

# icam print 07

international confederation of architectural museums

an organisation of architectural museums,  
centres and collections

[contents](#)

[material turn\\_threshold](#)  
[archives and collections](#)

[about icam](#)

icam

argentina  
australia  
austria  
belgium  
bulgaria  
canada  
croatia  
czech republic  
denmark  
estonia  
finland  
france  
germany  
greece  
hungary  
indonesia  
ireland  
italy  
japan  
latvia  
lithuania  
luxemburg  
netherlands  
new zealand  
norway  
people's republic of china  
poland  
republic of china  
republic of korea  
slovenia  
spain  
sweden  
switzerland  
turkey  
united kingdom  
usa

# contents

- 2 editorial
- 3 letter from the president

- 4** **theme: material turn\_threshold archives and collections**
  - 4 *Monika Platzer* a pictorial prelude on places of truth and fiction
  - 10 *Sebastian Schmidt* the archival workspace: an accidental ethnography
  - 20 *Barry Bergdoll* frank lloyd wright at 150: unpacking the archive
  - 32 *Angelika Schnell* performative design research

- 40** **about icam**
  - 40 *Inés Zaldueño* icam18
  - 44 *Sofie De Caigny* secretary general's report
  - 48 *Kent Martinussen* icam19

# editorial

Since the 1990s there has been a shift in cultural studies towards objects and towards materials. Theorists of this “material turn” emphasise the “self-will” of the material, and promote the lifting of the usual separation between subject and object, between person and thing. People do something with things and vice-versa, things do something with people. The question is increasingly being asked, how knowledge works in objects or things created out of a cultural context. The notion of ‘multiperspectivity’ plays a key role in this context, i.e. the significance, function and view of objects are variables. The objects amassed in collections and archives alter their identity depending on the issues being engaged with. For architecture museums and archives this poses the question of what the consequences of this turn are for the approach to the objects and the process of exhibiting them.

The historian Sebastian Schmidt takes a comparative view based on his own research practise with three archives, in Berlin, Tokyo and New York. Not differences in approach, but policy regarding access to material and research infrastructure determine what topics are addressed. Schmidt sees an interdependency between research findings and the object repositories, where each has a basis rooted in its own organisation, structure and history. With the upswing in transnational and interdisciplinary research applications that architecture archives – and collections – are obtaining comes enormous potential for new strategic considerations in collection policy. The 2014–2016 series of New Archive Interpretations programmed by the Het Nieuwe Instituut can be seen in this context. Artists, designers and researchers were asked to examine the influence and impact of the digital archives in relation to their analogue predecessor, the paper archives.

The dilemma of the size of architects’ estates is increasingly pushing architectural research facilities to the limits of their capacity. Conservation, storage and inventory make significant inroads into budgets, although the general public is largely unaware of this. On the other hand, when they come into public collections these estates have immense potential for scientific reappraisal, as is shown by the MoMA exhibition *Frank Lloyd Wright at 150: Unpacking the Archive*, curated by Barry Bergdoll with Jennifer Gray. Exemplary here is that the focus of the exhibition display is on dialogues around the objects by guest experts, almost all of whom are not themselves Wright specialists. Visitors were able to participate in the process of the discovery and selection of the projects shown in the exhibition, while facets of Wright’s oeuvre were rendered visible that turn attention to the material.

A completely different kind of engagement with historical design material was developed in the university setting of a design studio at the Institute for Art and Architecture at the Academy of Fine Arts Vienna. The topic for investigation is neither the historiographic narrative, nor the embedding in stylistic and aesthetic history. Angelika Schnell’s Design Paradigm research project places the performative design process in the foreground. Students were confronted with iconic designs of the 20th century, and were challenged to study these designs using the same media as their authors. The focus is on an active engagement with the objects in a collection that is inseparably linked to the practise of creating architecture.

As ever, reviews and previews of **icam** activities are to be found in the Members section of this journal, whereby the programme for **icam19** in Copenhagen is full of promise for **icam** members.

I am delighted to have the current and future support of Jolanta Gromadzka, whose help in practical matters, including the production and mailing of **icamprint**, is indispensable. Finally, I should like to express my thanks to all of the authors who have contributed to this issue.

*Monika Platzer, editor*

# letter from the president

At every **icam** conference we all fall a little bit in love, with a city, a country, and its architecture. This was certainly true in Slovenia, where I reflected on the very distinctive and attractive character of both the country and its people from my after-conference cabin high in the Julian Alps. I confess, I have already been captivated by the spirit of Copenhagen, and am greatly looking forward to our conference in BLOX, the new home of the Danish Architecture Centre. In a first for **icam**, we will be welcoming the board of the Association of Architectural Organisations to join us for discussions and to experience the rich diversity and international reach of our membership.

Two areas have dominated the thinking of your Executive Committee over recent months. The first has been the potential within **icam** to inspire and stimulate a significant increase in international collaborations and partnerships. With the theme of Migrating Ideas, we hope that new ideas will come from Copenhagen, along with intentions for trans-national research, exhibitions and projects, built on and born out of the strong foundations of the **icam** community.

The second has been how to facilitate the embrace of the digital; how to ensure that **icam** makes the same digital 'turn' that all of our individual institutions have already undertaken. We are delighted to now have an active social media presence (thanks to our Danish colleagues) and are planning for the replacement of our veteran website. We do not underestimate the challenge of achieving this in an organisation run without staff, but experience has shown us that dedicated individuals, supported by generous institutions, can achieve significant results.

On this note, I should like to pay tribute to the significant and ongoing contribution made to the health and wellbeing of **icam** by the Architekturzentrum Wien. Not only did they provide my predecessor as President, the inimitable Dietmar Steiner, they also support the long-standing and dedicated involvement of Monika Platzer as custodian of our website, editor of **icamprint**, and the informed voice of reason in so many of our discussions.

Monika's Pictorial Prelude in this issue, as well as Sebastian Schmidt's account of archival research, took me back to when I worked more closely with the collections, and the heady experience of discovery in search rooms and libraries riddled with rules but alive with possibilities. A highlight for me was studying the professional journal of the neo-classical architect James Playfair (1755–1794), which documented his regular travels on horseback and by carriage from London to remote parts of Scotland to service country house and church commissions. Following his early death, a portfolio of his drawings was acquired by John Soane in 1795, and are now held in one of **icam**'s most long-established members—Sir John Soane's Museum in London (available to students from 1812, and formally established by an Act of Parliament in 1833)—where researchers are guaranteed, as in **icam** member institutions world-wide, a warm welcome and an inspiring collaborative experience.

*Rebecca Bailey, president*



4

Frederick Law Olmsted, Archival Collections, Brookline, MA // photo Monika Platzer

# A Pictorial Prelude

**Monika Platzer**

On Places of Truth and Fiction

Architecture collections in general are classified as art history collections. With their adherence to the principles of pertinence and/or provenance, architecture repositories, whether national or global, suggest a binding consistency and continuity of tradition that in no way reflects reality. The holdings of the archives and collections are, alongside their significance as historical sources, also always evidence of a strategic selection by the author, a body and the caretaking institution. They are testimonials with qualities in which an act of will finds expression. Critical reflection on one's own archival and collecting activities shows that not the task of safeguarding holdings, but the permanent process of selection dictates the operational guidelines. At the same time the practices of archiving and museumisation always write architectural history – alongside writing the history of the collection.

The pressure to be selective under which object repositories stand and the increasing significance of digital holdings are increasingly shifting culture-political relevance still further to the fore. This poses the question so often asked, of the archives of the future and of the future of archives.



Archive centre Musée d'Orsay, Paris // photo Monika Platzer



Architectural archive, St. Petersburg // photo Monika Platzer

5

Hans Hollein archives, Az W and MAK, Vienna // photo Mechthild Ebert



Jiří Kroha private archives, Brno // photo Monika Platzer

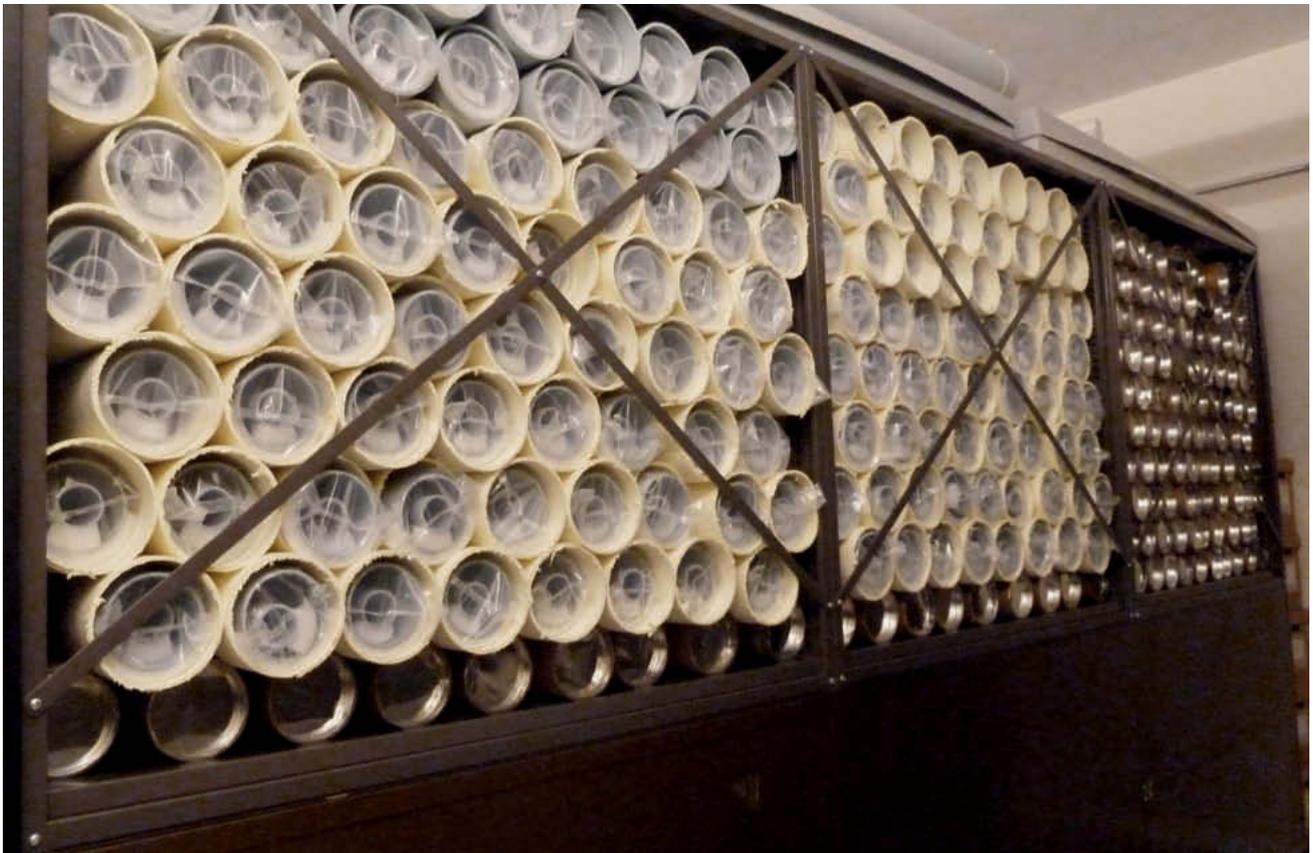




Renaat Braem Studio, Antwerp // photo Monika Platzer

7

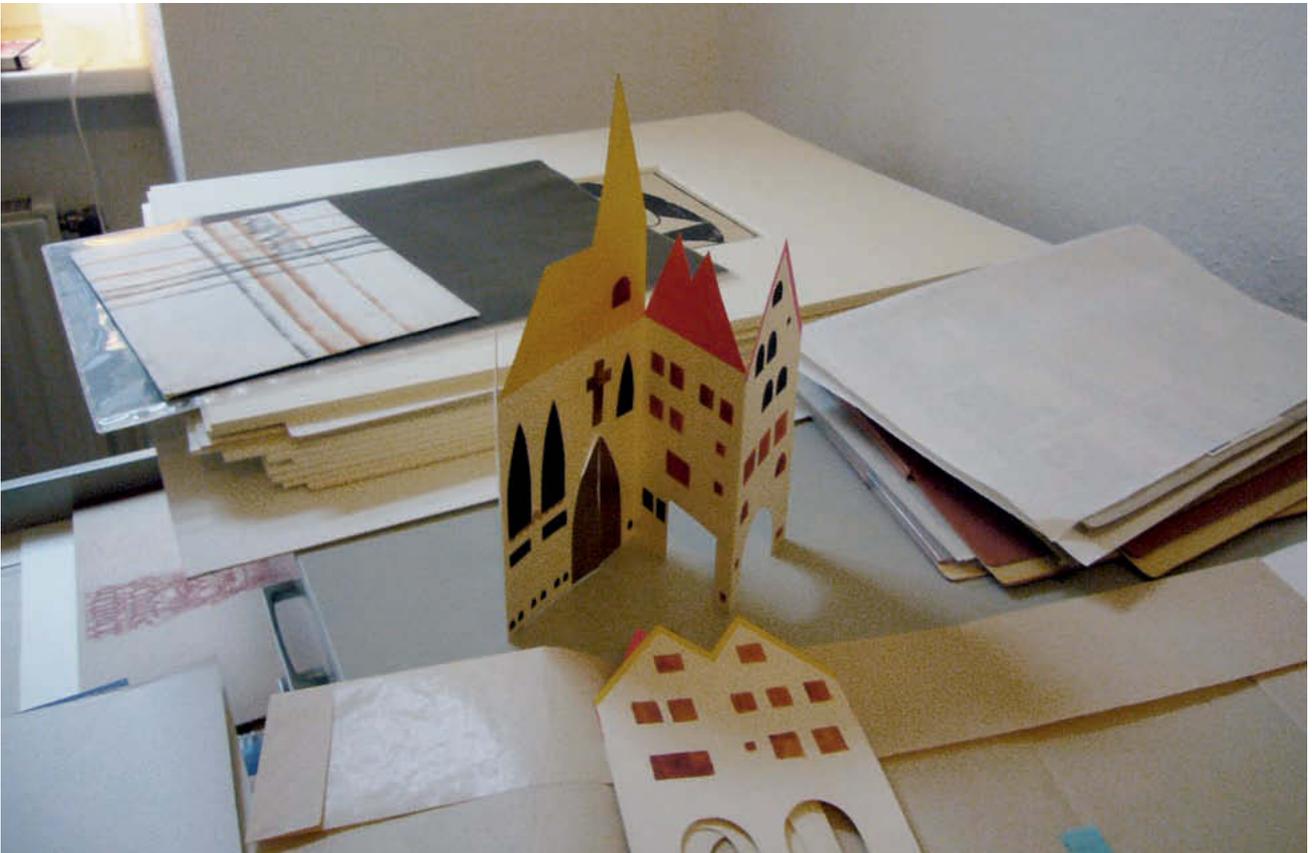
Special collections, New-York Historical Society // photo Monika Platzer





