. **icam13**, organised by Neohellenic Architecture Archives of the Benaki Museum from 4–8 June 2006, will continue the tradition, with sessions on continuing concerns balanced by new topics broadening the field. Regional and group meetings are also an important way in which members can meet and benefit from each others' experience. This became very clear at an **icamUKI** (**icam** UK and Ireland group) two-day meeting I recently went to in Scotland, attended by members from London, Swindon, Glasgow, Dundee and Edinburgh. It was immediately apparent that this was a new kind of meeting for **icamUKI**. More focussed than a conference and with very short presentations, the aim was to produce concrete results, in this case to work on setting up a web information portal for UK architectural institutions, and the formation of an educators' network. The event was supported by **icam** out of its 4000 Euro biennial grant. The newly launched regional group **icamMediterranean** has its first meeting scheduled for October, also with an **icam** grant.

for such meetings. Organising such meetings does of course take time and effort, but I can only say that they deliver huge benefits. It is also worth noting that non-**icam** institutions can attend such events. And now **icam** has added **icamprint** to its roster of benefits. The idea is to produce a substantial yearbook (albeit every two years) that will be a permanent record of **icam** and its activities. Each issue will be themed, as well as carrying regular contributions. The issues will be deliberately timed to reflect the concerns and outcomes of the last conference. Thus we hope to produce a perfect circle of benefits for members. Enjoy!

michael snodin, president **icam**

icam then and now: a conversation with john harris

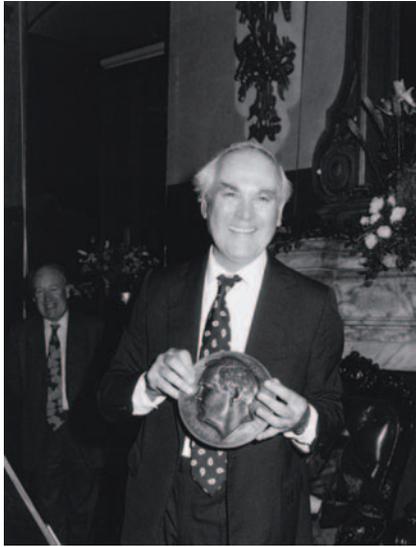
michael snodin

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John Harris's autobiography, which already runs to two elegant volumes, is a fascinating and enthralling story. It begins with an idyllic childhood spent fishing and exploring ancient buildings in countryside now devastated by Heathrow and its attendant motorways. Scratch most older British architectural historians and you will find that many of them share a similar background: for John Harris the experience helped to turn him into one of Britain's most committed and effective building conservationists, fighting to save the hundreds of historic buildings coming down in the dark days of the 1960s and 1970s. He is not, by the way, related to 'bomber' Harris, a rumour that I remember was doing the rounds at **icam** conferences in the 1990s. John, with his impish sense of humour, characteristically allowed it to run. Following a spell in antiques and the interior decorating trade, in May 1956 he joined the RIBA Library and Drawings collection, although he had first used the Library in March 1955. The collection already had its crown jewels, the Palladio and Inigo Jones drawings from the Burlington-Devonshire collection, but was far from being the world-famous institution it is today. He took it in hand, eventually moving the whole collection to separate premises in a fine late 18th century house in Portman Square and allowing it to develop a distinct identity under his leadership. He instituted an exhibition programme, based in the Heinz Gallery, a pioneering space for the display of architectural drawings. He also instituted the systematic collecting of older material as well as a programme of acquisitions from living architects. And all this time he was building up his reputation as the foremost scholar working in the field of 18th century classicism. Today John is one of the treasures of the British architectural world. He is also one of **icam**'s founding fathers.

in at the birth

John's published autobiography stops some way short of the Summer of 1979, when Juhani Pallasma and Asko Salokorpi of the Finnish Museum of Architecture had the ground-breaking idea of bringing together 25 architectural institutions in Helsinki to discuss the notion of forming an association. As John told me, he had had similar thoughts of co-operation and information as scholars and architects passed through the study rooms and the perhaps even more famous kitchen at Portman Square. John, too, realised that there was a need for an information network for architectural collections, libraries and museums. These were heroic days in which the present concept of the architectural museum was being formed. Not only were older institutions like the RIBA rediscovering their treasures and being transformed, but entirely new architectural institutions were being founded. These included the Deutsches Architektur-Museum in Frankfurt and the Canadian Centre for Architecture in Montreal, as well as a number of architectural museums in Scandinavia. But, as



*John Harris receives the Harris Testimonial,
8 October 1998; photo RIBA*

John stressed as we talked, without the Finnish initiative of staging the founding conference there would be no **icam** today. At Helsinki John was chosen as chair of the conference on the suggestion of Heinrich Klotz, Director of the Deutsches Architektur-Museum. His task was to establish the administrative and legal structure of the new organisation. For me he recalled intense discussions in which the Finnish hosts and such people as Klotz, Phyllis Lambert of the CCA and Viktor Baldin of the Schusev Museum in Moscow played a prominent part.

The birth pangs of all organisations are fascinating to observe, but most especially those of international organisations with political implications. In Helsinki there was great pressure from some countries of the Eastern bloc to form an organisation with very close links to ICOM (International Council of Museums). In those sad days of a divided Europe ICOM was a vital mechanism for official travel to the West for curators from the East. Such close links with ICOM would however have meant that all **icam** institutions would have had to be members of ICOM, seriously limiting the membership. To John and others, who wanted an organisation that would be open to the broadest possible sweep of architectural collections, from museums to archives, this would have been a backward step. Their counsel prevailed, although in 1980 **icam** became an International Specialised Body (later an Affiliated Committee) and Member Organisation of ICOM. This has not only aided it in its search for sources of outside funding, but has hugely helped it to become the recognised international body for architectural museums. The great range of potential members also produced other discussions. The same Eastern bloc attendees wanted only architects to be eligible to be officers in the new organisation. This would again have limited the range of bodies that could be members and again it was resisted, to the great future benefit of **icam**.

It was a huge achievement and a great tribute to John and his colleagues that in a few days they were able to hammer out and agree on the **icam** Charter, Statutes and Regulations for the Conference that we know today. The broad inclusive principles of the Charter, have stood the test of time amazingly well, and continue to provide a sure guide to the working of **icam** and its governing body, even in the greatly changed political, architectural and museum climate of today.

naming the baby

The infant organisation was initially named the International Conference of Architectural Museums. This title reflected its main activity both then and now, but by the time of the **icam2** conference in London in 1981 the organisation had changed to its current name of Confederation, expressing the looser-knit character of the wide range of types of organisation, from architecture centres to archives.

From the very start **icam** sought links with the International Council on Archives (ICA), especially through Arnaud Ramière de Fontanier, and had an ICA member on its board. In the world of archives **icam** and the ICA represent two sides of the same coin, and share many members. Since then the ICA has formed a special section on architectural archives (ICA-SAR), enabling both organisations to get even closer and set up joint meetings both inside and outside the conferences.

As John pointed out to me, the subjects of conferences have been shifting since the beginning, matching changing needs and concerns. The early conferences were dominated by curators and archivists introducing their own collections rather than the broader issues that are at the centre of conference agendas today. The issues then facing members were largely centred on the practical. The correct storage and conservation of drawings was of key interest. The varying levels of practical and physical resources that discussion in conferences exposed, especially between the Eastern bloc and the West, was both noticeable and a source of comment. From the outset **icam** was seen as a fruitful mechanism for the exchange of resources and exhibitions among members. To John's great regret this has not been among **icam**'s successes. Comparatively few **icam** members have set up such partnerships, although it is true to say that exhibitions do now travel between member organisations with increasing frequency. True exchange was much more possible when cultural exchange was a central plank of East/West cultural relations, although it sometimes outlived those difficult times. The V&A's Schinkel exhibition, for instance, was begun under cultural exchange with the DDR, but was thankfully honoured by a unified Germany after the fall of the Berlin wall. Later on, the emphasis of conferences turned to cataloguing, a logical next step after physical care, including ideas of creating universal catalogues that in the end turned out to be rather too idealistic. Today the chief concerns include methods of collecting (and selecting), education, the challenge of digitization, and methods and philosophies of display. One thing that has changed most dramatically since the foundation of **icam** is the climate of collecting. As John told me, up to the early 1980s it was possible for institutions to build up collections of major drawings astonishingly cheaply. As for archives, whole removal vans of documents might arrive at the RIBA for (dreaded word) selection. Things have changed much since then. The boom in the price of drawings in the 1980s created a whole new type of customer for architectural drawings and the emergence of a small number of powerful acquiring institutions. What really distinguished these institutions, in John's view, was not so much their financial muscle but their clear-sighted proactive approach to collecting. Others were more reactive.

looking back and looking forward

And how does John now feel about **icam** and its early ambitions? Have they been achieved? Of course he regrets the failure of the project to devise a system for exchanging exhibitions. He also regrets what he sees as an unfortunate emphasis (given the broad range of members' collections) on modern architecture, a reflection, he believes, of the domination in the early days of directors and curators who were also architects. These points apart, for John, **icam** today has achieved all and more than it set out to do in 1979. At its core is communication – communication between members, most effectively face to face at conferences, which remain the chief means by which the organisation works. As John put it: 'convivial exchanges of ideas in agreeable places'. And it is certainly hard now to imagine a time when institutions collecting and explaining architecture were not talking to each other and exchanging ideas on a regular basis. The result has been the emergence of a stable common culture underpinning the often shifting concept of the architectural museum. A rapidly growing tendency among them matches John's ideas exactly, namely the aim to reach beyond the specialists to the general public. This chimes with John's often-repeated contention that working architects have little practical use for museums, although one might respond that architectural students are the exception. The general public is a different matter. He is thrilled to see a new generation of architectural museums that aim to explain architecture to ordinary people; as he said when we met, 'most of us are born in a house, we live in the house, yet we are never taught about the building'.

michael snodin is head of designs collection at the victoria & albert museum, london

interview with nicholas olsberg

monika platzner

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A native of Cheshire, England, Nicholas Olsberg is a graduate of Oxford University and holds a doctorate from the University of South Carolina. From 1974 to 1976 Nicholas Olsberg was Visiting Fellow in History at the Johns Hopkins University and prior to that served as Editor of the Colonial and State Records of South Carolina for a period of seven years. He founded and directed the Master's Program in History and Archival Methods at the University of Massachusetts, Boston, from 1979 to 1985, founded and directed the Massachusetts Committee on Preservation of Architectural records, served as Archivist of the Commonwealth of Massachusetts between 1976 and 1979, and ran a wide-ranging contractual service to museum and archive collections from 1979 to 1985.

Nicholas Olsberg served from 1984 to 1989 as founding Head of the Archives of the History of Art at the Getty Center, now the special collections of the Getty Research Institute. Olsberg joined the CCA in 1989 as its first Head of Collections, became its first Chief Curator in 1991 and was appointed Director in 2001. Nicholas Olsberg retired in 2004 and now works as an independent writer and curator.

From 1984 to 1989 you were founding Head of the Archives of the History of Art at the Getty Center for the History of Art and the Humanities (today the Getty Research Institute). What was the idea behind it and how did you begin?

We began it in 1981 as a modest archive of papers of art historians, intending to make a record of how the discipline was formed, and looking mostly to the period since Wölflin. Under Kurt Forster's leadership, we quickly moved it back in time, collecting records of antiquarian study from the Renaissance onwards, starting with a massive acquisition of pertinent material from the manuscript library of a Victorian packrat – Sir Thomas Philipps. Those were heady days at the Getty – a lot of money around and an absolute terror of spending it on great pictures. So within a few months (maybe weeks) after the Archives was formally in place, we felt free to beg for more of it and expanded the scope, pleading that ideas in art also moved through artists, the critical discourse, teaching, museums and collectors. Before anyone had time to question the scale of our ambitions, we were already there, with a manuscript collection ranging from artists' letters, essays and diaries to dealers' sale books, papers of critical journals, early gallery installations, Bauhaus lecture notes, you name it.

Where were the main markets, and what role did architecture play in terms of collecting?

The markets were fascinating. Obviously there was the retired scholar and the estate whose doors were ready to be opened. But there had also been collectors before us:



Other Soundings: Selected Works by John Hejduk, 1953 – 1997
photo Michel Legendre, Centre Canadien d'Architecture / Canadian Centre for Architecture, Montreal

Wilhelm Arntz for Degenerate Art, De Belder for the neo-Classical observation of ancient architecture, people whose main focus had been on the printed record, but who had let manuscripts and drawing albums slip in. And then there was the street, especially in Paris, where storefront dealers in autographs and documents still abound, each stocking a few examples from a block of manuscripts or letters recently dispersed from an estate. The happiest days of my life, at least my work life, were those spent running up and down the rue Bonaparte, always just before their catalogues went to press, never announcing my visit and moving as fast as I could to fit those pieces of a puzzle back together before the lunch telegraph got moving. London was different: everyone is in league there, and I think they posted a spy at the airport and hotel. But there a lot came from the little dealers who were selling six-page treatises on colour theory to meet a market for the signature at the bottom. It is hard to imagine the freedom I had there for the first few years, buying on the spot. I just went shopping. It's risky, but perhaps great collections have to start that way. Trust someone's judgment and let them go.

Architecture was trickier. A painter's thinking and relations with his printer, gallery or publisher are revealed in words; an architect's proposals are so often in his drawings. Moving into drawings was a difficult choice, because it still begged the question why not collect artists' preparations and visual pentimenti, too? Happily,



Shaping the Great City: Modern Architecture in Central Europe, 1880 – 1937

photo Michel Legendre, Centre Canadien d'Architecture / Canadian Centre for Architecture, Montreal

the price differential resolved that part of the dilemma rather easily. But here there was an established art market, competition, and it was much harder to see what would be coming along next and the process had to be more selective.

Do you think collecting architecture entails more than it did 20 year ago?

We thought so for a while, that collecting contemporary papers would get easier as the volume of drawings was supposed to diminish. But architectural archives are still as difficult as ever to house, to manage, to preserve, to sort into a meaningful order, to catalogue and, most distressing of all, to get scholars to use once we have made all that heroic effort. Maybe they aren't as necessary as we thought. If they are, I despair, because we simply cannot find a way to preserve more than a handful well.

During the late 1980s architecture became a subject for the mass media and a vast amount of architecture museums were founded. Where did this demand come from?

Architecture comes in and out of sight in the general culture in cycles. When I was at school and university in England, with Pevsner and Summerson on the radio every week, the middlebrow weeklies publishing Banham, television debates about 'mods and goths', I think it was on an even stronger upswing. You were expected to have it in your cocktail party repertoire – not just the news but Pevsner's 'Pioneers' and Summerson's 'Georgian London', too. When I got to America in 1965 everybody knew the name of the architect who built the local library, usually Edward Durrell Stone or SOM, fought over Breuer's Whitney, went to DR in Boston, watched the next Hugh Stubbins go up and so on. Yet most of the architecture we talked about had lost its energy and was in a mannerist phase. The same discrepancy occurs in the 1980s and early '90s. We happened to get an up cycle in public awareness when it was practiced very badly for the most part. I can't explain this, but it's quite a phenomenon. As for museums of architecture, and architecture in art museums, I'm afraid some of it was very cynical. People were frightened of new art. It was provocative, obscene, political, mystifying. Architecture was safer, it could get support, it wouldn't embarrass a donor or a municipal arts council. But let's rejoice in it. We need these museums, every visual culture needs a system of galleries, whatever the reason they came about.

What was the key project in your career, for you?

