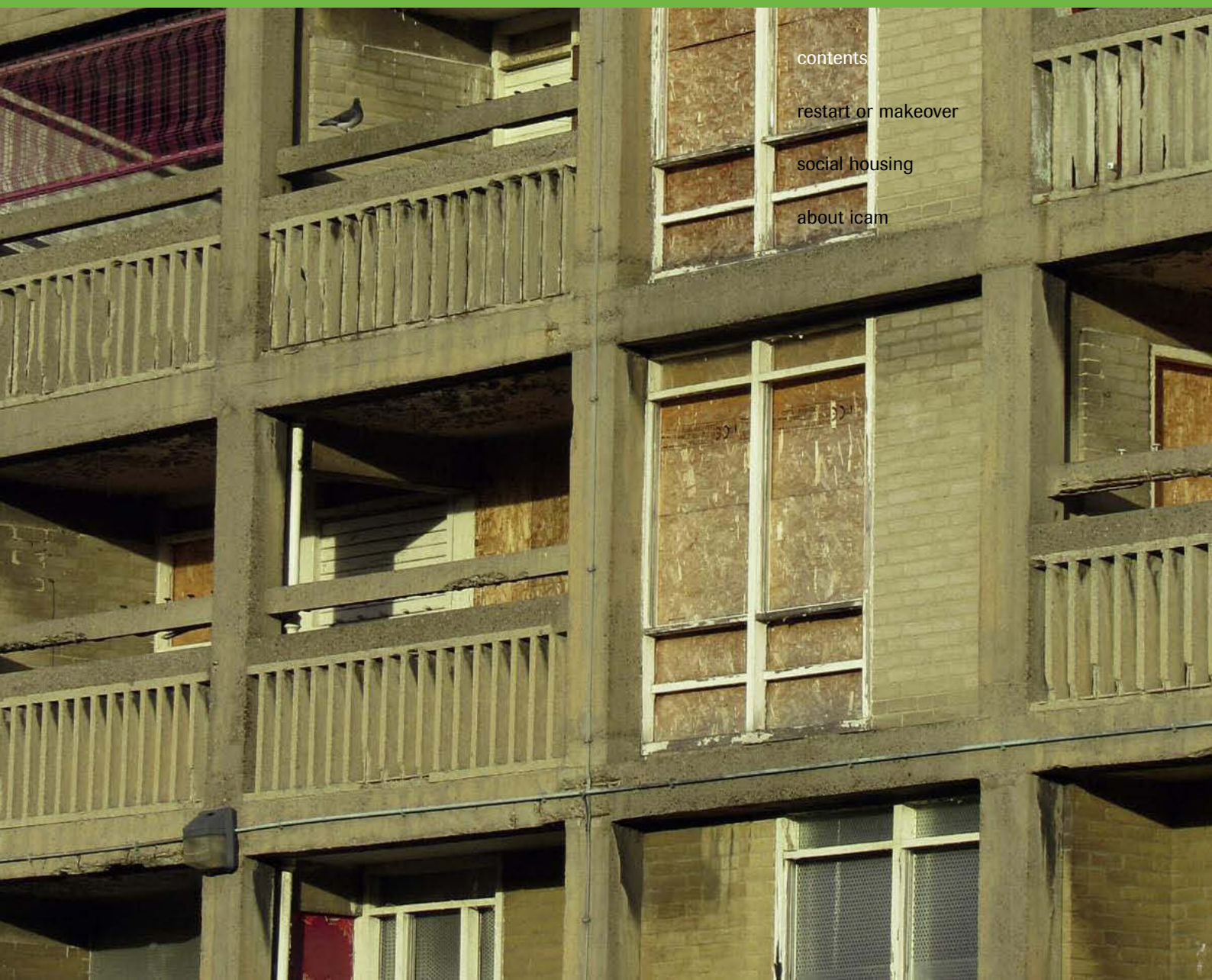
icam print 05

international confederation of architectural museums

an organisation of architectural museums, centres and collections



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editorial

The international architecture museum landscape is still undergoing radical changes. On 1 May 2013 the Swedish parliament announced the renaming of the Swedish Architecture Museum (Arkitekturmuseet) to the Swedish Centre for Architecture and Design (Arkitektur- och designcentrum). Only a few months before, on 1 January of the same year, there was a merger between the Netherlands Architecture Institute with Premsela, the Netherlands Institute for Design and Fashion and the Virtual Platform, the e-culture knowledge institute. With architecture, design and e-culture under the umbrella of The New Institute (Het Nieuwe Instituut), their mission statements reads as follows: "The contemporary era is characterised by radical technological, economic, cultural and social shifts. Het Nieuwe Instituut aims to illuminate and map our quickly changing world and foster discussion of it, in a networked fashion, with architects, designers, artists, makers, entrepreneurs, knowledge institutes, cultural organisations and other interested parties." What will this mean for other architectural institution, a restart or just a makeover of their institution in the 21st century?

In April 2013 a large number of our colleagues met at the Danish Architecture in Copenhagen to discuss the challenges facing the architecture institutions of the future. Malin Zimm's conference report provides readers with insights into the three issues engaged with at the conference.

Impact: How does the 21st Century Architecture Institution create value for society?
Conditions: How is the 21st Century Architecture Institution organised?
Methods: How can the 21st Century Architecture Institution further develop the products we offer our audiences?

Her article is followed by Kent Martinussen's, the conference's host, presentation of his idea of a 21st century architecture institution. Right now, the Danish Architecture Centre is preparing for the emergence of a new architecture institution in Denmark that will be based on an equal partnership between public and private stakeholders. The institution is scheduled to open in 2016 in a building designed by OMA and situated in the heart of Copenhagen.

I found it interesting to find the collection department of the former NAi now in the new organisational structure of the New Institute under Heritage. The backward-looking term 'heritage' always relates to something inherited from the past, even if collected for the benefit of future generations. A forward-looking term would be worth thinking about. Collections are a future for our past, they are generators of knowledge and for the first time in the history of icamprint icam members from architectural museums and centres with and without collections, participated in the survey of social housing. This was never intended as a canonical list of buildings or an architectural history of social housing from the 1950s to the early 1980s. The projects reflect the archival holdings, the preferences and fields of expertise of 27 independent icam members. Together, they provide a varied overview of post-war architecture. I should like to thank all of my colleagues most sincerely for their contributions, without which the survey would not have been possible.

icam17 is pending, it is a first for icam conferences that it is being held in more than one country. The Canadian Centre for Architecture, The Museum of Modern Art and Columbia University have joined forces, and produced an impressive programme. Alongside familiar themes, new impulses and developments are engaged with and should provide a great deal of material for lively discussion.

To close, I should like to thank my colleague Ulrike Jehle-Schulte Strathhaus, who has been supporting me since 2005 as a member of the editorial board, her expertise has been indispensable to all 5 issues of icamprint.

Monika Platzer, editor

letter from the president

We are currently experiencing the 'fourth epoch' in the development of the architecture museum. If the first epoch was characterised by the collection and safeguarding of artefacts of artistic merit in libraries and graphics collections, the second epoch began with the establishment of an independent architecture museum in the 20th century. It served essentially to safeguard the heritage of the first modern architecture and its public dissemination. The founding of national architecture museums in Moscow, Budapest and Helsinki are exemplary as locations to be named in this context.

The third epoch coincided with postmodernism, when architecture formulated itself as an autonomous art form worthy of the appropriate museum treatment. Over the last thirty years, a large majority of the members of icam have owed their existence to this epoch. Representative of many other institutions that can be named in this context are CCA, NAi, DAM etc.

However recent decades have shown a radical change in the definition of the responsibilities and aims of architecture museums and centres. So too, with the fundamental changes in the praxis of architecture production and the political perception of architecture, today we are facing an entirely new ballpark in terms of architecture reception.

I can name a few phenomena in this context. Firstly, the architect's training has changed dramatically. Mass universities around the whole world led to an explosion in the numbers of architecture students, who were no longer taught in intimate courses and classes but developed the programme of events, with visiting lecturers and seminars, themselves. For instance, today many of the programmes of architecture museums are also offered by architecture faculties, many of which have themselves become self-reflexive venues.

Add to this the large number of events, conferences and biennials to have developed new platforms for the discussion and presentation of architecture. Many local initiatives have manifested themselves that feel a responsibility to work with great dedication exclusively on the dissemination and mediation of architecture for a broad public, or on the promotion of the internal debate on architecture.

Moreover, confusion is caused today by the neoliberal trend in politics, and the accompanying eagerness to absorb architecture into the 'creative industries' and to degrade its function to that of a discipline for equipping society with lifestyles and consumption patterns. Formerly independent architecture museums have been fused with other museums or collections to this end.

I cannot express a final opinion on the above, only raise questions. Do we have to pursue a consumption-orientated cultural political agenda in the face of this general trend, or does it call for active resistance? Is architecture merely an elitist luxury providing a shape for society, or does it have the strength and the power to impact on people's day-to-day living conditions?

For this issue of icamprint members were asked to submit archive material on social housing projects. The now documented response has been sensational, and shows that architecture museums do have the capacity to contribute to culture history well beyond the projects of pertinent star architects.

The members of icam show, in key examples from their collections in this issue, that they are capable of delivering a fundamental contribution to the documentation of the types of housing and lifestyles of our society. We are the memory of the culture of building.

And the task for the future? I think we should become lawyers to promote an architecture as sustenance, or resourceful architecture.

Dietmar Steiner, president

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Danish Architecture Centre, Copenhagen // photo Kristian Ridder-Nielsen

report: dedicated to architecture

Malin Zimm

Institutions as drivers of change
Danish Architecture Centre,
Copenhagen 18–19 April 2013

Around 80 participants from about 20 countries assembled in the old dock house, soon to be abandoned by DAC for the next location downstream – Bryghusgrunden – currently on the drawing boards of OMA. The Danish Architecture Centre, under the leadership of Kent Martinussen[1] and Realdania, hosted the conference with a two-day programme including 15 speakers invited to share and communicate the impact, conditions and methods of their affiliated institutions. The DAC conference was a step towards defining ourselves from within and from without, and towards finding out what is expected of the contemporary architectural institution. On stage during the two days moderated by Andres Lepik and Nina Berre, there were only two women out of a total of thirteen speakers.

The two days of the conference unfolded following three themes in the form of questions:

Impact: How does the 21st Century Architecture institution create value for society?
Conditions: How is the 21st Century Architecture institution organized?
Methods: How can the 21st Century Architecture institution further develop the products they offer their audiences?

The selection of architectural institutions presenting at the DAC conference was well-balanced in terms of variations of scale, affiliations, agendas and concerns, ranging from small actors to large, from independent to sponsored by name, from underdogs to highest establishment. The audience, in turn, represented their respective architecture institutions.

If we set out to establish a common ground, firstly, all institutions are in constant flux, and involved in communication with their respective societies, however assymetrical the dialogue may be. Change is in the DNA of all – still existing – institutions. To institute something is to establish, from statuere – make something

Gregory Dreicer, Chicago Architecture Foundation
// photo Jonas Loevstad

stand, set up. The central ambition in this sense is to prevail, to remain standing, to maintain an agenda – i.e. to be permanent. The ability to change – flexibility and capacity for reinvention – is paradoxically crucial for the permanence and the justification of the institution. With this reflection, this text aspires to resume the presentations of the invited architecture institutions, large as well as smaller actors on the contemporary global institutional scene.

Impact: How Does the 21st Century Architecture Institution Create Value for Society?

Andres Lepik, director of the *Architekturmuseum der Technischen Universität München*, introduced Impact, and observed that architecture is not just art; everybody should have more knowledge about the very long lasting impact that the built environment has. An important development of methods for creating impact is to come out of the box and into the field, into the city, and meeting the visitors. Who is the audience today – and how do we reach out to the audiences we do not yet have? What do they want – and what needs do they have?

First to speak in the Impact section was *Gregory K. Dreicer*, vice president of the *Chicago Architecture Foundation (CAF)*, who presented three different takes on Impact; through participation, through approach, and through perspective. From the observation that, in the hands of the institution, buildings are most often handled as objects – art objects – Dreicer reminded us that architecture is a process, it concerns virtually everything that happens to a building from the drawing process to its construction, and from its maintenance to its demolition. The built environment consists of a series of ongoing processes that impact on people's lives. Buildings are about relationships between people, which was manifested at the Expo

1 The contribution by Kent Martinussen will not be presented here as the ideas and vision of the Danish Architecture Centre are elaborated on in the following article.

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Carlo Ratti, MIT Sensable City Lab // photo Jonas Loevstad

dedicated to barns, where a full barn raising was initiated inside the museum. Anyone could become involved, and people came together to engage in the construction process, a crowd-sourced and sold-out event, and discovered the power of collaboration when lifting a beam like a leaf. This illustrates the impact of participation, of engagement in the process. Institutions have the power to direct attention to where processes take place. Lifting the impact into the streets creates opportunities to engage with one's own city, with the long-lasting impact of renewed awareness of architecture and infrastructure, and ultimately with why design matters. The 'what if' of city planning is a way of introducing a vision of the future. Design is a learning process in itself. You are assembling knowledge as you design. It is also a collaborative process. How do we get people to join in? We have to engage people emotionally. Dreicer discloses that 70% of CAF's revenue comes from guided tours, conducted by some 450 volunteers at CAF who are passionate about their town and heritage. The city of Chicago has a history as a design capital, and an almost 150 year history of architectural culture. The model of Chicago was placed in the museum as a temporary installation—"now so popular that we can't take it away"—around which locals and out-of-town visitors all gather to share, discuss and learn. This is a beautiful sight, the most desirable scenario for an institution; people gathering around something and engaging in spontaneous discussions. The second impact that Dreicer regards as an institutional asset is the Impact through approach, summarised in his asking: "Who is building my city and who is building my facts? Who makes the decisions, and where do I get knowledge?" Despite the historical impact of Bertrand Goldberg's Prentice Women's Hospital, built 1969–1975, this landmark building is up for demolition, prompting a large crowd to protest, and receiving high media coverage. The recognition of the poetry

Conference: Dedicated to Architecture, at DAC
// photo Jonas Loevstad

Conference: Dedicated to Architecture, at DAC
// photo Jonas Loevstad

in this building has stirred-up a public debate, but this is still not enough to change the city's planning decisions. Who cares about what in the city? Most people care about getting to work on time, they care about health and pollution, but they also care about the buildings that add extra texture to the urban fabric. Dreicer pointed out the way in which GPS technology and the pushpin symbolise the new methods for data flow informing citizens about buildings. The pushpin itself becomes a node of information that anyone can contribute to, and that can then be shared with anyone with a smartphone or other device that conveys this form of augmented reality. This access to information is a new way of approaching the city and its buildings. The next to speak in the Impact section was *Larry Ng Lye Hock, Urban Redevelopment Authority (URA), Singapore*, and Group Director of URA's Architecture & Urban Design Excellence (A•UDE) programme, and perhaps the most driving spirit in communicating city development in Singapore. Lye Hock pushed the ambitious agenda of urban design culture in Singapore forward under the fatalistic slogan "we cannot afford to make mistakes". His highly energetic and confident delivery included a fair share of statistics to illustrate the particular challenges they face. Lye Hock is passionate about educating the audience and the community of Singapore in what to expect from urban design excellence. The limited surface conditions of Singapore has spawned a convincing multiuse programme. Anything less than a careful distribution of functions across the city-state would be a mistake. The comprehensive planning situation calls for communication and the promotion of a sustainable architectural agenda. UDE educates and engages the public in ongoing land reclamation projects, which have increased Singapore's land area from about 580km^2 in the 1960s to 704km^2 today, and growing to an expected 800km^2 by 2030. Singapore is not just a city, as a

nation using only 0.5% of the world's surface area it is truly compact—"we can only go up or even down"—with an agenda based on the optimisation of land and sea use. In 1986, with a population of 2.7 million people, the percentage of greenery was 36%. In 2007, with a population of 4.6 million people, the green areas had increased to 47%. Instead of opposing the concepts of park areas and transport systems (there are about 360 km of rails), in Singapore parks are connectors: the green areas form more than 100km of connected areas, like the round-island route or the forest walk, functioning much like the New York High line. The project is named LUSH—Landscaping for Urban Space and High-rises. The water programme, called the Blue and Green Plan, is no less ambitious: channels and open waters are clean today and double as "play areas"—providing leisure qualities—which means an increased capacity from the same planning effect. The URA and A•UDE promote the public space; what is in-between the houses: "we elevate, enhance, engage, educate—seeding a culture of architecture and urban design excellence". Lye Hock used the term "curating the city" for the complex task of achieving variety. Commissioning architects like Toyo Ito, Philip Cox and Jean Nouvel, as well as local architecture firms such as WOHA, the city is cultivating its futuristic image of skyrise greenery. As impressive as this is to the audience at DAC, the political system of Singapore, dominated by the People's Action Party, is what enables these grand projects. The city state ranks high in living standard but low on freedom of the press, and the ethnically mixed population of nearly 5 million people enjoy the rating of 22nd richest state in the world, measured according BNP per capita. More than 90% of the population live in homes provided by the Housing Development Board. Can people influence policy? Connect to policy makers? Lye Hock pointed out that political advocacy is risky. What they do is to bring people in, in order to achieve a critical and balanced perspective, and not to act as advertisers for the promotion of the City's agenda. Behind all these examples of what to do and how to act as an architecture institution, being so close to the power and the politicians, the biggest imperative remains, as Larry Ng Lye Hock repeated once again: "We are too small, we don't get a second chance. We have to do things right from the beginning."

Carlo Ratti, founder and Director of *MIT Senseable City lab* introduced the audience to neologism, which is combining digital and technological research with generous partnerships to form visionary speculations on future life enabled by applications—in this case, how "Senseable" innovations might be implemented on an urban scale. Carlo Ratti joined the two previous speakers in the Impact section of "doers", conveying many examples of "what", which is the primary interest of the partners involved in Senseable City lab: a group of industrial and municipal partners; corporations including AT&T, General Electric, Audi, ENEL, SNCF and cities such as Copenhagen, London, Singapore, Seattle and Florence. In the world of products, the question "what" comes first, then "how", and often you have a commodity or a marketable experience ready for launch even before reaching the "why". The results of Senseable city reach select audiences in market environments, where computer power and hi-tech equipment is assembled to orchestrate an exclusive first-hand experience. The challenge of "driving change" at this institutional level of partnership is maintaining the integrity of research; the driving is powered by corporations, and the potential change feeds back into the financing part and the development of products—ranging from digital appliances to the promotion of places and events. Among the more successful projects promoting behavioural change and raising awareness is the 'Sourcemap'. A tracking system of tags placed on discarded consumer goods shows how the lifecycle is closed for each item, as Ratti pointed out: "things do not just disappear". The project involves the public in where the trash goes by putting a tag on it to be able to see just how far your waste travels after you have disposed of it.

The main agenda for Senseable City lab is actuating matter and technology in order

to modify our sense of the environment. The term actuate is viral in the world of innovation, conveying a sense of sparking, triggering, putting things in motion. Senseable lab is equipped to satisfy audiences keen to experience the next new thing—be it a car simulator, a robot-mixed drink, or architecture. The spectacular digital Zaragoza water pavilion designed by Ratti and his team in 2008 makes amazing use of water combined with motion sensors and projections to form "smart walls" of water that allow visitors to enter without getting wet. The question "What can we do with new technology in Copenhagen?" was at the start of Carlo Ratti's commission for the Danish capital, resulting in The Copenhagen Wheel, a bike with a 'brain' manufactured in collaboration with the bicycle company Super Pedestrian—hub sensors and GPS go on-air, sending information on noise pollution, traffic congestion and road conditions to your smartphone. The back wheel stores kinetic energy and feeds back extra power when needed. The smart bike can act as your personal trainer or provide a guided experience of the city, and it communicates your collected green miles in social networks. Pairing products with data is central to the MIT agenda. Ratti suggested two directions leading forward, based on his observation that "architecture has always been about building the interface": building design is visualising data, and responding to the data using both concrete and silicon. The other direction, according to Ratti, concerns the practise of architecture. The profession has to respond to changes in society, exemplifying his reasoning by the abrupt awakening of traditional media to the digital impact, a technological shift that has had a devastating effect on newspapers. The practise of architecture needs to address the question of collaboration, said Ratti, and asked what makes a successful team. In reply to the question from Marteen Gielen (ROTOR), as to whether the partnership model where Senseable City collaborates with major drivers of economy does not compromise their creative work and dictate the ideas, Carlos Ratti defended his own successful team. He assured us that the idea comes first, then the sponsoring partners are rounded-up. So, the companies come in at the end of the projects, they do not drive them, as Ratti asserted—also reminding us that MIT is a university and has high running costs to cover.
The panel gathering of the four speakers to conclude the section on Impact revisited the question of the digital shift: "Why have architecture centres when you can watch things online?" Fair enough. Andres Lepik's initial question about how we could get to know our visitors and their needs better has been left hanging. We know that the better educated audience finds its way to the institutions, the already initiated turn up and "the rest" is tougher to reach. Art and architecture audiences seem to be compatible, but what do we achieve in communicating the role of the architect in the same way as the role of the artist? Celebrating architecture—if that is what we do—is not done by saying "this is great", it means discussing and bringing focus to the field.

Conditions: How is the 21st Century Architecture Institution Organised?
Francis Rambert, director of architecture at *Cité de l'architecture et du Patrimoine*, opened the section Conditions with a clear statement: "We are not dealing with the aesthetic, we are dealing with the didactic." The institution was initiated by the Ministry of Culture and Communication, and is divided into three departments: Architecture, Heritage and Training. Rambert explained the aspirations of being a driver of a change in mindset, in effect the institution "makes no difference between the cathedral and the Centre Pompidou". This is less of an effort to assume a neutral role than to uphold a balanced perspective on how we perceive the built environment in the longer perspective. Rambert reminded us that the Louvre pyramid by Pei in 1989 stirred controversy in the press—now it is one of the architectural projects with the most consent to be found: eventually architecture finds its way into the people's hearts.