Ghent University Library // photo Monika Platzer

bauhaus-archiv, private collection // photo Monika Platzer





9

Flanders Architecture Archives, Antwerp // photo Monika Platzer

Deutsches Architekturmuseum, Collection, Frankfurt // photo Monika Platzer





Workspace at the Musée d'Orsay, Paris  
// photo Monika Platzer

# The Archival Workspace

**Sebastian Schmidt**

An Accidental Ethnography

Archives are critical workspaces for historians. They are repositories for materials that convey academic authority and harbor the promise of the yet-to-be-discovered. More so than many other locations in which historians may be working – offices, libraries, coffee shops, or porches – the archive is a space that brings its own set of rules and material practices. These practices not only have an impact on the researcher's ability to access the required materials, but are also important reminders of the forces that shape historical work.

While experiences in the physical spaces of archives might come up in departmental small talk, deeper analyses of the relationship between those experiences and the work seldom occur. This lack is becoming increasingly obvious with a growing interest in global histories and historiography. If a goal of those histories is to overcome legacies of power and hegemony inscribed in nation-centered historical narratives, then an understanding of how the structures resulting from those legacies may shape research questions and findings is critical. Many archives are the products of structures that global history seeks to expose and resist.<sup>1</sup>

To think about the archive as the historian's workspace raises two principle challenges. First, the epistemological connection between the archive's material practices (such as issues of access, reproduction, storage media, catalog organization, and indexing) and those of the historian (searching, collecting, recording, analyzing, and writing) need to be discussed. And second, the implications of pursuing global or *transnational* history based on bodies of evidence that are often representative of structures of *national* history have to be understood. These challenges are too big to be met here, but I take them as an opportunity to reflect on some aspects of archival research conducted in a transnational environment.



Workspace at the Museum of Modern Art, New York // photo Monika Platzer

1 A large body of research exists on the epistemologies, challenges, and opportunities inherent in the archive, both as a concept and as a physical space. Often resting on Michel Foucault's concept of 'archeology' as a model for historical work, Georges Didi-Huberman and Knut Ebeling discuss the archive as an attempt at relating the unrelatable, and as a vulnerable and volatile space respectively in their short book *Das Archiv Brennt* (Berlin: Kadmos, 2007). The volume *Archivologie: Theorien des Archivs in Philosophie, Medien und Künsten*, edited by Knut Ebeling and Stephan Günzel (Berlin: Kadmos, 2009) expands these perspectives to analyze the archive as a key concept in histories of knowledge and media.

In the fast-growing body of work on global and transnational history, Christopher L. Hill's *National History and the World of Nations* (Durham and London: Duke University Press, 2008) may be pointed out here as it explicitly investigates the ways in which desired realities of the nation state were created and shaped through projects of writing national history in Japan, France, and the United States in the 19th century. Hill helps expose the close relationship between the institutions of the state and the institutions of history.

I have visited archives in Berlin, Tokyo, and New York, to learn about the complex relationships between WWII and visions for architecture and urban living that emerged in those three cities. I have found that the turn towards global, non-national, or foreign models for the future of cities was often motivated by a certain helplessness in a world that following the catastrophe of war no longer seemed to be either controllable or predictable. This postwar global thinking was different from the international trends of the interwar period, and it was not exclusively driven by the economic expansion that dominated discourses on urban globalization emerging in the 1980s and 1990s.<sup>2</sup> However, it was also far from the pursuit of a non-hegemonic understanding of the world that is at the core of contemporary global historiography.<sup>3</sup> Instead, there was significant uncertainty over how to plan the future of cities when the roles they would play in a changing world were not clear. The result was a veneer of global visions, ideals, and plans under which were disguised unresolved conflicts and anxieties over urban social issues.

Working on a transnational topic has not only substantially increased my need for travel funding; it has also made me an accidental ethnographer of the material practices of archival research in different contexts, which has informed how I think about historical evidence. Revisiting here the workspaces and materials encountered within my three principal archives, in Berlin, Tokyo, and New York, will demonstrate that assessing those material practices in different archives is helpful for understanding the forces which create and conceal dominant historical narratives that ought to be challenged. These dimensions of evidence collection are not commonly articulated, despite the fact that not all evidence is created equal. Global history is about being sensitive to issues such as the tacit legacies of nationalism in historiography. I argue that engaging the material practices of archives can cultivate a habit of looking for

epistemological forces that are so deeply enmeshed with established ways of doing historical research that they easily go unnoticed.

The reference room in the Berlin State Archive in Reinickendorf is a space where rules are not only written on signs, but also subject to strict enforcement. Bags and water bottles must stay in the provided lockers and papers are checked when leaving the room. Only occasional injunctions – “Use pencils only!” “No photography!” and “Submit request slips now!” – interrupt the silence and remind forgetful visitors of the archive’s most fundamental rules. One day I asked to photograph parts of a map that were too large for the reproduction staff to copy. My request was met with incredulity: “Das geht doch nicht!” (“*That is not possible!*”) This most German expression of rejection does not simply say that something is not possible. It carries within it the outrage of someone thinking “What kind of a person are you?” In order to obtain copies of materials from the State Archive, researchers must place paper markers at the beginning and end of desired sections within folders. File numbers and a description of the content to be copied need to be written on the “Reproduction Request Form,” and all folders and request forms are submitted at the service desk. The reproduction team then checks all content for compliance with privacy laws to determine whether it can in fact be copied. If so, the paper copies are mailed at a cost of € 0.50 per page plus shipping, with the processing time running at about eight to ten weeks.

A research environment like this one highlights the importance of note taking without photographic aids, and requires quick judgments as to whether or not a document is worth keeping, copying, or writing about – with the added limitation that only ten folders can be requested for consultation at any one time. These judgments are

01. Gründung / Leitung	
<b>B Rep. 167 Nr. 4</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2450	1953 - 1958
<b>Handakte Dr. Mahler</b> Enthält u.a.: Geschäftsverteilungspläne und Personalisten. - Kontenverzeichnis. - Finanzpläne. - Informationsmaterial. Darin: 'Deutschland in einer Hand' - Jugend plant und baut' von Professor Otto (Darstellung der Ausstellungsabsicht). Indennummer: 1	
<b>B Rep. 167 Nr. 1</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2447	1954 - 1958
<b>Gründung der Gesellschaft</b> Enthält u.a.: Niederschriften über die Gesellschafterversammlung. - Auszüge aus der Urkundenrolle. - Schriftwechsel. Indennummer: 2	
<b>B Rep. 167 Nr. 2</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2448	1954 - 1960
<b>Aufsichtsrat</b> Enthält: Mitgliederlisten. - Schriftwechsel. - (Niederschriften des Aufsichtsrates, des Haupt- und des Leitenden Ausschusses siehe unter B Rep. 169, Nr. 2067 - 2069). Indennummer: 3	
<b>B Rep. 167 Nr. 7</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2453	1955
<b>Tageskopien</b> Enthält: Durchschläge aller Schreiben des Sekretariats Dr. Mahler. Indennummer: 4	
<b>B Rep. 167 Nr. 3</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2449	1955 - 1957
<b>Lage- und Hausbesprechungen</b> Enthält: Niederschriften. Indennummer: 5	
<b>B Rep. 167 Nr. 5</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2451	1955 - 1957
<b>Tagebuch Dr. Mahler</b> Indennummer: 6	
<b>B Rep. 167 Nr. 6</b> Alle Archiv-Signatur: B Rep. 006, Nr. 2452	1955 - 1957
<b>Vertrauliches</b> Enthält u.a.: Schriftwechsel mit dem Bundesminister für gesamtdeutsche Fragen betreffs Übernachtungsbeihilfen für Besucher aus der Sowjetischen Besatzungszone (SBZ-resp. DDR) sowie mit dem Bundesminister für Familienfragen. Indennummer: 7	

Interbau, finding aid // Landesarchiv Berlin B Rep 167

2 John Friedmann and Wolff Goetz, "World City Formation: An Agenda for Research and Action," In: *International Journal of Urban and Regional Research* 6, no. 3 (1982), 309-344.

John Friedmann, "The World City Hypothesis," In: *Development and Change* 17, no. 1 (1986), 69-83.  
Saskia Sassen, *The Global City : New York, London, Tokyo* (Princeton, NJ: Princeton University Press, 1991).

3 Sebastian Conrad described global history as constituting "an assault on many forms of container-based paradigms, chief among them national history" (4). Global history is a strand of historical scholarship that has been exposing and destabilizing inherited eurocentric epistemologies. It does so in leaning on related approaches such as comparative history, transnational history, world-systems theory, the concept of multiple modernities, and – of particular importance – postcolonial studies. Conrad writes that "the spread of modern European historical scholarship is no longer interpreted as a contribution to the modernization of historical thought, but rather as an imposition of cultural values and a manifestation of imperial hegemony" (25). Sebastian Conrad, *What is Global History?* (Princeton, NJ and Oxford: Princeton University Press, 2016).

4 Landesarchiv Berlin, B Rep. 167 Nr. 6.

particularly difficult when the narrative that is to be constructed aims to be independent of the structure that has driven the gathering and organization of the materials consulted. Take, for example, the case of Berlin's 1957 international building exhibition (*Interbau*). The dominant historical narrative, as supported by the documents in the archive, emphasizes the exhibition's desired role of positioning Berlin as a center of urban innovation on an international map. Available material reflects the optimistic plans and visions that inhered in the event. In pamphlets and correspondence, stories are told of how the exhibition would mark a transition from the unhealthy urbanism of 19th-century industrialization to the brighter and more democratic futures of architectural modernism in the city. WWII appears as a side note, despite the fact that Berlin's Hansaviertel – selected as the site for the exhibition, and home to a predominantly Jewish community before the war – had been heavily bombed and almost entirely destroyed. Furthermore, the acquisition of much of the required land by eminent domain led to complex legal proceedings aiming to determine who would have to be compensated for land whose Jewish owners had been forced to abandon it, and who had been murdered in the Holocaust in many cases, or had otherwise passed away. The index of these files in the archives uses euphemistic language ('acquisition' instead of 'expropriation') and they are organized to show how the *Interbau* came to be completed, not to show any of the past traumas that arose during its completion.

Two letters from the archives destabilize the narrative of progress by illustrating some of the *Interbau*'s ideological challenges. Both letters were sent to the exhibition's organizers in 1957.<sup>4</sup> The first is from the West German Federal Minister for Families (*Bundesminister für Familienfragen*), Franz-Josef Wuermeling. It is long and critical, asking whether the many high-rise apartment buildings in the exhibition were still up

to date, especially considering that suburbanization in the United States was moving quickly, and would be the way of the future. The implication was that the US trend was the trend and ought to be followed, ignoring the very real space constraints of West Berlin's confined location within socialist East Germany. What was also ignored was the fact that access to suburban homes in the US was reserved for white Americans.<sup>5</sup>

However, the second – short and classified – letter sent to the Interbau leadership puts these issues in a different perspective. It came from the Federal Ministry for All-German Affairs (*Bundesministerium für gesamtdeutsche Fragen*), a high-level West German government agency that was charged with the pursuit and preparation of a German reunification, and with mobilizing the German public to oppose communism. The letter guarantees the building exhibition's organizers funds to be used to subsidize accommodation for visitors coming to the event from East Germany. Before the construction of the Berlin Wall, crossing the border was possible for residents of both states, but it would have been difficult for those living outside of East Berlin to make a return trip in a single day. The goal of this operation was thus to enable more visitors from the East to experience the superiority of Western urban living. The city here is a showroom that should represent predominant and future ways of living – not only in West Berlin, but anywhere in the West. Therefore, it is possible to interpret the first letter not as a commentary on what should be built in Berlin, but on what should be exhibited in Berlin as the present and future in the rest of West Germany. In this vein, the fact that the Minister for Families was not concerned with the details and racial issues inherent to US suburbanization shows that the goal was not to understand a foreign phenomenon with all its social implications, let alone the laws and government policies that had created racial segregation in the US. Rather, it was used as a decontextualized emblem of progress, which is exactly what the desired suburban homes in West Berlin would have become. The Interbau building program played an important ideological role, and it is commonly understood as a material response to the megaproject of the Stalinallee, a wide boulevard lined with socialist housing blocks built in Berlin's Russian sector between 1952 and 1960. However, ideological motivation went beyond the local level, and imagined the city to play a much bigger part in a global future, the home of which was located in the United States.