There are two. When I walk in the reading room at the Getty and see the intensity of use, how much those collections (which have been beautifully expanded and

enriched since I left) are informing and even changing the lines of research, I get very excited. And the difficult balance we achieved – there were so many of us involved that I can barely take credit – at CCA, the tension between then and now, research and interpretation, the quirky and the orthodox, scholarship and a challenging level of public discourse, all of it done impeccably: I think it was quite something, and it goes on, and the balancing act is agony but it is an absolutely essential challenge if architecture is to be talked about as a cultural practice.

At the CCA you were responsible for a lot of major exhibitions. Which one challenged you the most, and why?

Of course the most challenging exhibitions are always those with the most difficult and egotistical curators. But I would change the question: Which ones surprised me the most? Remember that in Montreal our public was very much a lay audience. So to see people walk out of something as apparently difficult as the little John Hejduk show we did just before he died in tears, because his late work had moved them on some level, was almost shocking. And to have a puzzled visitor come up to me in the Scarpa show and say 'I simply don't understand it; all I can see is that his architecture is a kind of poetry that reflects on life, death, time and regeneration'. Distressing that we must have led people to believe that architecture shouldn't be about that, so people think they missed something when they saw it. But wonderful that they could penetrate those really demanding projects to reach that level so readily. And your show with Eve Blau on the Great City. No-one in Montreal seemed to get it, but in LA everyone saw an examination of city-building in Eastern Europe before World War 2 as being about how they should be looking at southern California now, just what we pray for when we do these things. Equally surprising, everybody remembered and loved the American Lawn, but no-one can remember a damn thing about what it was about; they read it as playful, not as an analysis. But if a few images stick, they must still provoke.

Which exhibition inspired you the most?

You just heard it. The inspiration comes from the response. Personally I got most out of those that opened up new ideas the more I saw them. Otherwise, why not stick with a book.

There are two arguments about the 'reality' of architecture exhibitions. On the one hand there is always the accusations that models, drawings and photos are a mere substitute for the reality of the existing building. Or on the other hand, to reverse the question, are architectural presentations not alienated from the architectural reality

system of presenting new architectural practices or new moves by old ones, and it is good to see work in space rather than on the page or silver screen. But they don't seem to move thinking.

One thing that interests me are your views on contemporary architecture.

I have only two tiny subversive thoughts about it, and that comes from wandering around WalMarts and places like south-eastern Arizona and Camarillo, California, or the vast outskirts of Mexico City, or the retirement communities of central Florida. 1: Every architect must move from her loft in Soho to one of these places tomorrow and stay there. 2: When doctors see a body lying in the street and don't intervene they can be sued.

What are your projects at the moment?

Of course, they are all things I have just questioned the virtue of. Underway: A show on the critical works of Arthur Erickson in Vancouver for 2006; A John Lautner show in Los Angeles for 2008. They are not retrospectives or catalogues on a wall, though. Not many projects shown, and organized by ideas rather than chronology or typology. The Lautner, for example, tries to show his work as an almost meta-physical spatial examination of structure, continuity, flow, mobility – and I pray will move him out of the freakish, stylist category in which he has been misplaced. Then there is a big book on Frank Lloyd Wright in which I am trying to make people see his work within the context of a body of complex and changing ideas, and as a response to constantly changing social conditions.

In the thinking stage: A show on the dream cities of southern California from 1938 to the sixties – visions of a structured suburban world, some of them actually built. And another on how a varied language for public building and suburban housing stock was developed in the boom years of southern California in the twenties. This involved quite a scholarly inquiry into Mexican traditions, archaic and colonial, but it resulted in fluid and mobile proto-modernist plans, with modern materials and structural solutions encased in shells that drew on 'mobilizing history'. I'm giving a tour on the topic in April.

monika platzer is head of archiv und sammlung, curator, architekturzentrum wien

permanent architecture

ulf grønvold

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1/ *Living in the Lowlands, Rotterdam*

photo NAI

2/ *a_show, Vienna; photo Pez Hejduk*

3/ *Architecture in Sweden, Stockholm*

photo Arkitekturmuseet



2004 was a great year for permanent architectural exhibitions. Early last year the Architectural museum in Stockholm moved back to their fine Raphael Moneo building and presented a renewed permanent exhibition. Then the NAI in Rotterdam followed up by replacing their old small permanent exhibition with a much bigger one, the Architekturzentrum Wien are opening their exhibition in Vienna in stages before and after the summer of 2004, and in November the same year Lord Norman Foster officially opened the RIBA/V&A partnership Architecture Gallery in London. The permanent exhibition of the Swedish Architectural Museum is in a spacious lofty hall, a former naval gymnasium. It is well lit, open and orderly – a great improvement on the 1998 exhibition. Along one side of the hall is a black strip with texts in Swedish and English plus some photographs. This is the story of the development of Swedish architecture. But perhaps the text is too long? That quantity of text is more manageable in a catalogue than on a wall. Along the opposite wall there are big shelves where one finds supplementary elements like furniture, models of foreign buildings and strips illustrating the colour ranges in two Swedish cities. In the middle of the room there are two rows of steel frame tables with glass tops. On the tables are models or other objects, like books, from the same period or related to one particular subject. I think the models look a bit lonely although they are close together. I would have preferred more supplementary material such as plans or photographs relating to each model.

At the end of the hall is a fantastic studio where schoolchildren try to create architecture for themselves, using inspiration from the exhibition. This marvellous studio and the classroom view of the exhibition hall emphasize that pedagogy is the focus in Stockholm.

The exhibition in Rotterdam is very different from the one in Stockholm. The room is rather dark to protect the original drawings that are on show. The space runs up on the mezzanine level like a corridor above the main exhibition hall at the Dutch institute. The total area is quite large, it has a certain degree of variation, but there is still a sameness about the spaces.

The NAI exhibition focuses on Dutch housing schemes from the 19th century up to the present. Housing is a key issue in architecture, something that concerns everyone, and the Dutch have a heritage in this field that they are rightly proud of. Architectural museums have huge drawing collections that the general public doesn't get to hear about. The Dutch ambition to present many original drawings is therefore to be much admired. But I have my doubts about the ability of these drawings to communicate with the visitors. I also miss more information about the inhabitants and their lives.

The Austrian exhibition is in a 300 sqm vaulted hall. It follows the Austrian development



1/ Architecture in Sweden, Stockholm

photo Arkitekturmuseet

2/ Hands-on model,

Living in the Lowlands, Rotterdam

photo Dietmar Steiner

3/ a_show, Vienna; photo Pez Hejduk



in the last 150 years and focuses on some major themes like housing and town planning. I am very impressed by the exhibition in Vienna. One can learn more from the exhibition at the Architekturzentrum Wien than from any of the others. We encounter 2000 images and 200 buildings. We get in-depth information about clients and users, architects and builders. And there are always plans of the buildings. The Viennese exhibition is more like a study centre than an exhibition. One is expected to sit down and read the texts, take the albums from the shelves and look closely at the photographs. Although there is depth in the information there is a certain flatness in the visual presentation. The headlines are written with thin boxy letters and remind one of the chairs and tables. There was only one model in the exhibition when I saw it in August, and I understand that it has been taken out now. One doesn't experience architecture as a three dimensional subject. Perhaps the Austrian exhibition would work equally well on the flat screen and could have been made accessible on the web.

The London exhibition is the smallest but in some respects the most ambitious one. The Victoria & Albert Museum is a huge institution. It has a higher degree of professionalism. This shows in the writing of short and focused texts and the advantage of a broad staff that is well-trained in the craft of presenting difficult subjects to a wide audience.

There are at least three different elements that make up the new effort of presenting architecture at the Victoria & Albert Museum. First: The study centre where visitors may see the architectural drawings of both V&A and RIBA in rooms next to each other. The spaces are beautiful and have a dignity that fits both institutions. Then there is the book 'Exploring Architecture. Buildings, Meanings and Making' by Eleanor Gawne and Michael Snodin. It is very well illustrated and produced, and the text gives a thoughtful and much broader picture than any exhibition can provide. But it is of course the new permanent architectural exhibition that will receive most public and professional attention. I have no doubt that it will become a point of reference. It is an exhibition that no other institution could have made. The combined resources of the RIBA and the V&A are impossible to match by anyone. No other institution has such collections, so many beautiful models, both new and old, and such important drawings. The rich material is cleverly combined. A fragment of the model the Houses of Parliament is placed in front of a photo of the interior of Lincoln Cathedral, and in the same way we see a model of the Tempietto in Rome together with the dome of St. Paul's Cathedral in London. The Pantheon is near St Martin-in-the-Fields. And so on. Lines of inspiration are suggested, and we can compare a drawing of the classical orders in a Claude Perrault book published in 1708 with actual building fragments.



The permanent exhibitions in Stockholm, Vienna and Rotterdam tell us, as they should, how architecture developed in their country. The RIBA/V&A exhibition does not give the visitor the national story, the subject is architecture itself. The main reason for this is historic. The Victoria & Albert is part of the 'museum world' in South Kensington, the fruit of the Crystal Palace and the British Empire. Britain both started the industrial revolution and controlled a large part of the globe in the 19th century. That is why the V&A, like the British Museum, has ambitions of being a 'universal museum'.

But there are also practical reasons. When space is somewhat limited it is wise to stick to the essentials. But perhaps some British visitors miss a national architectural gallery, a place where they may learn what the most important buildings in UK are and how the art of architecture has developed in this country?

It is often the case that an advantage may become a disadvantage. RIBA and V&A both have fantastic collections and they have also been able to borrow excellent models from other institutions and firms. It seems that the biggest problem has been what to choose.

But maybe they should have produced new material instead of just relying on what was at hand. The section 'Building in Context' illustrates this. It tells the story of how Trafalgar Square has evolved. A fantastic (and very old) model of St Martin-in-the-Field, old prints and a video on the use of the square do not provide explanations of the special qualities of the place. A simple volumetric model would have given the visitors a much better understanding of the space and the way it is composed.

As we all know, it is difficult to make good architecture exhibitions. We can not show the buildings themselves, but we can give the audience some ideas of what they look like. Or we may try to explain what they are all about. But architecture is such a complex subject. There are many ways of presenting it and we have to make our choices, for example:

History or core?: Chronology is important, but it takes a lot of space to present a historic development in a meaningful way. In Stockholm, Vienna and London attempts are made, in different ways, both to present a historic development and to say something about the major aspects of architecture.

100 or 1000 years: How long a time span is it necessary to present? Must one start with the middle ages or prehistoric times? After all 90% of our built environment stems from the last hundred years.

National or International: Most of us have national obligations. If we do not present our architecture who will? And at the same time we would all like the visitors to know the major international works.

Heroes or Cooperation: We are fascinated by individuals, and it is justified that the

4/ *Living in the Lowlands, Rotterdam*

photo NAI

5/ *RIBA/V&A Architecture gallery*

photo RIBA/V&A



1/ 2/ a_show, Vienna

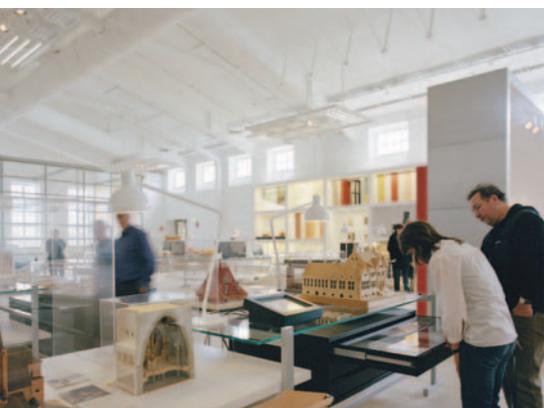
photo Pez Hejduk

3/ Architecture in Sweden, Stockholm

photo Arkitekturmuseet

4/ RIBA/V&A Architecture gallery

photo RIBA/V&A



general public know the names of the major architects just as they know those of painters or authors. But maybe it is just as important to present the complex way architecture is created, and that so many other professionals also contribute. Exhibitions come and go. Most of them disappear before one gets around to visiting them. Therefore it is a great responsibility to make a permanent exhibition. One must have something worth saying, and the subject should be presented so that the message reaches a broad audience. It may be ok for a short lived temporary exhibition to aim at the specialists, but a permanent exhibition must be for the general public.

The permanent exhibition is the backbone in our educational work, and the acid test is how well it communicates. Perhaps it is wise not to overwhelm the visitors with all our knowledge, but to seduce and stimulate them. Architecture is a difficult subject. But we should make our visitors feel that it is a magical world, and make our permanent exhibition a gateway into it.

ulf grønvold is head curator of the architecture department, the national museum of art, architecture and design, oslo





austria architekturzentrum wien
permanent exhibition
fact sheet

22 title

a_schau / a_show
Austrian Architecture in the 20th and
21st centuries

space

Neue Halle, 300 sqm

timeline

May 2003 (research commences)
stage 1 opening: 3 March, 2004
stage 2 opening: 15 September, 2004
stage 3 opening: 12 October, 2005

team

5 staff members (curators: Gabriele
Kaiser, Monika Platzer, scientific team:
Gudrun Hausegger, Sonja Pisarik, Ute
Waditschatka)

design, graphics

design studio: walking chair, Vienna

budget

Euro 860.000,-

contents

national

reasons

a shift of audience created the demand
for a location to learn about Austrian
architecture.

the structure of the exhibition

The exhibition is organised in 10 thematic
/ chronological episodes, supplemented
by a chronicle of the various types of
housing.

Episodes: Prologue – Red Vienna –
Landscape – Power – Reconstruction –
International – System – Utopia – Collage
– The Present – Housing (1850 – now)

The focus of the exhibition is not on the
presentation of individual buildings but
on the comprehensive representation of

architecture in all its diverse cultural,
technical and social implications. Instead
of the auratic original, 'a_show' offers
the systematic documentation-based
condensation of material from what is in
principle a never-ending archive of
Austrian architecture. The modular struc-
ture of the show retains the chronological
succession of specific phases in the
development of architecture as a
comprehensible central narrative thread,
while encouraging in-depth analysis of
specific themes beyond the standard
historical canon. The selected projects
are not being presented as untouchable
historical icons, the changes they under-
went in function, their reinterpretation
and ageing or destruction are also being
shown using extensive documentation.

Focus

'a_show' has been conceived according
to the thesis that a permanent exhibition
can best fulfil its purpose by actively
remaining in a permanently provisional
State.

In addition to the 10 episodes there are:

Film stations

Each episode has its own film clip with
trailers addressing the relevant themes.

Timeline

A comprehensive three-dimensional
cultural timetable, a 'time-rack' showing
political events, technological break-
throughs and intellectual developments
in Austria accompanies the exponents
of the exhibition in the form of a system
of index cards, allowing them to be seen
in a broader social context.

International milestones

The architectural 'milestones' provide
an overview of the most significant
buildings of the 20th century, and a com-
pilation of the major Austrian archi-
tecture journals from the 19th century
to today provides insight into the history
of the medium and the effects of the
architecture.

Ancestral gallery

Portrait photographs and brief biograp-
hies of the architects represented in
the exhibition combine to form a per-
manently growing family tree of the most
important 'heads' behind the Austrian
art of building.