"I will focus on love. Dedication to architecture is dedication to dedication": this catchphrase was delivered by the next speaker *Ole Bouman*, general director at the former *Netherlands Architecture Institute* (NAi, Premsela and Virtual Platform have merged to form the New Institute as of January 2013), presently creative director of the 2013 Hong Kong & Shenzhen Bi-City Biennale of Urbanism/Architecture. Of the many things learned from NAi, is that the most important stockholds are engaged citizens. Their engagement comes from love, love of what is or is not there yet, and what is theirs. Bouman's own dedication to architecture and the NAi was tested when the institutional merger became fact. Whether merging by force or by choice – could this love not stretch out to all three parts of the new institute, like an expanding family? Bouman claims that architecture is comprehensive by definition. Yet architecture as a service to society is not self-evident anymore, it needs to find a new credibility and raison d'être for today. NAi, Bouman said, was "an institution that cherished the notion of institutions themselves". The building was a stronghold despite its 'open' design and sunny deck – separated from the city by a ditch and drawbridge.

The Crystal, designed by Wilkinson Eyre, is "a sustainable cities initiative" by Siemens, and a new addition to the London Royal Docks. Michael Stevns, partnership manager, delivered the ominous truth: We are using up resources as if we had one and a half Earths at our disposal. Seventy percent of carbon dioxide emissions are produced by cities. Buildings account for forty percent of our energy consumption. So "we need more buildings like The Crystal, containing the world's largest exhibition focused on urban sustainability and a world-class centre for dialogue, discovery and learning." The German conglomerate Siemens AG was founded in 1847, and is Europe's largest technology company today, promoting itself as "one of the world's largest suppliers of sustainable solutions". With this corporate record, Stevns anticipated the question brewing in the audience; is Siemens expanding the market for technological solutions by erecting this solar-powered citadel? The urban future requires essential services by companies that can deliver the necessary technology. The Crystal opened in September 2012, representing a trend in business strategy to establish public spaces – big players are following suit, moving into the field of culture to get closer to an audience. The market is not enough, moving into the lives of people has become crucial for international companies, or, as it is phrased on the corporate side: "in order to build the future, we want to understand the needs of people". This answer prompts the next question from the audience: in this corporate context, the issue of driving change becomes a big elephant in the room of culture. Are we talking "progress and growth" from the financial event horizon? What values are being implied, who is the doing-good aimed at? In what section is The Crystal listed in the Time Out London guide? Who is the audience? Stevn's reply was: "We don't ask our visitors. Laymen are here on a rainy day."

The panel debate is pending as the elephant is quite comfortably ensconced in the room. We would all benefit from acknowledging its presence. Are we, as architecture or design institutions, simply guilty by association? Seduction, as a congenital capacity, or as an acquired ability. Is that what we are doing while going through all the motions of being an institution? Is conquest the driving force of our trade?

The discourse of institutions, adapted from market rhetorics, takes the notion of becoming bigger and more influential at face value. The words do come out slightly differently when uttered by corporate institutions than by cultural institutions, but maybe we should all reassess what comes so easily to mind when we formulate our missions and visions. Do all institutions want to become bigger and more influential?

Methods: How Can the 21st Century Architecture Institution Further Develop the Products They Offer Their Audiences?

Eva Franch i Gilabert, executive director and chief curator at *Storefront, New York*, rephrased the question as a fable: "It is like asking an ant to be an elephant – don't you want to be bigger? No, I'm the right size." Franch disclosed that Storefront uses a spot of reverse psychology in order to reach the audience, or rather to make the audience reach out to them, a bit like the guidance provided by "The Rules of Seduction". Don't be too keen to get everybody in to discuss urban planning. Just open the doors, put a big paëlla on the stove, and passers-by will drop in; "Are you open?" "No, we're just cooking a paëlla. Come on in!" Under the veil of a casual drop-in, Storefront has been hosting many full-house debates in the 'paëlla series'. Storefront is almost the institutional and ideological opposite to some of the earlier presenters in the programme.

Franch reminded us that the etymological root of 'method' is 'path'. You set the path while making. You articulate and redefine. You move around to see what architecture looks like from different points of view – social, political, economical, material, ecological, technological – until architecture is not just a discipline whose qualifications are taken to the market where the audience can scrutinize the goods, but becomes "a juggler of contemporary forces and aspirations". What about the limited size of the institution? Storefront occupies the equivalent floor area of a New York subway train wagon. "The role of Storefront is at the edge", Franch claimed: "if someone imitates us, we move on to break new ground. The future for us is that, ideally, we won't exist, but we need to be there for now and as long as people show interest."

Thomas Chung, Honorary Secretary for the *Hong Kong Architecture Centre*, as well as on the Steering Committee for the Hong Kong & Shenzhen Bi-City Biennale of Urbanism/Architecture, described HK as "the biggest China town nearest China". Founding a physical platform in this urban context has been a challenge. Chung and his team set out to identify places to establish a new gallery for the centre, and came across a space under a flyover. "Why the space wasn't occupied? It was not fit for any purpose, we realised." Using the logic of Storefront, this ought to be an excellent place from which to expand their network. Chung's plans include developing a flagship recurring event, and he bravely opened up to the idea of an archive – a Herculean undertaking in a city like Hong Kong, with its ever changing mix of urban vernacular and high-profile business district architecture. Chung's description of HKA as "sensitive agents" was very comforting, as was the articulation of the aspiration to "understand Hong Kong as a living fabric and social infrastructure".

If there is anyone who could talk you out of, or into, the idea of establishing an archive, it is *Mariet Willinge*, secretary general at icam and advisor to The New Institute. She showed but one image: the hut. And she shredded all hope of a general solution for the contemporary institution: "There is not one model for an architecture museum and not one solution for the 21st Century". A central role for icam is to help each other to handle our archives. There is a great need for support and the exchange of methods for handling archives, especially digital material: "we received a big floppy disk from Rem Koolhaas. Nobody knows what's on it!" The notion of permanence in the context of institutions should be reconsidered, for both archives and exhibitions. Making an informed acquisition is as important as making clever selections (throwing out stuff) – new strategies are necessary: "Once you start collecting you can never stop, and it can break you... What is important is to make a database of what is there and what has been, and to get the data online – this is much more important than keeping the stuff." Willinge urges us to use the community: "The main strength of icam is to create value for society, to learn from each other from our differences." The round-up discussion that followed, on the Conditions section, focused on collections. The attitude of Storefront is: "archive

nothing, and go back to the idea of value: sell everything, sell your title, the voicemail, the noise of Friday night, what is value? The chairs, the facade – all of it? The idea of collecting is to aggregate values."

Rick Bell of *AIA New York* Chapter presented their endeavours to go beyond the walls of the institution, and the resulting 'station domination' project, buying all the advertising space in the subway to project the message that architecture makes a difference: "How do we take change to the streets? Active design and civic spirit." The campaign aims at connecting health problems, like obesity, and design by proving that living conditions make a difference, and to show politicians how they can get better value from the built environment.

Kieran Long, recently installed as senior curator at the new contemporary department at the *V&A*, actually talked about products and their role as founding strategy of the entire V&A: It used to be called "the museum of manufacturers", addressed at British industry – Britain as the manufacturer of the world. Long explained: "There is much roosterism on British design today, but the V&A was founded at the shortcomings." A picture of the frontispiece of the first custom built entrance in 1869 illustrated this: Queen Victoria is portrayed in front of the Crystal Palace, and the different manufacturers of the world offer up their products to the head of Britain: machines and looms and so on. The V&A has been more about "how" than "who", as Long showed us; the point is not to display the objects but to understand them and imitate them – this was a pedagogic product fair where aspiring designers came to draw the objects and learn from them. And yet today the V&A is hugely successful in showing icons like Bowie and other pop cult phenomena, resulting in impressive figures; while government is cutting funding, they went from 1 million visitors to 3.5 million this year. No resting of your feet on the desk though, said Kieran Long, "we have a duty to take the public seriously, to take the concerns about architecture from the public seriously."

Mark Zehntner, Director of *Vitra Design Museum*, walked us through the history of the Vitra campus. Five daily guided tours in German and English take 300,000 visitors around the site every year, which provides revenue to finance other parts of the programme. Travelling exhibitions, nine this year, are circulated to partners worldwide. When the Method section speakers were asked to mention three main methods for the future of architecture museums, Zehntner delivered a clear response: "Corporations – more important in the future – create a clear profile for every institution. Not everybody can do everything." Three methods described by Rick Bell: "we endeavour to cover ground. I have two business cards, one for cultural and one for political purposes. We talk products. Being a cultural institution is not enough, merging culture, products and politics is the way."

Andreas Vaa Bermann, DogA, introduces the final keynote speaker *Marteen Gielen*, member of the collective *Rotor*, founded in 2005. Rotor and Criticat are curating the main exhibition for the 5th Oslo Triennale this year; "Behind the Green door – Architecture and the desire for sustainability." The keynote that Gielen strikes is a bit of a devil's chord – the 'flatted fifth' of institutional critique, if you wish. I wish he had opened the conference. Rotor's superpower is quite literally cutting the crap, stripping objects and architecture down to their political bones, and, like archaeologists from the future, bringing us to an understanding of the dissonance between what we wish for and what we get, especially in our roles as consumers. We wish for perfection and we get more waste. We are seriously uninformed about the implications of our consumption patterns, for example, cows are delivered by caesarean section as a consequence of selective breeding, so the best meat results in the worst-scarred leather. Rotor proposed a handbag with a scar, and asks: what could it be a metaphor for? The mindset of the collective of Rotor is poised to cross boundaries and visualize the effects of invisible borders and the resulting limited transparency of contemporary society, as a symbolic response to their experience of

Belgium as a nation made up of "more borders than territory". Discarded material has been the starting point for many of Rotor's projects, as they started out by engaging with different aspects of "the second hand material economy". Gielen lined up a few of Rotor's projects related to the core question "how can you read the material world to better understand the world of ideas?" Architects are not capable of dealing with the unavoidable material future of a building today: how can we take the material cycle into consideration from the outset so that a second life is already instilled in the planning process? Rotor's highly acclaimed exhibition *Usures* in the 2010 Belgian pavilion at the Venice Biennale looked at traces of wear and tear, exposing architecture as a witness, a materialisation of what has taken place – the exposed objects were all abraded and worn pieces of building, lifted from their original context – steps from staircases, carpets, rails, handles, fragments of walls and floors. Architects could do more to encompass the full material cycle in the planning process itself, facilitating the way a building can be dismantled or moved, or simply contribute to a change of attitude about materials in relation to time: "how do you take responsibility for what you are doing? There is no guilt-free environment anymore. The notion of progress cannot be used." Following the massive success of *Usures*, Rotor was approached by OMA and Rem Koolhaas to curate their biographical exhibition at the Barbican gallery. Given access to all areas, not only to OMA's archive of three million objects, but to the entire office landscape and its contents, from the paper waste beside the printer to minutes and internal newsletters. The OMA exhibition was to a large extent an uncommented exposure of projects and objects as a method of breaking down the rhetorics of the office. Gielen communicated two central questions in relation to their curatorial methods: "How can we help spectators understand the political implications of an architectural project? How can we help steer the debate away from the field of management and into the field of politics?" And, most importantly, "how can we create spectators?" When you create an exhibition, you create a visitor. Creating the spectator is, in my interpretation, reinstalling an outside of the institutions that have become more and more closed in on themselves, still thinking there is an outside. Gielen's keynote is ringing out in the hard observation that "social sciences have given up on the idea on institutions. If there is no politics involved in design, we don't need architects, we need managers." In a society made up of more borders than territory, the critical practise of curating is to physically and mentally clear a space from which you can observe the system in all its complexity. Ole Bouman was among the first to acknowledge Gielen's sincere effort to problematize the impact, the conditions and the methods of institutions: Why is this particular mindset closing this conference? Finally, someone to analyse what we do – as we are not best suited to look at ourselves! The appointed outsider was the spectator that this conference needed in the end to set the audience to a different tune. My hope for a continuity of this welcoming forum, initiated by DAC, is that this is the point from which we should begin the next time: sufficiently pushed out of our comfort zones to harvest new mindsets in relation to the architecture institution. The "orchestrated change", to use the words of Kent Martinussen, might capable of bringing on more instruments to create a full symphony of voices – wailing out the "why" and howling the "how".

Malin Zimm, coordinator and senior advisor on architecture,
The Swedish Centre for Architecture and Design, Stockholm

Bryghusprojektet, designed by OMA

en route to the architecture centre of the 21st century

Kent Martinussen

The Danish Architecture Centre is about to move from its current location in a charming old warehouse in Copenhagen Harbour into the Bryghus Project. Construction has just started on this prestigious new building designed by Rem Koolhaas and his architecture practice OMA. The Bryghus Project represents the setting for our vision of the architecture centre of the 21st century. Run on the basis of co-creation, public-private partnerships and radically expansive popular outreach, it will make a major contribution to the sustainable development of our society.

The Danish Architecture Centre (subsequently referred to as DAC) is presently experiencing a period of unrest and upheaval. We are pacing ourselves to move both physically and metaphorically. In four years' time we will move into the Bryghus Project, which is being constructed by Realdania, a Danish member-based organization and philanthropic enterprise supporting and initiating projects within the built environment to benefit the common good. The vision behind the Bryghus Project is to create a commercial and cultural powerhouse for architecture, construction, urban development and design, on the very last vacant site in Copenhagen's inner harbour.

The new building is a direct physical extension of the ideas DAC has for creating a 21st century architecture centre. To use an image from my favourite childhood comic strip series, one could say that when it is finished the Bryghus Project will be DAC's very own Superman costume, which will help DAC to undertake the almost impossible mission of creating an architecture centre for the 21st century. Or, in slightly more classical terms, it could be said that DAC is facing a metamorphosis of the kind Ovid described in his famous work: "I intend to speak of forms changed into new entities." That is exactly what I intend to talk about now, I intend to talk about DAC in its present form. And I intend to talk about the new form DAC will

Bryghusprojektet, designed by OMA

take on when we move into the Bryghus premises. I would even venture to say that our future as an architecture centre – and maybe the future of architecture centres in general – is to zoom out and look at architecture from the broadest possible perspective. Architecture is not just about beautiful houses or city plans or materials, or anything like that. It is all part of a bigger picture in which architecture relates to the kind of society we live in and the kind of society we would like to live in in the future. Accordingly, an architecture centre must broaden its scope and reach a far wider range of people than just architects and those involved in the industry. The future of the architecture centre must be about catering for everyone.

The Building Site in the Heart of Copenhagen

But I am jumping the gun. Let us turn to the present, and to the future site for the Bryghus Project. As I write these lines it is nothing more than a newly established building site. In four years' time it will be the setting for the Bryghus Project, designed by Rem Koolhaas and OMA, financed by Realdania, and occupied, amongst others, by DAC. The actual building will be spectacular: like a Venetian Palace with a façade dropping directly into the harbour. But Koolhaas' vision does not stop there. He has not 'only' designed a building. He has also gone one step further by proposing a completely new city, with life and shops and businesses and housing and, right in the centre of it all, the new DAC.

By bringing together DAC and the rest of this city under one roof Koolhaas has created a physical setting that perfectly matches DAC's DNA from the last 10 years, which is all about encouraging co-creation and knowledge sharing between stakeholders from every possible area of architecture and the construction industry. The Bryghus Project stands for Cohabitation as a means for Co-creation.

Build It Up skate park in Lemvig // photo Mads Krabbe

DAC Today

DAC currently occupies a charming old warehouse on Christianshavn, an idyllic, laid-back village community in the centre of Copenhagen best known as the location of Christiania. There are exhibition spaces, a bookshop, a café and a learning lab for children on the first and second floors of our current location. The third floor houses administration, management, production and other staff, while conference facilities are situated up on the fourth floor. They are beautiful premises that have served us well, and we love them but it is time to move on.

That is our external setting right now. But what sort of organisation is DAC?

DAC is a private, business-owned foundation run on the basis of a constitutionally public/private service partnership between Realdania and the Danish government, represented by four different ministries.

Another valid question is, why does DAC actually exist?

We exist to involve ordinary citizens, professionals and decision-makers in the continued development of the Danish architectural tradition. And I emphasise the word 'development'. We have neither an archive nor any conservation responsibilities. We constantly look forward, creating projects that discuss, provoke and promote innovation in terms of ways to develop our Nordic-rooted architectural and design tradition in an age of vast global challenges and opportunities. While these historical and cultural roots are essential for us, our raison d'etre is an unceasing insistence on challenging Danish models and solutions in their encounter with the world and businesses, cities and people.

The objective of all our projects is to "orchestrate change". In plain terms, we aim at creating projects that are not 'made by DAC' but orchestrated by DAC, which means we create a platform where development-oriented stakeholders from public, private

Build It Up skate park in Lemvig // photo Mads Krabbe

and civil society can meet to address challenges that not only concern architects, engineers, planners or decision-makers but which also require the ability to think laterally and in terms of new entireties and synergies. Our role is to "orchestrate" this meeting and to create a platform between the industry's stakeholders, and between the industry and ordinary people, to generate real innovation via genuinely new encounters and groupings.

Three Projects Which Define DAC

In an attempt to find an even more specific answer to the question "Why does DAC exist?" let us look at three projects which I believe define the way we run the Architecture Centre today, and which light the way for our vision for running it in the future.

Build It

The first Build It was held in 2013. In essence, the project was a radical outreach model that was all about the ability of ordinary people to change their own reality. This was participatory planning carried to its extreme, and included an act of co-creation where ordinary people became physically involved in the creation of their own living conditions.

Build It was created in collaboration with national TV, the radio station Danmarks Radio, Realdania and a number of other Danish companies, foundations and organisations. Build It focused on the abilities, scope and vigour of ordinary people. It all took place in the form of a nationwide competition in which the people of Denmark submitted proposals for sites in their local areas where they felt that something was missing in terms of provision for the community. There were more

Exhibition at DAC, Zaha Hadid: city of towers // photo Hanne Hvattum

than 800 entries. Eight ideas were selected and are now being realised in collaboration with a number of architecture practices. The whole event is being broadcast on national television.
Build It focused on how architecture can help make people's dreams come true by transforming a neglected urban space for the benefit of the community. The project also showed what could be achieved in terms of outreach by orchestrating partnerships between foundations, companies, the government and the media. Furthermore, Build It is an example of the fact that broad public outreach and an intense professional focus on development are definitely compatible. One of the major impcts of Build It has been to initiate extensive debate among planners, decision-makers and architects about how to think in terms of new forms of participatory planning in the future.
Build It expresses one of DAC's fundamental mantras. We insist that architecture should be perceived in its broadest and most socially related forms.

Denmark 2050

Over the last ten years we have developed a number of scenario projects that address central societal and global challenges, ranging from sustainable urban development in China to the new role of the Arctic in the context of a global resource-based economy. The title of our next scenario project is Denmark 2050. It will bring together 10 Danish municipalities, foundations, companies and the government in a quest for new paths towards a fossil-free society.
The analysis, which is not our own but the project's partners', is that we need to think much more in terms of regional and global relationships among decision-makers and planners and among ordinary people. That is why the project will

Exhibition at DAC, Zaha Hadid: shell structures // photo Hanne Hvattum

provide a national platform for the development of scenarios for Danish urban development in a regional and international context, where we will invite both professionals and ordinary people to take a long, hard look at new local solutions.

Zaha Hadid – World Architects

The last project I would like to spotlight is Zaha Hadid's very first solo project in the Nordic region, which we presented at DAC in summer 2013. The exhibition was an aesthetic manifestation that explored Zaha Hadid's unique idiom by means of a handful of very different forms of production. From every conceivable angle, they provided a vivid insight into the principles that form the basis for her use of parametric design. The exhibition was a great success, and the biggest box-office draw in DAC for ten years.

As a project, the Zaha Hadid exhibition represents a more classic type of exhibition, i.e. the monographic show, focusing on a unique architect or architect's practice. The Zaha Hadid exhibition was developed in close collaboration with Zaha Hadid and Patrick Schumacher. This close contact led, in this case, to Patrick's investing an enormous amount of time and energy in the execution of the project. The way we develop projects at DAC is characterised by our close collaboration with architects and other professionals.

These three projects cover an enormous spectrum: ranging from involvement which literally creates physical living conditions here and now, and scenarios which create contexts for the development of society, to a more classical view of architecture with a focus on some purely aesthetic values. This scope is an integral element of the mission we have set ourselves at DAC.

The Bryghus Project – A City Within the City

Given that we insist on a broad perception of architecture, it is something of a challenge to sit in a narrow old building, which, in purely physical terms, barely accommodates a narrow perception of architecture. So, from this perspective alone, the Bryghus Project will provide new opportunities.

OMA have designed the Bryghus Project as a "retracted" city, including offices, a fitness centre, housing, a bicycle repair shop, retail outlets, businesses and, right at the heart of the building, DAC, which mixes culture, art and commerce. The goal is for the Bryghus Project to be used and visited by a wide range of people with different professional backgrounds and from different parts of the world, all with completely different reasons for dropping by: everything from hardcore business to brunch on Sundays and children playing on the specially designed playgrounds.

The Bryghus Project as a Hub

But the Bryghus Project is not only a city within the city. It is a city within the city that knows how to plan cities, design houses and countless other situations in and around the built environment.

As for Realdania, who instigated the project, they intend the Bryghus Project to be an international beacon for architecture, urban development and design. A building for innovation, where companies and researchers come together to develop and share knowledge about the sustainable and intelligent cities and buildings of tomorrow. A building for experiences, a place where professionals, ordinary people and tourists come for experiences that open their minds and provide perspective. An inroad to Denmark for international business people and decision-makers who want a glimpse of Danish expertise and wish to contribute to international knowledge sharing.

The objective is to create a crucible for everything involved in architecture, building design, urban planning, sustainable development and clean tech: a hub for everything that architecture has to offer us and society in the region between radical art and extreme engineering and science.

The Heart of the Bryghus Project Beats for DAC

DAC will be the public heart of the Bryghus Project. Aimed at a broad and complex audience, our activities will help make the Bryghus Project a vibrant and dynamic place where a range of both professional and broad cultural events will be held every single day.

The Bryghus Project will provide DAC with exhibition space to create major experiences on an international scale that can attract a wide Danish and international audience.

The main exhibition space in the new DAC will be outstanding. It will be a square large enough to have façades, and to attract collective appetites, a meeting place for all sorts of people who do not necessarily share similar intentions – a place where unexpected encounters occur.

This central square will facilitate the presentation of large-scale, wide-ranging exhibitions alongside product presentations and professional features for the building's occupants. Adjacent to the exhibition facilities will be DAC's conference suites and a large auditorium with views of the city, creating an ideal setting for network events, debates and lectures.

More History, More Future

One of the new building's main innovations will be an exhibition space that meets international standards and insurance requirements, making it possible to present original works of art with complete security. This will enable us to exhibit far greater numbers of original models and works of art.