The two letters make this ideological conflict explicit, while the majority of archival documents do not. Similarly, the ways in which the documents are archived are representative of a teleological narrative that demonstrates how the Interbau was executed, and how this was done successfully, but this is by no means an exhaustive narrative. In fact, the ideological debates underlying the project may weigh even more heavily than one would be led to believe going through the finding aids at the Berlin State Archive. The project was not only pitted against East Berlin's Stalinallee, but it also brought into conflict those that pursued architectural innovations appropriate for *urban living* with those that were planning for a *suburban future* as exemplified in the United States at the time.

The material constraints of the archives do not have to be visible in the research outcomes. In fact, they are concealed or neutralized in most research, and the focus rests instead on the insights gained and the narrative constructed. However, the relative ease or difficulty of gathering evidence is a reminder of the fact that some narratives are privileged over others. This, in turn, should be a guiding principle of all historical work, and in particular of work aiming to decenter narratives that are seen as biased towards a nationalist project, often at the expense of those who were excluded from that project. Working in archives is an important part of writing history, not only because it holds the promise of providing previously unseen evidence and a more direct encounter with the past but also because it provides constant reminders

that seemingly benign organizational structures and principles may shape the evidence in unexpected ways. Such reminders and epistemological vigilance are critical if projects of global history that work with bodies of evidence collected in national frameworks are to succeed. The more archival contexts we visit and understand the better. What follows are brief examples from my own research in Tokyo and New York.

I first visited the Tokyo Metropolitan Archives during August 2013, when neither the temperature nor humidity ever dropped below a value of 85. I had rented an apartment in Setagaya ward, a sweaty 40-minute walk away. The facility's protocol is formal; visitor logs are signed, and shoes are exchanged for indoor slippers whose small size reminds me of how inappropriately proportioned my tall body is in a Japanese environment. I walk through the sliding door into the reference room, where three attendants at the reference desk jump up to bow in my direction. They clearly realize that it is my first visit, and their somewhat ambivalent body language of friendly formality seems to suggest that they are there to assist me, without being presumptuous about my need of assistance. They also cannot be sure that I know any Japanese, which causes some nervousness – as it often does whenever I enter an office, approach a help desk, or address a station attendant. As I am putting my belongings in the locker, I walk towards the desk, and one woman makes eye contact and smiles, whereas the other two are looking down and shuffling around hesitantly. Satsuka-san is the one who speaks English, and Itō-san and Sekiguchi-san start whispering in excited tones when it turns out that I speak Japanese.

While bureaucratic and riddled with paperwork, access to materials in Tokyo is easy. All holdings are searchable in an online catalog, and state-of-the-art microfilm readers with built-in printers and perfectly indexed microfilm reels make the navigation of this medium quite effortless. I am even allowed to photograph all print materials in a private room without supervision. All of this turns me into a hoarder of everything and anything. I am plowing through masses of material, greatly facilitated by the fact that two of the attendants spring into action if I only as much as wave a new request form from across the room. Piles of books, document folders, and boxes of microfilm reels appear on my desk at dizzying speeds, and every day at 5pm when I leave the archive my eyes are exhausted.

Most of the files I consult have to do with the postwar reconstruction of Tokyo, the reconstruction plans that were drafted before the destruction even started, as well as major urban projects such as the planned but unrealized 1940 Tokyo Summer Olympics. The Games were to coincide with the celebration of the 2600th anniversary of the ascension of the mythical first emperor Jimmu. As I am photographing and copying documents as diverse as marketing brochures, newspaper articles, copies of French, English, and German architecture magazines, as well as classified meeting minutes, one name keeps appearing over and over again: Uchida Yoshikazu. Uchida (1885–1972) was a prominent engineer and architect who became the president of Tokyo University in 1943 and who was intimately involved in the city's planning following its two biggest catastrophes in the 20th century: the Great Kantō Earthquake of 1923, and the American firebombing at the end of WWII. In between those two moments, Uchida, together with his son Yoshifumi, played an important part in creating planning visions for Japan's aspirational agricultural empire in the puppet state of Manchukuo, which Japan had installed in China in 1932. Other well-known Japanese designers involved in Manchuria were the planner Takayama Eika, and the architects Sakakura Junzō, Maekawa Kunio, and Tange Kenzō.<sup>6</sup> It is hard to find a planning committee that Uchida was not a part of, and so it is no surprise that the majority of planning-related materials I discover are part of the Uchida papers that were absorbed by the Tokyo Metropolitan Archives. Uchida and his records become my own lens for scanning and skimming through decades of the city's urban

5 A large body of literature exists on the issue of racial segregation in the US during this period, especially investigating the consequences of its state-sponsored aspects (such as redlining) that resulted from the creation of the Federal Housing Association (FHA) in 1934. Most recently, Richard Rothstein has retold this story with a particular focus on the de jure nature of segregation in the US. He demonstrates that while individual prejudice and violence played some role, segregation could not have reached its pervasive strength had it not been the law of the land in the first half of the 20th century, coinciding with the migration of millions of southern African Americans to northern cities. See Richard Rothstein, *The Color of Law: A Forgotten History of How Our Government Segregated America* (New York: Liveright Publishing Corporation, 2017).

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16

Database entry // Tokyo Metropolitan Archives

history. The finding aid to his archive reads like a complete anthology of urban trends and developments in mid-20th-century Tokyo.

My approach in Tokyo is quantitative and administrative. I skim finding aids and request materials systematically, giving me the ability to glance at anything that appears significant and transfer it from the public archives to my private archive. I build my own catalog system to not lose track, buy large paperclips, and form neat stacks of documents. This archive is a bureaucratic environment in which it is easy for the researcher, too, to turn into a bureaucrat. Official request forms are stamped with the date, the name of the person in charge, and each item on the list is stamped as retrieved, consulted, and returned, and the pages that were photographed or copied are listed. The forms are sorted and filed according to media type, and a seamless and voluminous record is created. The structure of my own research is similar to that of the archive. I reproduce and collect materials quickly because they are provided quickly, and I document my own searches and search histories almost as meticulously as the institution does.

What I end up with are some official municipal publications as well as an edited and abridged version of Uchida's papers. Compared to my work in Berlin, in Tokyo I rely very much on a pre-existing narrative. My materials represent a particular perspective on the history of urbanism in Japan. However this narrative is sorted not according to institutional history, but based on Uchida's research and policy interests. I am confronted with his take on Tokyo's history and future, rather than the official documentation of particular projects. Uchida's evident familiarity with international models for architecture and urban planning is indicative of Japan's modernization project that aimed to build global relevance for the nation state. This took an imperialist turn in the early 20th century, leading to a disastrous war. Following WWII,

1940	RACE - DISCRIMINATION, "FINDINGS & PRINCIPAL ADDRESSES"	197 570
03-07/1941	RACE DISCRIMINATION (1)	197 639
08-10/1941	RACE DISCRIMINATION (2)	197 784
11-12/1941	RACE DISCRIMINATION (3)	197 960
01-02/1942	RACE DISCRIMINATION (4)	197 1104
03-04/1942	RACE DISCRIMINATION (5)	197 1321
05-07/1942	RACE DISCRIMINATION (6)	197 1441
08-09/1942	RACE DISCRIMINATION (7)	197 1527
11-12/1942	RACE DISCRIMINATION (8)	197 1610
01-06/1943	RACE DISCRIMINATION (9)	197 1819
07/1943	RACE DISCRIMINATION (10)	197 1909
08-09/1943	RACE DISCRIMINATION (11)	197 2062
10-12/1943	RACE DISCRIMINATION (12)	197 2167
01/1944	RACE DISCRIMINATION (13)	197 2347
01/1944	RACE DISCRIMINATION (14)	197 2521
02-03/1944	RACE DISCRIMINATION (15)	197 2663
04-07/1944	RACE DISCRIMINATION (16)	197 2744/1
08-12/1944	RACE DISCRIMINATION (17)	198 82
01-04/1945	RACE DISCRIMINATION (18)	198 254
05-08/1945	RACE DISCRIMINATION (19)	198 386
09/1945	RACE DISCRIMINATION (20)	198 574
10-12/1945	RACE DISCRIMINATION (21)	198 198
01-09/1943	RACE RIOTS (1)	198 789
06/1943	RACE RIOTS (2)	198 884
07/1943	RACE RIOTS (3)	198 978
08-09/1943	RACE RIOTS (4)	198 1283
10-12/1943	RACE RIOTS (5)	198 1387
1943	RACE RIOTS (6) "RACIAL GANG WARFARE," REPORT	198 1496
1943	RACE RIOTS (7) RACE RIOT (BOOK GALLEY)	198 1534
1944	RACE RIOTS (8)	198 1611
1943-44	RACE TRACK - STATISTICS	198 1664
1940	RACKETEERS - FRANK COSTELLO	198 1668
1939	RACKETEERS - FRANK A ERICKSON (1)	198 1678
1940-45	RACKETEERS - FRANK A ERICKSON (2)	198 1728
1944-45	RACKETEERS - FATT & WEXLER	198 1780
1942	RACKETEERS - "SOCKS" LANZA	198 1885
1935-41	RADIO BROADCASTS	198 1895
1940-41	RADIO STATIONS	198 1988
1944-45	RAILROAD TICKET RACKET	198 2006
1944-45	RAILWAY EXPRESS AGENCY (1)	198 2022
1945	RAILWAY EXPRESS AGENCY (2)	198 2253
1942-45	RATIONING	198 2416
1943-45	RATIONING - BUTTER, EGGS, DAIRY	198 2616/1
1945	Railway Express Agency	198 1122
1943-45	RATIONING - BUTTER, EGGS, DAIRY-DEALERS CORRESP.	199 36
1943-45	RATIONING - BUTTER, EGGS, DAIRY-BUTTER DEPT OF MARKETS'	199 172
1943-45	RATIONING - BUTTER, EGGS, DAIRY-MAYORS BAN ON USE	199 408
1943-45	RATIONING - BUTTER, EGGS, DAIRY - BUTTER O.P.A.	199 497
1943-45	RATIONING - BUTTER, EGGS, DAIRY - CHEESE DEPT OF MARKETS	199 570
1943-44	RATIONING - BUTTER, EGGS, DAIRY - CHEESE O.P.A.	199 628
1943-44	RATIONING - BUTTER, EGGS, DAIRY - CREAM DEALERS' CORRESP	199 636
1943-44	RATIONING - BUTTER, EGGS, DAIRY - CREAM WAR FOOD ADMIN.	199 663
1943-45	RATIONING - BUTTER, EGGS, DAIRY - DEALER CORRESP.	199 692
1943-45	RATIONING - BUTTER, EGGS, DAIRY - EGGS - DEPT OF MARKETS	199 904
1943-45	RATIONING - BUTTER, EGGS, DAIRY - EGGS - WAR FOOD ADMIN.	199 1199
1944-45	RATIONING - CLOTHING	199 1348
1944	RATIONING - COAL	199 1359
1944-45	RATIONING - COAL EMBARGO	199 1473
1943	RATIONING - COFFEE	199 1609
1942	RATIONING - EARLY CLOSING OF STORES	199 1624

6 Uchida and his team designed the Housing Collective Scheme for Agricultural Immigrants for Manchukuo, which envisioned gridded uniform core cities situated amongst vast areas of agricultural land, endlessly replicable across the Manchurian plains (1933). Uchida Yoshikazu and Yoshifumi, Takayama Eika, and Sekino Masaru created a master plan for Datong (1938). Sakakura Junz designed the Nanhu Housing Project for Changchun, at the time Hsinking, the capital of Manchukuo, called Shinky in Japanese (1939). Maekawa Kunio developed a Housing Plan for New Civic Area in northern Shanghai (1939). Tange Kenz, 29 years old and still a graduate student at Tokyo Imperial University at the time, won the competition for the Monument to the Greater East Asia Co-Prosperity Sphere, to be constructed near Mt Fuji as the epicenter of Japanese imperial power (1942). For images of these projects see Rem Koolhaas, Hans-Ulrich Obrist, Kayoko Ota, James Westcott, and Office for Metropolitan Architecture, *Project Japan : Metabolism Talks* (Cologne and London: Taschen, 2011), 62-77.

the nationalist styles of architectural and urban design were largely dropped, but the global aspirations were not. Uchida accordingly collected much evidence not to provide an answer to the question of what a postwar Japanese city would look like, but what the postwar city would look like. The broadly international collection of documents I encounter is a reminder of the need to question the relationship between the nation that archives materials and the nation represented in those materials. This is only underlined by the fact that it is through Uchida's perspective that such a line of questioning becomes possible.