Sedimentation

A carefully selected collection of quota-
tions on Austrian architecture forms the
associative sediment at the bottom of
each module in the exhibition.

catalogue

Gabriele Kaiser, Monika Platzer (Eds.),
a_show, Austrian Architecture in the
20th and 21st centuries,
Architekturzentrum Wien, Vienna 2006

the netherlands nai rotterdam
permanent exhibition
fact sheet

title

GeWoon Architectuur / Living in the Lowlands

space

approx. 450 sqm

timeline

March 2003 (research commences)
 opening: April 2004
 display: 6 years

team

9 staff members
 (plus spatial designers, graphic designers, lighting, production team)
 Jaap Jan Berg (project leader), Jean-Paul Baeten (content, collection), Tim Vermeulen (production), Anette ter Haar (education), Joyce Langezaal (design coordination), Karien Beiers (conservation)

design, graphics

Spatial design: 51N4E (Ghent, Belgium)
 Graphic design: Mevis & Van Deursen (Amsterdam, NL)

budget

Euro 250.000,- without publication
 Euro 80.000,- for the publication

contents

national

reasons

showcase of the NAI Collection (originals!), general introduction to Dutch architecture

the structure of the exhibition

History of Dutch social housing tradition as the most typical element of Dutch modern architecture. Four 'housing landscapes' with integrated town planning – architecture and one landscape

with futurist and utopian plans.

Introduction of reality by means of photographic essay (photographer: Ralf Kamena) for each landscape, showing street scenes in large colour images.

The Four Landscapes:

Vondelstraat Amsterdam (P.J.H. Cuypers, 1860–1890)

Plan Zuid / Southern Extension Plan, Amsterdam (H.P. Berlage, Amsterdam School, 1915 – 1940)

Pendrecht Rotterdam (L. Stam Beese, J. Bakema / Opbouw, 1947 – 1960)

Almere (A. Hosper, T. Koolhaas and others, 1973 – now)

catalogue

J.J. Berg, J.P. Baeten, V. Patteeuw (Eds.), Living in the Lowlands. The Dutch Domestic Scene, Rotterdam NAI Publishers 2004





**sweden swedish museum of
architecture, stockholm
permanent exhibition
fact sheet**

24 title

Arkitektur i Sverige – Funktion, Konstruktion och Estetik / Architecture in Sweden – Function, Design and Aesthetics through the Ages

space

900 sqm (including workshop area)

timeline

November 2003 (commences research)
opening: February 2004

team

4 staff members from Arkitekturmuseet working directly with content (headed by David Powell)

3 staff members working with production

2 external exhibition designers
1 external architecture historian
10 external

consultants/experts/production technicians etc.

design & graphics

Anna von Schewen, architect, Stockholm

Björn Dahlström, industrial designer, Stockholm

budget

Euro 600.000,- including exhibition production.

Excluding renovation of exhibition space
Excluding catalogue

contents

national

the structure of the exhibition

Architecture in Sweden – Function, Design and Aesthetic through the Ages is the title of the Architecture Museum's basic educational programme,

the design of which has been informed by new ideas in museum education, by the conviction that architectural historiography, like all historiography, is anything but static, and by the Government's decision to make admission to the museum free of charge.

The exhibition architects have fitted out the space with capacious work tables, white lamps and several hutches. Each work table has a specially designed stool, to encourage a moment's reflection and deeper study.

The display offers the visitor several opportunities for sitting down – for conversation or reflection, or while waiting for a guided tour to begin. There are, for example, two stone staircases, heated and pleasant to sit on.

The exhibition architects' brief also included designing the new workshop.

The work tables

The tables carry models, images and texts presenting a thousand years of building, with a focus on the past hundred years. An outline narrative includes a number of trails illuminating, for example, architectural influences from other countries, ideals of urban planning, the evolution of building technology and the professionalisation of the architect's calling.

The picture wall

A time axis runs the length of the room along one side, with photographs, drawings, illustrations and texts briefly describing different periods in the history of Swedish architecture.

The material hutches

Each table is accompanied by a hutch containing material for deeper study.

The shelf wall

The other side of the room is a changeable display divided into 45 separate compartments with neither order nor chronology, appealing instead to our senses through inspiration, abstractions and associations from the world of architecture. Full-scale sections, experimental architectural photography, historical models, material specimens and furniture from the collections hint at the essence of architecture.

Ateljén – the workshop

The workshop is where everybody can try their hand at architecture. The workshop offers activities for school parties from pre-school to high school level.

The flexible room

The flexible room is a space within the room for supplementary, temporary exhibitions.

catalogue

Martin Rörby, David Powell and Susanna Janfalk (Eds.),
Arkitektur i Sverige – Funktion, Konstruktion och Estetik genom Tiderna
Arkitekturmuseet, Stockholm 2004



united kingdom riba/v&a, london
permanent exhibition
fact sheet

title

RIBA/V&A Architecture gallery

space

350 sqm (of which the temporary exhibition gallery is 50 sqm)

timeline

early 2002 (commences research)
 on site, January 2004
 opening: 18 November 2004

team

Curators: 4 (V&A) + 4 (RIBA)

design

Gareth Hoskins Architects
 (gallery design)
 The Holmes-Wood Consultancy
 (graphic design)
 Speirs Major (lighting)
 Craik Jones Digital
 (computer interactives)
 The Edge (videos and audio)
 hb.source (hands-on interactives)
 Holmes-Wood, made by The modelroom
 (plan, elevation and section model)
 Royal National Institute for the Blind,
 Peterborough (braille)

budget

£1.3 million (without catalogue)

contents

international
 The gallery deals with old and modern architecture and is international in scope. The permanent gallery contains 160 exhibits: one third models, one third drawings, photographs and paintings, one third building fragments.

reasons

This is a joint project between the Museum and the Royal Institute of

British Architects (RIBA), with the purpose of promoting and increasing the visitors' enjoyment and understanding of architecture. It is created in the context of the RIBA/V&A Architecture Partnership, which also includes linked study rooms at the V&A for the two collections. The gallery asks and answers questions about architecture, building and the built environment. The Gallery appeals to all target audience groups, but is of particular interest to Adult Independent Visitors, whatever their previous experience and understanding of architecture.

The Gallery meets the different learning needs and preferred learning styles of visitors. The emphasis is on active learning, including hands-on interpretation.

the structure of the exhibition

The display takes a thematic rather than chronological approach to architecture. It is organised in four broad themes:

Buildings in Context

This section is about the ways in which built environments are created and how those environments affect the design of the buildings that comprise them.

The Art of Architecture

Here visitors discover the elements that govern the leading architectural styles, from Classical to Eastern traditions and International Modern. They learn how buildings inspire emotions like serenity and awe. A magnificent model of James Gibbs's St. Martin's-in-the-Field church, London, is featured here.

Buildings in Use

Buildings are designed in response to their specific geographic and climatic locations, and also to fulfil their particular functions. This section reveals how the use of a building is expressed in its form. Key objects include a model of a pavilion in the Alhambra, Granada.

Creating Buildings

Some of the earliest known architect's drawings (from the 16th century) are contrasted with the latest computer-aided design schemes to show the process of how architects design buildings. The structural principles that ensure buildings stand up, and the materials from which they are constructed, are also examined here.

The Architecture Gallery includes

An introductory Space

Visitors can access information, in text or electronic form, about buildings and the built environment, the collections, and other aspects of architecture.

Architecture Now

A small scale temporary display that examines current architectural issues.

Temporary Gallery

Special exhibitions, often more specialist in nature than the rest of the gallery, drawing on the collections of the RIBA and the V&A.

catalogue (gallery book)

Eleanor Gawne, Michael Snodin (Eds.), Exploring Architecture: Buildings, Meaning and Making, London 2004

architectural museums: exhibitions and education

david powell

26

1/ 3/ Workshop, Arkitekturmuseet

photo Arkitekturmuseet

2/ Material hutch, Arkitekturmuseet

photo Gabriele Kaiser



Museums have always had a role to play in both formal and informal education. The exhibition and sometimes educational programs have been used as the primary media for transmitting knowledge about research and collections to the visitor. Even the earliest 'museums', the diverse collections of curiosities housed in cabinets were used as a means of educating the sons (and sometimes daughters) of the aristocracy. The Augsburg cabinet in Uppsala, Sweden, is a splendid example of this. The encyclopaedic museums of the 19th and early 20th century sought to collect, define and classify the material world around them, they also sought to educate a wider general public. These museums often had a philanthropic mission, with a strong link to nationalism and the forming of identity within the newly formed nation-states. The architectural museum is a late-comer to the world of museums. Mostly founded as private collections in the latter part of the 20th century and used mainly for professional development, many architectural museums and archives are now redefining their educational role.

Architectural museums, the nature of architectural exhibitions, and the nature of education and interpretation coupled to exhibitions are in a process of change. A redefinition, which may include a mission to actively encourage new visitor groups and to indulge in a process of education through display and exhibition coupled to educational programs and interpretation. This may also include a change of emphasis from the education and training of professionals to other groups within a wider public audience. People who may not be initiated or have any great knowledge of the fascinating world of architecture.

Architectural exhibitions face a unique problem within the context of education and museums. One of the main reasons that people visit museums is to come as near as possible to the real historical object. This can only be partly true in the case of architectural exhibitions. The architecture exhibition, even when it employs historical documents and drawings, is nearly always an interpretation or abstraction of the real architectural work or building. The means through which architectural exhibitions reach out to visitor groups is through interpretation of buildings. The educational goals and design of an architectural exhibition can therefore differ depending upon the target group or groups. Goals that can range from the training of architectural professionals in relation to a specific building, to the museum as a catalyst for social change or where the architectural museum defines itself with relation to defining and shaping contemporary culture.

During the last 10 years the Arkitekturmuseet has been involved a process of rapid change. The museum has developed from a small specialist museum with a loyal core of friends and visitors into, in Swedish terms, a relatively large general museum. The museum still has the same goals as before, i.e. to collect, exhibit, disseminate,

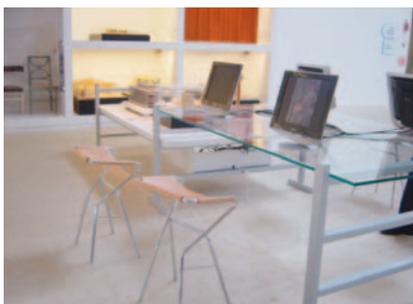


1/ Multimedia station, Arkitekturmuseet

photo Gabriele Kaiser

2/ Material hutch, Arkitekturmuseet

photo Gabriele Kaiser



educate and advance knowledge about Swedish architecture. We still essentially have the same type of specialists working at the museum: curators, historical researchers, archivists and exhibition designers. However, the greatest change has perhaps been instigated by the introduction of updated didactic concepts into this process.

Our pedagogic approach is based upon methods developed at the Arkitekturmuseet during the past 10 years. The methods recognize the differing cultural and educational backgrounds and expectations of visitors to exhibitions and participants in programs. The differences regarding learning and teaching traditions, styles and expectations which have surfaced during the previous years are seen as an asset, – a pool of alternative approaches, methods or tools for achieving the ultimate goal, in this case enhancing understanding of the built environment in Sweden.

The main overall educational aim is to transmit the ideas and concepts discussed within our exhibitions to an increasingly diverse group of visitors, leading to an increased awareness of Swedish architecture. The didactic objectives of the programs are to provide visitors with the skills to enable them to observe, analyse, interpret and discuss issues regarding the built environment. More specifically they are concerned with enabling the visitors to explore, discuss and present a number of aspects of architecture based on their own observations and reflections.

The approach recognises the importance of the built environment in exploring and expressing issues of identity, and the role that museums and other cultural institutions have in interpreting the value systems that inform our views of society today. The exhibition and programs are based on a socio-constructivist view of education. The knowledge and skills developed are the result of an interaction between the visitor and the exhibition, but firmly based upon the learner's own observations and experiences leading to the construction of personal knowledge and development. The exhibitions and programs present an educational 'smorgasbord' of concepts and ideas for the visitor to explore. This lies within a larger framework of a process of empowerment which includes educating the public about architecture in order to facilitate participation in a broader debate. We want to encourage the use of observation and comparison, the recognition of similarity and difference and the development of an understanding of matters concerning architecture that influence people living in differing regions of Sweden today.

'Architecture in Sweden – function, design and aesthetic through the ages' is the title of the Arkitekturmuseet's educational program and permanent exhibition, which opened in February 2004. The design has been informed by new ideas in museum education, by the conviction that architectural history, like all history, is anything but static, and by the Government's decision to make admission to the museum free of



charge (with a subsidy). The essential aim has been to strongly profile the exhibition for a diversity of visitor categories: schools, students, families and adults, specialists and non-specialists. The content is presented in a straightforward uncomplicated manner, both on a general plane and in closer detail, and will be renewed continuously. The pedagogic starting point has been the belief that people have various ways of learning: oral/visual, logical, spatial, musical, kinetic, interpersonal, intrapersonal, naturalistic and existential.¹

Traditional education/museum exhibitions focus on the oral/visual, logical and intrapersonal. These methods are significant but not necessarily the key ones needed for raising awareness of, or discussing architecture. We want to focus on sewing seeds for a longer process of personal change embracing all ways of learning, i.e. rather than just facilitating cognitive change, we shall attempt to facilitate change in attitudes and behaviour.

In such a didactic framework architecture is considered principally as a fundamental means of orientation, born from man's need to understand himself and the world in which he/she lives. By finding parallels between now and then, sensing how the past is part of the present, we can see how meaning is construed visually. The belief is that human beings explore and comprehend as a result of an interaction between acting, handling and contemplation, which is why we aimed to encourage an active and interactive approach when it came to the design and content of the exhibition. The visitors' own genuine questions and their previous knowledge of the phenomena in question formed an important starting point for the learning process.

The Exhibition designers were asked to respond and give form to an educational concept and a series of architecture historical interpretations developed by the Arkitekturmuseet. An articulate flexible display emerged from the partnership between the designers and the museum personnel. The exhibition designers aimed at creating a form with a character of its own, a language encouraging visitor involvement, and a spatial clarity doing full justice to the ample volume of the exhibition space. The design of the exhibition space also reflects an atmosphere of process and ongoing work which encourages participation.

The display offers the visitor several opportunities for using their bodies and mind together – for conversation or private reflection, or while waiting for a guided tour to begin, to be able to stand, walk slowly, browse, or sit for shorter or longer periods, allowing visitors to choose for how long and where the interaction with the exhibition should begin. The idea is to allow the visitor to find a natural and kinetic way of taking in knowledge. There are, for example, two stone steps, heated and pleasant to sit down on. Each work table has a specially designed stool, to encourage

¹) cf. Howard Gardner

<http://pzweb.harvard.edu/PIs/HG.htm>

a moment's reflection or deeper study. There are open displays of information and tactile elements encased in drawers that take a little more profound reflection to find. The exhibition designers' brief also included designing the new workshop. 'Architecture in Sweden' was also designed with special consideration for people with disabilities.

A time axis runs the length of the room along one side, with photographs, drawings, illustrations and texts briefly describing different periods in the history of Swedish architecture. This wall also serves as an introduction to the deeper study topics presented on the chronological tables. Problem-pointing texts raise issues encouraging deeper study, the overall intention being to make the complex history of architectural evolution comprehensible.

The chronological tables carry models, pictures and texts presenting a thousand years of building, focusing on the past hundred years. An outline narrative includes a number of trails illuminating, for example, architectural influences from other countries, ideals of urban planning, the evolution of building technology and the professionalisation of the architect's vocation. The main emphasis of the story, harking back to Vitruvius, is on function, design and aesthetics in architecture.