This focus on the presentation of original and historical material might, at first glance, seem to be in contradiction of DAC's ambition to be a visionarium that gathers development-oriented stakeholders and the people of Denmark for the purpose of addressing the national, regional and global challenges that are going to confront us in the future.
But there is no contradiction when one takes a closer look at the argument. Right now, when DAC addresses historic dissemination it is always with the purpose of throwing light on contemporary issues and possibilities for future development.
Over the last ten years DAC has used the present as a means of taking a close look at the future. The new exhibition facilities in the Bryghus Project will enable us to create more projects that involve the historical dimension, and we hope to be able to work much more closely together with institutions that have a much stronger historical focus than we have.
It is interesting and, as usual, wonderfully provocative, when Koolhaas says, "In the future there won't be enough history for all of us." But, on the basis of a deconstructive approach, history is infinite and offers unparalleled opportunities to reconstruct its artefacts in the form of contemporary discussions about the direction we should take in the future. In order to create an architecture centre with a wide and popular outreach, the capacity to reach back in order to think progressively is essential.

The Architecture Centre of the Future

Let me conclude by emphasising how extremely grateful we are to Realdania and our other permanent business partners for the unique opportunity they have granted us to create an architecture centre for the future. One would be stupid not to grab a chance like this. But one must take it seriously.
The easiest thing in the world is to limit one's perspective to one of aesthetics or art. In my view, that would be suicide. The decision to disseminate architecture in the broadest sense of the word is not an easy one. It is a real struggle to maintain the broad scope of the field. But it is a necessary struggle.
It is of no use to us as an institution to put on blinkers and focus only on what is limited. An architecture centre should have a vast range, creating manifest and publicly appreciated value for the society that surrounds it.
Some might argue that this strategy serves as a kind of Disneyfication of the architecture centre as a cultural institution. But I disgree, Disney was solely concerned with viewing the past through rose-tinted spectacles. He would never have dared to suggest a provocative image of the future. Producing provocative images of the future for the majority. To me, that sounds like a very good mantra for an architecture centre.

Kent Martinussen, CEO of the Danish Architecture Centre, Copenhagen

Folder: The Institutional Act, conference

note

Monika Platzer

The Institutional Act, conference at the Museum of Architecture and Design (MAO), Ljubljana, 9 May 2013

Just three weeks after the conference Dedicated to Architecture Institutions as Drivers of Change, in Copenhagen, the Museum of Architecture and Design in Ljubljana hosted the debate The Institutional Act. In his opening address Matevž Čelik calls for a fundamental change in the way one needs to envisage architecture and the need to re-establish the discipline as an intellectual activity. Furthermore, he saw an urgent necessity for architectural institutions to think outside of the box in order to see and understand the potential for practice in the future. Čelik invited Beatrice Galilee, a freelance curator, writer, and critic of contemporary architecture and design, to coordinate the MAO Debate. Galilee, Chief Curator for the 2013 Lisbon Architecture Triennale, understands the role of the institutions not just in reflecting architectural praxis but actually producing it, narrating it and instigating what she believes is a new kind of area of architecture. Institutions should go beyond collecting and identifying architecture, and start existing outside of the boundaries of the buildings and opening up for discussion and debate. Four protagonists from contemporary architectural and art-related institutions accepted the invitation from Beatrice Galilee, and presented their takes on the contemporary discourse. For a day, Ljubljana preempted Galilee's Lisbon exhibition The Institute Effect, hosting a series of 12 pioneering institutions engaged in innovative and ground-breaking practices. All of the speakers' presentations — Jan Boelen (Z33 House for contemporary Art; Belgium) Marielsa Castro (LIGA — Space for Architecture, Mexico), Indy Johar (architect and co-founder 00:/, United Kingdom) and Eva Franch i Gilabert (Storefront for Art and Architecture) — are available online, at www.mao.si/Event/The-Institutional-Act.aspx

The conference is part of a broader ongoing endeavor to define the interconnection between architecture and its mediation. The speakers are all representatives of a

Conference: The Institutional Act, Ljubljana
// photo Ana Kovač

Conference: The Institutional Act, Ljubljana
// photo Ana Kovač

contemporary discourse with an increased interest on an aberrant approach towards the discipline, a phenomenon that can be observed in the globally increasing architecture biennale/festival circuit. The events are often held at multiple locations in the city. The context is always local but the issues are global. A new generation of curators, critics and theorist is launching its own 'institutions' and platforms, which raises the issue of the impact this is having on the existing architecture institutions. Or do we already have a parallel universe, the classical architectural museum versus the temporary display of the "up to date discourse and production" at architecture festivals?

At the next icam conference in Montreal/New York, Barry Bergdoll (MoMA and Columbia) and Jean-Louis Cohen (NYU) will address the issue of The Pressure of the Contemporary and survey collections, programs and exhibitions in architectural institutions. The vast majority of the icam membership, which also includes institutions, centres and initiatives without a collection, is reflecting on agendas for the 21st Century. Simplified, one can talk of two cultural approaches: thinking with history and thinking without history. Ostensibly antitheses, but are they not merely different modes for addressing the same problems? Conferences are a helpful forum for a critical re-think of our institutional praxis. Let's follow and contribute to the debate...

Monika Platzer, curator, Architekturzentrum Wien, Vienna

the history of social housing in western europe

The following is an excerpt from chapter 1, 'The Historical Development Of Social Housing'. In: *Guidelines on Social Housing. Principles and Examples*, published by the United Nations Committee on Housing and Land Management (UNECE), New York-Geneva 2006, pp 1–3

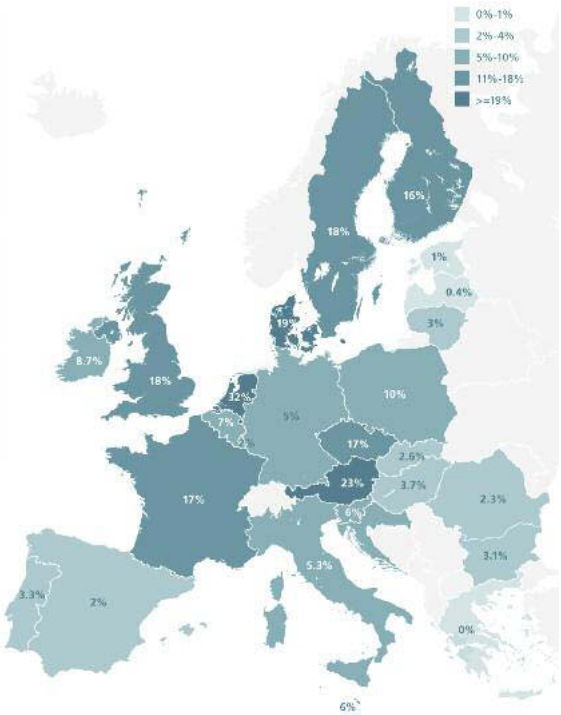
The following review refers especially to Central and Northern Europe. The development of housing policy and social housing in most South European countries has, to a certain extent, been different because of delayed urbanization and stronger rural settlement, which have resulted in the governments' of these countries being less involved in housing.

From the beginning of the twentieth century up to the Second World War, the development of housing policies in Western Europe was characterized mainly by market forces. Public involvement in housing markets was rather weak and temporary, and housing efforts in many large cities were aimed at poor households. This situation changed noticeably after 1945, when governments became much more active in the housing area in most European countries. The development of housing policies in Western Europe from 1945 until the 1990s can be split into three phases (Priemus, Kleinman, Maclennan and Turner 1993).[1]

The first phase of "recovery" (1945–60) was aimed at repairing war damage and alleviating housing shortages; the main issue was housing construction, which was heavily subsidized or financed directly with public funds. The result was termed "mass" social housing.

The second phase of "growing diversity" (1960–75) brought new issues — mainly a focus on housing quality and urban renewal. This period saw the emergence of major divergences in the way that governments adjusted their housing policies to overall economic prosperity in the 1960s.[2] Home ownership now joined social housing on the political agenda.

The third phase of "new realities for housing" (1975–90) resulted from the changing economic context. Beliefs concerning the role of the state in housing provision began to change, and in most countries this resulted in a reduction in public housing



Map: Social rental housing as percentage of total housing stock in the European Union // published in: *The Housing Europe Review 2012* by CECODHAS Housing Europe's Observatory, Brussels 2011, p. 23

1 The development of European housing policies can be also divided into four phases (Boelhouwer and van der Heijden 1992), the first stressing new housing construction, the second aimed at improving the quality of the existing housing stock, the third highlighting the distribution and targeting of state support and the fourth to solve new problems, including the re-emergence of housing shortages for low-income households.

2 For example, in the favourable conditions of the 1960s, Germany and Denmark started to deregulate rent and retarget housing assistance, whereas in the United Kingdom, for example, no profound changes were made in housing policy until the late 1970s.

3 As was stressed above, this general description does not apply to all countries. For example, in the Netherlands and Austria a high degree of government involvement continued at least until the early 1990s.

4 Understandably, in this phase development in some countries also deviated from the general trend. For example, in the early 1990s, Austria and Germany increased subsidized housing construction as a response to in-migration.

5 See also Kleinman 1998; Priemus 1997; Priemus and Dieleman 2002.

expenditure. In general, housing became "more market-oriented, competitive and opened up to economic pressures" (Priemus, Kleinman, Maclennan and Turner 1993: 19).[3]

While the phases of housing policy development outlined above do not cover the past 15 years, there is strong evidence that recent trends have persisted through the 1990s and into the current century. There has been a general decline in public investment in housing and a shift from generic to specific subsidies, which target the weakest socio-economic groups (Boelhouwer et al. 1997: 509).[4] The concept of housing provision has been partly modified so that the main function of housing policy has begun to be perceived as facilitation and enablement, and in the prevailing market conditions the focus has been on economic effectiveness and social efficiency. Statistical data show that housing conditions have in general improved in UNECE countries, but at the same time there is clear evidence that new problems have emerged. Market-driven housing provision systems tend to be more sensitive to consumer preferences and choices. The changing demographic and social composition of the population, growing social polarization and variations in income distribution have influenced demand dynamics. On the one hand, this leads to a more diverse pattern of lifestyles and housing choices. People with more disposable income seek better living standards and move upmarket to more attractive environments. On the other hand, poverty manifests itself through the growing number of people on welfare assistance, rising homelessness and a general degradation in living standards. In Western Europe, housing policies have emphasized the importance of financial instruments to facilitate access and choice. However, the gap between income and entry costs has continued to increase for low-income households, making affordable, high-quality housing increasingly difficult to obtain (UNECE 2003a: 16).[5] Growing

inequalities and increasing homelessness threaten the quality of urban life (Priemus, Kleinman, Maclennan and Turner 1993: 26, 27). These new social problems have naturally influenced the orientation and objectives of national housing policies. In addition to common housing policy objectives, such as accessibility, affordability and quality of housing, the struggle against homelessness, the avoidance of social polarization and segregation, and an emphasis on social cohesion and the creation of sustainable communities have, among other things, become increasingly emphasized (Hills 2001). The impact of these policies on the development of social housing was as follows. Social rental housing emerged on a larger scale in some European countries for the first time in the 1920s as an instrument for solving the housing crisis and broader social and political problems after the First World War. These housing programmes were targeted predominantly at wealthier working-class and middle-class households and were usually intended to be temporary. The true mass programmes of social rental housing emerged for the first time after 1945, during the "recovery phase" to overcome the housing shortage. Social housing was chosen as a key instrument for solving the housing crisis and was funded mainly from public resources in the framework of the Keynesian economic concept (maintaining full employment and economic growth). The emphasis was mainly on housing construction; management issues and other economic aspects were neglected. During this period, social housing, with below-market rents, was not targeted at the poorest households but again at the middle class. During the second phase ("growing diversity"), the growth of social housing continued in the same fashion. Nevertheless, in the early 1970s some changes occurred. They were driven by economic prosperity, the disappearance of the post-war housing shortage and widespread home ownership. These factors, together with some negative consequences of post-war

social housing programmes (low quality and poor management of social housing estates), caused demand for this housing to diminish, and the first vacancies occurred. Substantial changes in social housing occurred during the third phase ("new reality for housing"). They were caused by economic recession in the late 1970s, when governments' overall aims were to reduce inflation and cut budget spending. In these circumstances, when housing policy became more market-oriented, social housing experienced considerable challenges. Investment in new social housing in many countries decreased in real terms (Priemus, Kleinman, Maclennan and Turner 1993: 23) and this fact, together with the social housing privatization that was launched in some countries, reduced social housing's share in the total housing stock. Consequently, social housing gradually targeted narrower sections of society. This trend, which seems to be continuing, is at first glance in accord with housing policies' intentions, and highlights market principles, economic effectiveness and social efficiency. However, it has also had unintentional consequences in the form of social and spatial polarization and segregation. The social housing sector and its parts have become increasingly stigmatized. As described by Priemus and Dieleman, "Tenure segmentation by income, with an increase in the number of low-income households in the social rental sector, seems to occur everywhere" (Priemus and Dieleman 2002: 195).[6] A narrowing of social housing together with the continuing market orientation of most national housing policies have also influenced the "policy" of some of the non-profit social housing providers. In these competitive conditions, a number of providers are increasingly less able to serve low-income households and try to focus more on middle-income households. As a result, the dividing line between those parts of the social rental sector that are not occupied by poor households and the commercial rental sector has become unclear (Priemus 1997).

6 There are also exceptions, such as the broad social housing sector in the Netherlands.

a survey of social housing

by **icam** members,
edited by Ulrike Jehle-Schulte Strathaus, Monika Platzer

The following survey is the outcome of a call for entries from the members of icam. The challenges facing architecture institutions in the 21st century are under constant discussion. The traditional museum model as a mere caretaker of drawings and plans is being challenged. At the same time, it is evident that the 'focus on histories' and the 'evolution of architecture' are increasingly becoming of interest to contemporary practitioners, culminating in this year's Architecture Biennale in Venice curated by Rem Koolhaas. 27 **icam** members supplied us with 39 projects, that date from the 1950s to the 1980s and exemplify their rich archival holdings on postwar architecture. To reflect the broad spectrum of different approaches, the projects are grouped under 12 headings listed alphabetically, rather than by country – according to, for instance, sociological, technological, topographical or urbanist criteria.

Archives do not simply garner historical information but are tools for the distribution of knowledge.

Today buildings dating from the 1950s and '70s are interwoven in the urban fabric of cities; many of the key works are endangered, or have been transformed or demolished. With a comparative case study on social housing drawn from the collections of **icam** members we want to stimulate research and create new meanings for the way we understand archives and their role in society.

Today's lack of affordable housing is a worldwide phenomenon. The political will to build social housing has been challenged by the real estate market, which has directed us towards high-density housing. Since the turn of the last century architects have been supplying us with ideas, ideals and innovative concepts for low cost housing. The impact of social diversity within the urban planning for a mainly neo-liberal dominated environment is forcing governing bodies to search for new (old) models to anticipate and accommodate the population's needs. Trying to find a general definition for the term "social housing" is impossible due to the fact that most countries have not adopted an official definition of 'social housing', and this term is not used everywhere. Instead we find terms such as 'Public Housing' in the US, 'Housing at Moderate Rent' in France (HLM), 'Common Housing' or 'Not-for-profit Housing' in Denmark, 'Housing Promotion' in Germany, 'Limited-Profit Housing' or 'People's Housing' in Austria, 'Protected Housing' in Spain, 'Public Utility' housing in Sweden, etc. The term 'social housing' is often used as a kind of shortcut for different types of housing provision which responds to administrative procedures as opposed to market mechanisms.

Exterior view // photo Bjørn Winsnes

collective living

Apartment Building at Bjornekollen, 1956
Robert Esdaile
Bærum, Haslum, Bjørnekollen, Norway

The building is a large apartment block sited on the top of a hill and adapted to the sloping terrain. It is built in béton brut with visible traces of the wood formwork. The apartment building includes 86 apartments grouped around five stairways. Each landing has four apartments. In the project presentation in *Byggekunst* (Norwegian Review of Architecture) the architect stressed the importance of large freestanding structures in order to accommodate the need for light and space. He claimed that healthy living areas demand access to nature. Esdaile was preoccupied with Le Corbusier's works, and Bjørnekollen is clearly inspired by Unité d'Habitation in Marseilles (1947–53).

Source: Bente Aass Solbakken, The National Museum of Art, Architecture and Design, Oslo, Norway
www.nasjonalmuseet.no

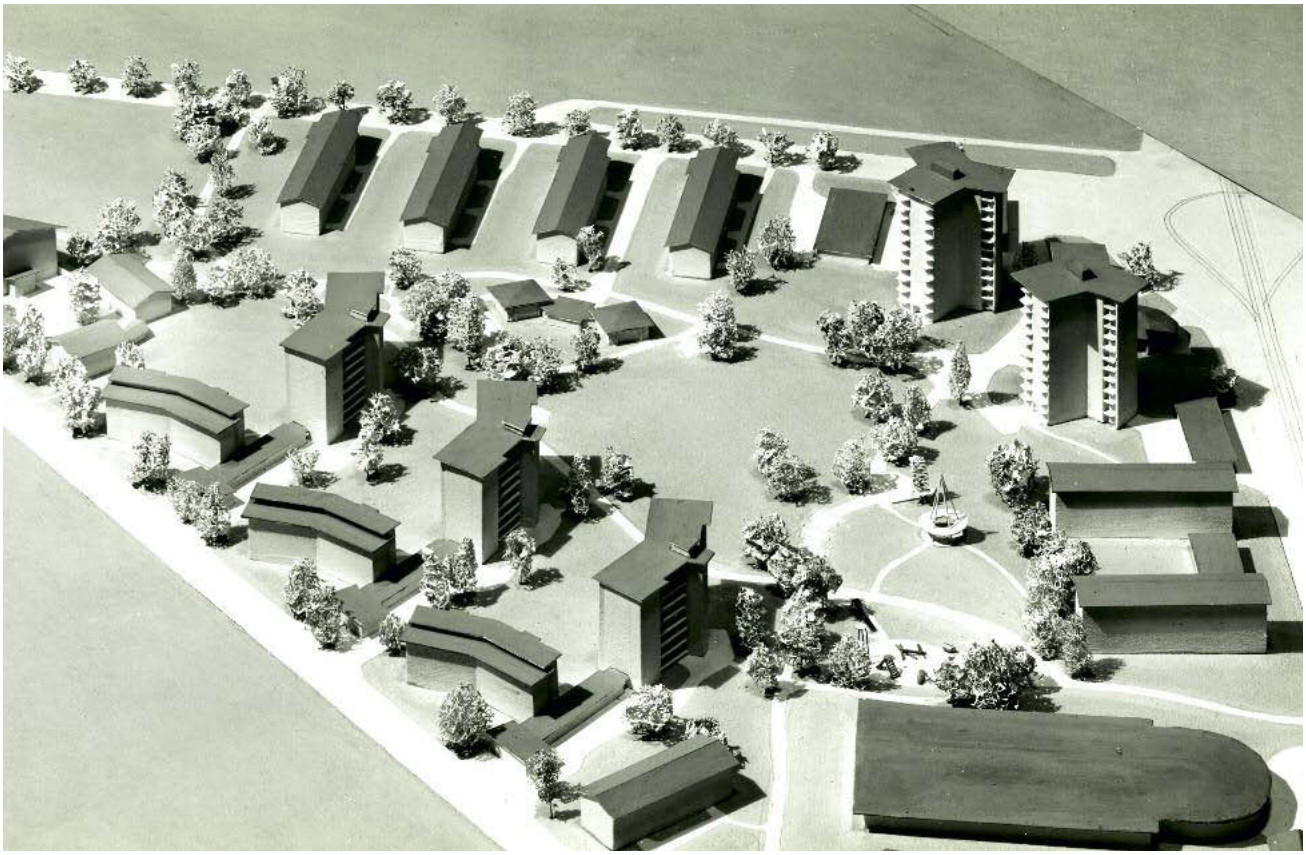
Exterior view

collective living

Hukukçular Apartment Building, 1958–1967
Haluk Baysal, Melih Birsel
Buyukdere Caddesi, Mayis, Sisli, Istanbul, Turkey

The 12-storey building, with its 66 apartments, took the general design concept from Le Corbusier's Unité d'Habitation realized in Marseille-Michelet (1945–52), Nantes-Rezé (1952–53), Berlin-Charlottenburg (1956) etc., with their focuses on "Personal freedom and the utilization of common sources". Besides providing housing it provided recreational facilities on the roof and commercial facilities at ground level. But the main difference is they are all buildings that were planned outside the city, even with their own social facilities. But Hukukçular Apartment Building was planned to be in a development area of Istanbul that was intended to become an important area for the city.
It was an early, out-of-step experimental housing design for Turkey. The façade reflects the modernist attitude. A simple, repeatable, examplary residential building for middle-class occupants, who can adapt their spaces, personalizing them and reallocating different functions. The interior was another new departure for Turkish architecture: The three-bedroom, two-bathroom floor plans were similar to Corbusier's but absent in Turkish modern architecture. Similarly, the balance between transparent and solid masses is another allusion to Unité d'Habitation but also new for social housing and modernism in Turkey.

Source: Derya Gursel, Arkitera Mimarlık Merkezi, Istanbul, Turkey
www.arkitera.net



Model photograph of the development // photo Heinrich Wolf-Benders Erben

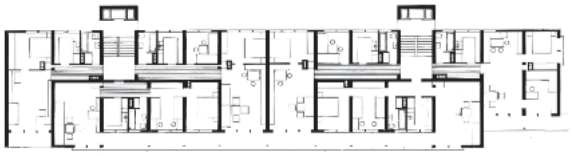
downtown living

Heiligfeld III municipal housing estate and high-rises on Letzigraben, 1948–1955
Alfred Heinrich Steiner
Badenerstrasse/Brahmsstrasse/
Letzigraben, Zurich, Switzerland

With its relaxed mixed building style and the generous, traffic-free green spaces, the complex differed clearly from the stringent rows of the surrounding housing estates. Differentiated types of buildings, finely detailed façades and coloured accents ensured a cheerful overall impact. The communal housing estate was comprised of three apartment houses with balcony access (Laubenganghäuser) as well as three four-storey blocks with two apartments per floor (Zweispanner) with a broad range of different sized homes. The tower buildings, built according to Steiner's plans, were the first two high-rise apartment blocks in Zurich. They provided an urban landmark that could be seen next to the tram stop from a distance. The playground, inspired by examples from Sweden, represented a pioneering achievement for Switzerland. The programme for the neighbourhood was completed with a double kindergaten and a frontage of low, protuding shops along the road.