New York City is the third and last principal site of my project, and the Municipal Archives are another workspace whose organizational structure is a reminder of the forces that shape historical narratives. Here, the finding aids are folders whose worn-out pages have come loose from being turned countless times. All microfilm reels are stored in self-service cabinets, and users are responsible for returning them to their correct location — I cannot begin to imagine the feeling of horror that this would trigger in the archivists I met in Berlin and Tokyo. The dials on the microfilm readers are so worn that it requires considerable effort not to zoom past the desired pages. Those readers equipped with printers are consistently low on toner. When I once asked for a new cartridge, I was told to “take it out and shake it a little,” because “the city has no money to buy new toner.”

The reference room in New York is busy, and many people come and go throughout the day. There is constant activity and the space is rarely quiet. In addition to members of the public, many city employees consult archival resources. More than twenty microfilm readers in varying stages of disrepair are available, and competition for them is stiff at times. The staff tends to be overwhelmed by the large number of

requests and questions, and so it is common for patrons to turn to their neighbors when they are struggling to operate equipment. I found myself shaking toner cartridges for other users in my vicinity on at least three different occasions, inevitably leading to conversations about our respective work. One woman told me that she was doing genealogical research for her Irish friends and had just found their ancestor's death certificate. She was thrilled to finally learn that he had died from gunshot wounds to the neck, inflicted by the other male participant in a love triangle. "I hope that woman was worth dying for," she said. Together we enjoyed making up possible scenarios that could have led to this tragedy. On another day, I met an elderly woman who said she was a regular at the Municipal Archives. She browses the vital records to look up death certificates, and then writes the information on hand-drawn record cards that she makes herself to avoid paying the fees for copying registrar records. When I asked her what she was doing the research for, she shook her head and responded, "it is just a hobby."

In the midst of this, I came across a microfilmed letter that was unlike any other. An African American New York City resident named Mercedes Owens was complaining to mayor Fiorello H. LaGuardia in 1942 about overt racial discrimination she had experienced in trying to secure housing in Hamilton Heights, a neighborhood in Upper Manhattan.<sup>7</sup> She referenced President Roosevelt in emphasizing the importance of social cohesion and national unity in the fight against fascism at home and abroad. Owens pointed out that the existence of discrimination was antithetical to those goals. The response she received from LaGuardia's office stated that while the mayor was troubled by the complainant's experience, unfortunately there was no provision of law offering protection. It is extremely likely that in invoking Roosevelt, Mercedes Owens was specifically thinking of the President's Executive Order 8802, signed on June 25, 1941 — one year to the day before Owens wrote her letter. The Executive Order banned employment discrimination based on race, color, and creed in government business and the war industry. It came as a response to the demands made by A. Philip Randolph, founder and President of the Brotherhood of Sleeping Car Porters, and other African American leaders, in alliance with First Lady Eleanor Roosevelt, after Randolph threatened to organize a march on Washington. The march would have been much like the one he did end up organizing with Bayard Rustin in 1963, albeit much smaller in scale. Regardless, displays of racial inequality and social discord were the last things Roosevelt desired in 1941, and so the Executive Order was drafted and signed. Mercedes Owens' husband was employed in the war industry in New York, and she was undoubtedly familiar with the effects and scope of EO 8802, including the fact that it did not extend to employment in civilian society, let alone housing. Therefore, the reminder from the mayor's office that there was no legal protection available could not have been entirely surprising to her. Therefore, her letter served a bigger purpose.

Mercedes Owens very clearly illustrated how WWII highlighted the friction between political ideals and lived experience. As much as the war helped speed up desegregation and anti-discrimination movements, its global frame of reference also showed the perseverance of injustice all the more clearly. Owens' exchange with the mayor's office is thus a reminder that the presidential narrative of equality made promises it could not keep.

Searching for material like this in the New York Municipal Archives is akin to looking for the metaphorical needle in a haystack, without necessarily knowing what that needle looks like. Countless microfilmed documents are available, and the bureaucratic barriers of access are low. However, the relative lack of detailed indexing, unreliable hardware, and the at times distracting environment can make targeted research more challenging. The result may be the discovery of items that one would not have necessarily known how to look for, as well as the difficulty of finding documents that ought to be easily accessible. This raises the question of

what the official narrative in the archive's organizational structure would be, but here it remains unanswered.

In reflecting on my experiences of navigating different archival systems, I am reminded of Franz Kafka's parable *Before the Law*, from his unfinished novel *The Trial*. It tells the story of a 'man from the country' who approaches the law and is stopped by a doorkeeper when he attempts to enter. He sits down and waits for many years to be admitted. When he is taking his last breaths, he asks the doorkeeper why no one else ever tried to enter the law through this particular gate. The latter responds with what is the parable's final sentence: "Nobody else could have got in this way, as this entrance was meant only for you. Now I'll go and close it."<sup>8</sup>

Archival research can be seen as seeking to get into the law, without a clear understanding of what the law is beyond what it is assumed to contain. Organizational structures and bureaucracies of access are important reminders of the forces that shape historical narratives and so are as critical to the research project as the objects they aim to protect. This is increasingly relevant as a trend towards global histories and non-national approaches emphasizes the need to understand how epistemological hegemonies are archived and historicized. There is a promise in archival research to yield objects that will put a new perspective on history. This begins not only with the interpretation of bodies of evidence, but already with the material practices that are imposed by the structures that guard that evidence. The man from the country in Kafka's parable may have achieved his goal of going before the law even by remaining outside of it. However, he did not realize it because the allure of the enigmatic inside was too great, and because he did not question the politics of access until it was too late.

19

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<sup>7</sup> New York City Department of Records, Municipal Archives, LaGuardia Papers, Reel 197.

<sup>8</sup> [www.gutenberg.org/cache/epub/7849/pg7849.html](http://www.gutenberg.org/cache/epub/7849/pg7849.html), accessed 5 October 2017.



Installation view of *Frank Lloyd Wright at 150: Unpacking the Archive*.  
The Museum of Modern Art, New York, 12 June – 1 October 2017 // photo Jonathan Muzikar

# Frank Lloyd Wright at 150

**Barry Bergdoll**

Unpacking the Archive  
12 June – 1 October 2017

The numbers alone are daunting: 32,000 architectural drawings, some 300,000 sheets of correspondence; 31,000 sheets of writing for publication or lectures, close to 100,000 photographs, 260 film reels, two dozen models, just to mention the largest categories of materials that comprise the legacy of Frank Lloyd Wright's years of practicing architecture, which for him included not only designing buildings and even whole communities but also furniture, glass, textiles, and even a client's dress at the other end of the scale. Wright designed over 1000 buildings, some 400 of which are still standing. The archive was gradually formed from the documents that Wright left behind in the two Taliesins – his home and studio residences in Wisconsin and Arizona – at the time of his death in 1959. The drawings in particular served for decades as materials for the continuation of his practice as Taliesin Associate Architects and as inspiration for those who would continue to come to join the fellowship, students and apprentices who would learn architecture in an environment designed by America's most famous, and perhaps least conventional, architect. Over the decades the archive also became a research tool for scholars, as well as the source for publications and exhibitions, much of it organized by the late Bruce Brooks Pfeiffer (he happily lived long enough to have news of this celebration, but left us on 31 December 2017), who worked to establish the corpus of projects, assign numbers to the drawings, and create a means for scholars to have access to the materials, primarily kept in a subsidiary building on the grounds of Taliesin West, the compound Wright and the members of the Taliesin Fellowship created over the years in the desert landscape on the edge of Scottsdale, Arizona. When the first phone call came in 2011 asking whether the Museum of Modern Art would be interested in taking over the stewardship of the materials collected over the seven decades of Frank Lloyd Wright's practice – and stored where his successor

firm Taliesin Associates could still use them – my head began to spin at the sheer logistics. We were invited to submit a competitive bid presenting a vision for future stewardship of this fundamental archive of American architectural history. From the outset it was clear that an archive which would attract very high scholarly interest, but also serve the needs of the owners of many of the more than four hundred extant buildings by Frank Lloyd Wright, was a task that would stretch the staff of a museum architecture department to the limit. While the idea of bringing the Wright archive into cohabitation with the archive of Ludwig Mies van der Rohe, held by MoMA since the late 1960s, was compelling, fielding a high volume of research requests was a daunting prospect. From this was born the notion of inviting a major research library to join in partnership with MoMA. Columbia University's Avery Architectural and Fine Arts Library with its vast drawings collection, formed over the last few decades, seemed a natural choice. And without hesitating Carole Ann Fabian, Avery Librarian, launched in to help craft a proposal for an unprecedented collaboration between a university library and a museum to become joint owners and custodians of Wright's graphic legacy. Even once other bids had been passed over in favor of MoMA/Avery, it was only after more than a year of discussion with the Frank Lloyd Wright Foundation that an agreement for the transfer of the archive was struck between MoMA and the Avery Architectural and Fine Arts Library. The first public announcement and discussion of this monumental transfer was made at the *icam* meeting in Frankfurt in 2012, and soon afterwards on the front page of *The New York Times*. Several months later, trucks began to make their way across the country from Wright's house/studio/compounds at Taliesin in Spring Green, Wisconsin, and Taliesin West in Scottsdale, Arizona; the architectural drawings collection storage vaults at Avery Library were reconfigured to place Wright front



Model parts, St. Mark's Tower apartment building at MoMA, during treatment // photo Monika Platzer



Model, St. Mark's Tower apartment building at MoMA, during treatment // photo Monika Platzer

and center and in preparation for the huge demand for these documents. At the same time MoMA's art conservators rapidly developed plans for work on Wright's architectural models, some of which were returning to the place where they had first been shown in Wright's great 1940 one-man show, which was the first architectural exhibit in MoMA's 53rd Street building, designed by Edward Durrell Stone and Philip Goodwin and opened in 1939. Some of these models required major conservation decisions—like the severely damaged model for Wright's radical proposal for a residential tower next to St. Mark's in the Bowery in 1928. Others, like the model for the first version of the Guggenheim Museum, revealed new aspects of the design history of that radical structure when conservator and curator discussed the mysteries of these models.<sup>1</sup>

It was becoming clear that new discoveries could still be made about America's best known architect. Already in 2014, when we mounted a first display to welcome the archive under the title of "Frank Lloyd Wright and the City: Density vs. Dispersal," questions arose about the Broadacre City model, Wright's huge model of a hypothetical city with dispersed occupation of the land. Ellen Moody, an art conservator charged with looking after the museum's architectural model collection, noticed not only buildings on the model that had gone missing over the years, but others that bore traces of having been placed on spots where there had clearly previously been a different miniature building at an earlier date. That Wright's models were made primarily for exhibition and were often repaired and even reworked over the decades became clear as we searched through the photographic files, which not only showed different states of the individual models over time, but also images of assistants working on the models and packing and unpacking them for exhibitions. What is now a collection subjected to museum standards, had been



Installation view of *Frank Lloyd Wright and the City: Density vs. Dispersal*.  
The Museum of Modern Art, New York, 1 February – 1 June 2014 // photo Thomas Griesel

1 For the process of the models' restoration, see the video on YouTube:  
[www.youtube.com/watch?v=brZugTJ0odg](http://www.youtube.com/watch?v=brZugTJ0odg)

a tool kit for exhibitions mounted by Wright across the globe over several decades. Until architectural historian Katheryn Smith's seminal book *Wright on Exhibit: Frank Lloyd Wright's Architectural Exhibitions* (Princeton University Press, 2017) was published last year, these questions had scarcely been studied. And while Smith has documented Wright's prodigious activity in exhibitions through archival and library research, much remains to be discovered in working with the physical fabric of the surviving models.

The 2014 show had been planned not simply to celebrate the arrival of the archive, but also to pose new questions. There, working with Carole Ann Fabian and Janet Parks, I asked the very simple question: How do we come to terms with the fact that even after Wright continued to design projects for skyscrapers, and ever larger ones, even after he had created his great "Broadacre" scheme in the early 1930s, arguing that the urban density of the city as it had come down through history, and grown explosively in the century since the onset of the Industrial Revolution, was a thing of the past now that society could settle less densely thanks to the automobile, telegraph and telephone. Rather than a show simply of masterpieces from the Frank Lloyd Wright Foundation archives, I was determined that a first showing of the materials organized by the MoMA/Avery partnership would indicate an intention to ask questions of and about Wright that both went to illuminating seemingly contradictory aspects of his practice historically, but also which resonate with issues today. Moreover, this exhibition was held in the same gallery where, just a few months earlier, we had held an exhibition of new models for revitalizing the urban fringe of America's city in light of the foreclosure crisis of the years after 2008 which opened up so many questions about how land is used and how Americans lived. Not least, in that Wright had used the rubric "Living in America" in relationship to



24

Installation view of *Frank Lloyd Wright at 150: Unpacking the Archive*.  
The Museum of Modern Art, New York, 12 June – 1 October 2017 // photo Jonathan Muzikar

his Broadacre model. Here was a chance then to show that archival questions can sometimes be at once historical and contemporary. Indeed the show was staged in the same gallery that, less than two years earlier, had hosted the exhibit *Foreclosed: Rehousing the American Dream*, where five teams of designers were asked to imagine new housing models for restructuring properties in bank foreclosure on the aging fringes of American cities.