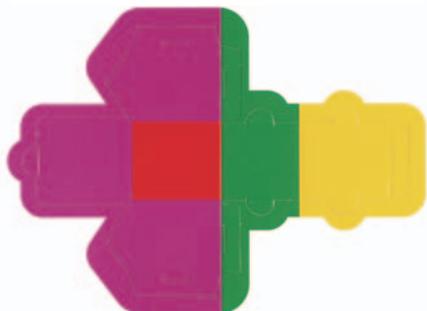
Each table is accompanied by a hutch containing material for deeper study. This material, which is renewed continuously, includes original drawings and books from the museum collections and simplified tactile elements tracing the evolution of the city and changes to its buildings. Accessories relating to building and society help our educationalists to explain difficult terms and concepts but are also at the visitors' disposal. Visitors may also use the additional material, which adds a further tactile element to the exhibition.

The other side of the room is a changeable display divided into 45 separate compartments with neither order nor chronology, appealing instead to our senses through inspiration, abstractions and associations from the world of architecture. Full-scale cross-sections, experimental architectural photography, historical models, material specimens and furniture from the collections hint at the essence of architecture.

The workshop is where everybody can try their hand at architecture. For the younger children and their parents there is an activity display, 'Demolish and Draw' – 'Riva and Rita' in Swedish, which also happen to be the names of two figures living in the workshop who are quite mad and love everything to do with architecture. In four model buildings children can find out answers to their questions about the city, design, materials and technology.

There is a flexible space within the room for supplementary temporary exhibitions. The space is defined between two arches, between which small temporary exhibitions can be set up. The museum's aim is to keep the contents of the exhibition

Catalogue cover, Arkitektur i Sverige: Funktion, konstruktion och estetik genom tiderna; Ed.: Martin Rörby, David Powell and Susanna Janfalk, 2004.
photo Arkitekturmuseet





*A Hundred Years of Flat-Dwelling,
Arkitekturmuseet; photo Gabriele Kaiser*

flexible, with small unpretentious additions. Returning visitors should always be able to find something new. How has the new exhibition and educational program worked in practice? Here are some facts and figures: In the year since we opened in February 2004, we have had 296,000 visitors to the museum. An increase of some 120,000 compared to the first year of opening in our present location in 1998. This increase is of course also the result of free admission, which was introduced at the same time. The visitors are divided quite equally: 53% women and 47% men. An interesting figure is that 11% of the new visitors are under 16 years of age, proving that we are attracting a group that is traditionally difficult to cater for in many museums. 61% of visitors are from the Stockholm region, 33% are from other regions in Sweden. This is encouraging in our quest to cater for the whole of Sweden. 56% were first time visitors who had never been to the museum before. 26% of the visitors have visited the new exhibition more than once. 42% of the visitors claimed to be in the category 'generally interested in architecture', 7% classed themselves as 'experts' and 10% had 'little previous knowledge'. The Arkitekturmuseet shares a museum complex with the much larger Moderna Museet (The Museum of Modern Art), 41% of visitors came to the complex primarily to visit the Arkitekturmuseet, 40% primarily to visit the Modern Museum.

The figures are quite impressive, especially in the context of a museum which has grown from a small specialist institution with around 10,000 visitors in a period of ten years. The figures however give us little information about what the visitors actually learn on a visit. We can observe that they are spending a relatively long time in the exhibition and are using it in the ways we envisaged. This will be the museum's next task, to develop methods for defining and reusing the transfer of content from the program and exhibition to the visitors.

As I travel around to various museums of architecture I am often impressed by the quality and thought put into what is exhibited. I wonder sometimes, however, whether we should not be shifting the emphasis from what is exhibited to how. Specifically, the way material is exhibited for a growing and more diverse public with different educational needs to those of our traditional visitors.

David Powell is senior curator, Arkitekturmuseet, Stockholm

educational programs of the chicago architecture foundation

jennifer masengarb and jean linsner

32

1/ Kids measuring a wall; photo CAF

2/ Crayon rubbing; photo CAF



If the built environment is to be important to any city in the long run, young people need to see how architecture is relevant to their lives today. Children play with dollhouses and forts, creating new imaginary built worlds. We must capture this early curiosity and cultivate in children a deeper understanding of architecture that will one day lead to informed and empowered adults who know the value of a well-designed built environment.

For more than 30 years, the Chicago Architecture Foundation (CAF) has been dedicated to advancing awareness and appreciation of architecture and related design in both children and adults. Each year CAF presents a comprehensive program of exhibitions, tours, lectures, adult education classes, and youth education programs relating to the city's built environment.

CAF conducts programs for children, youth, and their teachers that promote the education, creative development, and civic awareness of young people by introducing them to Chicago's rich architectural legacy, and providing the resources necessary to foster an understanding of the built environment. Annually, we serve more than 20,000 students in grades Kindergarten to 12 by providing walking tours, an architectural river cruise, and hands-on programs for all ages. Each year we run the Newhouse Program and Architecture Competition for Chicago Public High School students. The program is designed to introduce young people to architecture and design, and for them to meet mentors in these fields. High school students participate in a variety of hands-on skill-building workshops, an annual drawing and design competition, and summer internships at local architecture firms. We also offer 5 professional development workshops each year for elementary and high school teachers. These workshops cover a broad range of topics on the built environment. Recent workshop topics included the architecture of theaters; Chicago's movable bridges; architecture and the natural environment; classroom connections to the 1933 Chicago world's fair, and the impact of the Great Chicago Fire on Chicago's architecture practices. The workshops augment the work we do with students and provide teachers with the skills and knowledge to help them use architecture as a tool in their classroom for teaching throughout the school year.

In November 2002, to further our mission, CAF published 'Schoolyards to Skylines: Teaching with Chicago's Amazing Architecture', a resource book of 47 lessons for teachers in Kindergarten to 8th grade. The 500-page book uses famous and lesser-known buildings (both standing and demolished), sites, people, and events in Chicago as tools for teaching units in science, mathematics, language arts, social sciences, and fine arts.

Research and writing for the book began in October 2000, and was conducted by primary author Jennifer Masengarb and secondary author Jean Linsner, both of



3/ Post and beam; photo CAF

CAF. Over the following two years, more than 20 educators from large and small schools, both public and private, in urban, suburban, and rural areas in Illinois played a critical role by advising on all aspects of the project, field-testing lessons, and offering feedback instrumental in shaping the final product.

Today, more than 800 copies of 'Schoolyards to Skylines' are being used by educators in all types of schools throughout the Chicago region, in 25 different states, and in 6 countries. Out-of-state teachers use the book's methods and substitute local structures from their neighborhoods. While the book's focus is on Chicago, architectural and preservation organizations across the United States and around the world contact us to ask for assistance in replicating a similar resource for their own city.

In early 2005, the American Institute of Architects (AIA) honored the curriculum with an Institute Honor for Collaborative Achievement, citing the book's beneficial influence on the architectural profession. In 2004, the book earned an Honor Award from the National Trust for Historic Preservation.

One of CAF's primary goals for this project was to challenge and expand the ways children and teachers think about architecture. When the Youth Education Department staff at CAF began work on 'Schoolyards to Skylines', we discovered two very eye-opening things. First, while many teachers find architecture to be an intriguing subject, some educators also find it to be an intimidating or overwhelming topic. Second, we found that many teachers and students define architecture very narrowly, simply as skyscrapers. Students need to know that architecture is, indeed, skyscrapers, but it is also much more. All structures, however humble or grand, are architecture. And all structures can teach us something.

By starting in their backyards and moving out into the community and beyond, students and teachers discover that all the buildings around them have value in their lives, not just the well-known, iconic structures. We want students to understand that all the buildings where they live, learn, shop, worship, play, and work impact their lives daily and profoundly. Buildings provide us with shelter, but they can also uplift and enlighten our communities.

'Schoolyards to Skylines' is a unique teaching resource. It shows educators specifically how architecture can be used across all grades and all subject areas as a valuable interdisciplinary teaching tool. Additionally, the design process is used often throughout the book. This process of working together to collect information, analyze issues, develop solutions, present ideas to others, and receive and give feedback, is a valuable skill for life beyond the classroom. While other architectural education publications available are excellent resources, they lack specific links to Chicago, as well as connections to our local city- and state-mandated academic

Schoolyards to Skylines: Teaching with Chicago's Amazing Architecture, a 500-page teaching resource; photo CAF



standards. Teachers must put in a great deal of time and energy translating activities from other resources in order to make them relevant to their students. In addition, many other books lack the specific step-by-step process and the resources, handouts, and images critical in helping teachers navigate through an unknown topic, albeit an interesting and valuable one. Including everything a teacher needs to conduct a lesson makes the book easy to use for a wide range of teachers. 'Schoolyards to Skylines' helps educators use architecture as a tool for teaching the core subjects they teach everyday, rather than treating architecture like a new subject added to their already full load. Local and international architectural issues are woven throughout all five core academic subject areas and all nine grade levels in the book. For example, lessons in the book help students wrestle with questions such as: **How** did architecture constructed for immigrants to Chicago help remind them of buildings in their homeland? The 4th grade social sciences lesson challenges students to carefully observe several neighborhood structures as a reflection of the people who came from different regions of the world.

What does it mean to design and build sustainable or 'green' homes?

The '8th grade science lesson' helps students investigate how a carefully designed building can work with the natural environment rather than working against it.

How did Frank Lloyd Wright combine math and art to create his stained and leaded glass windows? The '5th grade math lesson' explores how Wright used geometry and abstract organic patterns in his windows.

What is staying the same or changing outside our windows? The 'Kindergarten language arts lesson' helps very young children make observations and recognize how their neighborhoods and the architectural landscape are changing over time.

What is terra cotta and why is it important to Chicago? The '3rd grade fine arts lesson' uses hands-on projects to introduce students to this beautiful, yet endangered, local architectural material.

'Schoolyards to Skylines' is designed for all students. It is not just for those who might become architects. In this curriculum, architecture becomes a catalyst for teaching citizens to be curious, informed, concerned, and empowered to impact positively on the built environments around them. By learning to truly 'see' their built environment, students gain a sense of ownership and appreciation for it, and they learn to take responsibility for their surroundings. Informed and engaged citizens can make sound choices for their cities, choices that honor the past and lead to a well-thought-out future.

jennifer masengarb is education specialist, caf

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collecting, archiving, and exhibiting digital design data

a study by the department of architecture of the art institute of chicago

martha thorne

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background

The curatorial Department of Architecture of The Art Institute of Chicago contains one of the foremost collections of architectural drawings in the United States. The Department's 'Unbuilt Chicago' exhibition opened in April 2004, presenting drawings, renderings and physical models from this permanent collection. Today, unbuilt projects leave little physical evidence. Documentation is purely digital: onscreen drawings, renderings, animations, and digital collages. Similarly, even projects that do become realized and get built have a wealth of information generated on computers. Some of this information may, at times, be printed, while it exists only in digital formats many other times.

To address this issue, the Department of Architecture undertook in 2003 the 'Collecting, Archiving, and Exhibiting Digital Design Data' study to identify requirements for creating and maintaining an archive of born-digital objects.

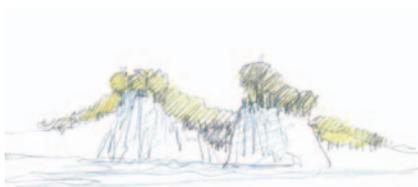
Kristine K. Fallon, FAIA, was principal investigator. The Schiff Foundation and the Graham Foundation for Advanced Studies in the Visual Arts provided funding. The study's Advisory Committee consisted of senior representatives of leading archival institutions, universities with advanced programs in computer-aided design, and technology vendors, as well as architects and industrial designers, many of whose work is already included in the Department of Architecture's permanent collection. It is hoped that this study will provide useful guidance, not only for The Art Institute of Chicago, but also for other museums and architectural archives facing similar challenges.

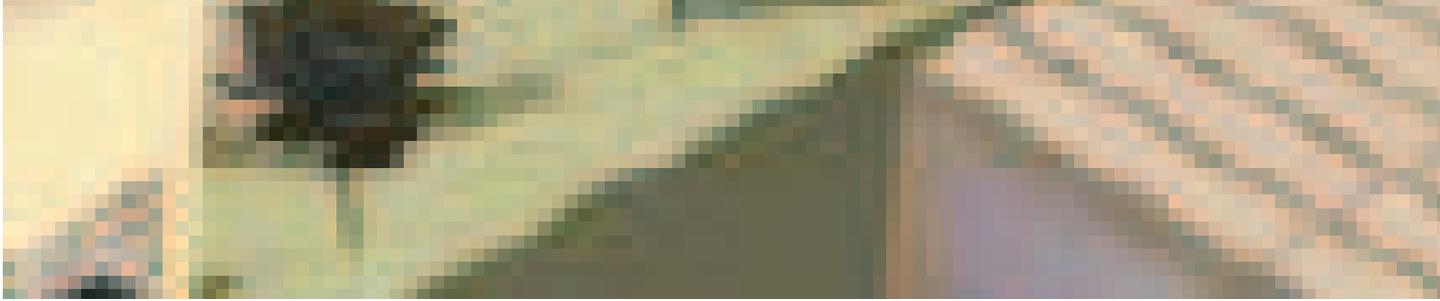
current state of digital design tools and data

The first step was to understand how design firms are currently using digital design tools, what types of digital design data are being produced and how central digital design data are to an understanding of the design process. To accomplish this, we conducted in-depth case studies of projects ranging in scale from industrial design to urban design at nine design firms. All nine case studies are documented in detail in the report. We discovered that digital design tools have become an essential part of the design process and that digital images are central to design decision-making. Many digital images that document key design ideas are never committed to paper, particularly if they are created very early in the design process, or if they are created for a project that is never completed or for an unsuccessful competition entry. If museums and archival institutions cannot preserve this digital data, society will lose these important cultural records.

The next step was to validate that our findings in the case studies could be extrapolated to the broader design community. To do this, we conducted an international

Valerio Dewalt Train Associates, Chicago, Illinois; Indian Community School Proposal, Design Competition Milwaukee, Wisconsin, 1/ This sketch became the form-giver for the building; image The Art Institute of Chicago





2/ Valerio continues to sketch throughout the development of the 3D Computer model. Most often he uses a computer image as an underlay.

3/ Once Valerio has established the 3D model to his satisfaction, he brings collaborators into the process. At this point the design process becomes interactive. photo and image The Art Institute of Chicago



survey, asking design firms how they used digital design tools, how important the tools were to their practices and which products they used. Over one hundred design firms responded. Although our case study participants were somewhat more aggressive in the adoption of digital design tools, the survey confirmed the trends identified in the case studies. The survey findings are detailed in the report as well. These efforts provided a critical insight: although designers use many, many digital tools in producing their work, it is possible to identify 'outputs'-images or other digital artifacts that the designer chose to communicate to his/her team or client. Despite their varied parentage, these outputs can be completely described in a handful of data formats. We suggested a 'two-tier' collection, with these outputs comprising the accessioned tier and the related native data from which the outputs were derived as a secondary study collection.

archiving practices and technology

With this background information in mind, we conducted research into prior archiving projects and existing standards, methodologies and products for collecting and archiving digital design data. We found that no museum or archival institution had solved the key problem in archiving born-digital design data: ensuring long-term preservation of the numerous and rapidly changing data formats. The two-tier collection, described above, is a feasible solution.