Source: Daniel Weiss, Institut für Geschichte und Theorie der Architektur (gta), Zurich, Switzerland
www.gta.arch.ethz.ch

View from the junction of the slim residential slab, ca. 1951



Floor plan: 1st & 7th floors

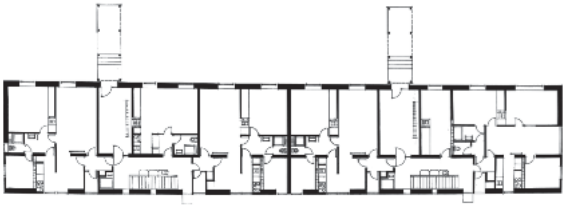
downtown living

Theresienstrasse block of flats, Munich, 1950–1951
Sep Ruf
46, 48, 50 & 52 Theresienstrasse/
19 Türkenstrasse, Munich, Germany

During the reconstruction Sep Ruf erected a residential slab with 42 flats (51–68 sqm) with shops on the ground floor. The seven-floor building with cellular framing is set back from the street front on Theresienstrasse in Munich for the "Verein zur Behebung der Wohnungsnot" (association for the elimination of housing shortage), which seems to consist only of elegantly proportioned ceiling-high window components, floor slabs and steel pipes. The living rooms open up to the light without lintel, railing or barrier and the window division sets a vertical accent to the horizontal structure of the delicate continuous balconies. Nowhere else in Munich were the ideals of new building implemented more impressively – light, air and sun for 'living without bounds' (Sigfried Giedion). At the Darmstadt discussion in 1951 Ruf had demanded open space "connected with nature, which already applied to single family homes, for social housing concepts, in order to create dignified living conditions for people instead of having street façades with small windows and kilometres of evil tenement buildings."
As a model building for the reconstruction of the Munich Maxvorstadt, the residential property at Theresienstrasse still conveys the former ideas of the conversion of a whole urban district. It was one of the first houses to have been erected on the basis of co-ownership with an entirely new form of financing (38 DM/sqm).

Source: Irene Meissner, Architekturmuseum, Munich, Germany
www.architekturmuseum.de

Exterior view



Floor plan

downtown living

Apartment Building in Prule, 1956–1959
Stanko Kristl
Prijateljeva ulica, Prule, Ljubljana, Slovenia

The residential building in Prule is part of a residential area that was built for employees of the University of Ljubljana. Kristl's building had been designed for assistants, and conceived as a rational structure that allows for the transformation and growth of apartments according to needs. Despite the simplicity, when it was built the project introduced several innovations, such as the night hallway separating the sleeping area from the living area, window openings from floor to ceiling, and one-level prefabricated stairs. Despite the fact that the building was among the cheapest in terms of construction costs, the apartments included basic furniture, such as cabinets and kitchen equipment. The exterior features a graphical façade with vertical lines of windows on the south side and a playful composition of window openings, balconies and air vents on the north side of the building. Entrances are marked with jutting roofs as canopies made of thin metal sheeting. The building in Prule offers residents more than just affordable and functional housing, as Kristl's approach to design strived towards the humanization of architecture and was the result of studies of the users' psychology. The tendency to develop cultural living environments is reflected in the treatment of common spaces by introducing small balconies to illuminate hallways, and in the design of open living areas connecting the kitchen, dining area and living room. Even the windows from floor to ceiling are not the result of norms or design decisions but are based on the fact that the apartments are intended for families with small children who need a visual horizon and open views for their development.

Source: Maja Vardjan, Museum of Achitecture and Design, Ljubljana, Slovenia (not in collection)

View of courtyard // photo Ezra Stoller

downtown living

Twin Parks Northeast Housing, 1969–1972
Richard Meier & Partners
735 Garden St., Bronx, New York, USA

The site of Twin Parks Northeast occupies parts of three adjacent city blocks. The slabs are wedged between the existing tenements on the blocks and scaled and oriented to fit with them, thereby reinforcing the existing street "walls". The irregular street grid gives the buildings their two different axes of orientation, and provides a device for relating them across the blocks. Their dark brown color and masonry texture further relate them to the existing buildings, while their elevational treatment and massing give definition to the center and edge of the blocks, and differentiate between public and private spaces.
Twin Parks was developed by the Urban Design Group in collaboration with the community to create affordable housing. Twin Parks is also unique because of the range of apartment sizes, from studios to five bedrooms. Several other architects contributed to the Twin Parks housing complex, but Meier's work is the most recognizable. Unfortunately, many aspects of the building have been changed, such as the closure of the public space. It is important to maintain the archival drawings from projects such as Twin Parks so that we may learn about the design process and changes that occurred.

Source: Marie Penny, Richard Meier & Partners Architects Model Museum, New York, USA
www.richardmeier.com

View from above

View of the green areas between the houses

garden city

Garden village for Necchi-INA, circa 1950
Gaetano Ciocca
via Acerbi/via Michis/via Trecourt/
via Suardi/via Noé/via Sara,
San Giuseppe, Pavia, Italy

Housing project for 84 semi-detached units grouped in pairs of dwellings sharing a common wall, with stairs providing external access on opposite sides; roofs split in two symmetrical halves forming a V-shape and sharing a common central gutter. Green areas on the front and back of the houses. The plan, which was carried out with the help of civil engineer Pier Luigi Rossi, can be linked to drawings and projects for prefabricated houses that Ciocca had planned for Pavia since circa 1935 (Progetto della casa rurale, Quadrante, n. 26, giugno 1935) and at the beginning of the 1940s.
Ciocca was one of the protagonists of the rebuilding of Italy after the Second World War, playing a leading role in the First National Congress for the Rebuilding of Italy (Milan, 1945). With his Necchi Village project he fulfilled the need for economic and easy-to-build housing while maintaining a human scale, that allowed for both private and public facets of living (unity/separation between units, spaces reserved for gardening etc.).

Source: AAA Italia, Mart, Archivio del '900 di Rovereto, Paola Pettenella
www.mart.trento.it

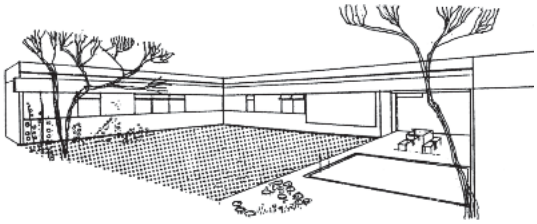
Exterior view // photo *Deutsche Bauzeitung*

garden city

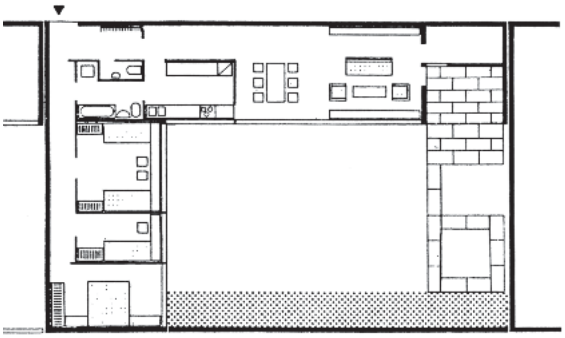
Mühlehalde terrace housing, 1963–1971
Hans Ulrich Scherer (team 2000/scherer+strickler+weber (phases 1 and 2) and Metron Architektur (phase 3)
Rinikerstrasse, Umiken near Brugg, Aargau, Switzerland

Still largely conserved in its original state, today the development is a key architectural testimonial to a – still relevant – debate of the 1960s on urban design and spatial planning. Scherer was the head of a group of architects in the regional town of Brugg who worked on proposals for urban development and regional planning. With the support in the media of the sociologist Lucius Burckhardt, he promoted terraced estates on the slopes of the Jura as a response to the prognosticated growth in population. The aim was to protect the historic village cores and retain cultivated land.
The Mühlehalde development relates to a complex urban structure. The access points to the streets and stairs are reached via an inclined elevator. The fair-faced concrete contrasts with the planting of the "hanging" gardens and the dark wood of the interior. Scherer's proposal also had a political dimension in that he wanted to bridge the "antagonism between the tenant-occupied home and the private house, that troublespot in the industrial age".

Source: Daniel Weiss, Institut für Geschichte und Theorie der Architektur (gta), Zurich, Switzerland
www.gta.arch.ethz.ch



Type atrium house: perspective



Type atrium house: floor plan

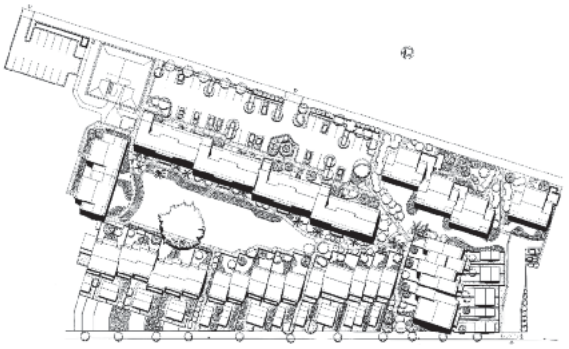
Aerial view, Garden City I and II // photo Alexander Schiessl

garden city

Garden City I and II, 1965–1969, 1978–1995
Roland Rainer
Puchenau, Upper Austria, Austria

The idea behind the Puchenau settlement is inspired by old European and Asian city structures and the ideas of the garden city movement. Rainer was concerned with creating a "people-friendly settlement", as well as with conserving resources (above all, in minimising or reducing space, material, energy, and therefore capital consumption). The settlement is shaped by various housing types, such as atrium houses, two-level terraced houses and four-storey apartment blocks, which were used as sound barriers facing the main road. The human scale of the urban fabric is emphasized by a network of paved footpaths through affluent green zones. Here, the implementation of many of today's key principles for sustainable design is exemplary.

Source: Monika Platzer, Architekturzentrum Wien, Austria
www.azw.at



Site plan

Street elevation // photo Milton Wordley

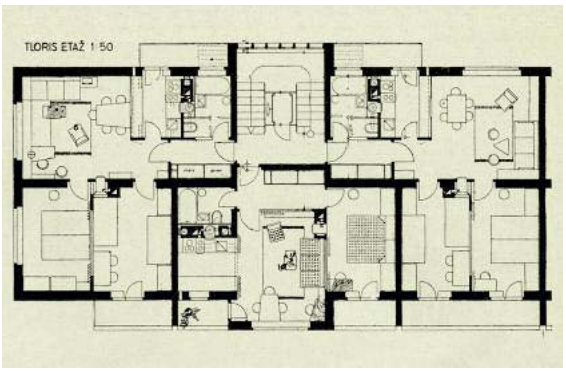
garden city

Dr Kent's Paddock Housing Estate, 1978–1982
South Australian Housing Trust Architects, Newell Platten and Hector Urizar
Kent Town, South Australia, Australia

Located close to the city of Adelaide, Dr Kent's Paddock comprises flats and townhouses for a mix of families, pensioners, couples and singles on low incomes, both as rental accommodation and for owner-occupiers. A two-storied warehouse dating from 1912 was retained on site and converted into ten apartments. The remainder of the site is composed of linear form residential accommodation around the perimeter, with a large shared internal garden accessible to all dwellings. The greenspaces were preserved, including mature trees and enhanced with new plantings. The palette of materials used for the construction included off-white concrete masonry, grey concrete roof tiles, wooden balconies and fenestration, while redbrick screening and fencing were used in the landscaping, reflecting the materials of the old warehouse.

Source: Christine Garnaut, Architecture Museum University of South Australia, Adelaide, Australia
www.unisa.edu.au/Business-community/Arts-and-culture/Architecture-Museum

Residential building: 37, 39 & 41 Partizanska ulica, 1958



Typical floor plan

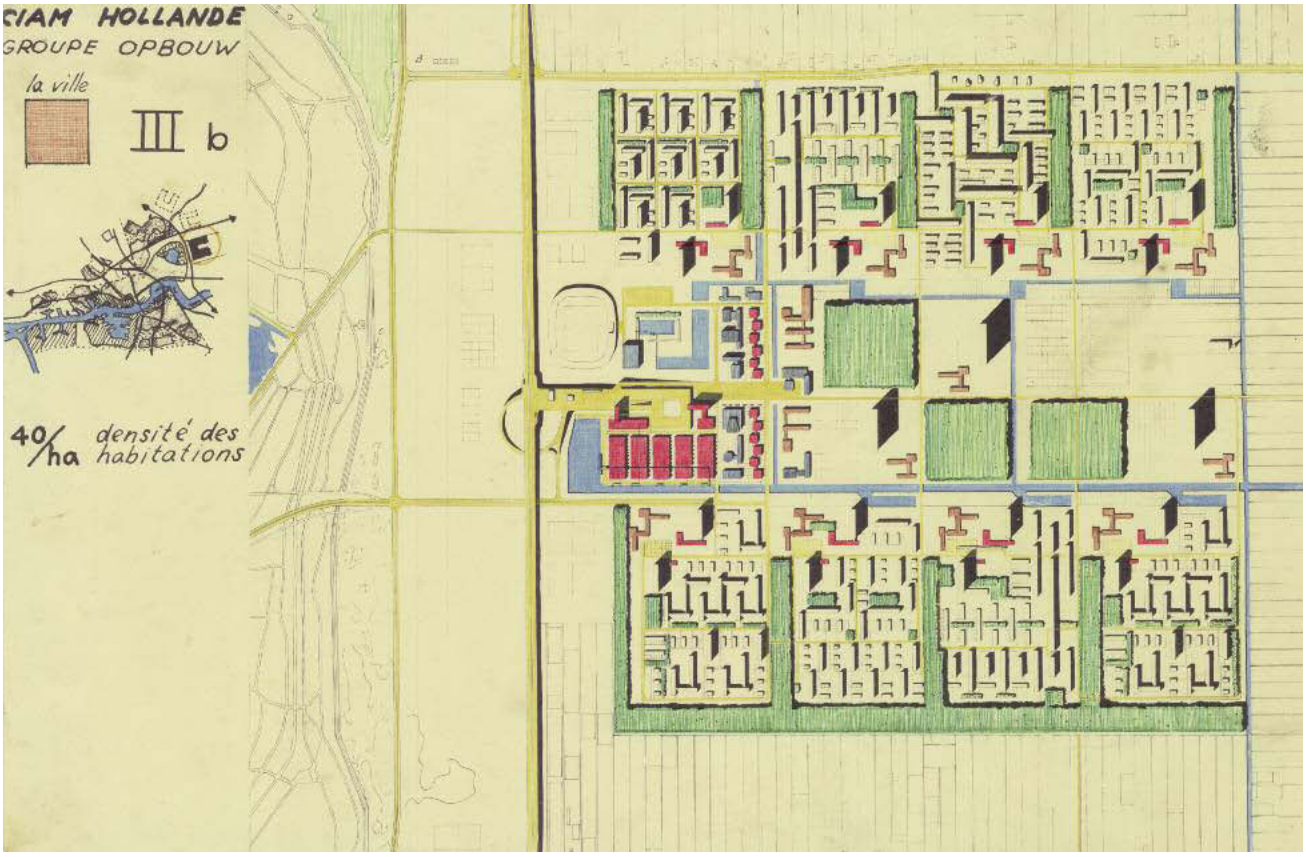
mass housing

AZA residential buildings, 1955
Ivo Medved

AZA residential buildings situated in: Ljubljana, Velenje and Trbovlje. Locations in Ljubljana: 2 & 4 Brej eva ulica/1, 3 & 5 Cesta 30 Avgust/1, 3 & 5 Hudovernikova ulica/4 & 6 Jakši eva /34, 36 & 38, 40 Kajuhova ulica/2, 4, 6 & 8 Kristanova ulica/10, 12, 14, 16 Klunova ulica/24, 26, 28, 36, 38, 40 Moškri eva ulica/57, 59, 61 & 63 Povšetova ulica/37, 39 & 41 Partizanska ulica/11 & 13 Pokopališka ulica/51 Prušnikova ulica/1, 3, 5, 7, 9, 15, 17 & 19 Scopolijeva ulica/3, 5, 7, 9, 11, 13 & 15 Toplarniška ulica/5 & 7 Trstenjakova ulica/5 & 7 ulica 15 April/ 12, 14 & 16 Pregnancev ulica/5, 7, 9 & 11 Zakotnikova ulica, Ljubljana, Slovenia

With their size, AZA modernist buildings adjust to urban-planning requirements as they have two, often three or sometimes even four entrances. They were designed as five-floor objects with a flat roof and a drying-room on the terrace. At one entrance on one floor, measuring about 10.5 metres by 18 metres, there are three apartments with balconies: a three-room, a two-room and a one-room apartment. The architect devoted particular attention to the rational installation of ducts, which are placed at the entrance to apartments along the staircase, and each apartment has only one single vertical drainpipe. This building is a good example of institutional develop-ments in the housing sector in the 1950s and 1960s in Slovenia. The authorities in the post-war socialist period struggled to resolve the housing shortage at a time of industrialization and urbanization with rational, minimal, typified modernist residential buildings and massive construction, but with limited success.

Source: Bogo Zupančič, Museum of Achitecture and Design, Ljubljana, Slovenia www.mao.si



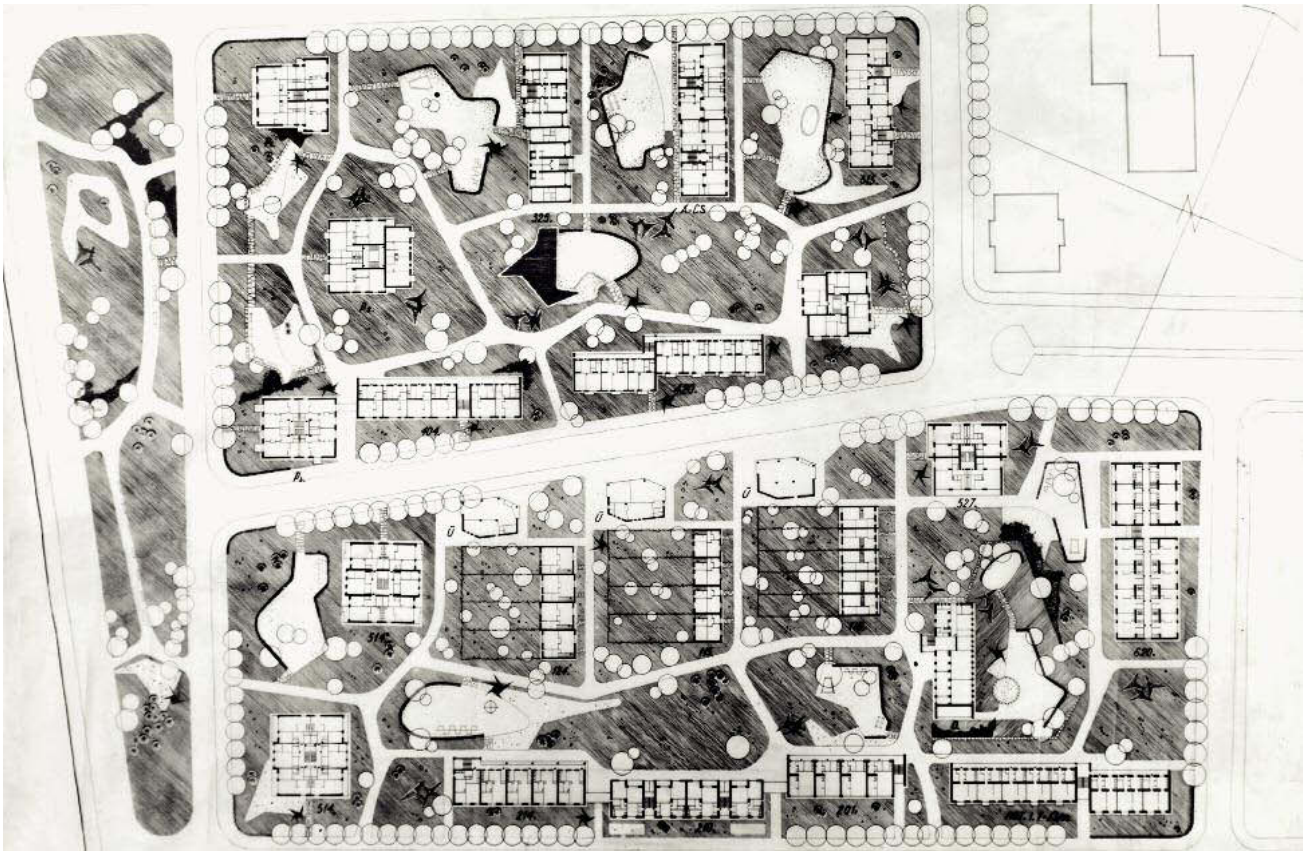
CIAM Holland: presentation panel

mass housing

Alexanderpolder Housing development, 1956
J.B. Bakema, Opbouw group of Architects
Rotterdam, Netherlands

This drawing is one of the panels from the Alexanderpolder Grid that J.B. Bakema presented at the tenth CIAM congress in Dubrovnik (1956).
It presents new ways of organizing housing districts by introducing the Housing Unit or Visual Group. In their specific composition of high-rise, low-rise and intermediate rise they are intended to link the scale of the home with the scale of the district and the city. Each housing unit has a typology that corresponds to the supposed structure and composition of the population. Furthermore, social amenities – like parks, shops, schools, churches and medical services – stimulate social cohesion. This unexecuted study for repeatable residential units in the Polder influenced other post-war residential districts in the Netherlands, as can be seen in Residential Cluster Pendrecht (Rottterdam, 1953–1960) and the Lekkumerend housing district in Leeuwarden, designed by Van den Broek en Bakema (1962–1972).