With Wright's 150th birthday looming on the horizon – he was born on 8 June 1867, although for many years he fudged the date – and with a commitment to make a major display of this epoch-making enrichment of the collections of both museum and University, the next daunting prospect was how to take on this protean figure in a large scale exhibition. Indeed, the show would be in newly reconfigured galleries and occupy more space than any other MoMA exhibition on architecture since the museum's founding in 1929, unless one counts exhibitions that also took place out of doors. As there had been many Frank Lloyd Wright exhibitions staged over the years, the last large one in New York staged by the Foundation itself in 2009, in the rotunda of Wright's Guggenheim Museum (*Frank Lloyd Wright: From Within Outward*), it seemed superfluous to propose a chronological survey of this very well-known career. Wright has not only commanded more scholarly attention than any other architect in history, he is also one of the few figures in American architecture still to be a household name over half a century after his death at 92 in 1959. Yet the archive is filled with surprises, and even if there have been literally hundreds of books – somewhere between 800 and 900 – and countless articles published on Wright, it was soon apparent that there were still unexpected moments in his career; fresh perspectives and new discoveries and angles abound. The idea emerged of inviting both a handful of seasoned scholars and a majority of scholars

with interesting research agendas but little track record of considering Wright, to continue the physical unpacking with an intellectual “unpacking” of the archive. *Frank Lloyd Wright at 150: Unpacking the Archive* (June – October 2017) was thus laid out as the end result of a set of intersecting treasure hunts, as a coming to terms with a single object, led each participant to develop a key element in a kaleidoscopic vision of aspects of Wright’s career that speak to our contemporary sensibilities.

The approach was indeed something of an experiment, posited on the idea that it would be possible to put the process of scholarly and historical inquiry on display in much the same way that many curators have sought in recent years to exhibit the process of designing and making architecture, and not simply the end results. As the invited “unpackers” – historians, librarians, archivists, and a museum art conservator – honed in on an object that piqued their interest, they were asked to choose somewhere around thirty other objects to display as a means of elucidating the principle object. The only ground rule was that at least 75% of the materials on display in each section should come from the vast Frank Lloyd Wright Foundation archives, although up to one-quarter could come from other collections within Avery or MoMA, or from other repositories. The end result was not a straightforward chronological retrospective, but rather a display of the process of research and discovery. And to capture that process for the public, we decided to film each guest curator/“unpacker” in situ in the drawings collection reading room at the Avery Library with the principle materials they had worked with in the archives arrayed before them on the library tables. Each one of these films then captured the author of a specific section, already making clear to visitors that someone had chosen the things presented in a given section. In other words, the idea of the curator/author,



26

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often invisible except perhaps for a signed statement on an exhibition's title wall, was here emphatically personified. Visitors met each of the participants on screen before perusing their section of the large display – in fact, the largest architecture exhibition ever staged at MoMA (10,000 square feet). But also visitors saw the materials in their permanent home, the archive, rather than simply framed or placed meticulously in cases in a museum. The idea of an archive, fundamental to the work of the historian, was here opened up for the public – the excitement of working in an archive carried by the enthusiasm, engagement, and curiosity of the speakers on screen. We deliberately also turned primarily to people who have not had a long history of working on Wright – to the chagrin of some career Frank Lloyd Wright scholars – to announce that the archive was open to new voices, and moreover open to contextual research and not exclusively to those who would like to work on Wright alone. Indeed, one of the great opportunities now that the archive is a major research library is to work on all the connections of Wright to his context, something discouraged for many years as Wright's last wife and then longtime widow, Olgivanna Wright, is said to have discouraged Wright's drawings from ever being shown alongside the work of other architects.

Like a kaleidoscope, things that began as fragments soon aligned in unexpected ways and began to suggest new patterns, new connections. For instance, Mabel Wilson, a leading scholar of African-American dimensions of modern architecture, delved into the circumstances that led to Wright's being asked to develop, in 1928, a model school for African-American children as a response to the Rosenwald mandate to foster schools for communities throughout the south. The program was as productive as it was often controversial, since in conjunction with Booker T. Washington the Rosenwald Foundation created separate school rooms for black



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2 See YouTube:  
[www.youtube.com/watch?v=hhTzKXVTTtQ](http://www.youtube.com/watch?v=hhTzKXVTTtQ)

3 See YouTube:  
[www.youtube.com/watch?v=mG\\_FuEJuzhM](http://www.youtube.com/watch?v=mG_FuEJuzhM)

4 See YouTube:  
[www.youtube.com/watch?v=tzgz8LQWBqA](http://www.youtube.com/watch?v=tzgz8LQWBqA)

children.<sup>2</sup> Since the Rosenwald Foundation expected communities to build their own schools, and Wright was in a life-long search for systems of design that could bring his pioneering abstracting of architectural form into modes of assembly that could be mastered by even unspecialized workers, the school project meshed with the work that another “unpacker,” Matthew Skjonsberg, a former Taliesin apprentice himself, was doing, exploring Wright’s early interest in designing a type of kit building that could be developed into a system of a whole range of sizes and types of buildings. Wright’s American Systems Building designs of 1917 created several score variants from the same kit of parts, a pursuit Wright later translated into systems of concrete block and then into the development of sets of standard details that would assure the quality of his design sensibility even on building sites he would never visit. He set out to work on this aspect of Wright’s career with a scholar working on the history of American building contracts, norms, and economies, Michael Osman from the University of California at Los Angeles.<sup>3</sup> Another unexpected connection arose when a leading historian of American landscape architecture, Therese O’Malley, set out to “unpack” designs and planting lists for a great “Floricycle” to culminate one of the projecting wings of Wright’s great prairie mansion, the Martin House in Buffalo of 1904. Martin, it turned out, was the client who connected Wright years later with Julius Rosenwald’s foundation. Martin’s Floricycle, however, turned out not to be based exclusively on native plants as we have been told so often was the ethos of Wright’s prairie landscapes. She worked hand in glove with a younger historian, my co-curator Jennifer Gray, who was also exploring aspects of Wright’s work as a landscape designer.<sup>4</sup>

Discoveries abounded, as routes of research led us not only into unexpected connections but also to criss-cross one another’s paths – and so the galleries at



28

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MoMA were laid out as an open plan of maximum interconnections between sections. A previously unknown Japanese photo album of rare views of Wright's great (now destroyed) Imperial Hotel in Tokyo analyzed by Ken Oshima, a little-studied project to regulate Chicago's skyscraper development studied by Neil Levine, a design for laying out an entire suburb with a system of circular house plots that would provide leftover spaces for communal use, taken on by Michael Desmond... I reserved for myself an object that I hadn't been fully able to unpack in our first small presentation of Wright's archive in 2014 (*Frank Lloyd Wright and the City: Density vs. Dispersal*) a project for a Mile High Skyscraper unveiled at a press conference in Chicago in October 1956. The nearly eight and half foot tall drawing is crowned by a long honor role of names of engineers Wright admired, as he sought a place not only in the history of the conquest of height through architecture, but in the search for a new science of form. Key to unravelling the mysteries of this spectacular, but uncommissioned, project, it seemed to me, lay in decoding all the inscriptions on the top of the drawing – a veritable Rosetta Stone perhaps for getting at Wright's aims in defying his long standing ambivalence to the skyscraper in designing one taller than had ever been built before, or since. While no client was in sight for this great publicity stunt – which made headlines for weeks afterwards – it became clear to me that one aspect that needed to be explained was indication on the drawing that the multi-storey spire atop the building would house television studios. It led me to the episode in that very same year, when Wright appeared as the mystery guest on the popular game show *What's my Line?* The masked celebrity panel finally asked if perhaps their challenger was involved in something like architecture and design, "like Frank Lloyd Wright." Wright was not only arguably the very first "Starchitect," he is clearly the vehicle for opening up the major lines of the story of

5 See YouTube:  
[www.youtube.com/watch?v=VhUDu0Q08UA](http://www.youtube.com/watch?v=VhUDu0Q08UA)

modern American architecture. The section moreover placed Wright's spectacular drawings in juxtaposition with Mies van der Rohe's projects for Friedrichstrasse, a masterpiece already in MoMA's collection, since Wright was in continual rivalry with the younger European architects, whose fascination with the American skyscraper he saw as usurping a line of development that properly belonged to his "Lieber Meister" Louis Sullivan and himself. It also led me to the archives at the State University of New York, which houses the papers of the Czech-émigré engineer Jaroslav Polivka, who worked with Wright on a number of projects in the 1950s and is commemorated on the inscribed version of the Mile High Skyscraper, along with a genealogy of other great engineers from whom Wright claimed to descend intellectually. On screen<sup>5</sup> I explained the adventure of discovering these connections, and pursuing them as research led not only to many places in the Wright archive beyond the files simply on this 1956 project, but also to an interconnected web of other archives, architectural, television, and journalistic, since the unveiling of the great drawing at a press conference in Chicago in October 1956 commanded enormous coverage in a very broad spectrum of the daily and professional press. Designing the installation of an exhibition based on the cumulative work of scholars working on individual problems proved a bit thorny, since there was not necessarily a steady chronological arc to the sections, nor an overall hypothesis. Instead, the exhibition was more in the ethos of an anthology of essays about aspects of Wright's work. The co-curators took the lead, working closely with Betty Fisher, one of MoMA's in-house exhibition designers, since it seemed impossible to allow each of the invited section curators to design their individual sections and still have a coherent presentation visually. Early on we worried about how a non-specialist viewer would find their way in this material, especially visitors who were not familiar

with Wright's career (a substantial percentage of MoMA's audience are foreign visitors to New York City).

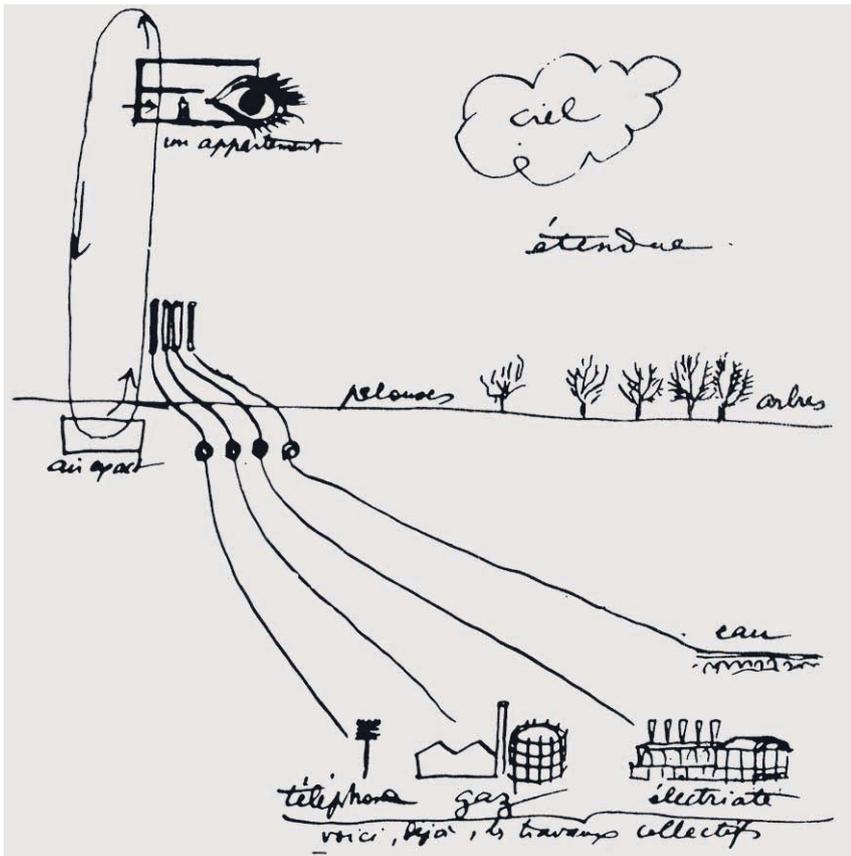
We decided to create a long introductory room which also served as something of an organizational spine for the early sections. Here we selected representations of some of Wright's best known works organized as a time line, selecting only very striking presentation drawings, exhibiting drawings that Wright himself had exhibited, either in one of the scores of exhibitions organized during his lifetime or because they were prepared for publication as in, for instance, the famous and influential Wasmuth Portfolio, the *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*, published by Ernst Wasmuth Publishers in Berlin in 1911. This room was painted not in a Wrightian color, like his famous crimson or any of the other colors associated with his Prairie Palette, and which he famously commercialized near the end of his life in 1955. These are so ubiquitously associated with Wright in everything from souvenir mugs, to calendars, and have often dominated in other exhibitions on America's most beloved architect. Instead we took a very subtle and understated palette of colors, donated for the purpose by Farrow and Ball, a deep green for the introductory gallery and much lighter natural colors to distinguish the various sections. The colors both allowed the various drawings to be read and harmonize, while distinguishing zones of the galleries that began to emerge through the interrelationships between the themes.