Based on the Open Archival Information System (OAIS) reference model for a long-term data repository system (ISO 14721:2002), we identified six distinct stages of the workflow for bringing digital design data from design office to museum archive and for making it accessible to the public. These six stages are: 'Preparing', 'Collecting and Processing', 'Cataloging', 'Storing', 'Preserving' and 'Accessing' digital design data. In our report there is a chapter devoted to each topic. Available technology permits long-term functional (i.e., the data can continue to be used as intended) preservation of outputs and bit-level (i.e., the sequence of bits in the data file) preservation of the native data. Coupled with metadata that provide a complete description of the hardware and software environment in which the data were created, bit-level preservation allows for downstream digital archaeology of the native data: A researcher would be able to resurrect the data in an emulated environment, if the content were of sufficient interest.

implementation

The entire report (available on-line at www.artic.edu) contains recommendations on procedures and technology for each of the six stages, as well as resource requirements and a start-up plan. Most importantly, outputs, digital tools and archiving

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1/ For this design competition, Valerio drew approximately 100 freehand sketches and the design team generated about 200 computer renderings.

2/ Valerio finds that his ability to work in the computer environment makes the hand-off of the design to the project team much easier; images The Art Institute of Chicago



technology can be expected to change. New archival formats for outputs are already emerging. An institution beginning a digital design collection must realize that on a periodic basis there will be a need to review and revise on a periodic basis the technical details of collecting, archiving, and preserving new generations of digital design data. This is especially imperative within the Museum setting where the mission is to preserve documentation indefinitely.

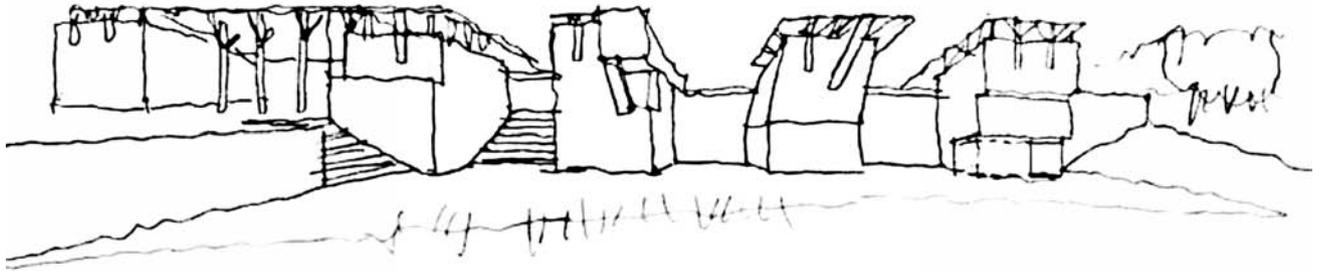
looking forward

New technologies are emerging for both producing and exhibiting digital design data, and the report includes a survey of some of the more promising and provocative innovations. It also documents the study's culminating design charette at which the members of our Advisory Committee spent a day developing concepts for a museum exhibition incorporating digital design data.

As of January 2005, the Department of Architecture is moving forward with the implementation of a 'pilot' collection of digital design data. Funding has been received from the Schiff Foundation for work to begin immediately. It is expected that it will take about eighteen months to have the pilot system up and running. The pilot system, which we are calling the Digital Architect for Architecture System, is being designed based on the following guiding principles: It should be easy and efficient for the curator or archivist to use; it should not be specific to the Art Institute, but applicable to other institutions; it should be able to operate on its own, but it should also be able to interface with existing collection management systems; and finally, it must be sustainable over the long term.

The challenge of collecting and caring for architectural data from the present and future is daunting. The Art Institute's efforts will create the first truly functioning system to face these challenges head on. And perhaps what is more important, it will be shared with other institutions with similar goals who are also grappling with keeping their collections relevant in light of the changing nature of architectural practice.

martha thorne, associate curator, department of architecture of the art institute of chicago



*3/ The site for the tribal school had a pond.
Valerio began to envision a series of archi-
tectural forms coming out of the pond.
image The Art Institute of Chicago*

report: devices of design

mariet willinge



*Garofalo Architects, Chicago, Illinois
Manilow residence, Spring Prairie,
Wisconsin, 2003*

*1/ 'Most of us know Maya, but we all use
it slightly differently.'*

*2/ 'What we tend to end up with is all of
the legal documents and photographic
documentation because everything tends
to stay in the computer.'*

Douglas Garofalo, FAIA

image and photo The Art Institute of Chicago

On 18 and 19 November 2004 the Canadian Centre for Architecture organised a colloquium entitled 'Devices of Design – Architecture and Variable Media' in conjunction with the Daniel Langlois Foundation for Art, Science and Technology. Experts from various disciplines were invited to the symposium.

The purpose of the colloquium was twofold: to examine the consequences for architectural theory and practice of the increasingly widespread use of digital media and software in design and construction; and to assess their implications for the long-term management and maintenance of digital architecture archives.

A symposium report will be posted on the CCA website and the Daniel Langlois Foundation website.

Knowledge of the new digital world is of vital importance for custodians of archival collections. After all, the opportunities that digital techniques create in design have repercussions for architectural archives. Digital working methods encompass not only design but also production. Software provides the basis for the data used in design. Animation is growing in importance, and media presentations have partly assumed the function of models and presentation drawings. And the possibility of using 3D portal technology to work on one design from different places at the same time raises questions about how these processes should be recorded, preserved, and made available in the future. Suppliers of CAD software are starting to realise – slowly, it must be said – the importance of preserving digital architecture, and they are taking measures to meet the increasing demand for preservation. It's becoming clear that the classical method of describing archives needs to adapt to new technology and that selection methods will have to be reviewed. The 'Devices of Design' symposium took place at an important moment, now that so much effort is being put into finding solutions to the problem of preserving digital archives.

The importance of the colloquium for curators of collections lay primarily in the fact that it offered a broad overview of the digital world, distinct from and far removed from the daily problems that arise in managing and preserving architectural archives, whether in digital form or not.

The first day was chaired by Derrick De Kerckhove, director of the McLuhan Program in Culture and Technology at the University of Toronto.

The speakers were Marco Frascari, professor of Architecture, Virginia; Mario Carpo, head of the Study Centre of the CCA; Mark Wigley, dean of the Graduate School of Architecture, Columbia University New York; Greg Lynn, architect and professor at the University of Applied Arts in Vienna; Bernard Cache, architect, Paris; Giles Lane, director of Proboscis, London and present by a link with Harvard: Peter Galison, professor of the History of Science and Physics.



The speakers shed light on different aspects of the digital world from their own particular perspectives. Subjects discussed included the history of digitization; developments in drafting technology and their effects on the results; the issue of how and in what way current digital techniques are influencing and changing architecture; etc.

A question raised was how to preserve the process-based and associative character of digital design. Another subject discussed was, naturally, originality, an important issue for museum curators. A computer print is not an original drawing, since the drawing remains inside the computer and cannot be exhibited with current technology. The print is therefore more a 'shadow' of the original.

An interesting question which needs further discussion and research is how to preserve the 'senses' of a drawing, because it is not possible to translate one technique (drawing on paper) into another, digital technique.

The day closed with an audience discussion in which a number of these subjects were examined further.

After the theoretical deliberations of the first day, the round-table discussion focused more on practice.

Curators from various institutions such as the Library of Congress, The National Museum of Art, Architecture and Design in Oslo, The Netherlands Architecture Institute, the FRAC, Orleans, and members of the Section on Architectural Records were invited to participate.

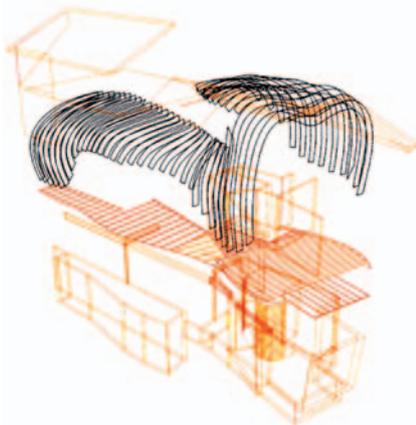
All these institutions must deal with new media, and do so with varying degrees of success. The Library of Congress in particular has carried out experiments right from an early stage. The lessons learnt from the pitfalls were shared with the audience with plenty of humour.

By way of introduction, Jean Gagnon, executive director of the Daniel Langlois Foundation, posed the basic question of whether it is necessary to have the technical capacities required to access complex digital files to study contemporary architectural practices in the near future.

According to Gagnon, it is easy to see that digital design and construction tools are having a major impact on our practices. It is not so easy, however, to define either the precise nature of the transformations generated by these tools or the modifications they have produced in our design and construction modes and processes. Research is required to establish criteria to decide what is relevant to preserve and why.

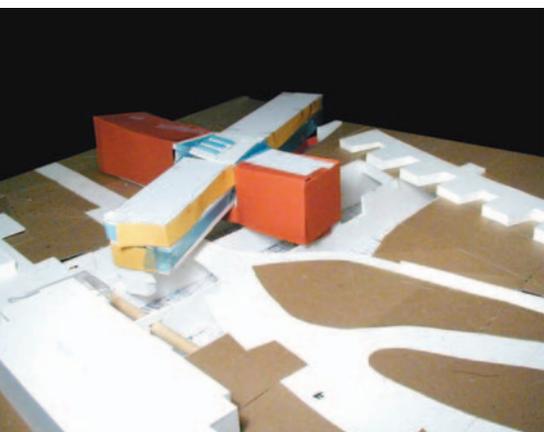
Gagnon then introduced the studies currently being carried out by the DLF. The aim of the Daniel Langlois Foundation is to further artistic and scientific knowledge by fostering the meeting of art and science in the field of technologies

3/ Construction documentation is a non-traditional phase for the Garofalo Architects. image The Art Institute of Chicago



42 *Ross Barney + Jankowski, Inc., Chicago, Illinois, James I. Swenson Science Building, Duluth, Minnesota, 2004*

1/ *The design team refers to these as 'Jell-O models' because the program areas are rendered as translucent colored blocks.*
 2/ *One technique the firm often uses with institutional clients is to engage them, hands-on models, in the design process.*
 images *The Art Institute of Chicago*

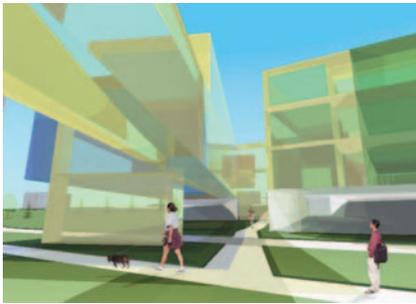


(see www.foundation-langlois.org). To achieve this aim, the foundation works with various institutions. The two experiments discussed were: Variable Media, a collaborative project on emulation with the Guggenheim Museum in New York; and the Embryological House by Greg Lynn, a project that involves the CCA. One of the aims of these and other experiments is to develop new typologies and methods of description that will benefit a new generation of curators.

Alain Depocas of the DLF outlined the solutions and techniques for preserving digital files: migration and emulation. Migration is the process by which files are saved in new software or in a new version of existing software. There is a danger that slight changes in the structure can occur with each conversion into another version. This technique therefore seems to offer no long-term solution.

Depocas then explained the Variable Media project being undertaken with the Guggenheim Museum, which makes use of the emulation technique. Emulation is based on the use of software that imitates the original hardware and software. The 2004 exhibition entitled 'Seeing Double, Emulation in Theory and Practice' featured 7 works of art (among them Erl King, a piece by Weinbren and Roberta Friedman) in both the original and emulated versions (see www.variablemedia.net). The purpose was to study whether emulation could be a way of preserving works made using techniques that are now obsolete. The problem with the Erl King piece is that it is present in different physical forms in different museums. That naturally raised the question whether those different forms of presentation should be saved, and what the significance is of the original work, insofar as it can still be rendered 'legible or visible'. These questions, philosophical in nature, cannot easily be answered, and more discussion on the subject is necessary. This technique of emulation is, for that matter, still undergoing development, but it appears to offer potential. Depocas emphasises the general importance of recording the meta-data used by designers. Without this information, preservation and access is scarcely possible. The question is: Do we lose the knowledge if we lose the software, and can we then reconstruct the mind? Greg Lynn presented his study of housing typology, entitled Embryological House, acquired by the CCA. This project is the subject of a CCA study into digital design and the problems that this method raises for future conservation. The idea behind Lynn's design method is to examine how a multitude of design decisions lead to the development of software that can create an infinite sequence of variations from generic information. An infinite number of models can be constructed by a computer-controlled 3D cutter, something that would not be possible physically.

The discussion generated by this and other projects presented by him focused on the question whether all variants that the technique makes possible should indeed



be constructed and preserved, or just the underlying idea and the technique. It is therefore a question of selection. This is a discussion that will have to be pursued much further.

At the end of an instructive day, in which all possible aspects of the digital (architectural) world came up for discussion, Derrick De Kerckhove summed up the proceedings of both days with a number of questions and propositions that, as all those present hoped, would inspire further gatherings.

[mariet willinge is head of archives, collection, library, nai rotterdam](#)

*3/ Computer renderings e.g. 'Jell-O models'
image The Art Institute of Chicago*

civa

the international center for the city, the architecture and the landscape

christophe pourtois

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1/ CIVA, by Jean-Philippe Garric, Bernard Quirot, Valérie Negre, Joseph Altuna
photo Serge Brison

2/ Daniel Libeskind presenting his New York Memory Foundations project at CIVA
photo CIVA



presentation

The International Center for the City, the Architecture and the Landscape (Centre International pour la Ville, l'Architecture et le Paysage – CIVA), with a surface of 6,500 sqm, contains a library, archives, a documentation centre, exhibition and conference rooms (which people can book for their meetings).

The CIVA was built in 2000 by the architects Jean-Philippe Garric, Bernard Quirot, Valérie Negre and Joseph Altuna, the laureates of the international competition where aesthetics, integration in space and functionality were the most important norms.

The CIVA is an association of six institutions in pursuit of one objective: man and his integration in the urban or rural landscape. These six institutes are 'the Archives for Modern Architecture, the Architecture Foundation, the Philippe Rothier Foundation for Architecture, the Centre Paul Duvignaud de documentation écologique, the René Pechere library (Espaces verts et Arts des Jardins), the Victor Gaston Martiny Foundation'.

Starting from its own knowledge the CIVA opens the debate on the future of cities.

The CIVA was founded with the intention to fit in a long-term vision: in 50 years, the unprecedented growth of cities as well as the occupation of territory have disturbed the traditional environment of mankind.

If we want to build a culture today which is accessible to everyone, and try to compete for a better social climate as well as a revaluation of the urban environment and green spaces, we will also have to illustrate the urban architecture, to evaluate the theories and to compare the different ideologies. The CIVA has a threefold purpose: to offer knowledge, to organize debates and to exchange information.