Source: Ellen Smit, The New Institute, Rotterdam, Netherlands
www.hetnieuweinstituut.nl



Site plan, published in *ÉM Lakóépülettervező Vállalat*, Budapest 1960

mass housing

Óbuda Experimental Housing Estate, 1958–1962
Concept: Egressy Imre, arch: Ancsin Mihály, Árkai István, Benjamin Károly, Boross Zoltán, Borostyánkőy László, Bőjthe Tamás, Callmeyer Ferenc, Csordás Tibor, Dul Dezső, Fábián István, Horváth János, Kiss E. László, Kisszebeni Marcell, Kovács Jenő, Körner József, Köves Emil, Legány Zoltán, Márton István, Mináry Olga, Pásztor Lajos, Radnai Lóránt, Regula Ede, Rimanóczy Gyula, Rimanóczy Jenő, Schmidt Lajos, Südi Ernő, Szőke Gyula, Tarján László, Wágner László, Zdravics János
Bécsi útca / Váradi utca / Vörösvári útca /Reménység utca, III Dist. (Óbuda), Budapest, Hungary

In July 1958 the Ministry of Building Construction announced an open home planning competition calling for designs for small, well-equipped flats of six kinds in brick-built buildings of two and four storeys. The flats were to have built-in kitchen furniture and fitted wardrobes designed in preceding competitions as the prescribed floor areas were tiny, averaging only 43 sqm.
The prizewinning designs for houses were built (between 1959–1963) in two stages in the Óbuda district of Budapest (Óbuda Experimental Housing Estate). These designs and three standard designs were used for the first 21 houses. These were followed in the second stage by two four-storey bedsit houses and a block of flats, as well as four nine-storey blocks in designs submitted for the 1960 competition for medium-height housing blocks. The National Flat Furniture Design Competition of 1959 was supposed to develop pieces suitable for the new, smaller flats. The prototypes, displayed in the flats(!), generated immense interest and led to a radical change in the Hungarian housing culture of the period.
The brick-built buildings in Óbuda did not have any direct impact on the state-financed housing estates of subsequent years as in the early 1960s Hungary began producing mass housing with prefabricated concrete panels.

Source: Márta Branczik, Kiscelli Architectural Museum, Budapest, Hungary
www.btmfk.iif.hu

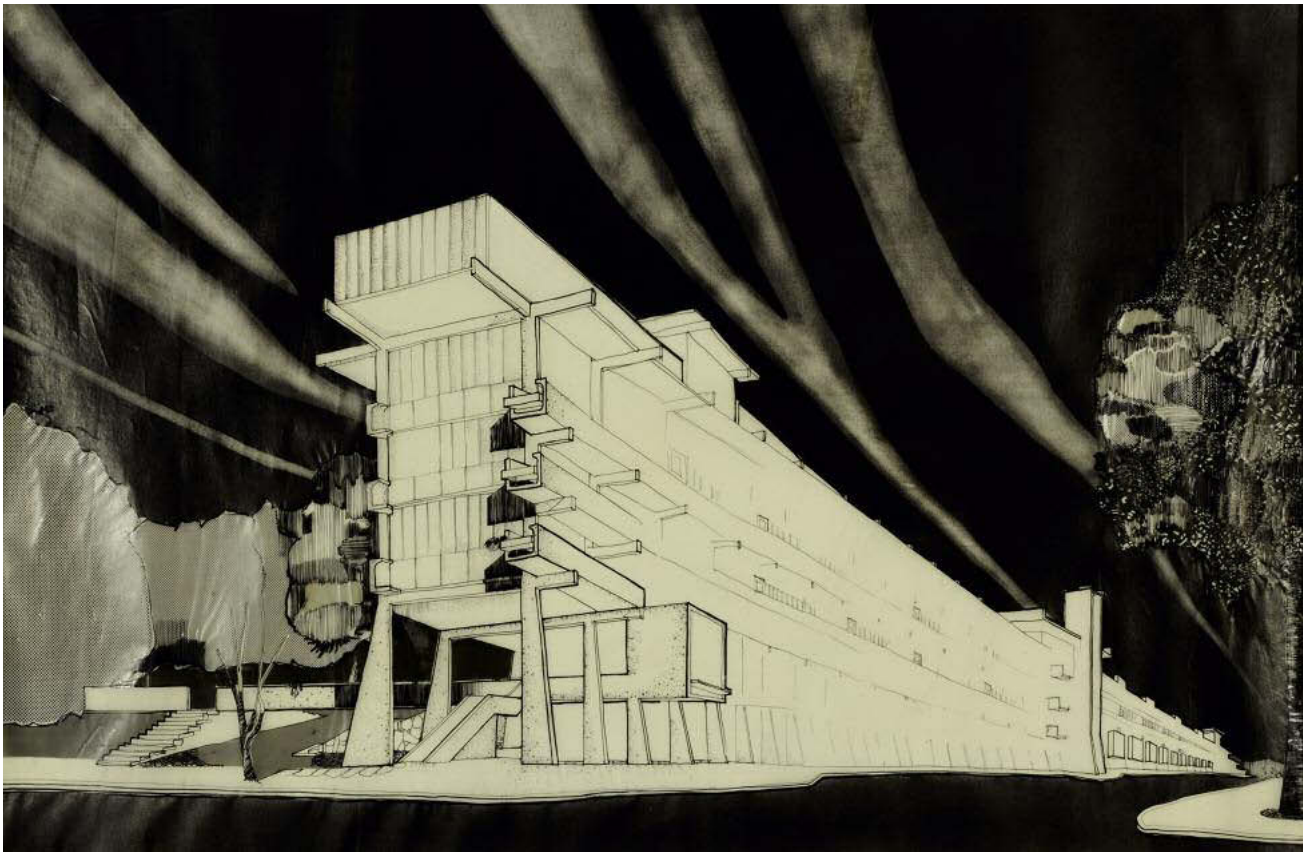
Habitat with Expo '67 site in the background, Montreal 1967 // photo George Hunter

megastructures

Habitat 67, 1960–1970
Moshe Safdie with David Barott & Boulva
2600 Avenue Pierre-Dupuy, Cité du Havre, Montreal, Canada

This experimental housing complex should be regarded as an alternative to suburban housing in Montreal. The project houses 158 apartments built by the Canadian Corporation for the 1967 World Expo, and was intended to be part of a megastructure of more than 1200 apartments. The original concept lies in the prefabrication of units on the building site. There are fifteen types of apartments, some of them with "hanging gardens". The dwellings are accessible through vertical circulation towers and horizontal walkways. The project is still used for housing today, although while it was built as an affordable alternative it now is a prestigious place to live.

Source: Martien de Vletter, Centre Canadien d'Architecture CCA, Montreal, Canada
www.cca.qc.ca



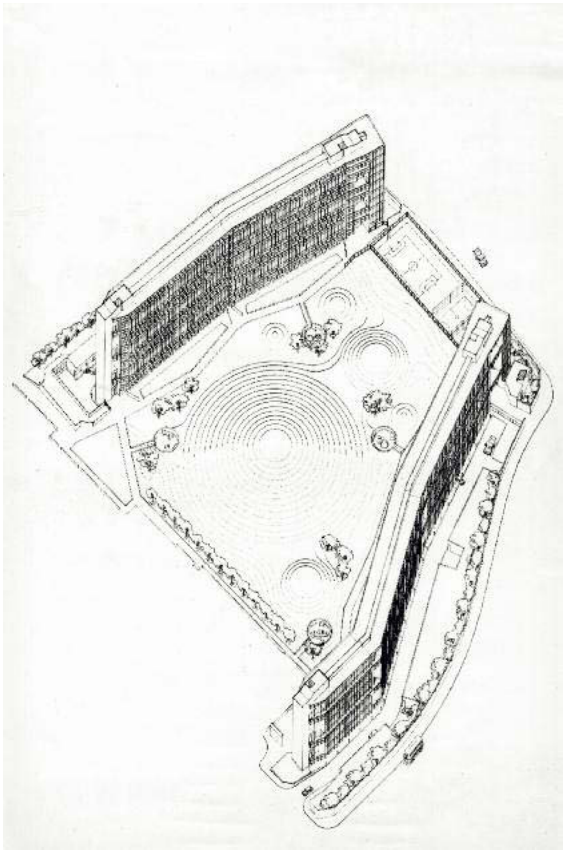
Perspective

megastructures

Case popolari a Sorgane, 1962–1970
Leonardo Savioli, Danilo Santi, Marco Dezzi Bardeschi, Vittorio Giorgini, Ferrero Gori
26–32, 40–50, 64–74 & 76–96 viale Benedetto Croce/1–19, 25–35, 28–30 & 32–60 via Isonzo/via Tagliamento, Florence, Italy

The district of Sorgane was planned in 1957 as a social housing project by INCIS (national institute for public employees' housing) for the expansion of the city of Florence to the South. Only in 1962 was the project commissioned to 3 project teams, including Leonardo Savioli and Leonardo Ricci. Both architects took the opportunity to work on "macrostructure", a type of housing unit based on the Le Corbusier's Unité d'Habitation.
Savioli realizes multi-storey buildings with common spaces and covered walkways where people can meet up, facilitated on the upper storeys by using landings as a specific architectural typology. Savioli's language is based on complex volumes designed with expressive and innovative meanings, adopting modular elements that preserve the unity of the entire project. Savioli's landing-building won the In/Arch prize in 1963 for its freedom of composition and the quality of the living spaces.

Source: AAA Italia, Firenze State Archive, Cecilia Ghelli, Florence, Italy
www.archiviodistato.firenze.it



Axonometric view from the north-west.
// drawing by Kenny Baker, 1968

View from the north // photo Sandra Lousada, 1973
Copyright: Smithson Family

megastructures

Robin Hood Gardens, 1966–1972
(partial demolition in 2013)
Alison and Peter Smithson
Woolmore St., London, UK

Robin Hood Gardens is a social housing complex in East London designed by Alison and Peter Smithson between 1966 and 1972. Two horizontal apartment blocks protect the central public space, designed with mounds and intended for children to play in. The blocks themselves incorporate public decks or 'streets-in-the-air' that act as exterior extensions of the homes and link them to outside movement while being protected from inclement weather. The exterior skin is built of precast concrete panels. Robin Hood Gardens is one of the most significant and progressive post-war social housing projects in London and it should have been recognized as such by local authorities, and subsequently protected from demolition as one of the best examples of British modern architecture. Despite this, the demolition of the estate began in 2013.

Source: Ines Zalduendo, Frances Loeb Library, Harvard University Graduate School of Design, Cambridge, USA
www.gsd.harvard.edu/loeb_library/special_collections/index.html

Aerial view

megastructures

An der Ach housing development, Bregenz, 1971–1982
ARGE Jakob Albrecht, Gunter Wratzfeld, and Eckhard Schulze-Fielitz
Bregenz, Austria

The two-stage competition held in 1971 was won by a cooperation between the two Vorarlberg architects Jakob Albrecht and Gunter Wratzfeld, and Eckhard Schulze-Fielitz from Germany. Following further phases of construction up to 1982, the estate encompasses a total of 839 residential units with 60,400 sqm of housing for 2,600 residents. This makes Siedlung An der Ach the largest housing estate in Vorarlberg. The combination of publicly subsidised living space and private apartments was intended to guarantee a social mix of occupants, which is why the estate is still considered a social hot spot in the town today.
The three very different architects agreed that the development should remain low, with max. 1 + 3 levels. The underground parking lots were to yield the grid of 7.2 metres (three spaces at 2.4 metres) on which the "chessboard pattern" of the entire complex is built. The apartments are arranged with square floor plans around the circulation core (with their, for social housing, unusually large stairwells). There are five distinct types of floor plan. The entire ground floor zone was intended for use by the tertiary sector. (A requirement that was not realised. Instead a kindergarden and supermarket were built as independent blocks.) Densification and urban development are key to the Siedlung an der Ach, which opens up an entirely new dimension for the province of Vorarlberg in terms of scale and shape. Eckhard Schulze-Fielitz, in particular, has had a lasting impact on the design – the architect talks of a space city that has just landed. (2007, in an interview with Rem Koolhaas).

Source: Christoph Hölz, Archiv für Baukunst, Innsbruck, Austria
archiv-baukunst.uibk.ac.at

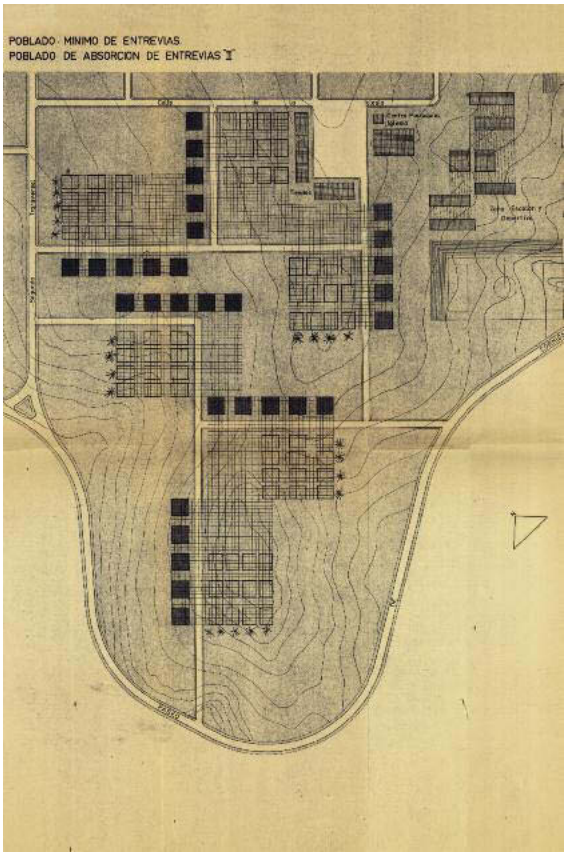
Exterior view

neighborhood

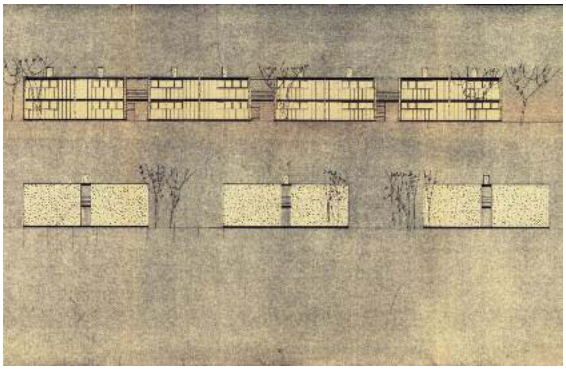
Type 'A' house, with two-level apartments, 1951–1955
Luigi Figini, Gino Pollini,
Milan, Quartiere Harrar Dessiè, Italy

A multi-storey building with balcony access comprised of three series of split-level apartments on three floors, plus a ground floor with an arcade. Its length is approx. 150 metres. It is organized in three segments, with stairways providing access to the balconies placed at the centre of each segment. The south-facing façade, in contrast to the balconies opposite, prominently displays the structural frame in reinforced concrete. The type 'A' house is embedded in its neighbourhood, whose entire plan was designed for INA by Gio Ponti in collaboration with Figini and Pollini. These architects took-up the challenge of transforming this peripheral area into a new urban centre, thus promoting the harmonious growth of the urban fabric.
This project directly references pre-war studies on the concept of The Functional City: the construction of few multi-storey buildings ("horizontal skyscrapers", as defined by Figini and Pollini) alternated with plots of single-family terraced houses where valuable ground space has been freed-up, making space for air circulation and sunlight, for green areas and for other services (social centres etc.). The planning of the interior spaces is interesting, with living areas running through the length of the apartments, and partially double-height ceilings.

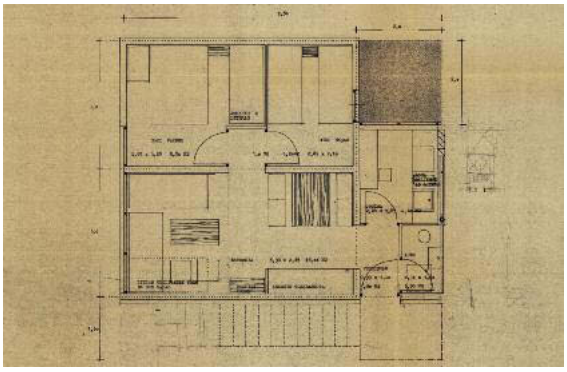
Source: AAA Italia, Mart, Archivio del '900 di Rovereto, Paola Pettenella
www.mart.trento.it



Site plan



Elevations



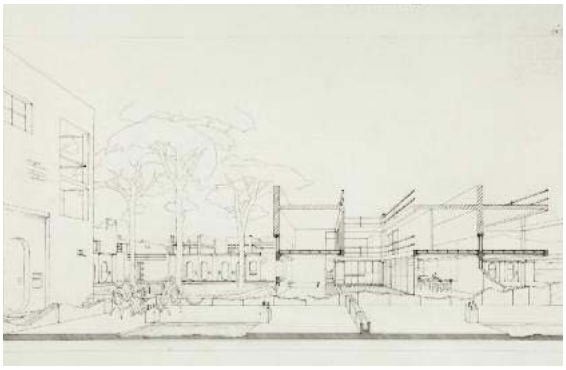
Floor plan

neighborhood

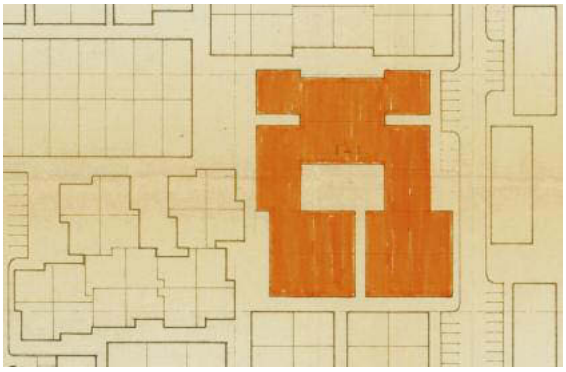
Poblado Mínimo de Entrevias. Entrevías Minimum Settlement, 1958
Francisco Javier Saenz de Oíza, Manuel Sierra y Nava
Entrevías, Madrid, Spain

The Entrevías Minimum Settlement is among the proposals made by the Comisaría para la Ordenación Ubana de Madrid, COUM, created in 1954. The project's intention, as stated in the architects' dossier, was to "clean-up" the slum at Entrevías, a southern suburb of Madrid. Intended as temporary housing, Saenz de Oiza and Sierra proposed a plan for 500 dwellings of 38 square metres each.
A flexible program included the possible use of the dining and sitting room area as a bedroom. A two-storey building. Four ensembles of eight units, four units on each floor, linked by staircases forming a 32-unit open block. The architects described the project as "a simple, low-cost housing project in order to fulfil the most basic needs in the Madrid suburbs". Minimal housing solutions designed by Saenz de Oíza introduced modern criteria to the architectural panorama of the 1950s in Spain under Franco's regime.
In the architecture magazine Hogar y Arquitectura 34, 1961, a young Rafael Moneo published an article on the surrounding Poblado Dirigido de Entrevías—Saenz de Oíza, Sierra and Alvear—which included a picture of the Poblado Minímo. Moneo was a collaborator at Saenz de Oíza's studio from 1958, while still an architecture student, until 1961.
The record belongs to the Viviendas Protegidas series at the Vivienda collection, now in the Ministerio de Fomento Archive. A collection linked to the Spanish Museo Nacional de Arquitectura y Urbanismo, currently on stand-by.

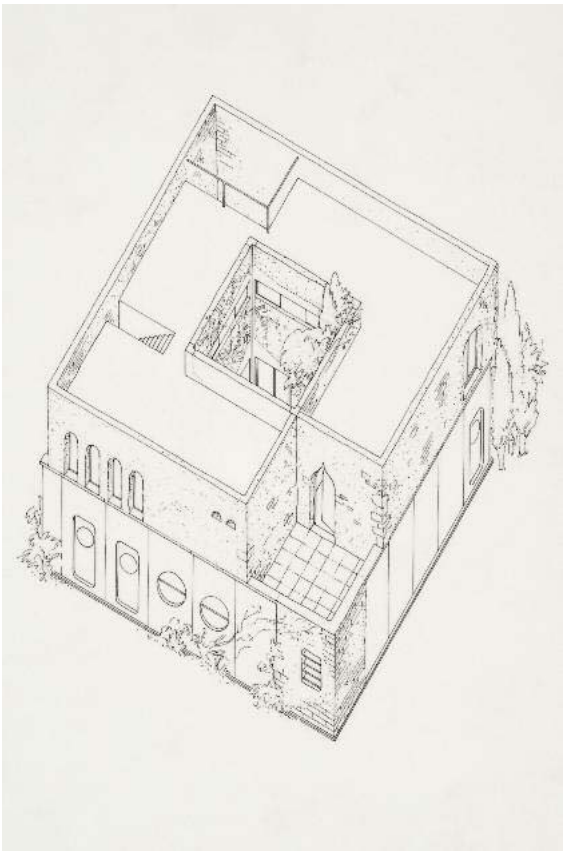
Source: Manuel Blanco, Universidad Politecnica de Madrid, Madrid, Spain (not in collection)



Perspective



Detail, site plan for the Second Phase with Stirling's site highlighted



Axonometric drawing

neighborhood

PREVI (Proyecto Experimental de Vivienda) competition, 1968–1976
James Stirling
Lima, Peru

James Stirling was invited to participate in the international competition in 1968. The competition was for one of three pilot projects for the Proyecto Experimental de Vivienda (PREVI), which aimed to provide new designs and building technologies to help solve the housing problems of poor urban populations. The brief specified that the houses were not to be "fixed units" but were to evolve with the changing circumstances of the occupants. The competition was launched in February 1969 and was open to all Peruvian chartered architects. Thirteen Peruvian architects were retained and thirteen foreign architects were also invited to participate – including Aldo van Eyck from the Netherlands, Candilis, Josic and Woods from France, and Stirling from the United Kingdom. Stirling's scheme was not selected initially, but the organizers eventually decided to build examples of most of the foreign and Peruvian designs to experiment with a wider range of house types and building technologies. Stirling's project consists of low-rise, high-density neighborhoods of about 400 houses each, separated by landscaped parks and expressways. The layout for the allocated 40 hectare site, 8km north of the centre of Lima, consists of four neighborhoods with a total of about 1560 houses. Each neighborhood is composed of 20 clusters of 20 to 22 houses arranged in units of four around a common entrance space. The "first build" by a contractor consists of an industrialized construction system of pre-cast concrete walls and floor panels.
The house can be later expanded by auto-construction on the ground and first floors around the central garden-patio, according to the needs and means of the occupants. The project was completed in 1976.