The next gallery changed the presentation mode from drawings framed on the wall to a mixture of framed materials and drawings presented on the sloped surfaces of drafting boards created in the museum's carpentry workshop, based on the original that we had asked Taliesin in Wisconsin to donate as part of the archival transfer, one of the desks, then, on which most of the drawings in the archive had been drawn in the first place. Here Janet Parks, long time curator of drawings at Avery and the person who at one time or another, or even many times, had handled every single drawing in the archive, offered insights into how we might go about detecting the various hands at work in these drawings from Wright's studio, and how we might understand the role that various key people over time – Marion Mahoney Griffith, for instance, in the years when the Japanese influence was at its most pronounced on either side of 1910 – had played in the evolution of Wright's drawing style. Indeed as part of the preparation for the exhibition Jennifer Gray, my co-curator, and I watched many hours of rare film footage that had come with the archive transfer. We isolated many scenes in the drafting room to show both the atmosphere of the Wright studio/school, but also to make clear that many, many hands were involved in creating the thousands of drawings produced over Wright's lifetime, of which some four hundred were on display in *Unpacking the Archive*. The two introductory galleries on drawings constituted the central axis or spine of the show. From this spine, which served to give an overview into which to place the various episodes that could be explored in rooms off the central axis, the visitors moved into smaller side galleries. Here visitors encountered a series of interlocking sections, each focused around a curator and their unpacking of a single object.

Each gallery space that followed was organized to invite viewers first to a trio of presentations: a text panel – the traditional apparatus of any exhibition – the object to be unpacked, which we called the "key" object, and a flat plasma screen with a film of about 5 minutes where the curator was filmed in the archival reading room at Columbia's Avery Library, working with the materials. In this way visitors were taken behind the scenes, seeing the drawings unframed and on the table as the curators worked with them. The very same materials were framed or presented in cases in each gallery. Models were presented, for the most part, without plexiglass bonnets for greatest impact, as these wooden models created by Wright are robust and easily cleaned.

While the exhibition is, of course, gone, having been dismantled in the week after it closed to the public on 1 October 2017, traces of it can be followed not only in the accompanying catalogue (*Frank Lloyd Wright: Unpacking the Archive*, edited by Barry Bergdoll and Jennifer Gray) but also in the films still to be viewed on You Tube by following the series of titles *MoMA: How to See/Frank Lloyd Wright*, where the other films in the series not cited in this article can also be found. Like the exhibition I can offer no conclusion, for it was an experiment in displaying not only Wright but the way various contemporary scholars can open up new inquires into Wright. It was an open-ended way of inviting the vast Wright archive to New York and of inviting others to come and use it for the ongoing work of understanding Wright, both in his own time and in the echoes and resonance he might have in ours.

*Barry Bergdoll, Meyer Schapiro Professor of Art History and Archaeology,  
Columbia University, New York*



32

Le Corbusier, sketch from: *La ville radieuse*, 1935 // photo entwerfen erforschen 2016

# Performative Design Research

Angelika Schnell

In the last few decades, original research in the architectural sciences has been challenged by two developments that have the capacity to spark a re-evaluation of the status of the sources and to effect the methodology of the research. The first development is well known; it was triggered by architectural modernism itself and involved increasingly inserting the notion of process into the relationship of the design to the final product, which could have a bearing on both the design itself and future event – for instance, traffic flow, user processes, etc. Including time as a design factor has, of course, had an influence on the scientific study of architecture. The final products, primarily architectural plans and actual buildings, can no longer be viewed as static results bound by a material medium, but instead appear as transforming processes, and are to be interpreted and researched as such. One potential (new) research method arises from the second development – the more recent one. The so-called artistic research criticizes the normativity of a “strict logos-oriented world view”,<sup>1</sup> which has dominated western science since the beginning of the Enlightenment and led to “widespread skepticism with regard to the conduciveness of corporeal experiences to theoretical thought.”<sup>2</sup> In this way this method is elaborating upon a notion developed in the 1960s in philosophy, sociology and scientific theory in the form of an examination of “tacit knowing,” a term coined by Michael Polanyi,<sup>3</sup> which had initially been deemed “experiential knowledge.”<sup>4</sup> In contemporary “embodiment” research, one proceeds from the assumption that artistic activities, with their non-linear products referring to complex interpretation and perception, can not only generate new ways of seeing – but also knowledge that is consistently overlooked by research focused on logos and the dissecting analysis – namely primarily the sensual-corporeal experience itself. In this sense, artistic research is not research *about* art, but rather *with* art. Instead of



*Live Drawing*, re-enactment by Desislava Petkova, Paula Struden // photo Romana Prokop

1 Gesa Ziemer, *Verletzbar Orte. Entwurf einer praktischen Ästhetik*, Diaphanes: Zurich/Berlin 2008, 12

2 Undine Eberlein, introduction to *Zwischenleiblichkeit und bewegtes Verstehen. Incorporateity, Movement and Tacit Knowledge*, transcript, Bielefeld 2016, 10

3 Michael Polanyi, *The Tacit Dimension*, The University of Chicago Press: Chicago/London 1966

4 Different authors give a summary – from the sociological standpoint – of how tacit knowledge pertains to science and technology in “Epistemologie der Ungewißheit,” chapter 2 of: Ulrich Beck / Wolfgang Bonss (eds.), *Die Modernisierung der Moderne*, Suhrkamp: Frankfurt am Main 2001

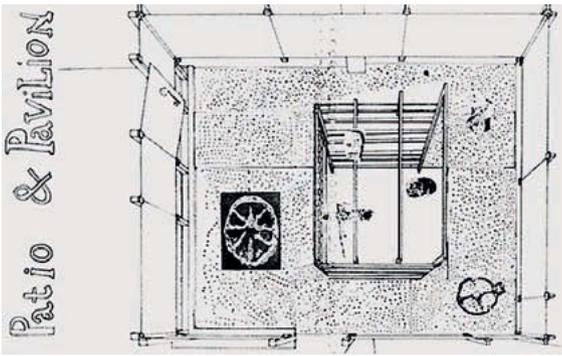
5 [www.designparadigm.net/portfolio/building-the-design/](http://www.designparadigm.net/portfolio/building-the-design/)

understanding the main source of science of art research – the artwork itself – solely as passive carrier of meaning of ideas, the emphasis is placed on their physical and material reality, as well as on their interpretive and performative aspects, which also opens up new possibilities for the research of processes in architectural design, which, in turn can be directly encountered as “active knowledge objects,” both in the research and in the reception.

### **Design Paradigm**

Of course, these sketchily outlined developments are complex and also the subject of controversial debates. Nevertheless, it is clear that it initiates a series of consequences with regard to methodology and content that deserves closer attention. As a start, to facilitate an unbiased approach to this field and its complex relationships, in 2013, the platform History | Theory | Criticism (HTC) at the Institut für Kunst und Architektur (IKA) at Vienna’s Akademie der bildenden Künste established a research project under the tutelage of Angelika Schnell, Eva Sommeregger, and Waltraud Indrist; its focus is the obvious connection to the two aforementioned developments. *Design Paradigm* examines the history of design in the twentieth and twenty-first centuries as artistic research (known in architecture as “design-based research”), in other words, within the framework of *Design Paradigm*, the process of designing is reconstructed by means of performative formats and at the same time, examined with respect to new inquiries and possibilities.

The main thesis of *Design Paradigm*<sup>5</sup> is that the modernism in architecture has profoundly changed the practice and theory of architectural design: in light of the explosive growth of major cities at the start of the twentieth century, many



Alison and Peter Smithson, sketch, patio & pavilion for the exhibition *This is Tomorrow*  
Whitechapel Gallery, London, 1956 // entwerfen erforschen 2016



34

Rem Koolhaas /OMA, Mélun-Senart urban competition, 1987  
// entwerfen erforschen 2016

architects also began to anticipatively incorporate extra-architectural forces – political, economic, social, technical, etc. – in architectural and urban design. The anticipation of the change required the architects to make this process itself transparent – by including the factor “time,” by including the “new media,” and by including other disciplines and techniques. In this way the architectural design became in many cases self-referential; not only were the structures and forms designed, but also the processes that were to generate them. This sort of conceptual design, in which the design itself is, as it were, designed – for it is that very part of the design that gives presence to the temporal, the scenario-like, and the changeable aspects of the design – goes beyond the Renaissance concept of the *disegno*, which assumes an ontological separation between design concept and physical design execution, regardless of whether this refers to the design as the *a priori* or the *a posteriori* projected illustrations of a mental image of a building or an object.<sup>6</sup> The thesis of *Design Paradigm* is that the complex activity of designing will receive an additional inherent dimension, which, though it had always been present, now for the first time, as conceptual dimension, becomes visible and tangible itself via the design image: time, or one or more temporal concepts.<sup>7</sup> To the extent that we are confronted with the design process itself – as concept, as outcome of structured events, as field of possibilities, as act – it becomes possible to recognize it and its own “temporal form” (Ernst Cassirer) and to conduct research linked only at certain strategic points to the homogeneous and quantifiable linear time of the external world. Within its own qualitative and hermetic “action time” (as well as its own “action space”) the design process is not connected to the linear sequence of past, present, and future.<sup>8</sup> Instead it can unfold in many directions, heterogeneous and singular, which is why it is not possible to define a



*As found*, performance combined with Koolhaas's concept "interpretation Delirium", in the reconstructed Pavilion by Nadija Götz, Jasmin Schienegger // photo Eva Sommeregger

6 Cf. esp. Erwin Panofsky, *Idea. Ein Beitrag zur Begriffsgeschichte der älteren Kunsttheorie*, Verlag Volker Spiess: Berlin 1993, esp. 23–38

7 Cf. esp.: Karin Gloy, *Zeit. Eine Morphologie*, Verlag Karl Alber: Freiburg/Munich 2006; Johannes Myssok / Ludger Schwarte (ed.), *Zeitstrukturen. Techniken der Vergegenwärtigung in Wissenschaft und Kunst*, Reimer Verlag: Berlin 2013

8 Karin Gloy, *Zeit*, op.cit., esp. 73–87

9 John Austin, *How to do Things With Words*, lectures given at Harvard University in 1955, Oxford 1975 (1962)

10 Sybille Krämer, "Gibt es eine Performanz des Bildlichen? Reflexionen über Blickakte," in: Ludger Schwarte (ed.), *Bild-Performanz*, Wilhelm Fink Verlag: Munich 2011, 63–90

11 Ludger Schwarte (ed.), *Bild-Performanz*, op. cit.; Erika Fischer-Lichte, *Performativität*, op. cit.; Doris Bachmann-Medick, *Cultural Turns. Neuorientierungen in den Kulturwissenschaften*, Rowohlt: Reinbek bei Hamburg 2006; Uwe Wirth (ed.), *Performanz. Zwischen Sprachphilosophie und Kulturwissenschaften*, Suhrkamp: Frankfurt am Main 2002

unified formal and/or aesthetic category of modern design as operative model. The only similarity we can identify is the fact that an idea is no longer merely represented (shown), but performed (embodied in the here and now). In other words, the content is put into effect through the drawing itself, the distinction between conceptual idea and physical carrier of this idea is suspended. And it is this observation that leads to the concept of performativity.

Performativity is a theory that appears to be well suited to deciphering the logic of the introversive "action time" in modern architectural design. It originates in speech act theory, which was developed in the 1950s and 1960s by language philosopher John Austin.<sup>9</sup> The theory proceeds on the assumption that linguistic content is also linked to the physical pronunciation of that very content.

There is, of course, not one singular theory of performativity. In fact, following the linguistic theories and language-philosophy theories of John Austin and John Searle, it was above all cultural theorists and philosophers such as Judith Butler, Jacques Derrida, and Sybille Krämer who grappled with performativity and, along with it, non-lingual and consciously incorporated fictive enactments and performances. Sybille Krämer, for instance, speaks of *Blick-Akte* (literally: view-acts) in which images can also be understood as performative.<sup>10</sup> In the meantime there is ample literature pointing to this construction of reality and social character of the "image-performance."<sup>11</sup> Indeed, what stands out regarding all of the aforementioned publications is the fact that nowhere is a direct link forged between performativity and the architectural design process. Conversely, one occasionally does find a systematic correlation of architecture and performativity. What's more, the meaning performativity is often reduced to the "staging" or "enactment." But the theories of performativity go further: they attempt to grasp the inner logic of an act, that does



36

Doris Scheicher during the construction of the Palimpsest theatre // photo Kay Sallier

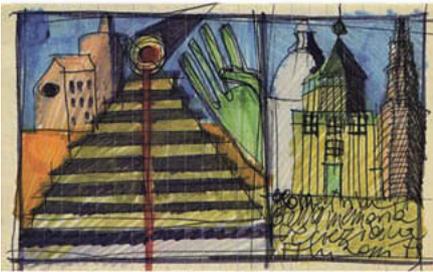
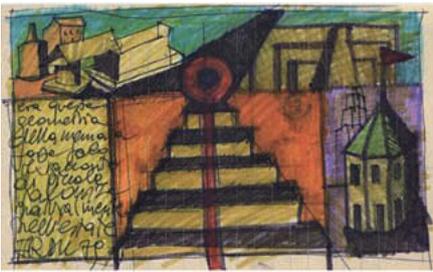
what it says it will, which is why we are interested in this self-referentiality, that we rediscover in the modern design process.