Therefore we organise exhibitions, publications in collaboration or not with other institutions and schools of architecture in our own or other countries. In the past we have collaborated with the following countries: Germany, Britain, Austria, Canada, Denmark, Ecuador, Spain, Finland, France, The Netherlands, Italy, Portugal, Vietnam, U.S.A. and others.

the last main exhibitions

'Cruauté et Utopie: Villes et Paysages d'Amérique Latine'; 'Oscar Niemeyer'; 'Architecture Italienne Contemporaine (Europalia)'; 'Dusan Dzamonja, Croatian Sculptor/Architecture'; 'The Other Moscow: New Forms in an Ancient Town'; 'Alvaro Siza, Portuguese Architect'; 'Hanoi doi moi (Le Renouveau-Vietnam)'; 'Marcel Breuer: Designer and Architect'. At the moment young Belgian and French architects are showing their work (RE) Nouveaux Plaisirs d'Architecture/Nouveaux Albums des Jeunes Architectes in collaboration with La Cambre, architecture school (Brussels) and the IFA (France)



1/ *Outside installation for the exhibition Cruelty and Utopia, 2003 by R&R studio CIVA*
 2/ *CIVA, by Jean-Philippe Garric, Bernard Quirot, Valérie Negre, Joseph Altuna*
 photo Serge Brison
 3/ *CIVA Library; photo Serge Brison*



debates / events

'L'Habitat, un Enjeu de Qualité; Belgian Architecture Day 10/10/04'; 'Semaine Cinéma: Cobrac: Macro and Micro City Films'; 'Daniel Libeskind' and his New York Memory Foundations Project.

publications in french, dutch and english

We aim to edit the most important documents about the history of modern architecture, beautiful catalogues, scientific books, CD-ROMs dedicated to architecture, urbanism, landscape. Some titles: 'The Garden Le Nôtre Revisited by the Photographer Daniel Quesney'; 'Du Permanent à L'Éphémère, Espaces de Cirque'; the catalogue 'Cruelty and Utopia, Cities and Landscapes of Latin America'; 'Studio 4, Radio Center at Flagey'; 'Adrien Blomme, Belgian Architect, told by his little child Françoise Blomme'; 'Bruxelles, L'Émergence de la Ville Contemporaine, La Démolition du Rempart et des Fortifications aux XVIIIe et XIXe Siècles'; various city guides: Tel Aviv, Alger-Oran-Annaba, the Ukrainian city of Lwow. These books are not only available in the bookshop of the CIVA but all over the world.

gaudi (governance, architecture, urbanism, democracy, interaction): international european network

The foundation of the CIVA was a signal that there is confidence in the future of Brussels, Belgium and Europe, as well as recognition for the exceptional building history of these places. Important in this sense is the interaction between the European Union and the creative and dynamic identity of the cities and the expression of the will to modernise and think about Belgian and European quarters. Starting from its own knowledge, the CIVA opens the debate on the future of European cities. Since 2000 the CIVA has been working on part of this network for exchange and information so that the evolution can be followed throughout the world, and so that we can take advantage of innovation. On the programme: symposiums, debates, publications, website and collaborations on a European level.

The proposed GAUDI agreement seeks to promote the co-operation of a number of European institutions in the following areas: raising public awareness, memory, history and contemporary architectural creation. It is built around a series of medium-term projects involving various partners, such as the network of European architecture centres. Furthermore, the projects are designed for a diversified audience and they extend beyond isolated actions undertaken by participants, and lend a new intensity to relations between participants.

Participating institutions in GAUDI are located in a number of large European cities, and all work in the field of architectural culture: museums of architecture, centres



*4/ CIVA, by Jean-Philippe Garric, Bernard Quirot, Valérie Negre, Joseph Altuna
photo Serge Brison*

of information for architecture and urbanism, institutions of higher learning, research centres and professional organisations. The GAUDI acronym is evocative of an architect familiar to the general public in Europe and whose work is both innovative and popular.

www.gaudi-programme.net

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some upcoming activities of the civa exhibition

29.04.2004 – 25.09.2005, 'Lucien Hervé, the Eye of the Architect'. An introspective excursion through his photographs of 200 works. At 28 he was already a great architecture photographer. His passion for all other art disciplines linked him very naturally to the avant-garde, to Niemeyer, Candilis and Le Corbusier – who called him 'the soul of the architect'. He took photographs of the work of Alvar Aalto, Marcel Breuer etc., and portraits of Fernand Léger, Henri Matisse and others. This exhibition revolves around five subjects: Abstraction, Materials, New Cities, Human Presence, The Artist's Private Life.

edition 2005

'The Construction of Hospitals in Brussels – XVIII – XX Centuries' New edition of the CIVA for the CPAS (the city welfare centre) of the city of Brussels. Four hospitals are to be handled: St Jan Hospital, Sint Peter Hospital, the Brugmann hospital and the Bordet Institute. Thanks to them we address global history and general subjects valuable for all other hospitals. The last part of the book will talk about contemporary hospitals in Brussels.

[christophe pourtoisis civa director, brussels, www.civa.be](http://www.civa.be)

the neohellenic architecture archives of the benaki museum

natalia boura, leti arvaniti, margarita sakka

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1/ *The new Benaki Museum,*
by Maria Kokkinou, Andreas Kourkoulas
photo Leonidas Kourgiantakis
2/ *Courtyard*
photo Leonidas Kourgiantakis



The Neohellenic Architecture Archives were established in April 1995 following the initiative of three professors in the School of Architecture of the National Technical University of Athens and an archaeologist specialising in modern Greek architecture of the nineteenth century, who had recognised the need to set up such an organisation. Their proposal was enthusiastically received and their efforts immediately embraced by the Benaki Museum.

It was recognised that the collection and classification of documents concerning the architecture and history of buildings and open spaces in a systematised archive was essential in order to facilitate research into the original appearance and evolution of modern Greek cities. This need was especially pressing given that the surge of contemporary urban growth rates has frequently resulted in the alteration and destruction of urban centres. For Athens in particular, the creation of such an archive was crucial as few examples remain from the multitude of buildings which formed its historical shape.

The NAA aimed to fill the gap which existed in the field of architecture, becoming the country's first organised and easily accessible archive. An effort to compile in one place all the material and all the information that remained dispersed. Until then, parts of architectural archives, but mainly individual drawings, were to be found scattered in various public and private organisations, such as the General State Archives, the Ministry of Urban Planning and the Environment, the Ministry of Culture, the archives of various municipalities, or the archives of various foreign institutes and schools of archaeology in Greece etc.

The material collected refers to the period which begins with the establishment of the Greek State (around 1828) down to the present, and has a focus on all the architects, Greek and non-Greek, who have been active in Greece, as well as Greeks who worked abroad. However, the safekeeping of material belonging to or dealing with earlier periods, for example, photographs or engravings on subjects from traditional or Byzantine architecture or survey drawings dealing with these periods are also accepted, since there is no other similar specialized organisation which covers the architecture of these periods.

In effect, the material collected starts out chronologically from the mid-nineteenth century, with the majority of the documents belonging to the early twentieth, the inter-war years and the Modern Movement. At this point it should be mentioned that for almost two years now the NAA has hosted the Greek group Do.Co.Mo.Mo.. The collection was started with the donation of two early twentieth century architects' archives, those of Alexander Dragoumis and Ioannis Antoniadis, along with photographic material from nineteenth century Athens. Today the archives, including those of many professors of the Schools of Architecture, being looked after



3/ Courtyard

photo Leonidas Kourgiantakis

at the NAA number about fifty, not including offers of individual drawings or files. The NAA was installed in the central building of the Benaki Museum, where the material was both recorded and stored. Over the years the archives moved to a different space and gradually occupied several apartments as storage space. Inevitably, all the moves slowed down the rate of recording and working on the incoming material which, in contrast, constantly increased. We even had to ask some of the donors to keep their archives until such a time as suitable space had been found to house them.

The solution presented itself in the form of the new building that the Museum acquired in Piraeus Street, formerly an industrial area which has been converted today into a modern cultural pivot for Athens. In recent years various cultural institutions – such as the Technopolis ('Artcity' of Athens) in the old gasworks, the Foundation of the Hellenic World, the School of Fine Arts and art galleries have been located in the same area.

The Museum's new acquisition concerned an existing building, which was formerly the showroom of a car factory: a two-storey building complex consisting of three separate buildings constructed at different periods, with a total area of 7,630 sqm. The building occupied the perimeter of a whole block, leaving a central internal courtyard. The Museum announced an architectural competition by invitation, and



1/ Ramp; photo Leonidas Kourgiantakis
 2/ Ernst Ziller, Panathenaic Stadium, 1869
 photo Neohellenic Architecture Archives –
 Benaki Museum

called upon three architects' studios to submit their proposals. The design for the remodelling of the building finally approved was that of a young couple, both architects, Maria Kokkinou and Andreas Kourkoulas. The architects proposed a solution which respected the industrial character of the area, but which reached a compromise with the requirements of a museum space. As the architects themselves observed, 'What concerned us from the very beginning was how one builds in what was formerly an industrial street which has now been reclaimed by the city, as it takes on other uses. On the one hand, the building has to be integrated into the city's memory, and, on the other, it must project a perspective. It is a game of memory and imagination'.

Another floor was added to the existing building, so that today in its 11,000 square metres this houses three large exhibition halls, the NAA premises and a small lecture hall. The large, strikingly high rooms with the capacity for bearing heavy loads, provide ideal accommodation for exhibitions of painting, sculpture, constructions, multi-media and all contemporary forms of the visual arts in general. The creative introspection, the play of enclosed/open space made possible by the atrium, a decisive feature in the architectural composition, and the ramp between the floors, which permits a view of the activities in the interior, form an additional factor in the creative design. It is even possible to host theatre, music, and dance performances, both in the lecture hall indoors and in the outdoor atrium during the summer months.

In the new building the NAA will initially occupy an area of some 1,500 sqm, with the prospect of the space being increased later. Of this, 1,000 sqm will be on the first floor and the rest in the basement, in an environment of constantly controlled temperature conditions and humidity. The first floor houses the working area for associates and researchers/students, a storage area for the archives which are being recorded and worked on and those which are most used, while the rest of the archival material is in the basement with a direct link to the offices on the first floor. Apart from the large exhibition areas, which can be used as the occasion demands, we also expect to acquire a small space where we will be able to display material from our archives on a permanent basis. The small lecture hall in the new building makes it possible to hold lectures, one-day or mini-conferences on our own premises.

So far the NAA has held five successful architecture exhibitions which have met with a warm reception from the general public. The exhibitions have followed a specific logic. The aim has been to present the public with typical examples of the material kept in our archives in such a way as to represent different periods: traditional architecture, neo-Classical architecture of the nineteenth century, the



3/ View from the Piraeus street

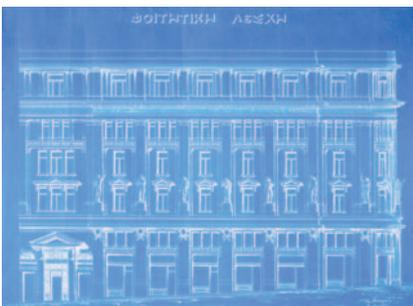
photo Leonidas Kourgiantakis

4/ Kyriakoulis Panagiotakos, Elementary school on the corner of Liossion and Michael Voda street in Athens, 1932 – 1933

photo Neohellenic Architecture Archives – Benaki Museum

5/ Alexandros Nikoloudis, Students Union, 1926, elevation, Akademias street

photo Neohellenic Architecture Archives – Benaki Museum



inter-war years and the Modern Movement and architecture of the later twentieth century. Thus in a dynamic way a dialectical relation between the visitor and the exhibits has been created, conveying the central idea of our exhibitions.

We have also taken part in the organisation of exhibitions in collaboration with educational institutions such as the National Technical University of Athens and the Academy of Athens, and have contributed material to many others. Since 1995, four folios have been published, while another is currently in print. In collaboration with Do.Co.Mo.Mo., the Archives also held a mini-conference in Athens entitled 'The Body, Sport and Modern Architecture'.

Courses are held on the premises of the Archives for undergraduate and postgraduate students of the School of Architecture, a number of papers have been delivered on subjects drawn from archived material. Research and education are among our basic aims and it is our hope that such activities will increase in the coming years, given that now in our new premises we have the space necessary for such a function.

Parallel to the exhibitions, and in collaboration with the department for educational programmes, we also wish to reach young people – children in primary and secondary schools. As we make a new start in the building in Piraeus Street, the creation of educational programmes, exhibitions, lectures in collaboration with other departments of the Museum will be among our priorities. The aim will be the contribution to peoples' architectural culture in the hope that their view of the built environment will stop being superficial or resting only on the spectacular and will become more observant, reflective and critical.

The objective of the Benaki Museum in housing the NAA there, was 'to lend a unique cultural character to the building by filling a major gap in the safeguarding and promotion of our architectural tradition'. The new building is intended to become the Centre for Modern Culture of the Benaki Museum, and its influence is expected to be on a nationwide scale. This is a building not designed to be a museum of architecture, but rather an interactive centre for different forms of art. Our transfer there has filled us with expectations, since co-existence with a cultural space will provide the NAA with the opportunity to become known to a wider public, and of bringing that public into contact with Greece's architectural heritage.

natalie boura, leti arvaniti and margarita sakka work at the neohellenic architecture archives, athens, www.benaki.gr

the architekturmuseum in a new location

ulrike jehle-schulte strathaus

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In March last year the Basel Kunsthalle and the Architekturmuseum were able to inform the public that as two similar exhibition institutions they were to become neighbours in the Kunsthalle complex at number 7 Steinenberg. The aim was, along with the geographic proximity, to coordinate operations in terms of content, logistics and organisational matters.

After just a year of renovation work, on June 16, 2004 the Kunsthalle and the Architekturmuseum opened their doors to the public. Both institutions resumed holding exhibitions on reopening in their new premises.

This change of setting signified a major new departure in the history of the Architekturmuseum. After twenty years of holding exhibitions in the former Domus building, the epitome of post-war modern architecture in Switzerland, they were now going to be occupying premises of an altogether different character. The dominant elements in the old location were the curtain wall over four floors, pilotis and an open floor plan, now at Steinenberg the spaces are high, on the same storey and have all the traits of late-19th century historicism. Narrow French windows facing north and south allow daylight to be incorporated in a range of different constallations.

the premises of the architekturmuseum

The Zurich-based architect Peter Märkli agreed to undertake the conversion of the premises, and the site management was taken care of by Miller & Maranta.

The decision to commission Peter Märkli was an easy one to make. The architect had proven himself as a creator of subtle settings for exhibitions with his 'Congiunta' in Giornico for the sculptures of Josephson. In addition, he had also demonstrated his careful treatment of existing historical substance with his housing for the organ at the Münster in Basel. Five years ago the Architekturmuseum presented a major solo show of his work.

The transformation of the Steinenberg space (consisting of the former-Unionsaal and the bar with lounge, as well as office space belonging to the restaurant) was carried out with an admirably restrained intervention that largely preserved the neo-baroque classicist idiosyncrasy of the successive spaces. It was the Architekturmuseum's declared intention to conserve the character of the space as far as possible while equipping the existing structure to meet the complex demands of holding exhibitions in a contemporary context.

The existing long enfilade along the north façade is to be used for exhibitions, a further exhibition space faces south and is followed by offices. To create enough wall space Märkli placed large flaps in front of the pieces of wall between the windows. These can be closed to form a new inner layer of wall, or left partly open to form sculptural niche situations.