Source: Martien de Vletter, Centre Canadien d'Architecture, Montréal, Canada
www.cca.qc.ca

Roof terrace // photo Willy Van Der Meeren Archives

Exterior view // photo Georges De Kinder

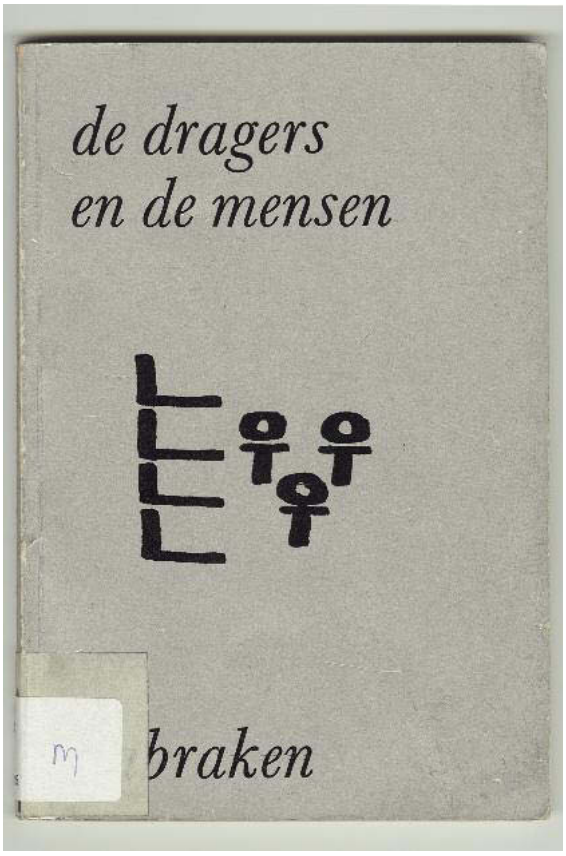
Installation of the prefabricated elements
// photo Willy Van Der Meeren Archives

prefabrication

Leder zijn huis (A House for Everyone), 1961
Willy Van Der Meeren
58 Avenue Auguste Vermeylen,
1140 Evere, Belgium

This building – offering 104 apartments and able to accommodate 282 people – can be considered a typical example of 1950s modernist architecture. The initial building was built around a concept of very economical construction with the application of innovative construction methods. The portals were cast in situ and complemented by prefabricated concrete elements. The raw material and structure were at the same time the finishing stage. The valuable architectural qualities were also visible thanks to the design of the outer shell and the ingenious way of configuring the circulation area and the interiors of the apartments.
Nevertheless, a building half a century old inevitably has the stigma attached to aging for several reasons. On the one hand, today's construction techniques used by Van Der Meeren, even if bold in the past, no longer meet current standards for insulation and fire safety. Additionally, the initial technical installations do not meet the current minimum comfort requirements, either. The renovation of the façade was therefore a required measure to keep the heating costs affordable for future tenants. The concrete elements were dismantled and reconstructed to look similar but with more efficient materials. Ceilings, floors and walls were rebuilt and insulated to avoid thermal bridges. The internal rooms' configurations were also revised to enlarge the kitchen and bathrooms. The roof of the building, designed as a terrace for drying clothes, has been preserved to accommodate a green roof, and common areas have been assigned new duties.

Source: Vinciane Groessens, CIVA The International Centre for Urbanisme, Brussels, Belgium (not in collection)



Publication: *Supports and People. The End of Mass Housing* by J. Habraken/Foundation for Architects Research, 1962

Model showing the design of longer lasting 'support structures', in combination with user-modified interior 'infill', 1962–1965

prefabrication

Foundation for Architects' Research SAR, 1962
John Habraken, Netherlands

Habraken's book *De dragers en de mensen* (Supports: An Alternative to Mass Housing) is one of the most important Dutch books on architecture to have been published in recent decades. The architect, lecturer and writer John Habraken introduces the idea of Open Building. It explains how you can design houses that can serve over a longer period while being flexible enough for users to be able to rearrange and modify them to suit their own requirements. Accordingly, he introduces the design of constructions ("support structures") that can remain in use for longer than usual, in combination with interior fit-out ("infill") that can be modified at any time by the user. His Foundation for Architects Research (SAR), whose members include architects, also puts the ideas of Open Building into practice. An example is the Molenvliet district in Papendrecht.

Source: Ellen Smit, The New Institute, Rotterdam, Netherlands
www.hetnieuweinstituut.nl

Exterior view // printed in *Magyar Építőművészet*, 1965

prefabrication

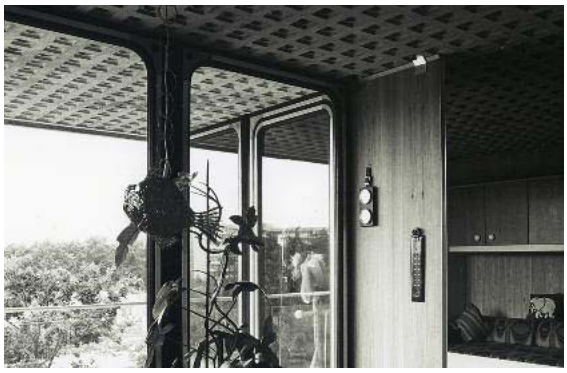
Kelenföld Housing Estate, 1963–1975
Tibor Csordás, István Árkai, Zoltán Farkasdy, Ákos Kaszab
Fejér Lipót utca/Etele út/Bártfai utca/ Tétényi út, XI Dist. (Kelenföld), Budapest, Hungary

One of the first housing estates built of precast panels in Budapest is located along Etele road as its axis. The urban regulation plan for the area was completed in 1963 by Albert Kiss and Balázs Kovács (Budapest City Planning Company), recommending a variety of building types. The strips of 10 residential levels were built of large prefabricated concrete panels to include type-planned apartments of one and a half, two and three rooms. The average floor area of a flat was 55 sqm, the room height was 2.5m (Tibor Csordás, István Árkai, Type Planning Institute, 1964). Each apartment was designed with built-in kitchens and fitted wardrobes. Three high-rises of 15 stories each were built from concrete cast in situ using sliding formwork to house flats of an average 44 sqm floor area (Zoltán Farkasdy, Type Planning Institute, 1964). These two building types were used between 1965 and 1969 before adding ten-storey blocks with middle corridors to the estate, a deviation from the urban plan (Tibor Csordás, István Árkai, Type Planning Institute, 1964). The last to be built were prefabricated panel buildings of ten stories each, grouped in twos along Etele út (Ákos Kaszab, House Planning Company, 1975).
The estate aptly illustrates the characteristic features of the Hungarian housing estates of the 1960s: to speed up housing construction, prefabricated concrete panels had to be used. At present the architectural values of the buildings are endangered by overdue reconstruction and a lack of insulation.

Source: Márta Branczik, Kiscelli Architectural Museum, Budapest, Hungary (not in collection)

Construction photo // Richard J. Dietrich Archives, Traunstein

Exterior view // Richard J. Dietrich Archives, Traunstein



View overlooking the terrace // Richard J. Dietrich Archives, Traunstein

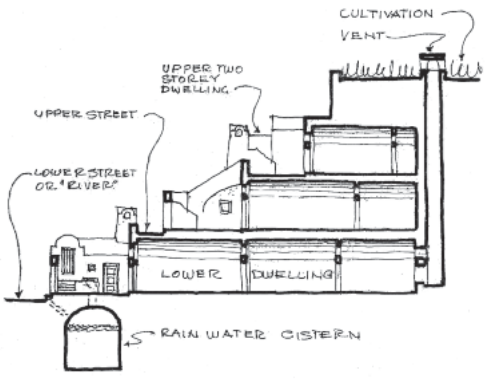
prefabrication

Meta Stadt Wulfen, 1974
Richard J. Dietrich
Wulfen, Germany

The Meta City is one of the very few realisations of a technical utopia from the 1960s. Based on the development process started in 1965, Munich-based architect Richard J. Dietrich founded, along with a company specialising in prefabricated houses, a society for realising a kind of "Meta City System". In many publications Dietrich emphasised that this system was just meant to be an amendment for and not a replacement of the traditional city. The Meta City was part of the New City of Wulfen, located on the Northern edge of the Ruhr area. The construction system is reduced to a manageable number of individual elements. Apart from a few construction and façade elements, there are walls, ceiling elements, sanitary blocks and built-in closets. This was the basis for an adaptable system consisting of relatively small elements.
The low-income housing area within the Meta City of Wulfen realised with this system comprised 103 apartments and a kindergarten, along with a few shops at ground level. The terraced and staggered building formation had a differentiated, corporeal overall structure. It consisted of a stiffened supporting framework made of steel – built at a dockyard in Hamburg – into which individual cubes with a side length of 4.2 metres and a height of 3.6 metres could be stacked as required.
The plans for the New City of Wulfen soon turned out to be oversized. Lack of care also worsened the Meta City's basic structure. Disassembly turned out to be less expensive than renovation. The Meta City was demolished in 1987.

Source: Ursula Kleefisch-Jobst, M:AI Museum für Architektur und Ingenieurkunst NRW, Gelsenkirchen, Germany (not in collection)

Exterior view



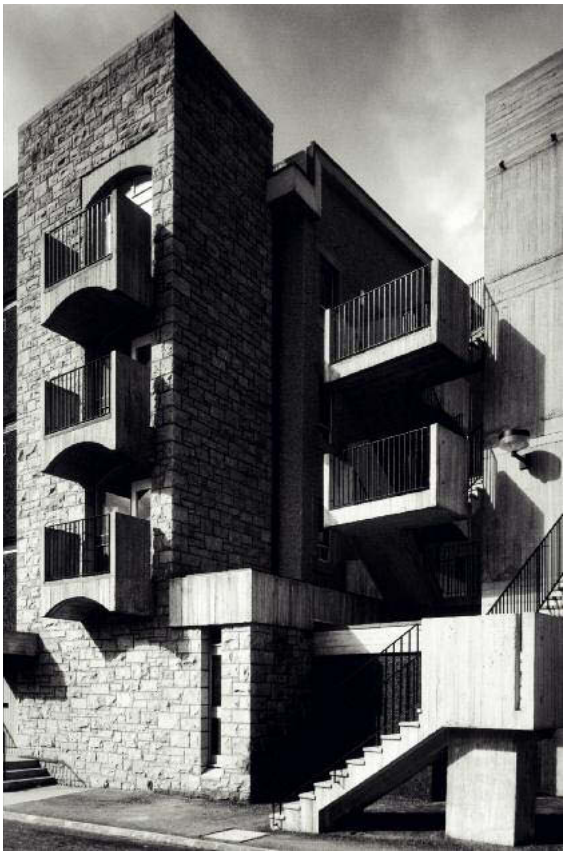
Typical section through dug-out dwellings on cliff

regionalism

Reconstruction of Santorini new settlements, 1956–1960
C. Decavalla, chief planner and architect, in collaboration with V. Bogakos, V. Grigoriadis, S. Condaratos and N. Sapountzis, architects
Santorini Island, Greece

Eleven new settlements were planned to rehouse earthquake victims. Ten of these were extensions to existing villages, the eleventh was completely new. All housing design was standardized and sites were allocated on the basis of drawn lots. The plan featured the separation of pedestrian and vehicular traffic by a system of narrow stepped footpaths with T-junctions for protection from strong winds, and small squares. The difficulties posed by inadequate building materials, inadequate transport facilities, a lack of skilled labour and the demands of very low cost and rapid construction had to be reconciled. Two standard house types were designed, both with possibilities for extension and variation. It was found that a simple vault made of standard cement blocks of pumice stone set-up on a removable formwork was extremely quick and economical. The construction was dimensioned on the module of a pumice block, which allowed complete standardization. Community needs were met in each new settlement by the provision of a small community square surrounded by a church, administration offices, shops and a school. It was a project funded by the state (Ministry of Public Works, Department of Housing), which commissioned young architects to introduce and adapt contemporary designs and architecture in traditional settlements while safeguarding the built heritage.

Source: Natalia Boura, Neohellenic Architecture Archives, Benaki Museum, Athens, Greece
www.benaki.gr



View of external stairs leading to 2 Brown's Close // photo Henk Snoek, 1969

Detail, presentation drawing showing Canongate elevation, ca. 1965

regionalism

Canongate Housing, 1959–69
Basil Spence & Partners
65–103 Canongate, Edinburgh / 1–3 Brown's Close, Edinburgh, Scotland, UK

In April 1959 Basil Spence & Partners were contracted by the City of Edinburgh Corporation to design a housing development towards the bottom of the Royal Mile. This was at a time when 18th and 19th century slum tenements in the area were being demolished to make way for better housing. Other buildings, such as the Manse in Reid's Court, were being restored. The practice completed the development in 1969. It consists of three blocks containing one- and two-bedroom flats, two of which face onto the Royal Mile. There are two shops and Jenny Ha's, a public house (currently known as Kilderkin), at ground level. Behind the development is a boys' club gymnasium, also built by Spence's practice. The blocks are constructed of harled brickwork, stone and concrete, and include the segmental concrete vaults that had become a Spence trademark by 1969.
Canongate housing, now categorised as B-Listed by Historic Scotland, is considered to be an example of social housing that combines modernist principles and design with a sensitivity towards the historic core of Scotland's capital in a more daring way than the area's infill housing produced in the 1950s. Whilst Spence opted for traditional harling and arcades that echo the pattern of small closes off the Royal Mile and the Canongate he also used monopitch roofs, chunky sculptural arches and a bold shuttered concrete external staircase.

Source: Neil Gregory, RCAHMS, Royal Commission on the Ancient and Historical Monuments of Scotland, Edinburgh, Scotland, UK www.rcahms.gov.uk

Exterior view

regionalism

Apartment buildings, Split, 1972–1974
Ivo Radić
Papandopulova ulica, Split 3, Split, Croatia

The apartment buildings are located in the part of Split called Split 3, a city mega-urban project from the late 1960s. They are the final result of Ivo Radić's idea of quality housing, which had been systematically developed in several projects from the early 1960s. This idea is based on a loggia as an essential part of a traditional way of living in the open air in the Mediterranean region. At the same time, the loggia overlooking the sea is an essential element of the building design and its visual identity. Other important characteristics of his approach are respect for function, economy, building technology and social aspects. The longitudinal load-bearing walls and partition walls system allow the users to participate in the arrangement of their residential units. Although many Croatian architects were engaging with housing in the period from the 1950s up to the 1970s, only few developed a consistent, successful and distinctive model of housing. Among them, Ivo Radić is one of the most respected. In the holdings of the Croatian Museum of Architecture there is an extensive body of documents related to the buildings, ranging from project preliminaries to the photographs of the completed buildings.

Source: Tamara Bjazic Klarin, Croatian Museum of Architecture, Zagreb, Croatia
info.hazu.hr/hrvatski_muzej_arhitekture

Aerial view

Exterior view

satellite city

Le Mirail new town and housing project, 1960–1981
Georges Candilis, Alexis Josic, Shadrach Woods
Toulouse, France

With 2,500 units, the Le Mirail housing project in the southern outskirts of Toulouse is one of the few huge housing groups in France. Nevertheless, it is only about one tenth of the original project, which was conceived as a new town of 25,000 units for 100,000 occupants, by far the largest one-piece project and competition in France. The architects were internationally well connected, especially G. Candilis, who was a member of Team X (the Smithsons are obvious references, the 1971 Team X meeting was held there), and the project, even more than its realisation, aroused much international attention. The radically new approach to its design was based on a concept called "système" in French and "stem" in English (S. Woods, the theoretician in the architects team, was American): a long and whimsical boulevard turning at places into a slab, supporting an endless narrow skein of high-rise buildings. The apartments were cleverly designed, multioriented and on half-levels. The relation with the surrounding agricultural landscape was a consideration. Today, the whole area is in deep social difficulty.
One of the most famous French projects in the international debate, Le Mirail is also one of the very few attempts to build a whole city from scratch, with a high proportion of social housing (originally, about 75% of the complete city). It is emblematic of the gap between intention and final realisation, as well as of the shifts in the use of town planning of the 1960s. It is actively cared for by the Ministry of Culture's built heritage agencies.

Source: David Peycere, Institut Francais d'Architecture (Ifa), Cité de l'architecture et du patrimoine, Paris, France
www.citechaillot.fr

Staircase tower to balcony access apartments
// photo Inge and Arved von der Ropp, Kirchanschöring

Exterior view
// photo Inge and Arved von der Ropp, Kirchanschöring

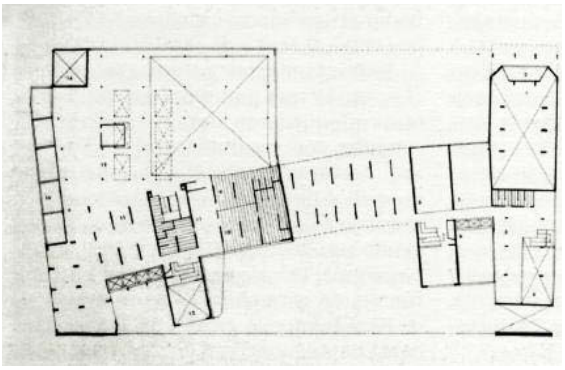
satellite city

Chorweiler housing development, 1966–1974
Gottfried Böhm
Riphahnstrasse, Cologne, Germany

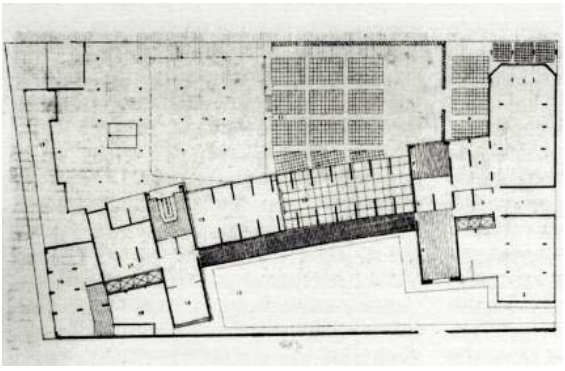
A spatial unity of square and street, intimate outdoor spaces enclosed by buildings of very different shapes. A nine-storey high-rise curves around the square, which is closed by a two-storey L-shaped block opposite. The courtyard offers shops and restaurants. In a northward direction, a road for pedestrians only is flanked by nine- to seven-storey buildings on one side and two-storey residential development on the other. Although the road runs above a garage it has the character of a genuine residential street with lining trees. It is an urban development of great contrast. High and low units alternate. The grey of the concrete buildings is accompanied by colour. Light balcony balustrades on the nine-storey building contrast with the weighty concrete structures. The complex includes about 200 residential units. The different flats extend the full depth of the buildings, which allows access from both sides and diametrically exposed windows that open the rooms for the changing natural light. Böhm's ensemble is a part of the large satellite town Chorweiler near Cologne. His low-cost housing is different from the common estates of the 1960s, which could only be described as monstrous monocultures. Even given the existing structures in the housing and construction industry, the architect creates a type of town with better living conditions inside and around the buildings. Private rooms open to the neighbourhood and to public zones with space to live and to communicate with others.

Source: Inge Wolf, Deutsches Architektur Museum DAM, Frankfurt, Germany
www.dam-online.de

Exterior view



Mezzanine



Ground floor

social experiments

El Hogar Obrero (The home of the workers), 1941–1954
Fermín Beretervide, Wladimiro Acosta (who eventually left the project as a result of disagreements) and Alfredo Felice.
5118 Rivadavia Avenue, Buenos Aires, Argentina

El Hogar Obrero (The Consumer Cooperative Working Home, Building and Loan Co. Ltd.) was founded in 1905 by John B. Fair and Nicolás Repetto, the cooperative was a bastion of moderate socialism, and carried out important developments in commercial real estate, devoting much of their efforts to providing affordable social housing for the working class. The building is on Rivadavia Avenue in a neighborhood called Caballito, and was opened in 1954 as a "Housing Cooperative". The 27,000 sqm site accommodates a structure of twenty-two floors, slightly curved to maximize the sunlight coming from the North-East. The units are minimum living spaces with plenty of light and air, avoiding the classic "small coutyard" solution of the time. The façades were built on prefabricated modules and mounted with cranes.
The tall main volume has two smaller eleven-storey volumes adjoined on two sides. This consists of a large building with three volumes: one on Avenida Rivadavia, Rosario, another on the street and one long volume 70 meters high along the block between the two arteries. This is joined by a large warehouse complex to supply its occupants. It operated the first self-service system in Argentina. The ground floor contained tailoring, pharmacy, bookstore etc. Each year the members of the cooperative received a reimbursement of 1% of the value of purchases that had been made in the proveduría. The building featured great amenities for its time: 7 elevators, centralized heating, hot water and cooling, laundry and incinerators.