### **Performative design research**

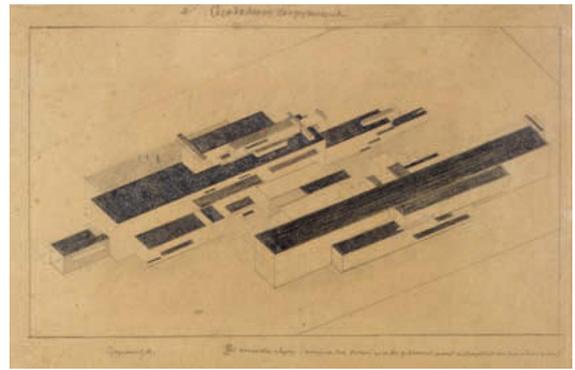
This becomes particularly clear when one takes a look at the visualizations of architectural design since architectural modernism. A large number of drawings or images come into existence that appear to have a different status from the conventional design-related drawings such as sketches or initial hardline drawings, and also have a different appearance. It's a matter of conceptual interpretations, which portray not so much a future condition as the process through which one arrives at that condition. Such conceptual representations are clear indications that it has become necessary to demonstrate in which manner the new architecture can master and bring about socio-political change.

To understand the inner logic of these interpretations, it was necessary to link research and teaching. At HTC, Angelika Schnell and Eva Sommeregger developed and taught three successive, theory-based design studios entitled Building the Design (Bachelor, winter semester 2012/2013), Building the Theory (Master summer semester 2013) and Play Architecture (Bachelor, winter semester 2013/2014). What they had in common was the study of the architectural design process, and namely with its own means.

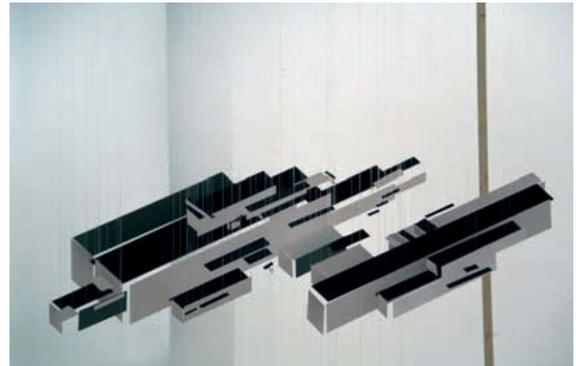
As a result, the studios were prefaced by research-based questions: How should we go about our research of "material epistemology" of architectural design since modernism? Which methodologies will be required? Do they exist, or must they be developed? Can artistic research, i.e. design-based research, lead to new knowledge? The most important point of departure was the thesis holding that



Drawings, *Geometria della memoria*, 1979, private collection  
// *entwerfen erforschen* 2016



Kazimir Malevich, *Arkhitekton*, 1923–1924, Collection  
Stedelijk Museum, Amsterdam // *entwerfen erforschen* 2016



Avin Fathulla, David Rasner, reconstruction of the physical  
model // photo Angelika Schnell

37

12 Angelika Schnell / Eva Sommeregger /  
Waltraud Indrist (eds.), *Entwerfen Erforschen*.  
*Der „performative turn“ im Architekturstudium*,  
Birkhäuser Verlag: Basel/Berlin 2016

performative formats – critical re-enactments, animations, narratives etc. – might be the appropriate methodologies to respond to questions related more to the process than to the results. The students in the respective studios were asked to research discrete, autonomous examples of architectural history with the same means they use in design practices, and this led to such remarkable results that we decided to disseminate them. In 2016, the publication *Entwerfen Erforschen – Der „performative turn“ im Architekturstudium* (literally: Researching design – the performative turn in the study of architecture) was published by Birkhäuser.<sup>12</sup>

Building the Design was the first step, and, at the same time, the basis for the subsequent design studios. Conceptual images made by architects of the twentieth and twenty-first centuries were presented to the students. What the heterogeneous images have in common is that they are neither traditional design sketches nor finished drawings.

The students noticed that the visual means of the “conceptual design images” were often borrowed from other disciplines – film and photography, theater, dance and performances, as well as literature, comics, and musical notations – in which time also plays an essential role. Le Corbusier’s extensive use of new media for the design process is, for instance, renowned: the *promenade architecturale* was borne of the cinematographic notion of a body moving through space. To illustrate such movement studies, Le Corbusier employed a drawing and sketching style that brings to mind comic strips; the students Desislava Petkova and Paula Strunden compellingly re-enacted its communicative functions in a series of frames. In the process, Le Corbusier, the otherwise impenetrable seeming art-world personage, became recognizable to the students as someone who takes parallel action: posing questions, reflecting, and operative. And it became apparent that the drawing itself

(a famous sketch from *La ville radieuse*) was something that had *been made*. Each detail presented itself as a precise relationship to a thought, and the comic-like sketch could be experienced in all its richness. Comparable, yet in the end quite different ventures are: Alison and Peter Smithson's Patio & Pavilion concept dating to 1956, reconstructed as a wild collage of past and present finds in the sense of the Smithsons' "as-found" technique (Nadja Götze and Jasmin Schienegger); Kazimir Malevich's Suprematist architectural drawings reconstructed in their two-dimensional flatness by means of three-dimensional analytical-floating models (Avin Fathulla and David Rasner); and Aldo Rossi's analogous design method presented in a Rossi Theater built by the students as ambivalent mnemonic model (Kay Sallier and Doris Scheicher). The overall outcome was an exhibition of twelve different "re-enactments" that – more precisely and vividly than any conventional research – illustrates the processual and conceptual character of design images. The following spring semester, a small group of master's degree students reflected theoretically on the results of Building the Design. Their task was not only to write an essay, but also to consider how design-based research can be stored and published. One characteristic of "performative" research is its fleetingness. It requires the presence of an audience that sees and hears the results of the design-based research during the performance, because in this way the processual aspects of the design, the sensuous thought itself, become better recognizable. The students were asked to design a publication where they could introduce their own pictorial designs in order to further develop the text contributions. The result was the book *Heterokopien*, which was later used as the layout model for the compendium *Entwerfen Erforschen*. We've selected Maximilian Müller's project about Kay Sallier and Doris Scheicher's "Rossi-Re-enactment" to represent the students' work. Müller examines the vicinity of Roland Barthes's "structuralist activity" to performative method – a valuable contribution to the current research on Design Paradigm.

During the fall semester 2013/2014, the focus was placed on the media enactment of performative design. *Play Architecture* is based on texts that treat dwelling as a social and spatial phenomenon. The texts spanned from antiquity to the present day; the authors were poets, philosophers or scientists, but not architects. After selecting a book, by devising filmic designs, each student was to visualize, and, at the same time, re-design the reality of the *dwelling* and *existence* described in the respective books. Some of the works provided insightful answers to the fundamental methodological question as to whether a time-based design process can be more aptly expressed through moving images. Eva Herunter and Roxy Rieder's visualization of Viléms Flusser's notion of a modern world perforated by media channels employs film animation to depict something seemingly unreal, namely the constant permeation of interior and exterior, which for that very reason reveals a foundation of modern existence. Fabian Puttinger, Julian Raffetseder, and Jiri Tomicek rigorously translated Norbert Elias's study of court society into a modern computer game that provokes the exchangeability of spaces and costumes and links the construction of space to the presence and actions of a proactive player. The results can indeed best be evaluated as moving images; nevertheless, in our publication we have attempted to convey them by way of the most important sequence of images.

### Conclusion

The student work constitutes an important contribution to design-based and "performative" research of modern architectural design and design processes, by making the material directly accessible in the form of events perceptible to the senses. This method has mimetic content, but does not involve mere copies; it is not so much a matter of analyzing the given material – instead it is about adding a new level of meaning to it. That also has to do with a particularity of this research: the

fleetingness of performance. It requires the presence and interaction of an audience that sees and hears the results of the design-based research during the performance, because in this way processual aspects of the design and the sensuous thought itself become better recognizable. As a “practical aesthetic” it transcends the conventional boundaries between science and art and thereby refers back to the dual nature of the artistic work itself. But ultimately, through it the historiography of architecture will no longer be only the history of buildings, but also of diverse and complex design processes.

*Angelika Schnell, Professor of Architecture History and Theory at the Academy of Fine Arts, Vienna*



40

Group photo, Ljubljana // photo MAO

## icam18

Ljubljana, 29 May–4 June 2016

icam18 brought delegates of the International Confederation of Architectural Museums together in Ljubljana to discuss *Architectural Institutions at the Crossroads*. Hosted by the Museum of Architecture and Design (MAO) in Ljubljana, Slovenia, its director Matevž Čelik brought us together with a substantial program of architecture and landscape tours, intelligent sessions, and gatherings around delicious food with much discussion on our organization and institutions in times of worldwide change. Right from the start, touring the city center and Ljubljanica riverbanks, and with breathtaking views of the city from above. Greeting old friends and meeting new colleagues from around the world we knew we were also in for great individual conversations and group discussions about our institutions and organization's agency in promoting a better understanding of architecture. As to the sessions, and then the tours, here's a summary.

*The History of the City vs. the Architecture Institution of the Future* proposed by Kent Martinussen was a session that sought to discuss how architectural institutions could offer a better understanding of their re-presentational character vis-à-vis the need for greater interrelations with the city, its political leadership and its inhabitants. From asking curious radio audiences for their questions about a city and combining these with journalism and history through podcasts with longer lifespans than exhibitions, to the use of augmented reality apps to engage audiences in existing locations with their history, and even the promotion of building culture through constantly finding new sites from where to operate (with the pros and cons of a nomadic existence), this was a session about audience engagement and pushing out content by making use of new and old technologies in imaginative ways, and creative strategies for outreach.



Pecha Kucha, City Museum of Ljubljana // photo MAO

*Rethinking Collections and Archives*, chaired by Aric Chen, brought along a significant discussion on object-based collections and context-based archives, particularly in a time of technological change. The session ranged from institutions with established collection policies to institutions envisioning themselves as collaborators in knowledge production. The need for the evaluation and re-evaluation of a collection, to the re-thinking of collecting strategies and missions, this session raised the bar in terms of architectural collecting institutions, from keepers of knowledge to enablers of knowledge, a cultural shift in times of cries of shrinking budgets, and calls for stronger collaborations, greater societal relevancy, and new formats to bring into a collection. This was a session about why and how we collect, how collecting strategies can evolve, and most importantly about the differences and diversity in philosophies of missions and visions.

*Architecture Museums and Events* discussed the exploding landscape of architectural events and their potential in relation to museums and institutions. The session chaired and moderated by Maja Vardjan was envisioned as discussions of events as platforms for shaping new critical thinking. Starting with an opportunity for collaboration in Oslo, the presentations later evolved into what seemed a struggle among those circulating the globe to remain relevant, and some speaker's corner deliberations: it was amusing to see that at times every line was treated as a branding opportunity. When events are presented as moments that primarily allow curators a higher profile, they actually appear to be rather ephemeral moments to others. Coupled with the notion that the power of events is presented as opportunities to break through the status quo, the audience had to ask if the intent to actually change existing conditions is at all

possible without a long-term vision. A provocateur session, deftly moderated, that brought heated discussion. *Architecture Museums and Research*, proposed and chaired by Andres Lepik, discussed the idea that through research collections are explored and maintain their value. The session argued that architectural archives and collections can further define their missions and academic profiles through research, and discussed how research enables the positioning of architecture in a larger context and encompassing broader topics. This was a session about how architectural institutions define themselves, and primarily how this impacts on the possibilities for research and its outcomes. From conscious decisions to be research institutions with self-imposed all-encompassing cycles of acquisition, cataloging, research, exhibition and publication, to others being guided by short-term project-based agendas and more



On Tour, Sports Park Stožice, Sadar+Vuga, Ljubljana // photo MAO

limited cycles imposed from above, or those operating within slower paced academic institutions, the need to be strategic in terms of the role of archives in research was highlighted. Archives as critical to the advancement of architectural knowledge and their diverse modes of research contributions were eloquently displayed within a brilliant session framework.

*Crisis and Clashes: Changing Policies for the Museum's Audience, Profile, Agency* was premised on digging deeper into how change reflects on our identities. The session, intelligently presented and moderated by Pippo Ciorra, discussed the changing landscape between architecture museums and their audiences, as well as how a currently shifting architectural practice necessarily impacts on strategies for architectural museums, from collecting to displaying. The discussion emphasized the notion of presenting collections to audiences as unfolding narratives, institutions as

needing to be embedded in current day issues from where to mediate between collections and existing conditions, and the importance of not being neutral, and of taking positions from where to build a different discourse. This requires commitment, hard work, and the will to generate a more sophisticated conversation within and between architectural collecting institutions. An extraordinary session that reminded us about the agency we actually have in moving the boundaries of architectural discourse forward.