Architekturmuseum Basel

photo Christian Vogt



the shared entrance

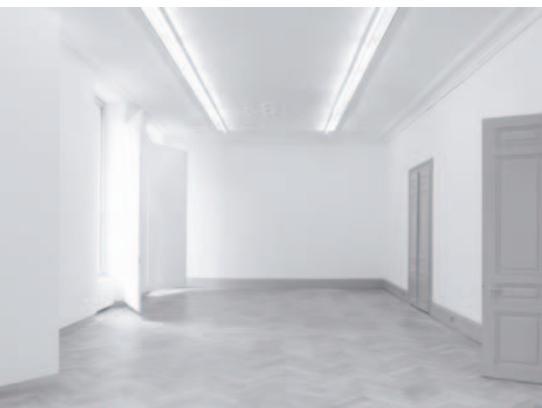
Apart from necessary structural alterations, renovation was undertaken that illustrated the linking-up of the Kunsthalle and the Architekturmuseum. The entrance hall now serves as a foyer to both institutions in accordance with a more open plan concept. In contrast to the previous situation, the offices to both institutions are also reached from here. The new graphics on the façade, developed by Beat Keusch, also allude to the new function of the building.

exhibitions in the new space

The first exhibition, 'Sound Chambers', was accordingly specific entirely to the new facility. Musicians, sound artists, were invited to respond to the space, to interpret it in sound, making it open to experience in a different artistic medium. The artists concerned were Andy Guhl, Fritz Hauser and the ensemble für neue musik zürich. This was followed by Christian Philipp Müller, whose project on Hans and Marlene Poelzig used the full height of the space for giant theatrical façades that would never have had enough space in the old setting. As the last presentation to date, the Vogt landscape architects showed their work to great atmospheric effect under the title 'About Books and Trees'. Each space was given its own title and individual character in the manner of four chapters. The first room was completely furnished in a style drawing from the notion of the 'Naturalienkabinett' (a curiosity cabinet of natural objects), highlighting background knowledge on landscape architecture and its development as a discipline – 'Museum'. Room two was almost empty, with a rich moist soil floor and an immense projection of images showing attractive plants – 'Nature'. Then followed two projections of completed projects in context – 'City'. At the end came large folios laid out on a long table to allow the individual projects to be studied – 'Library'. These folios were categorised according to typological criteria and included realised designs along with unrealised ones, i.e. the studio's complete works. What was special about the exhibition, which drew a broad public and was accordingly extended, was the completely different treatment of each individual space. The abundance of the 'Museum' – where stones, moss, wood, stuffed animals, birds, squawered butterflies and beetles, antlers, books and technical apparatus such as telescopes or magnifying glasses were collected together – was followed by a sensual empty space with damp earth on the floor and vast projected images of beautiful plants. In one of the various events in the accompanying programme Olafur Eliasson and Günther Vogt talked about the effect this earth floor had. Of course the central question remained open as to whether a floor of soil in a museum, one that you can smell and feel, merely conveys the image of nature or whether it actually is a piece of nature.

Architekturmuseum Basel

photo Adriano A. Biondo



the next exhibitions

In the Summer and Autumn we are to be showing two exhibitions with immediate ties to Basel but which reach far beyond the local vicinity, being of international interest.

The Summer show is called 'Novartis Campus – Forum 3, Diener, Federle, Wiederin'. The character and the appearance of the grounds of the chemical industry works in the St. Johann quarter of Basel were completely altered with one of the city's key projects, 'Novartis Campus'. It was a transformation from the former production facility to a place of knowledge, of innovation and encounter. The master plan on which these changes were based is the work of Vittorio Magnago Lampugnani. From the outset he envisaged having particular individual buildings designed and realised by architects invited to do so.

From 11 June onwards the Architekturmuseum is dedicating a monographic exhibition and an appropriate publication to the first realised example of such a building: the Forum 3 in the south-west corner of the grounds, right next to the Voltamatte. Even the authorship is unusual about this building. The architects Diener & Diener established a working cooperative with the artist Helmut Federle and the architect Gerold Wiederin. Roger Diener and Helmut Federle had already found themselves working together on the Swiss Embassy in Berlin. Unusual, too, is the appearance of the exterior façade, which is defined by coloured glass surfaces arranged in several layers.

From mid-September onwards, we shall be showing another topical exhibition with Zaha Hadid. Zaha Hadid won the competition for the new Stadtcasino in Basel. This design is to provide the focus of the presentation.

ulrike jehle-schulte strathaus is architekturmuseum basel director

www.architekturmuseum.ch

arkitera architecture center, istanbul

a different kind of architecture center

ömer kanipak

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At the turn of the millennium the world experienced an enormous change, which transferred the whole of human culture. The end of the 1990s was an era where the changing economic modes brought numerous alterations in the cultural systems as well. Transparency in social systems, information dissemination and rapid movement of knowledge led to this era's being called 'the information age' and forced people to think and to act more quickly. This was also the beginning of the formation of numerous communities based on the communications media. The seeds for the Arkitera Architecture Center were planted just at this period. It may be called a perfect example of a 'Successful Garage Story'. The Arkitera.com web portal has been created and started to be published daily on 9th October, 2000. Before Arkitera.com, every piece of information related with the architectural culture was totally dispersed. We regarded this portal as the basis for all of our future activities. So we spent a great deal of time creating the structure of Arkitera.com, which was to become our official publication in the future.

a community is born

In a six month period, the number of visitors to arkitera.com was large enough to form a visible community. It was a very specific community, one which would have been hard to form with conventional methods. But this communication platform was just what all the architects, students and academics had been longing for. The four years' online presence also made Arkitera.com an indispensable information source for researchers. Today Arkitera.com addresses over 60,000 people, with a total of more than 1,500,000 hits on our pages each month. This is far beyond the reach of the total number of architecture magazines published in Turkey.

events

When we felt that we had gained a large following, we made countless visits and held meetings with the practicing architects, academics and architecture students to explain our project and learn about their requirements. After the first year we started to plan architectural events to enhance the bonds within the community we had created. At the end of the second year, in 2002, we constructed a digital archive of the architectural production of Turkey. We had created a very intricate relational database and started to fill it with the digitized documentation of the architectural production of Turkey. The archives are now being used effectively by architects, architecture students and even by potential clients and land developers. In 2004 the archive project started the Young Architect Award Program. Every two years a jury selects a successful architect who is under the age of 40 from this archive for the award.

1st International Istanbul Architecture Festival, 2004

photo Arkitera Architecture Center





1st International Istanbul Architecture Festival, 2004

photo Arkitera Architecture Center

The ARKIMEET project was born to strengthen the bonds between the Turkish architecture community and the international agenda. By the end of 2004 we had played host in Istanbul to ten internationally acclaimed architects: Wolf D. Prix, Dominique Perrault, Massimiliano Fuksas, Adriaan Geuze, Willem Jan Neutelings, Francine Houben, Ben van Berkel, Mansilla and Tunon, Matthias Sauerbruch and Enrique Norten. In 2005 MVRDV, Rem Koolhaas and Christoph Ingenhoven will be in Istanbul. The continuity of ARKIMEET lectures might be considered as a great success since this kind of lecture series is very hard to organize, even by the established educational institutions in the States and in Europe.

We also organized the Istanbul Architecture Festival in 2004. This first architecture festival in Turkey was held in the first week of October. In six days 3 charettes and workshops, 25 conferences, 6 film screenings, several site visits to buildings and discussion meetings had been realized along with several installations and exhibitions. This large festival was organized as a part of the 1st European Architecture Festival of Europe, which is constructed by the GAUDI network. This festival will evolve into the International Istanbul Architecture Biennale which is to last for 4 weeks in April 2006.

the identity constructed

Until the end of the summer of 2003 we did not think of ourselves as an architecture center. Everyone knew us as an architectural web portal called Arkitera which organizes some events and relates them to this portal. We couldn't find a way to identify ourselves when we were in contact with the foreign institutions. By the end of our third year we realized that we had a serious identity crisis.

We had always been watching foreign architectural institutions. And right in the middle of this identity crisis we realized that we actually became an 'Architecture Center'. The reason we had never thought this before was in the nature of the examples we had been examining. Almost all of the architecture centers in Europe are supported by other institutions. But we realized that even if we do not have the opportunity to own an independent building and even if we were not supported by any other institution, we were actually involved in exactly the same activities as our European counterparts. By the end of the summer of 2003 we declared our presence as the Arkitera Architecture Center.

dynamics of independence

Arkitera Architecture Center is not supported by any local or central governmental institutions. Different construction materials firms sponsor each of our events.

This has some advantages and disadvantages. A great amount of time and energy



1st International Istanbul Architecture Festival, 2004

photo Arkitera Architecture Center

has to be dedicated to marketing. On the other hand, since different institutions or companies sponsor each event, Arkitera may be called the most independent architecture center in the world. Also, the need to stand on your own feet forces you to be extremely dynamic. Arkitera Architecture Center is known to be very fast in making decisions and taking action. Acting as an NGO on the one hand and working as a legal tax paying institution on the other makes our life very hard due to the inherent financial problems. At the end of the year 2004 Arkitera Architecture Center had 23 full-time and 4 part-time staff. The operational cost of such a large office is very high and every event we organize has to be considered in terms of its financial value as well.

Apart from the events we organize, or publications and archives we create, we try to provide consultation for private and state institutions. We made business plans and created road maps for these institutions showing ways to reach the architecture community. We launched the Concrete Awards programme, where a building is given an award for the creative and effective use of concrete. We also created an architecture magazine concept for the cement association. Its eighth issue is to be published in September 2005, and it has become a great success in the architectural community in Turkey, too. We also started to create strong bonds with local governments. We propose plans and provide consultation for local governments to create an effective and fruitful environment for the architects.

Recent Arkitera Architecture Center events include a conference with Rem Koolhaas on 17 May 2005 in Istanbul; three large architectural exhibitions in UIA 2005 Istanbul Congress organized in collaboration with different institutions and governmental organizations from Germany, Italy and Spain; a travelling architectural exhibition in Turkey and various panel discussions on urbanism and architecture.

international bonds

In 2004 we had become a member of the GAUDI Network. Later on, the EUROPAN organization offered us the post of Turkish Secretary of EUROPAN. We immediately began working to be included in the 8th cycle of EUROPAN together with the Istanbul and Antalya Metropolitan Municipalities. The Mies van der Rohe Foundation also chose us to be the nominating organization in 2004 for the European Architectural Awards. And we became a member of **icam** in 2004. We find it extremely important to have close connections with foreign institutions around the world. Istanbul, in which our center is located, has become a metropolis on an international scale. Thus we think that the solutions created by the foreign institutions and their experience of the problems facing this metropolis are very valuable assets that we need to share.

future plans

Our key plan is to define a national architecture policy together with the government and the local governing bodies. We also have plans to integrate our events with the cultural programs of the European Union and become eligible for funds and grants.

We are now in the phase of making relations with the decision makers who shape our environment, such as land developers, municipalities and mayors. Later on we intend to focus more deeply on the educational system of architectural culture. We hope our activities will culminate in the establishment of better physical environments.

We believe that even some small successful attempts will make great changes in our architectural culture. Our belief lies in our current position, which radically changed the architectural community in Turkey. Our presence and continuity created a very positive attitude and inspired hope within the young generation of architects. And in the long term we believe that this synergy will create better examples of architecture in our cities.

ömer kanipak is co-founder of arkitera architecture center, istanbul, coordinator of arkimeet conferences and responsible for international relations, www.arkitera.net

*Arkimeet lectures, Dominique Perrault,
2003, photo Arkitera Architecture Center*



summary of the digitization projects

60 The future of architectural design will be digital, and of archives too. All members of **icam** will therefore become involved in (born) digital archives sooner or later, so all need to learn more about the preservation of these archives.

This is the reason that at different places and in different institutions worldwide colleagues are concerned in the research about digital preservation of architectural archives. It is not only in the interest of the architectural museums, but of course also of the architects themselves, to keep their own designs accessible for the long term. I will give a brief overview of the three researches in which **icam** members are involved. The research executed by a working group devoted to architectural archives with in the European GAUDI project was aimed at the architectural profession. A number of architects and architectural firms in the countries involved in the project were interviewed to understand the way they used (digital) tools for their practice. Partly based on the results of the enquiries, guidelines for handling the archives, including some basic information about digital preservation, were published. The aim of this research was to heighten the awareness of architects for their own archives. A report on this project was given at the **icam12** conference. See website: www.architecturearchives.net. Luckily it is possible to continue this GAUDI project with a number of pilots on digitization

projects. The project meant for architectural museums or collections is that of The Art Institute of Chicago, also discussed at the **icam12** conference. It is important for architectural museums to follow the developments in the digital design methods to get insight into the possibilities of preserving these designs, and to make use of these in exhibitions in future. This intensive and broad research gives a good insight into the possibilities now and a view on future developments. We are happy that this project can also continue. Third is the ICA/SAR group, the section on architectural records of the International Council on Archives. This section was installed at the General Assembly of the ICA in Seville in 2000 as a continuation of the provisional group on architectural records. This group published 'A Guide to the Archival Care of Architectural Records, 19th – 20th century' now on the ICA website: www.ica.org. Members of this (worldwide) SAR group are beside members of **icam**, also archivists from state, municipal and other governmental archives. Therefore this group can heighten the awareness and stress the importance of architectural records within their archival institutions. There is, of course, much knowledge about digitization in general in the archival world but the specialists' knowledge about the digital architectural archives collected via this group, can help keepers of these special collections to preserve their digital records.

In **icam** all these groups and researches find a place and we hope to present the latest news during the next conference in Athens, in June 2006.
 mariet willinge, secretary general **icam**

the first international congress on architectural archives, cca



Architectural documentation is a crucial part of our cultural heritage. It bears witness to how architecture was created, built, managed and used and, in some cases, it is the only record of the existence of former structures or unbuilt projects. The new concept of architectural documentation's value, of the need to guarantee access and foster its identification, preservation and dissemination, was the leitmotif of the First International Congress on Architectural Archives. The congress, co-organized by ICA/SAR, got underway first of all on the Internet, where we held meetings in four large work groups: The Production of Documentation, the Treatment of Documentation, its Conservation, and the Research, Dissemination and Value of Architectural Documentation in our Society. This was then followed by a final meeting held in the historical setting of the University of Alcalá that brought together 120 people from 22 countries, including specialists in all fields, allowing us to debate the main issues on these subjects. One of the most interesting outcomes of this congress consisted of the meeting around the Virtual Congress and the attendance at sessions of the CAA by institutions and individuals that had not yet taken part in international gatherings of the different committees that have been discussing the topic of Architectural Documentation over recent decades. The recommendations made by the Congress were: 'The participants in the

Congress recognize the different origins and types of institutions and the diversity represented here. Despite these institutional differences, we are brought together by the strength of our commitment to preserving the documentary records of architecture and making them available. Beyond the specific objectives of each institution, our goal is to integrate and make connections between all of the institutions responsible for architectural documentation. What is important is to guarantee access to information. We urge the appropriate public bodies to recognize that the heritage in architectural documentation is as worthy of protection as any other part of a nation's cultural heritage. We recommend that all architectural archivists and those involved in the Congress join the International Council on Archives Section on Architectural Records (ICA/SAR). The International Council on Archives (ICA) should provide support for the work of this emerging section to the greatest extent possible. Every effort should be made to make the ICA Guide to the Archival Care of Architectural Records available internationally and without charge on the Internet. ICA/SAR should maintain a close and cooperative relationship with the International Confederation of Architectural Museums (**icam**). In view of the complex economic and legal issues related to the development and ownership of computer technologies, we recommend that a multi-disciplinary

working group be created to develop strategies for the long-term preservation and access to architectural records with a view to making recommendations to the international standards organization. In light of the development of new methods for exchanging information, especially the Internet, the Congress recommends that ICA/SAR develop a working group to consider ways to make a guide of sources available to researchers. ICA/SAR should develop recommendations for best practices in caring for authentic architectural records in electronic media within the context of other archival developments. This should acknowledge that best practices differ depending on the nature and scope of the records and the goals of custodians. Issues related to intellectual property rights are important to the preservation of, access to and use of architectural documents. For this reason, this Congress recommends that a working group representing archival and architectural organizations gathers information and makes recommendations. To ensure ongoing collaboration and sharing of information among persons with responsibility for architectural documentation internationally, we recommend that the virtual Congress be maintained as a forum and meeting point. And finally, the Congress recommends that future international congresses on architectural records be held approximately every two years, and we



62 look forward to a second International Congress on Architectural Records, to take place in Puerto Rico.' We need to instigate a global debate, involving all public and private, national and international institutions. We are treading on very delicate ground, in which highly complex economic factors converge, namely those involving architecture, engineering and construction. We need to create an inter-connected world of documents. To a great extent, we have the technical tools required to do so, but we must define the parameters to make them as different as we want and as connected as we can. We must share knowledge, be able to access it and gradually add nodes to our structure. We are not just technical experts in our field, but also the members of a broad and diverse group that is beginning to share a global vision and contemplate the patrimonial, cultural and economic value of architectural documentation as an ensemble, of how it affects constructed reality and the memory thereof. As we proposed in the documents prior to the Congress, we must remain fully aware that we are not merely discussing scientific and technical matters, but also the policies which must be recommended by specialists, by all of us heterogeneous specialists involved in this field, to those responsible for reaching the final decisions, to the policy-makers. And we should also examine how we can intervene to preserve and promote the research and dissemination of the

architectural document holdings under the authorities and executive bodies which will finally make the corresponding resolutions and provide the necessary budgetary funding to make our activity possible. The First International Congress on Architectural Archives has been our first great meeting point. We'll meet again in 2006 at Puerto Rico. Let us try to build a new integrated Network that will allow us, at a time when the avalanche of documentation is becoming a deluge, to access architectural information, preserve the fragile digital records and navigate through the sources of our memory.

manuel blanco, full professor of composición arquitectónica etsam, universidad politécnica de madrid, director of the first international congress on architectural archives, caa

report: the gaudi a2 project on architectural archives

icam has always played an important role in exchanging information on the management of architectural collections. It was through **icam** that a group was formed to work on a project related to architectural archives, called GAUDI A2. Funded by the European Community, this was a three-year project the aim of which was to allow a broader audience to locate architectural archives, and to help practising architects manage their archives. As a by-product, the project could help collecting institutions develop policies for collecting architectural records. The A2 project is part of a larger network. The acronym GAUDI stands for 'Governance, Architecture and Urbanism as Democratic Interaction'. Its general aim is to promote the awareness of architecture through a series of projects, such as the network of European centres of architecture.