Source: Martha Levisman, ARCA Archivo de Arquitectura Contemporánea Argentina, Buenos Aires, Argentina (not in collection)

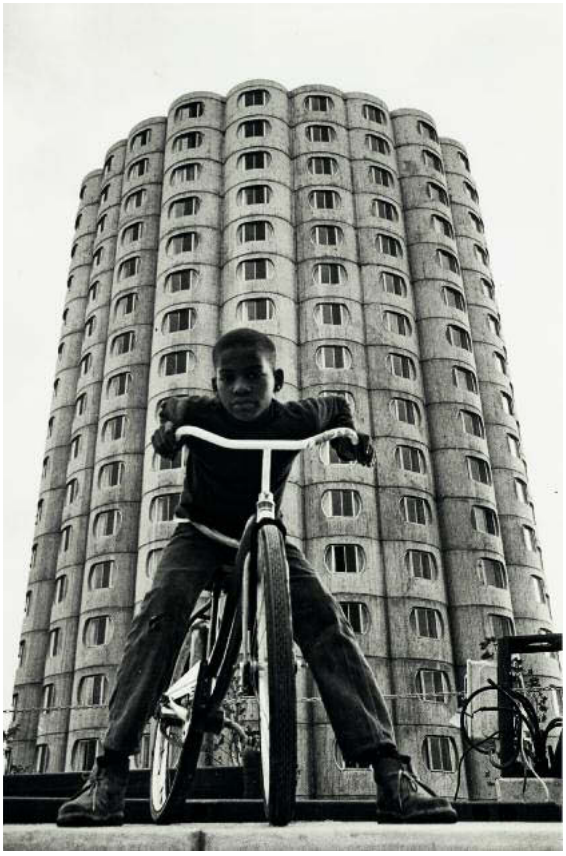
Model photo

social experiments

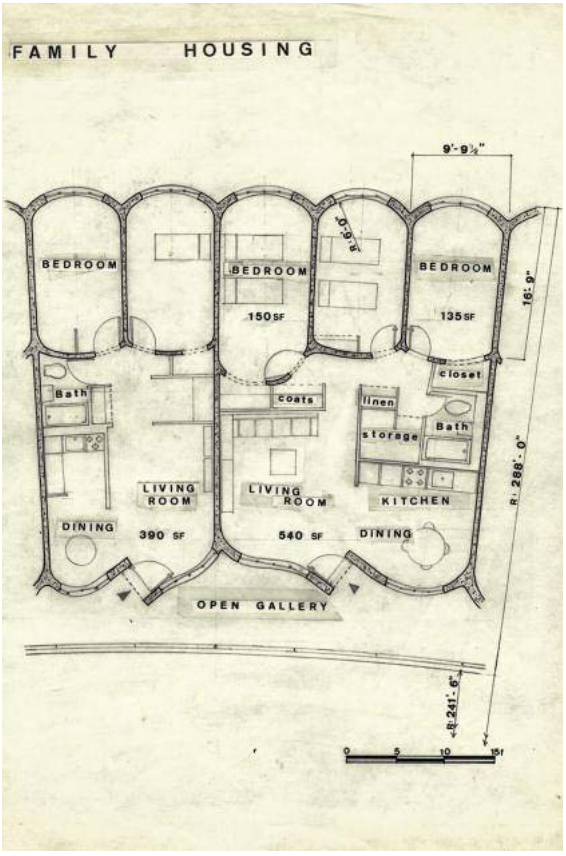
House Type No. 1950. III. 16, 1950–1953
József Schall and István Pelczer (VATI Planning Institute)
2–16 Babits Mihály utca / 2–14 Ady Endre utca / 2–14 József Attila utca, Dunaújváros, Fejér County, Hungary

Terraced house in 8 sections with a small forecourt, a basement under part of the house, ground floor plus two storeys; height of the eaves: 10.3m. Two units on the ground floor, three units on each upper storey. 16 single room units, 32 double room units, 16 triple room units; built area: 1,435 sqm, length of the front: 143.5m. The housing structure is part of an urban utopia of creating a "socialist town" which bears the stamp of both "ideal" and "authoritarian" urban planning.
After the Second World War the new, Communist government launched a major industrialisation programme. On 28 December 1949 the Council of Ministers decided (Decision No. 6957) to establish a new industrial centre (iron and steel) south of Dunapentele Village on the bank of the River Danube. The city was designed to have 25,000 residents. The city officially took the name of Joseph Stalin on 4 April 1952; its name was Sztálinváros (Stalin City) as a parallel to Stalingrad in the USSR. The urban plan was elaborated by Tibor Weiner, who came back from Chile in 1948, had been student of Bauhaus, and had experienced Soviet Russia in the 1930s. Weiner writes about conscious town planning in his theoretical works, however from contemporary sources there are elements of spontaneity and ad hoc decisions taken under the pressure of politics. In the first stage of planning, designs were made strictly according to Bauhaus principles. The disposition of the three terraced houses Type 1950 III.16 was the first digression from these principles as they were located facing north and south. On 26 November 1961 the city's name was changed to Dunaújváros (New City on the Danube), after Stalin's death in 1953 and the Hungarian Revolution in 1956.

Source: Pal Ritook, Hungarian Museum of Architecture, Budapest, Hungary
www.mkvm.hu



Elderly housing // photo Orlando R. Cabanban



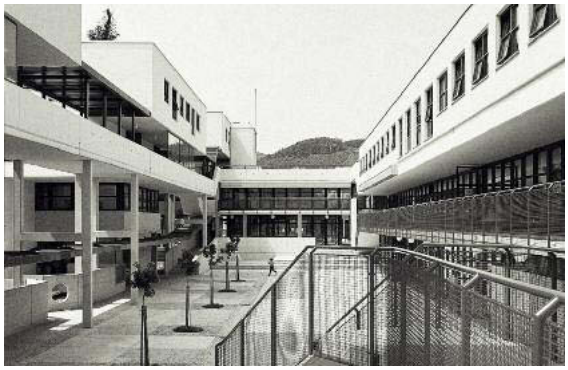
Floorplan: family housing

social experiments

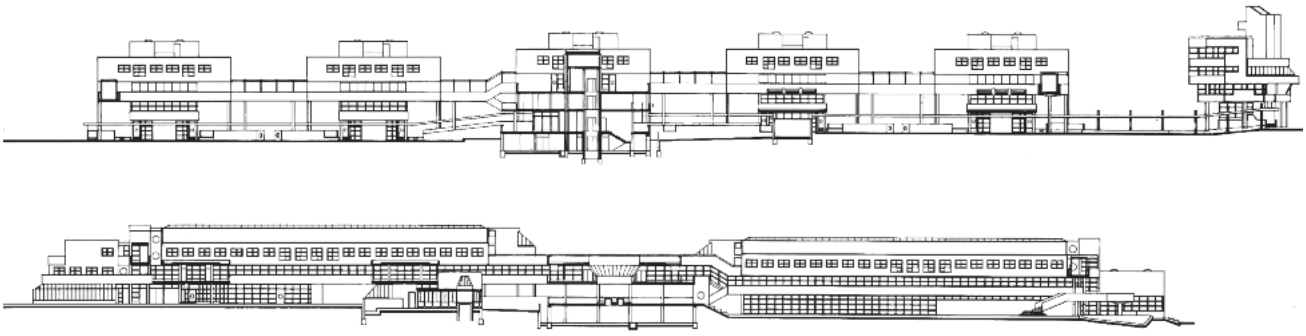
Raymond Hilliard Center, 1963–1966
Bertrand Goldberg
2030 S. State Street, Chicago, USA

Raymond Hilliard Center, built for the Chicago Housing Authority, presented a radical new vision of public housing that rejected minimal national standards for space and amenities. In order to promote community interdependence, Goldberg integrated housing for families with young children and the elderly, preserving family groups and creating opportunities for new social relationships. Apartments for the elderly were planned in two concrete towers that complement the gentle curve of the two high-rise buildings for families at the northern boundary of the complex.
As a corrective to the anonymous plans of typical high-rise buildings, Goldberg developed an undulating wall for the family buildings to provide sheltered doorsteps for each apartment and impart a sense of privacy and individuality in the large structures. Planned to support a wide range of activities, with a community building, tennis courts, an outdoor amphitheater, picnic areas, and an unrealized bike-racing track, this radical new model of public housing prompted Mayor Richard J. Daley to declare, “This is how people ought to live”.
Goldberg set very high aesthetic and functional standards for public housing, and had to plead with housing authorities to convince them that high-rise housing and density would not encourage criminal behavior. The buildings are well-planned, well-built, elegant objects. In writing about his goal for the residents, he wanted to create an architecture that “must meet them [the residents] and recognize them, not simply store them”. He wanted to give the residents buildings that fostered a community where old and young would frequently interact.

Source: Alison Fisher, Department of Architecture and Design, The Art Institute of Chicago, Chicago, USA
www.artic.edu/aic/collections/arch



View along the circulation axis // photo Barbara Pflaum



Sections and elevations

social experiments

City of Children, 1969–1974
Anton Schweighofer
7 Mühlbergstrasse, Vienna, Austria

The City of Children was an initiative by the City of Vienna for the 50th Anniversary of the founding of the Republic of Austria. The socio-educational concept was developed together with the Councillor for Welfare Maria Jacobi. The care of children and teenagers shifted to follow the example set by the SOS Children's Villages, from mere custody towards living within small family groups. Anton Schweighofer won the competition with his solution, which integrated the public use of community facilities by the residents of the surrounding districts. The City of Children pursues the innovative approach of providing the children and youths who live there with a structurally 'open' shape, in contrast to the 'closedness' of most orphanages and homes. A public pedestrian zone and public service infrastructure (swimming baths, theatre, gymnasium etc.) allow for integration in the urban setting. The programmatic affinity with the housing projects of Red Vienna is quite intentional. Only three family houses survived after the City decided, in 2002, to close down the facility. The former open and spacious volume has now become high-density with owner-occupied apartments, while access to the former communal facility is restricted.

Source: Monika Platzer, Architekturzentrum Wien, Vienna, Austria
www.azw.at

Exterior view // photo Corrine Belier

social experiments

Les Étoiles social housing group, 1973–1980
Jean Renaudie
Givors (Rhône département), France

Just after his first breathtaking interventions in the Parisian suburb of Ivry-sur-Seine in the early 1970s, Jean Renaudie built this group of about 200 social residential units with important public facilities as a renovation plan for the decayed town centre of the small industrial town of Givors, near Lyons. At the time he had just left the architectural team L'Atelier de Montrouge and was looking for alternative ways of building that would avoid the frequent basic "tours et barres" solutions, and his proposals based on complexity are indeed an effective critique of dogmatic applications of the Charter of Athens. Les Étoiles are layers of flats all different in shape, based on random-like diagonal cuts of a square basic unit (5m wide), producing a number of planted patios on the roofs and a complex volumetry for the whole housing complex built against a steep hillside slope.
This unique housing group (although Renaudie built a few others similar in their basic conception and general appearance) was made possible at a moment when towers were suddenly excluded from building regulations in France due to an exceptional understanding between a mayor and an architect – both communists – and between them and the building society the SONACOTRA (Société nationale de construction de logements pour les travailleurs).

Source: David Peycere, Cité de l'architecture et du patrimoine, Paris, France (not in collection)

Arial view, Levittown, Pennsylvania

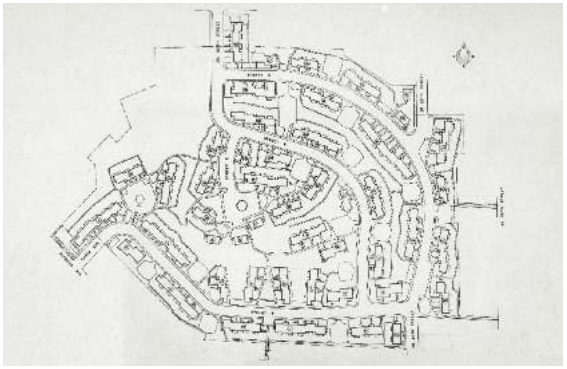
suburbia

Levittown, 1947–1951
Long Island, New York, USA

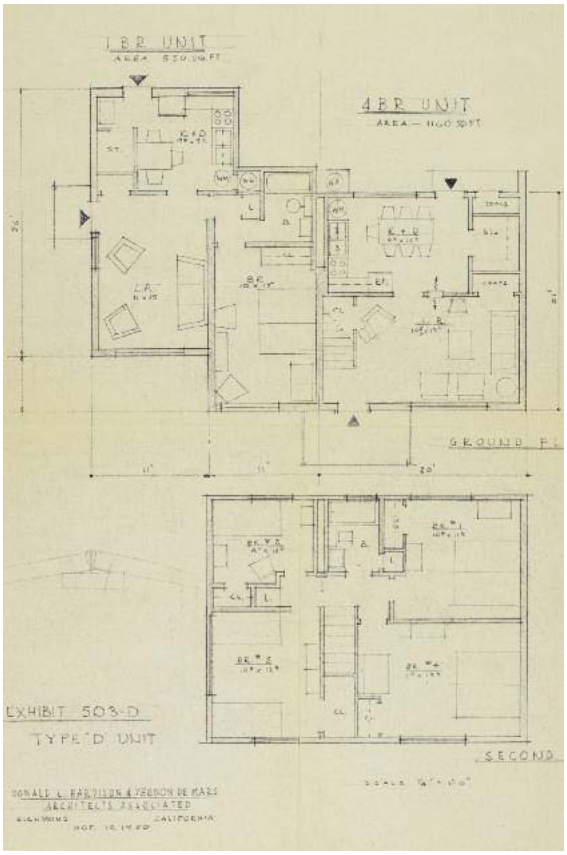
Levittown is an example of post-war housing in the United States that underwent a rather different phenomenon than post-war housing in Europe. It was strongly influenced by a trend towards suburbanization (as opposed to centralization), the result of an economy driven by the boom in the automobile and building industries; and by housing policies heavily subsidized by the federal government.
Levittown is probably the example that best demonstrates this trend towards sub-urbanization: where a large quantity of houses could be provided, at an affordable cost and in a short term time-span, for the American middle-class family. Some critics understand this suburban housing development as exemplary of the 'American Dream' of home ownership.
After the financial success of the Levittown in Long Island, the company Levitt and Sons Inc. went on to build numerous more Levittowns in the US, amongst others in Pennsylvania were 17,311 homes were build between 1951 and 1958.

Source: Ines Zalduendo, Frances Loeb Library, Harvard University Graduate School of Design, Cambridge, USA (not in collection)

Exterior view



Site plan



Floor plans for Type D units

suburbia

Easter Hill Village, 1950–1954
Vernon DeMars and Donald L. Hardison, architects; Lawrence Halprin, Landscape Architect
Hoffman Blvd. near 26th Street, between Cutting Boulevard and Interstate 580, Richmond, USA

Designed for the Richmond Housing Authority as subsidized low-rent housing that would provide moderately good housing for as many people as possible, Easter Hill Village was a planned community of one- and two-story townhouses with varied colors and detailing built around gardens and cul-de-sacs. The architects understood that the house—single-family and detached—was the common ideal, but as this was impossible given budget constraints, they determined one and two-story row houses were the next best solution. Each unit was on the ground with private back-yards and front doors, and arranged to produce an environment that was attractive and village-like to avoid the drab institutional apartment slabs that stigmatized many low-rent schemes as "the projects". In order to prevent the row house from looking like cheap, mass-produced housing, and to provide the resident with the feeling that their home was unique, the architects proposed that each house have a unique combination of façade (door & window placement), and porch colors. In a conflict with the Federal Housing Authority, the designers won the right to include porches and front and back yards, believing that people who had a piece of private ground would be more likely to perceive their house as a home than if their unit was directly accessible to public space. At the time it was considered the latest in socially conscious public housing. This was an innovative and model project at the time. In 1957 the AIA called it one of "10 Buildings in America's Future". There have been numerous publications, both at the time and since, that look at the innovation and successes of the project, and more recently at its decline.

Source: Waverly B Lowell, University of California, Berkeley Environmental Design Archives, Berkeley, USA
www.ced.berkeley.edu/cedarchives

From a promotional brochure for the new town of Elizabeth, South Australia, ca. 1950s.

suburbia

Elizabeth, 1954
South Australian Housing Trust,
Elizabeth, South Australia, Australia

Construction of a new town, to be named Elizabeth, based on the British new towns and following the neighbourhood unit ideal begun in 1954, north of Adelaide, South Australia. As a comprehensively planned development for 45,000 residents, the services were laid at the outset, and each neighbourhood unit of around 1000 houses was centred on a neighbourhood centre that included a school, shops and community facilities and was separated from other neighbourhoods by landscaped open space.
Elizabeth was a model that informed subsequent development throughout Australia.

Source: Christine Garnaut, Architecture Museum University of South Australia, Adelaide, Australia
www.unisa.edu.au/Business-community/Arts-and-culture/Architecture-Museum

Aerial view // photo Ajepbah, wikimedia commons

urban sprawl

Grindelhochhäuser, 1946–1956
Bernhard Hermkes, Rudolf Lodders, Rudolf Jäger, Hermann Zess, Albrecht Sander, Fritz Trautwein, Ferdinand Streb,
29 Brahmsallee, Hamburg-Harvestehude, Germany

A spatial unity of square and street, intimate outdoor spaces enclosed by buildings of very different shapes. A nine-storey high-rise curves around the square, which is closed by a two-storey, L-shaped block opposite. The courtyard offers shops and restaurants. In a northward direction, a road for pedestrians only is flanked by nine- to seven-storey buildings on one side and two-storey residential development on the other. Though the road runs above a garage it has the character of a genuine residential street with lining trees. It is an urban development of great contrast. High and low units alternate. The grey of the concrete buildings is accompanied by colour. Light balcony balustrades of the nine-storey building add contrast to the weighty concrete structures. The complex includes about 200 residential units. The different flats extend to the full depth of the buildings, which allows access from both sides and diametrically exposed windows that open the rooms for the changing natural light.

Source: Inge Wolf, Deutsches Architektur Museum DAM, Frankfurt, Germany (not in collection)

Aerial view // photo Pilot71, wikimedia commons

urban sprawl

Neue Vahr Bremen, 1956–1961
Ernst May, Hans Bernhard Reichow, Max Säume, Günther Hafemann, Alvar Aalto
Richard-Boljahn-Allee, Bremen, Germany

In 1956, 'the law against the elimination of housing shortage in the State of Bremen' passed by the Bremen City Parliament committed to erect 10,000 flats per year within four years, thus the Neue Vahr came about. A team of architects was formed for the mammoth project, which could only be realized as an urban expansion. It was planned to have five neighbourhoods that form areas with repeating building arrangements, with single-family houses on the edges. The major part of the development was planned with three and four floors respectively, five- and eight-storey blocks were intended for the structuring of the estate. Five 14-storey high-rises were to mark the neighbourhoods, and in the centre of the urban expansion a 22-storey high-rise (Alvar Aalto) was intended to function as a visual accent. According to the urban model of the 'structured and loosened city', the Neue Vahr was a prime example of social progress and modern urban design, and at the same time the largest housing estate in the Federal Republic of Germany. The most important technical innovation was the district heating, which had not previously been realized in social housing concepts on such a scale.

Source: Irene Meissner, Architekturmuseum, Munich, Germany (not in collection)

Frankfurt ECB: group photograph // photo Peter Körner

icam16

Germany, September 2012

Hosted by the Deutsches Architekturmuseum (DAM) and the M:AI (Museum für Architektur und Ingenieurkunst NRW), the ambitious programme of our two-venue **icam**16 kicked off in Frankfurt. The preconference tour took in work by Peter Behrens, Eberhard von Ihne and Richard Neutra, and included the now regular and much anticipated browse around desirable houses. The next day saw delegates pulling on steel toe-capped boots and donning hard hats to visit the riverside construction site of the ECB (European Central Bank) with its 1926–29 Grossmarkthalle by Martin Elsaesser and the new bank headquarters by Coop Himmelblau. On a radically different scale, and without the boots and hats, we also enjoyed visiting the original interior of the 1926–28 Ernst-May-Haus, with its famous 'Frankfurter Küche'. The theme of post-war reconstruction was a recurring one throughout the conference, and was introduced by our splendid opening reception in the Kaisersaal of the Römer City Hall. Lectures and sessions began the next day with a presentation on contemporary German architecture by architecture critic Layla Dawson. A tour of the stunning DAM exhibition *The Architectural Model – Tool, Fetish, Small Utopia* provided excellent stimulus for a session on conserving models, chaired by Barry Bergdoll and Corinne Bélier. In a first for **icam**, the Pecha Kucha format was adopted for a series of pacy and illuminating presentations on German architectural collections. Turning back to reconstruction, Winfried Nerdinger chaired a stimulating session, which included a look ahead to the post-conference tour and the inspiring approach to reconstruction taken by David Chipperfield and Julian Harrap at the Neues Museum in Berlin. The many strategic and structural changes currently being experienced by **icam** institutions right across our membership was the very current topic of a roundtable

Gelsenkirchen: group photograph // photo Claudia Dreysse

discussion chaired by Dietmar Steiner and Mirko Zardini. Following our sessions we undertook a series of visits to buildings old and new, including the newly opened addition to the Städel by schneider+schumacher, the fascinating IG Farben Building of 1928–30 and the 2008 development of Campus Westend, and Foster+Partners 1994–97 Commerzbank Tower. Seeing behind the scenes of our sister institutions is an essential part of any **icam** event, so it was a very contented group of delegates who explored the DAM Archive with its 200,000 architectural plans and 1,300 models. Half way through the conference programme, our Frankfurt hosts – Peter Cachola Schmal, Wolfgang Voigt, Inge Wolf and Peter Körner – gratefully handed over the reins to Ursula Kleefisch-Jobst and Peter Ködermann of the M:AI as we all boarded a train to North Rhine-Westphalia. Two more sessions (at two wonderful venues) awaited us. Irena Murray chaired an exploration of archives in transition, in the leafy rural setting of Hombroich Museum Island. There then followed my turn in the chair for a session on our relationship with our audiences, in Werner Ruhnau's 1956–59 Musiktheater in Gelsenkirchen, ably introduced by guest speaker and Scottish architect, Gareth Hoskins. In addition to the session venues, we enjoyed a series of inspiring visits to the interim archive of the destroyed Historical Archive of the City of Cologne, the Ungers Archiv für Architekturwissenschaften, the Raketenstation (now part of Hombroich Museum Island complex), and the dramatic World Heritage Site of Zollverein. Our closing events were in buildings of very different character, with the General Assembly in the empty SANAA Cube at Zollverein, and the final dinner in the surprising and evocative Forststation Rheinelbe (a well kept secret by our NRW hosts!). A small group of lucky delegates had yet more exploration ahead of them, as the reins were handed over to the indomitable Eva-Maria Barkhofen of Akademie der Künste, for the post-conference tour of Berlin. Our itinerary was both packed and stimulating, ranging from government buildings (Rotes Rathaus, Federal Chancellery Building, and Netherlands embassy) and iconic projects (Einsteintower in Potsdam, Olympic stadium, and Neues Museum), to city planning (Karl-Marx-Allee) and collections (Bauhaus and Bertolt-Brecht Archives). Our excellent tour ended, fittingly, at the Akademie der Künste, where we lunched on the terrace looking out at the Brandenburg Gate, being entertained by our American friends and their now-legendary conference tribute song.
All together now...

Rebecca Bailey, Royal Commission on the Ancient and Historical Monuments of Scotland, Edinburgh

The Board climbing the roof of the Ledigenheim by Hans Scharoun in Wroclaw // photo Monika Platzer

Metro station, Montreal // photo Monika Platzer

secretary general's report

Board meeting in Wroclaw, March 2012
Board meeting in Montreal, March 2013

On 13 October 2012 Laura Tatum died following a long period of illness. She was a fine archivist and an active member of icam. She attended conferences and was loved by many. With her passing, icam has lost a good friend and colleague.

In 2012 icam held its successful 16th conference, this time in Frankfurt and North Rhine-Westphalia. Elsewhere in this issue you will see the report on the conference. For the 2014 conference a combined offer was made once again, by the Canadian Center of Architecture (CCA) in Montreal, the Museum of Modern Art (MoMA) and the Avery Library of Columbia University in New York. The next conference will not only be in two different cities but even in two different countries. So, the Board met in March this year in Montreal, to see what is happening in the CCA and how the upcoming conference is to be organized. But first, in March 2012, we went to Wroclaw, where our board member Jolanta Gromadzka was our host at the Museum of Architecture. Years ago, in 1987, under the directorship of Olgier Cerner this museum organized the 3rd icam conference.

We were fortunate to have an opportunity to attend the opening of the major Ernst May exhibition organized by the Deutsches Architekturmuseum and the Wroclaw museum.

We visited the city and saw how it is blooming now, after a long and difficult political as well as economic period following the second world war. We saw the restored old city and new buildings, such as the recently completed football stadium for the 2012 UEFA European Football Championship. The Centennial Hall was, of course, also a must.

We discussed the forthcoming conference with the organizers, finalized the topics and the speakers, and thought about new and other subjects that could be of help to our members in their daily work.

We found new trends in the architectural museum world, with more emphasis on what the public expects and less 'starchitect' exhibitions. The trend of fusing museums of architecture with design continues. It started in the Scandinavian countries, and now the Netherlands Architecture Institute is also being converted into a new institute for architecture, design and e-culture. In general, the Board thought it the right time to rethink the idea of an architectural museum. The round table discussion during the conference was the successful outcome of these thoughts. Another point of discussion was the need to expand icam to the East, to Asia. There are several new developments in China and apparently new architectural museums are starting-up. We already have some contacts, which we intend to intensify and expand on. Again, the financial and organizational situations were points of serious concern. There are still a number of members who have not paid their membership fees, especially among the individual members. They frequently pay one year's fee to attend the conference for low fee, after which nothing is heard from them again. This is costing the treasurer a great deal of energy—and it is not a good sign. These members are not adding any value to icam. At the next General Assembly the Board will arrive on a proposal to overcome these difficulties. The organizational position is not yet clear, it is a complex matter that takes time to solve. In the meantime new members have been welcomed. Again, it is good to see that icam has an attraction in different places around the world. A list of these new institutions is available elsewhere in this issue. As mentioned, in March of this year the board held its meeting in Canada at the CCA, where our board member Mirko Zardini is the director. He and his staff gave us a useful insight into the new developments within the CCA. Some of the older members will remember the conference in 1989 in the new building, which had just opened. Special attention was and is still given to the restoration of photographs and drawings. Another specialty, about which we will certainly hear more during conference, is the research on the digital. We saw the first results of what will be further developed in 2014. In addition, the CCA has a focus on the Archaeology of the Digital: an exhibition format conceived as an investigation into the foundations of digital architecture at the end of the 1980s and the beginning of the 1990s. Phyllis Lambert, one of the founders of icam and president of the confederation for many years, invited us for a marvellous dinner at her house. She is still involved in everything that happens in architecture and, of course, at icam. Our hosts showed us around Montreal to see what the city has to offer in the way of excursions during the conference. Habitat, the housing complex by Moshe Safdie, built for the 1967 World Expo, is one of the most remarkable buildings in Montreal and very much worth a visit. There is a promising mix of old and new buildings well worth seeing. However we spent most of the time discussing conferences in general and the next conference in detail. Overall, we think that the Marketplace should be at the heart of the conference. People can meet, discuss, swap their news, hold short presentations and share knowledge. Meeting each other is the most important part of the conferences. We talked about the usefulness of round table discussions. They provide more people with an opportunity to issue a statement, and provide an arena for a more lively discussion. Also, as shown in Germany, a short overview of the collections in the visiting country is well worth organizing. It is also important that visits tie-in with the conference's programme. With these issues in mind we had a useful discussion about the forthcoming conference—a challenge because it is being organized in two different countries. At the General Assembly members of different countries provided an overview of what has been happening in their own countries or institutes. The enthusiasm with which all institutes are working on the better understanding of architecture is remarkable. We realized that it is important to present icam to different audiences and on different platforms. So, as secretary general, I attended the inspiring conference organized by the Danish Architecture Centre in Copenhagen, and Monika Platzer attended the conference The Instutional Act at the Museum of Architecture and Design in Ljubljana. Both conferences gave us much to think about, including about the combination of museums and centres—which can be fruitful for both. Inspiring, too, are the meetings of two active member groups. One is the educational group, the other the Australasian group. Both groups have more meetings scheduled for autumn 2013. Which is good for cohesion in the region and in terms of content. We are all looking forward to the next conference confident that it will be as interesting as the former conferences.

Mariet Willinge, secretary general, icam

View of the south façade showing the Scholars' Wing, Shaughnessy House and the Paul Desmarais Theatre, Canadian Centre for Architecture // photo Naoya Hatakeyama

icam17

Montreal – New York 2014

icam17 will be held in September 2014 in Montreal and New York, hosted by the Canadian Centre for Architecture (CCA) in Montreal, the Museum of Modern Art (MoMA) and the Avery Library of Columbia University in New York. The conference will start in Montreal on Sunday 21 September 2014 with the opening lecture, tours and three conference sessions on the following days addressing archiving born-digital material, the pressure of the contemporary and a session presenting different worldwide alternatives for the traditional European and North American institutions. On 25 September, the conference continues in New York, with special tours and a session on education and one on collaboration between institutions. The conference will conclude on 28 September.

icam in Montreal
Canadian Centre for Architecture

The CCA was founded in 1979 by Phyllis Lambert (a founding member of icam) as a new form of cultural institution to build public awareness of the role of architecture in society, to promote scholarly research in the field, and to stimulate innovation in design practice. In 1989, the CCA moved into a new building – designed by Canadian architect Peter Rose – integrating the historically classified Shaughnessy House (1874) – designed by William T. Thomas.

The CCA's Collection reflects the center's international mandate and holds one of the world's foremost international research collections of publications, conceptual studies, drawings, plans, models, prints, photographs, architectural archives, related artifacts and ephemera in architecture. Reflecting the center's international mandate, the Collection

View of the Prints and Drawings storage vault, CCA // photo Gabor Szilasi

comprises works dating from the Renaissance to the present day and nearly 100,000 prints and drawings, more than 60,000 photographs, 150 archives, 235,000 volumes, and over 5,000 periodical titles.

The Sessions

Out of a total of six sessions envisaged for the conference agenda, four will be held in Montreal. Related to the exhibition *Archaeology of the Digital II* on view at the CCA during the conference, the first two sessions will be on archiving born-digital material. We will discuss several case studies icam members are working on and a session on the more technical aspects. Archiving born-digital material implies an understanding of the first experiments which set the standards that are now more and more common. It means that we need to work on the projects not only as examples of the present or the future, but as something shaped in the past. How can we, as archival and curatorial institutions, unravel the myths of the digital and how can we collect, ingest and make data accessible to our public?

Case studies will explore a wide range of issues dealing with the complex process of archiving digital projects, from the acquisition to public access of a project. What instruments can we use, what software and/or hardware is necessary to read digital material, how do we determinate what we are collecting, and will we be able to make curatorial choices within digitally designed projects?

The third session will present new institutions and organizations that emerge in different parts of the world. These younger institutions, in South East Asia or Africa, represent a variety of approaches. We hope to welcome ArchiAfrika based in Ghana, Pusat Documentasi Arsitektur in Indonesia, M+ from Hong Kong and others.

The fourth session in Montreal is dedicated to The pressure of the contemporary. Barry Bergdoll (MoMA and Columbia) and Jean-Louis Cohen (NYU) will discuss the sense in which historical research has been increasingly overshadowed, even devalued, in both the university and museum settings by the presentism of our fast-paced information culture. This is an issue that has an impact on the full panorama of architectural culture, from the preservation and extension of knowledge of the past, to collecting and preserving, and to programs and exhibitions in architectural institutions. After the two lectures there is room for discussion.

The General Assembly will be held in Montreal, in the afternoon, after the session on The Pressure of the Contemporary. A dinner will be held at CCA to close icam17 in Montreal.

Richard Buckminster Fuller, Montreal, 1967
// photo Ken Bergman

Roger Taillibert, Olympic Stadium, Montreal, 1976

Touring In and Around Montreal
Overview

The touring program, taking place both in and around Montreal, starts with an introduction at the CCA on the city's architecture (Sunday 21st, CCA theater). During the official opening of the conference, a lecture on Canadian contemporary architecture will be delivered. During the following days, we will offer various tours addressing the different historical moments and architectural developments in Montreal. like the World Expo in 1967 and the 1976 Olympic Games. These two events cannot be seen separately from political and social developments in Montreal and Quebec during that period.

Westmount Square

The first tour starts with a walking excursion around Westmount Square (1964–1969), including a project by Ludwig Mies van der Rohe, and Place Alexis-Nihon (1967), designed by Harold Ship and Stanley King.
The three towers and the pavilion by Mies van der Rohe are a unique combination of urban uses: housing, working, leisure, and traffic. Another project, combining housing and shopping, was designed only a block away but with a very different architectural approach. In Place Alexis-Nihon, apartment and office towers connect to a shopping centre and the metro: live, shop, work and even exercise, all in one place. Not much is left of the original brutalist building as it was partly destroyed by fire.

By the River

In the afternoon, we will explore the riverside and visit Habitat 67 (1960–1970) —a housing project by architect Moshe Safdie—and the Biosphere (1965–1967) —former American Pavilion for Expo 67 by architect Richard Buckminster Fuller. Habitat 67, built for Expo 67, is the most celebrated architectural project in

Patkau Architects, Grande Bibliotheque, Montreal, 2005

Montreal. The experimental residential complex was based on a project that Safdie developed during his studies at The School of Architecture at McGill University, under the supervision of Daniel van Ginkel. The 158 apartments were supposed to be only the beginning of a megastructure of more than 1200 apartments. The Biosphere was built as the United States Pavilion for Expo 67 to demonstrate American inventiveness and to illustrate the country's skills in technologies and the arts. When built, the geodesic dome was covered with 1900 acrylic panels and the escalator inside was the longest of its time, reaching a length of 40 meters.

Infrastructure and Modernity

Infrastructure And Modernity are the topics for the third tour covering the McGill University Campus, Place Ville Marie (I.M. Pei and Associates/Henry Cobb, 1957–1966), Bonaventure Complex (Affleck, 1963–1967), Place Victoria (Luigi Moretti/Pier Luigi Nervi, 1962–1965), Montreal's metro system and the so-called Underground City. Ideas for a fast transport system can be traced back to as early as 1910, when the city was growing fast. But it was only around 1960, after the election of Mayor Jean Drapeau, that a serious plan was envisaged and carried out for a new metro system. In Montreal, each station was designed by a different architect, though there were restrictions in terms of use of material and standard equipment. While the use of ceramics dominated the first phase, concrete became more prominent in the second and third line. Concurrently, the area around Central Station was renewed. The project focused on improving the northern block and the creation of Place Ville-Marie. At the time, the tall tower block, with its aluminum and glass curtain wall, was surrounded by lower buildings with natural stone façades. The interior was conceived as a gateway to the underground. Place Bonaventure was completed a few years later. The complex deviates from the International Style in the materials used — opaque ribbed concrete — and the lack of setbacks. The structure was built over the railway tracks leading to Central Station. Originally, shops were located around a central square and with the metro passing below. An exhibition hall was placed at ground level with showrooms above. In the words of Reyner Banham, Place Bonaventure is a "true megastructure". La Tour de la Bourse, at Place Victoria was the tallest tower in Canada and the tallest concrete building in the world when it was built. It was only the first phase of an ambitious project for three identical towers and financed predominantly by Italian investors, which explains the choice of the architects. The frame of the building is an X-shaped core and twelve peripheral columns; the sides are slightly rounded and inclined.

Recent Canadian Architecture and Olympic Montreal

The last tour will focus on recent Canadian architecture and Olympic Montreal, we will visit: Centre CDP Capital (Daoust Lestage, 2003), Bibliothèque et Archives Nationales du Québec (Patkau Architects, 2000–2005), Schulich School of Music (Saucier+Perrote Architectes, 2005), and Concordia University (KPMB architects, 2005).

The Centre CDP Capital is a large, recent intervention in the city. The Quartier International de Montréal (QIM), where it is located, is an area of the Ville-Marie borough of downtown Montreal that underwent major urban renewal as a central business district in 2000–2003. While several of the new structures were controversial during construction, the finished product is held by many as one of the finest examples of urban design in Canada. Special care was given to Hector Guimard's Art Nouveau outdoor entrance to the Square-Victoria Metro station. The square is now fronted on the east by the Centre CDP Capital and the Montreal World Trade Centre, to the west by Tour de la Bourse and Place de la Cité internationale, and to the south by the Quebecor building, its outdated façade fully re-designed for the occasion.

The new National Library of Quebec, designed by Patkau architects, was built around the same time. Located in the Latin Quarter, the building consists of general collections, a historic Québec collection, and a variety of public spaces, including a lecture theatre, café, gallery, garden, and booksellers. The special collections are housed within two large wooden rooms, each with different characters. The Québec collection is conceived as a grand room, inwardly focused, with the stacks at the perimeter and reading areas within. The general collection is conceived as a storage container for the various materials of the collection with reading areas outside its boundaries. Connecting the collections is an architectural promenade that begins at the entrance of the library, and weaves upward through the collections to a public reading room.

The design for the new Schulich School of Music, by Saucier+Perrote Architectes, gives prominence to the southeast corner of the McGill University campus at Sherbrooke and Aylmer Streets. The building is adjacent to the historic Strathcona Building, the existing home of the Faculty of Music, which houses one of the university's main concert facilities. The new program adds to the faculty space, and includes a library, recital hall, state-of-the-art multimedia and practice studios, and faculty offices.

The John Molson School of Business (JMSB), part of Concordia University and designed by Kuwabara Payne McKenna Blumberg Architects (KPMB), was designed to accommodate faculty, administrators, and undergraduate and graduate students under one roof to foster a community of scholars and the exchange of ideas. It is also the outcome of a winning design competition scheme. The design leverages Montreal's urban and natural geography to inject vibrancy into an underutilized precinct. The 17-storey building is oriented to capture views of the city's main natural features, the St. Lawrence River and Mont Royal. The interior topography of stacked atria with interconnecting stairs, lounges and a variety of teaching and gathering spaces, was planned and designed to optimize face-to-face interaction.

The Olympic Montreal tour will include visits to the Olympic village, the park, the stadium, the swimming pool and the velodrome—all designed by architect Roger Taillibert as a consistent architectural ensemble built in concrete. The stadium has an elliptical shape and is made of 38 self-supporting overhanging consoles which support both the terraces and the canopy sheltering spectators. Next to the stadium, the velodrome stands as a massive spherical vault, which became the Biodome in 1992. The athlete's accommodation, designed by Roger D'Astous, will be included in the visit, as well.

The Museum of Modern Art, designed by Yoshio Taniguchi. Entrance on 53rd Street // photo Timothy Hursley

Avery Architectural & Fine Arts Library // photo Allen Grove

icam in New York

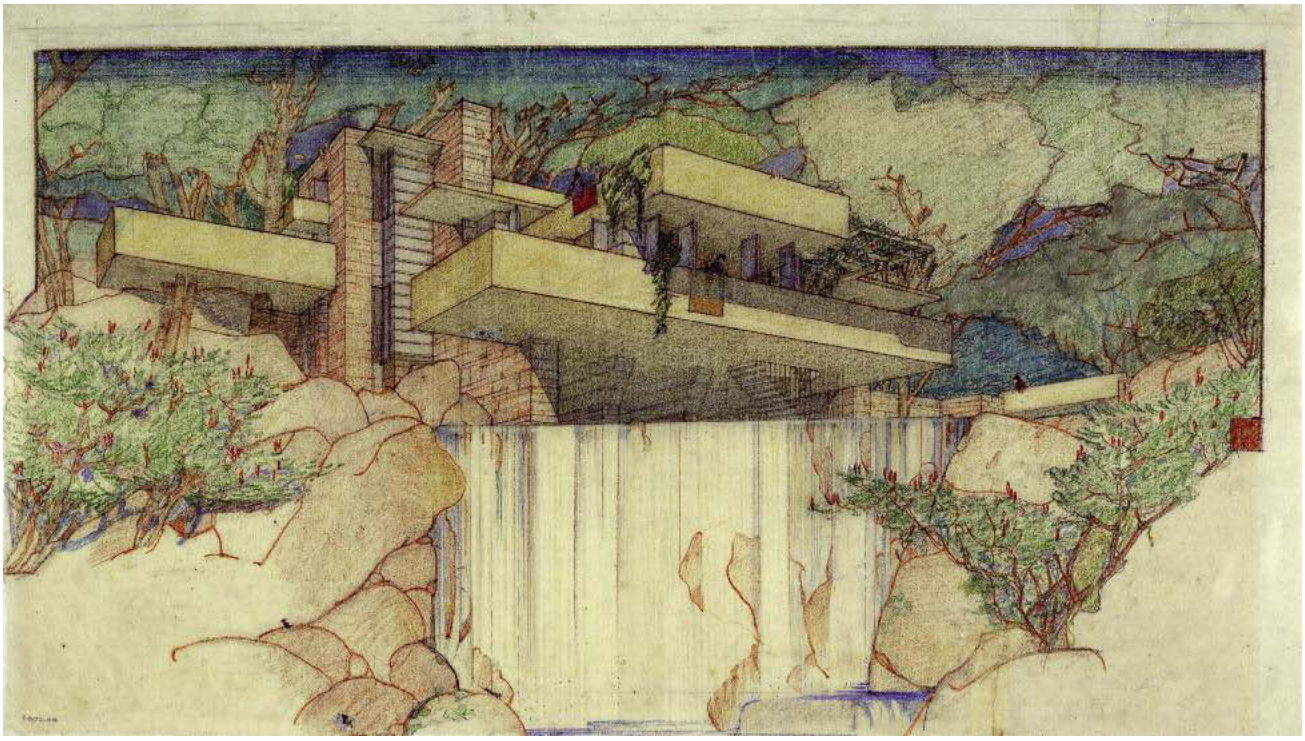
Museum of Modern Art

On the fifth day the conference will continue in New York, hosted by the Museum of Modern Art (MoMA) in collaboration with Avery Architectural and Fine Arts Library. The world's first curatorial department devoted to architecture and design was established in 1932 at MoMA. From its inception, the collection has been built on the recognition that architecture and design are allied and interdependent arts, so that synthesis has been a founding premise of the collection. Including 28,000 works – before the recent co-acquisition, with the Avery Library, of the Frank Lloyd Wright and Taliesin archives – ranging from large-scale design objects to works on paper and architectural models, the Museum's diverse Architecture and Design collection surveys major figures and movements from the mid-nineteenth century to the present. Starting with the reform ideology established by the Arts and Crafts movement, the collection covers major movements of the twentieth century and contemporary issues. The architecture collection documents buildings through models, drawings, and photographs, and includes the Mies van der Rohe Archive. The design collection comprises thousands of objects, ranging from appliances, furniture, and tableware to tools, textiles, sports cars – even a helicopter. The graphic design collection includes noteworthy examples of typography, posters, and other combinations of text and image. Recently MoMA and Avery Library co-acquired the archive of Frank Lloyd Wright, comprised of more than 26,000 drawings, 44,000 photographs, extensive personal and professional correspondence as well as interview tapes, transcripts and films, and three-dimensional works, including architecture models, architectural elements and design prototypes.

Avery Architectural and Fine Arts Library

The Avery Architectural and Fine Arts Library collects architectural drawings and archives, rare books, and research books and periodicals on architecture, historic preservation, art history, painting, sculpture, photography, decorative arts, city planning, real estate, and archaeology. The Avery Library was established by Samuel Putnam Avery and Mary Ogden Avery in 1890 as a memorial to their son Henry Ogden Avery, one of late nineteenth century New York's promising young architects and a friend of William Robert Ware, who founded the Department of Architecture at Columbia in 1881.

Avery Library's world-renowned collections are exceptional in both numbers and depth. The collections comprise more than 650,000 volumes on architecture, art, and related fields of study, including Avery's extensive collection of more than 40,000 rare



Frank Lloyd Wright, Fallingwater, Mill run, PA, 1934–37 // The Frank Lloyd Wright Foundation Archives

books. The library also owns an estimated 2 million architectural drawings, prints, photographs, and other original architecture-related items. Avery Library maintains a large current and retrospective periodicals collection; this collection is essential to production and publication of the Avery Index to Archi - tectural Periodicals, the most comprehensive periodicals index in the field.

Tours and Sessions in New York

Upon arrival in New York, the conference goes on with a session on education. This session is in fact the continuation of the conversation held in Pittsburgh in 2013. Rebecca Bailey will chair this session. Starting at MoMA walking tours around Midtown are organized. One tour goes to the 53rd–54th street corridor with the Museum of Modern Art (Goodwin & Stone, 1939 with later additions by Philip Johnson, Ceasar Pelli, Yoshio Taniguchi and others), University Club (McKim, Mead & White 1899), Seagram Building (Mies van der Rohe 1958), and Lever House (Skidmore, Owings & Merrill 1952). A second tour will go around the 42nd street corridor with Century Association (McKim, Mead & White 1891), New York Yacht Club (Warren and Wetmore 1899), Manufacturers Hannover Trust Branch Bank (Skidmore, Owings & Merrill 1953), New York Public Library (Carrere and Hastings 1897–1911), Grand Central Terminal (Warren and Wetmore, 1903), Chrysler Building (William van Alen 1930), Ford Foundation (Kevin Roche 1968). A reception hosted by MoMA will be held at The Museum of Modern Art Sculpture Garden.

On Friday morning we will offer tours through New York collections in the form of open house sessions, with visits to Cooper Hewitt National Design Museum and Guggenheim Museum, New-York Historical Society, Museum of Modern Art. These sessions give a

Seagram Building, Ludwig Mies van der Rohe, New York, 1956

Glass House, Philip Johnson, New Canaan, Connecticut, 1949

fabulous insight into the most important architectural collections of New York.

Closing Session

In the afternoon the sixth and last conference session, is being held at Wood Auditorium, Avery Hall, Columbia University on collaborative projects and collaboration among different institutions in respect to the archives. The joint venture between MoMA and Avery Library to own the the Frank Lloyd Wright archives will be used as a case study, but other forms of collaboration between institutions will be presented as well.
An evening reception will be hosted by Avery Library: Wallach Art Gallery, Schermerhorn Hall, Columbia University
The Garden Necropolis: art and architecture of New York's Woodlawn.

Post-Conference

On Saturday we offer a day tour to Tarrytown, New York and New Canaan, Connecticut. We will visit Marcel Breuer's House from the Museum Garden (1949), Japanese Tea House and Garden (1953) by Junzo Yoshimura and Philip Johnson's Glass House and Estate (1949–1995).
On the last day of icam17 we offer morning walking tours through Harlem (ending in a coffee reception at Bergdoll House).

Mirko Zardini/Martien de Vletter, Canadian Centre for Architecture, Montreal
Barry Bergdoll, The Museum of Modern Art/Columbia University, New York
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www.icam-web.org

icam is the international organisation for architecture 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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“we exist because we have a great disorder in organisation, [but] order in spirit.” ***Sigfried Giedion***

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