See www.gaudi-programme.net

Organisations involved in the A2 project include the Institut français d'architecture, Paris, the general co-ordinator; partners Centre International pour la Ville, l'Architecture et le Paysage, Brussels; Museum of Finnish Architecture, Helsinki; Deutsches Architektur-Museum, Frankfurt; and Nederlands Architectuur-instituut, Rotterdam. Associate members include the Royal Institute of British Architects, London; Università' luav di Venezia, Venice; Fondazione Archivio del moderno, Mendrisio; and the Ordine degli Architetti, Rome. The research programme involved:

- gathering website links to architectural archive websites and writing abstracts
- devising and carrying out a survey of architectural practices. The survey involved collecting information from a total of 97 practices by GAUDI member institutes in the first half of 2003. The final analysis of the survey, produced by Mirza & Nacey in March 2004, examined the European scene generally. Overall, the survey revealed that architects do not manage their records well; documents are often stored randomly; problems occur in accessing old electronic records; and that most practices do not use metadata. From the results of the survey, guidelines were drawn up by the A2 group to help architects manage their records better, whether paper or electronic.

The final result of the A2 project has been the creation of a website, www.architecturearchives.net – this website contains links to websites and portals of architectural archives in Europe, and guidelines on managing architectural records. The website also contains other content on architectural archives, including a summary of the Mirza-Nacey report, information on the uses of architectural archives, and details of legislation concerning retention of architectural records. This website, and other results of the project, were formally presented at icam12 in Venice in September 2004. We hope the work will contribute to other studies being done in this area, especially on



the management of electronic records. The GAUDI A2 project has played an important role in sharing knowledge on the management of architectural archives. It has also given us the opportunity to pool experience and information with other archivists who manage architectural archives in a number of European centres. Possible plans for the future involve getting feedback on the usefulness of the guidelines from architects, encouraging new members of the EU to contribute, and researching electronic records in more depth.

eleanor gawne, archivist, british architectural library, royal institute of british architects (riba), london



1/ Richard Neutra: Lovell Health House, Los Angeles 1929

2/ Alfonso Reidy: Pedregulho housing complex, Rio de Janeiro, 1946–1958

photo selection from the docomomo registers

docomomo international for the modern heritage cause

Amongst the major international organizations that strive for the recognition and the preservation of heritage, such as the Unesco's Center for world heritage, Icomos or Ticcih, the international Committee for Documentation and Conservation of the Modern Movement's sites and architecture (Docomomo) holds a special place. Designed to be the meeting grounds for international exchanges between architects, historians, academics (teachers or students) and professionals, Docomomo is a flexible structure, a sort of 'stage' for dialogues, whose driving forces evolve according to the stakes and perspectives concerning the conservation of twentieth century heritage. The organization's flexible nature is interesting for many reasons. On the one hand, it has allowed each of the 47 countries that comprise Docomomo to join the network at their own rhythm, and on the other hand, it has shown, much more than a more rigid administrative structure would, the development at an international scale of the rising awareness of twentieth century heritage. In this respect, Docomomo's history itself has revealed the trend that in twenty years has significantly expanded both the modern heritage's definition and its international 'mapping'. In 1988, when two architects, Hubert-Jan Henket and Wessel de Jonge founded Docomomo in the Netherlands, the ambition of the organization, then only a small structure composed of a handful of members,

was to support the creation of a core group of architectural heritage specialists to address practical cases of rehabilitation of mostly European modern movement buildings. The period and the place were favorable to this kind of initiative. Many iconic buildings, such as Walter Gropius's Bauhaus complex in Weimar, Terragni's kindergarten school in Como, the Weissenhofsiedlung in Stuttgart had just recently been carefully rehabilitated. The derelict state of other modern edifices, such as Duiker's Zonnestraal sanatorium in Hilversum, Holland, also raised the awareness of national heritage to a level never reached before. Ever since its creation, Docomomo has thought about the ways of providing practical solutions to these problems of heritage's definition. In 1992 the organization founded an international committee of specialists whose mission has been to coordinate the implementation of an international inventory of modern movement sites and buildings. Beyond providing an international list of modern buildings and sites, and in agreement with its documentation and conservation missions, the file has aimed at defining the new evaluation and selection criteria for modern heritage. Over the years, the inventory's gradual development has been especially interesting: it is simultaneously representative of the progress made on the identification of modern heritage and of the fact that the development over the last twenty years towards an

equal treatment and protection of the different types of twentieth century heritage has come to a standstill. The twentieth century's iconic architecture and sites are gradually and increasingly recognized and protected, but the assessment and safeguard work of the modern movement's heritage is still at its first faltering stages. Identification problems can be fairly clearly observed in the choice of sites selected by the Unesco List of World Heritage. Today, of the 754 sites and buildings on the World Heritage List (as of 2003), only 14 concern the twentieth century, all of which are the realization of a major architect. Given these particulars, the fact that the production of the most fruitful and innovative century represents barely 2% of the heritage list shows the measure of the disproportion. Beyond a more adequate definition of the modern movement's heritage, it is therefore urgent to direct reflections towards an international heritage 'vision' that will allow provision for the evaluation, selection and protection criteria to save the modern movement's 'ordinary treasures'. Docomomo works to this avail in different ways. In the first place, within the framework of the campaigns raising the general public's consciousness of the modern movement works, each regional or national branch develops programs of visits and publications that aim at a better understanding of the full range of twentieth century architecture. Lastly, the organization

strives for the enforcement of national protection legal rules when a building, despite the recognition of its modern heritage value, is threatened by unauthorized and/or careless restructuring or even demolition. The headquarters of Docomomo International have been in France since 2002 within the Cité de l'architecture et du Patrimoine. Among its many activities, the Secretariat publishes the Docomomo Journal every semester, coordinates and federates the actions of the 47 country-members and is a link between the general public and specialized institutions. The 9th international conference will take place in Turkey, September 2006.

emilie d'orgeix, secretary general,
docomomo international, paris
www.docomomo.org



3/ Jan Brinkman, Leendert van der Vlugt:
Van Nelle factories, Rotterdam 1925–1931
4/ Moisei Ginzburg, Alexander Pasternak:
housing complex, 1929–1931 Ekaterinburg
photo selection from the Docomomo registers

icam12 venice september 18 – 23, 2004

*icam12 participants on the staircase of the Villa La Rotonda by Andrea Palladio, Vicenza
photo IUAV*



The idea of a conference in Venice sounds like a dream, but it came true for the 101 delegates who attended **icam12** over six sunlit Autumn days in 2004. The reality of organising such an event, moving large numbers of people around and keeping to time in a place packed with tourists, was of course another matter. Anna Tonicello and her team at the Università IUAV di Venezia did wonders in creating a seamless miracle of organisation as we were walked, bussed and (often) taken by boat from place to place. The conference was based in the Palazzo Badoer, its cool halls surrounding a garden, the sounds of the evening sessions drifting down from the open windows. But this was not the only architectural experience, for the organisers had contrived to link events to great architecture at every turn: the conference opened at the Palazzo Ducale, in a sala looking out to the lagoon, while the General Assembly, was quite literally staged in the Teatro Olimpico in Vicenza. It followed a lunch at the Villa La Rotonda, and was succeeded by a final dinner at the Villa Poiana. The whole event was dominated by two Venetian architectural heroes, Andrea Palladio and Carlo Scarpa, the latter incisively analysed in an opening paper by Francesco dal Co. Nor was that all, for the conference was timed to coincide with the Architecture Biennale. Delegates were taken round the exhibition by Kurt W. Forster, one of its principal organisers, and examined the

phenomenon further in a session (chaired by Ulrike Jehle-Schulte Strathaus) on 'setting a temporary event in an international context'. As at previous **icam** conferences, sessions alternated with trips and visits. On one occasion there were three sessions and a visit in one day, which must be a record, even for hardened **icam**ites determined to get the most out of their time! As has become something of a tradition at **icam** conferences, the sessions began with a regional overview (chaired by Antonello Alici) of architecture and architectural museums, in this case covering the Mediterranean, with reports from Turkey (the Arkitera Architecture Center, Istanbul) and Greece (the Neohellenic Architecture Archives, Athens) as well as Italy (Zaha Hadid's MAXXI in Rome and MART in Rovereto). On the evening of the same day Ulf Grønvd led an exposition and critique of a growing phenomenon, the creation of permanent galleries of architecture, each tending to reflect its national and institutional background. The next morning Pierre Frey chaired a session devoted to the exploration of the challenges of computerised design, a continuing central concern of **icam** members. It included a presentation by Kristine Fallon and Martha Thorne on the important results of an investigation into capturing CAD carried out for The Art Institute of Chicago. On the next day, for the first time in **icam**, the conference discussed the relationship between architecture and

photography, chaired by Robert Elwall and backed up by an evening technical session with the conservator Susie Clark. On the last day, in Vicenza, David Powell chaired another first for **icam**, a set of papers on education through museums and exhibitions, hopefully the initial step in creating a network of educators within **icam**. In a short report it is not possible to do justice to the events that made up the rest of a packed programme. They included visits to the extraordinary Venetian State Archive, with its miles of ancient shelves, the Fenice theatre risen again and a trip to two Scarpa monuments around Treviso; the Canova plaster cast gallery at Possagno and his great Brion Tomb at San Vito di Altivole. The 22 delegates on the post-conference tour headed south, with two days in Rome and two in Naples. We experienced a memorable mixture of the ancient (Nero's Domus Aurea and the Imperial pleasure grounds around Naples) and the 20th century. Expertly guided, we were given a unique insight, most particularly into a great range of official buildings of the 1920s and 30s. But as always with **icam**, the conference was much more than the events on the programme. Like the old Rialto, the Market Place stalls, Badoer Garden, buses and boats rang with the sound of experiences being swapped, deals being struck and meetings being arranged. That, after all, is what **icam** is all about.

michael snodin, president **icam**



1/ **icam12** at Villa La Rotonda by Andrea Palladio, photo IUAV

2/ **icam12** participants on tour in Vicenza photo IUAV

3/ **icam12** at the Brion Tomb by Carlo Scarpa, photo IUAV

board meeting in athens, april 2005

icam board on tour in Athens



As usual in **icam**, the Board had its regular meeting with the institution responsible for the next conference in 2006, which is, as you all know, the Archives of the Neohellenic Architecture / Benaki museum in Athens, Greece. The motto for **icam13** will be 'On the Crossroads of East and West'. The board members arrived in Athens with great expectations of what to anticipate, and we were not disappointed. Our hosts prepared a wonderful stay. After visiting this nice neoclassical building with an unexpectedly interesting collection, we had dinner on top of the Benaki museum, with a view of the city but, more importantly, it gave us an opportunity to meet the Board and friends of the museum. Of course we visited the Acropolis. A most inspiring tour was organised, with explanations of the restoration of the buildings by the responsible architect. We were also shown the advanced techniques used for the long-term conservation of the monuments. A great deal of time was spent discussing the contents of the conference sessions, although we were also treated to tours that showed us all that Athens has to offer (from the Classical to the modern movement buildings) as preparation for the field trips accompanying the next conference. On the agenda was evaluating the Venice conference. We realised that there were a number of subjects that will continue to hold our attention, among which are education and digitization. Both are of immense

importance, the one for the preservation of our archives and collections, specially the born digital archives, and the other for broadening knowledge of and interest in architecture. One of the sessions will accordingly be devoted to the state of research on born digital archives being undertaken in different places around the world. The other on best contemporary practise in education. Our meeting was held in the new premises of the Benaki museum, where **icam13** is to take place. It is a nice place with ample space for our conference. The architecture department of the Benaki museum just moved in and was still organising the archives and offices, but the surroundings were nevertheless inspiring enough to continue the **icam** business. **icam** is still growing, as you can see from the list of the members accepted by the Board since the 2004 General Assembly in Venice. The fame of **icam** is widespread, so there are always new institutions wanting to join our confederation and willing to add their knowledge to the benefit of the world of architectural museums and collections. Australia was the last continent to join us. With so many more members it is possible to organise more activities because the budget rises. Several subjects discussed at the General Assembly in Venice came up for further handling, one of which was the acquisition policy. The suggestion to look at ICOM policy has been made, and a commission will be installed to prepare

a new proposal for the next General Assembly. In the meantime it is useful when members send their acquisition policy to the Board for publication on the website, so that it is readily accessible to all. The other subject was the question of the communication between members. We realised that **icam** can only flourish when there is good communication between the members. One of the most important vehicles is the website, which is currently being completely overhauled. Following the website relaunch there will be many more possibilities to publish the institutes' activities and to make contacts for the exchange of (touring) exhibitions. Another way to promote contact between members is the organisation of regional meetings. **icam** reserves a budget for these meetings and we hope that these activities will also help members to strengthen the bond between their institutions and enhance the cooperation between them. One of the advantages of these meetings is that individuals who are unable to attend the biannual conferences can still meet others and participate in the discussions. **icamUKI** and the **icamMediterranean** have scheduled meetings for this October. Reports on these meetings will be published on the website so all of our members can profit from the results. The Board thanks the Greek hosts for all their efforts to make the board meeting a success, and for the work already done for the **icam13** conference.

mariet willinge, secretary general icam

www.icam-web.org

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

icam and its members aim to:

- Preserve the architectural record
- Raise the quality and protection of the built environment
- Foster the study of architectural history in the interest of future practice
- Stimulate the public appreciation of architecture
- Promote the exchange of information and professional expertise

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

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