### **Tours**

Slovenia will remain in our collective memories as the place where we experienced, and at times were baffled by, Jože Plečnik's (1872–1957) urban interventions and architecture, and that of a host of other Slovenian architects in the building of twentieth century Ljubljana: Edvard Ravnikar (1960–1983) and Max Fabiani (1865–1962). From the



Slavko Pengov, fresco, *Yugoslavia's struggle during World War II, 1947*, Villa Bled, Bled // photo Monika Platzer

beautifully scaled central square of Ljubljana with Plečnik's Tromostovje Triple Bridge and his rather classic National and University Library, to the unexpected layout and use of materials in his Church of St. Francis and Church of St. Michael, his architecture – and home and archive – offered a glimpse into his world, ideas and design approach. His influence in Ravnikar was appreciated in the Museum of Modern Art and the National Gallery, where we were generously hosted for our celebratory opening reception. A day trip to Styria and Maribor took us through the beautiful Slovenian landscape to the Minorite Monastery, the contemporary Football Stadium in Maribor and (with rain outside) to enjoy the Vinag wine cellar atmosphere and wine. The day trip to Styria led to the alpine valley to be fascinated – and exhausted – by descending the never-ending stairs and beautifully planned landscape of the ski jumping hills in

Planica. We then lunched lavishly together in Tito's Villa Bled under a wonderful mural depicting the worker's struggle (a surreal contraposition). The views from the residence towards Lake Bled were breathtaking, and we continued to enjoy them from the place of our general assembly: Tito's Belvedere! There we had a good discussion on icam organizational and business matters. For those of us lucky enough to continue on to the Slovenian post-conference, we had two full days of amazing tours. The first day we traveled to the Karst Region to visit the birthplace of Max Fabiani, and to his renovation of Stanjel Castle and the gorgeous gardens of Villa Ferrari. Lunch in the Max Fabiani House, and pleasant walks along its vineyards will remain unforgettable. The afternoon brought us to Izola, to more contemporary architecture: to the University Campus Livada and social housing projects; and to the coast: Piran, a medieval urban

town next to the Adriatic Sea, was the perfect place to end the day, and to return to someday. The second day's visit highlight was the Stožice Sports Park with its large-span shell-domed roof that sits on massive piers and has an elegant undulating canopy. Plečnik's postwar architecture brought us to yet more churches with yet more iconographic and architectural surprises. Back in the city we were able to have a final drink with friends, and so we said goodbye to Ljubljana, and say thank you to icam, and in particular to our wonderful hosts for all their organizational and planning work, and to our outstanding tour guides throughout this incredible conference, with hopes to meet again soon!

*Inés Zalduendo, Special Collections Archivist, Harvard University Graduate School of Design*



Seaplane hangars, 1916–1917, Tallinn // photo Monika Platzer

## secretary general's report

Board meeting in Tallinn, January 2017  
Board meeting in Copenhagen,  
September 2017

After the Opening Days of the Venice Biennale at the end of May 2016, **icam** held its 18th conference, in Ljubljana. Filled with the impressions of the contemporary international architectural scene, the **icam** community gathered to discuss the position of the architectural institutions at the conference *Crossroads*, hosted by the Slovenian Museum of Architecture and Design (MAO).

The conference addressed the changing conditions in which architectural institutions operate. Since the founding of **icam** in 1979, all aspects of the functioning of architectural museums, libraries, archives and institutions have evolved. Two interesting publications recently addressed these changes: *The NAI effect. Creating Architecture Culture* by Sergio M. Figueiredo, and *OASE* issue 99 "The Architecture Museum Effect." It is striking that scholars have adopted the **icam**

community as a study object, and how the dynamic of architectural institutions is analysed from an academic point of view.

Meanwhile, the changes in our institutions seem to be occurring at an accelerated pace. City development and branding for tourism is of growing importance. During the conference, **icam** members looked in detail at the ways architectural institutions can contribute to city development, and to the ways in which the architectural history or DNA of a city can be part of the future of the city. How can architectural museums add value to the city as an interesting place for architectural history, and at the same time create a dynamic atmosphere that stimulates interesting contemporary developments? Examples were discussed of how architectural institutions can be places of critical reflection on city development by introducing history, research by design

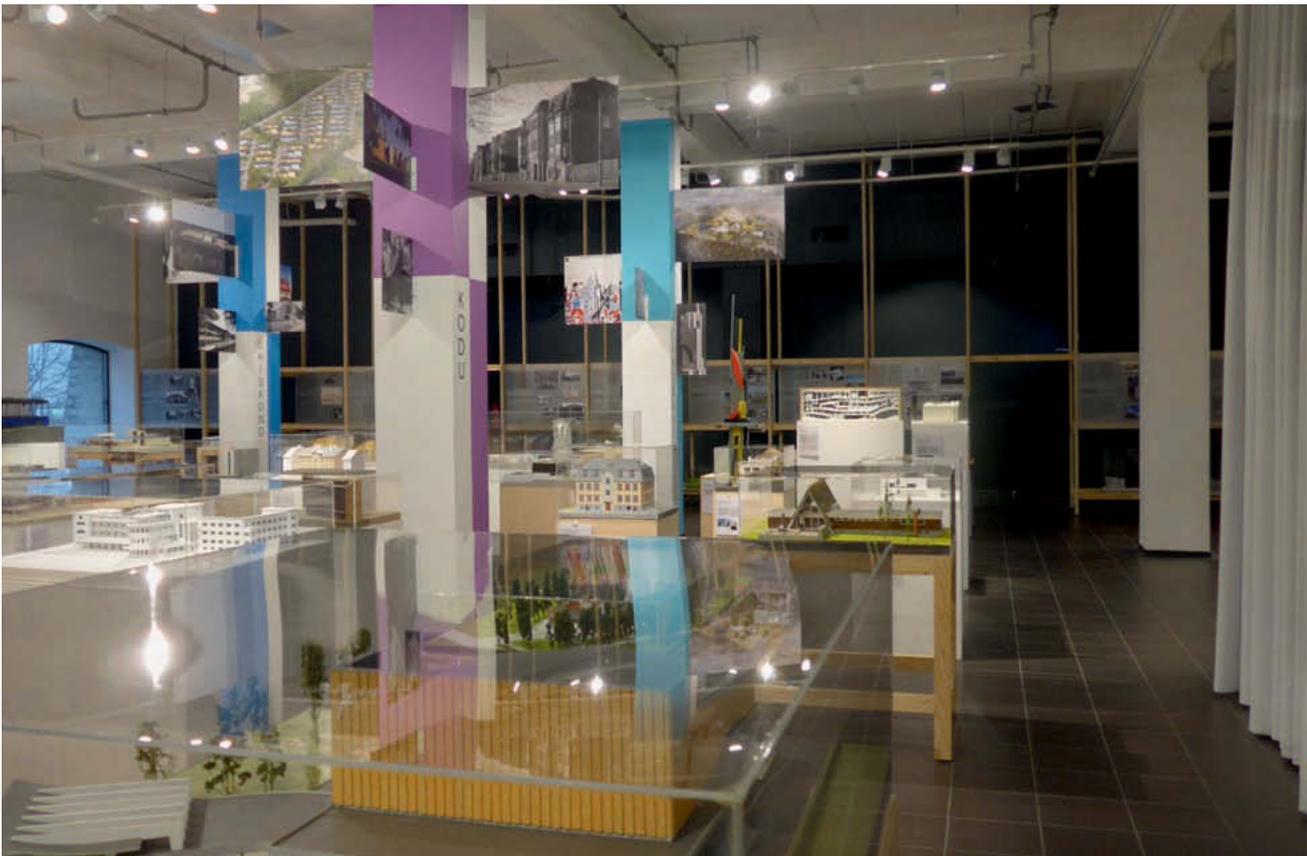
and by engaging various social groups. Ljubljana itself is an interesting case study of how the dynamics of urban renewal go hand in hand with an appreciation of its architectural history, and how the architectural museum is collaborating with the city and with the architecture faculty at the university. MAO is also hosting the Biennial of Design (established in 1963) and is therefore an interesting example for the **icam** community since most of the institutional members are faced with the growing frequency and importance of biennials and events such as Architecture Festivals. How do architectural institutions – often with a collection as one its foundations – have to respond to this new landscape? Positions from all over the world were presented, and it is clear that the dynamic of the developments in Asia are fundamentally different from what is known by the older institutional members of **icam**, also that it would

definitely be very useful to open up the communication with new Asian initiatives more intensively in order to learn from these new models.

Apart from the evolving urban politics and public interest in events, the internal dynamics of architectural institutions are also transforming rapidly. Hybrid architectural archives pose new challenges for the archivists. The session ‘Rethinking Archives and Collections’ focused on the new dynamics that are required to keep up with collecting and processing archives accurately. Another session addressed new forms of research within the architectural institution that often take the form of collaborations between the architectural museum and academic research. Especially the way the architectural museum can be an agent in research by design was looked at from various perspectives. The discussion in this session opened up the question of the audience: For whom are we working,

and what is our responsibility towards various audiences? The session on audiences addressed new perspectives, including social media and virtual audiences.

At the same time, this session questioned the delicate balance between the pressure from policy-makers to reach the broadest public as possible, and the quality of the public programs architectural institutions want to offer. The hosts of MAO developed a stimulating program that struck a balance between contemporary developments in architecture and urbanism in Slovenia and the country’s rich architectural history with, of course, the legacy of Plecnik as the *pièce de résistance*. The General Assembly held its meeting in the beautiful setting of the castle and Lake Bled, where some of the conclusions from the intense conference were summarized. The regional and specialized groups of **icam** reported briefly on their meetings, which



46

Permanent exhibiton, *Space in Motion: A Century of Estonian Architecture*, Museum of Estonian Architecture, Tallinn // photo Monika Platzer

all together showed an impressive dynamic within icam between the biannual conferences. The grants regional groups used for their meetings in 2017 demonstrated a similar liveliness within the icam community. Meanwhile, the icam community is changing itself, with new institutional members joining and others having lost track of icam. After the last General Assembly, in Bled, icam was able to welcome the Graham Foundation for Advanced Studies in the Fine Arts (USA), the Museen der Stadt Wien (Austria), the Irish Architecture Foundation (Ireland), the University of Texas (USA) and the Fundación ICO (Spain) as new institutional members. Wolfgang Voigt and Janet Parks become individual members after they had contributed to the icam network for a long time in, respectively, the Deutsches Architekturmuseum and the Avery Library of Columbia University. Unfortunately, icam also had to wave

out some of its members who had invested untold effort and energy in icam. The President attended the farewell event for Dietmar Steiner in Vienna, in November 2016, and gave a speech highlighting his contribution to icam and the international world of architecture museums. Other news from Vienna was the request from the Wagner:werk Museum Postsparkasse to terminate their membership since the museum is to be closed. In a letter, the President expressed the concern of the board about the closing of the bank to the public and the fact that the furniture and interior could be lost. The board meetings in Tallinn (29–31 January 2017) and Copenhagen (24–28 September 2017) worked further on the issues of 'Architectural Institutions at the Crossroads'. As a board, we want to understand the changing environment in which icam members operate, and therefore need information on how the changing social and political environment



The icam board on the BLOX construction site in Copenhagen // photo Monika Platzer

affect the members. We sent out a survey to fully comprehend the different conditions of the institutional members. Of the 110 institutional members, 49 organizations responded. The results provide the board with accurate data on the members, on their funding, the number of exhibitions, the size of audiences, the institutions' digital presence, the number of employees and their profiles. The results are analysed in detail and will be presented to the members at the next General Assembly of **icam19** in Copenhagen, in September 2018. Some issues need to be studied more in detail, and require a different type of research, such as members' research policies. What do our members mean by 'research'? Research by design? Architecture historical research? Research on the collection? The European Union describes several categories of research. How would the research undertaken by the members be classified, from academic research to

reflective research on archival data? Another issue that requires in-depth analysis is the question of the digitization of collections. What is the policy institutional members adopt, and how does this facilitate international exchange and research? It also seems useful to focus in detail on the issue of the permanent exhibition. 15 years after many members were very preoccupied with the topic, it would be interesting to address it again at the conferences now so that we can evaluate the exhibitions now that new formats for permanent display of the collection have been developed. The survey produced insights in to the way members could work together, for example in the digital question, research, and on exhibitions. This will be further developed in the next **icam** conference, to be held in Copenhagen, in September 2018. Under the general heading 'Migrating Ideas,' the board wants the next **icam** conference to provide

momentum to stimulate new forms of international collaborations and exchanges of ideas. We are convinced that facilitating these kinds of international exchanges of knowledge has been the strength of the **icam** network over the last decades.

*Sofie De Caigny, secretary general*



48

BLOX at the harbor front in Copenhagen // photo Michael Levin

## icam19

Copenhagen 2018

conference

Does society define the architecture or does the architecture define society? The world today is characterised by huge changes in global politics. We are seeing a rise in nationalism, where old boundaries are being rebuilt and formerly so fundamental ideals are being challenged anew. At the same time, we are facing global challenges when it comes to green and sustainable changes to how we live and build. All of this has an influence on architecture and urban growth. But does architecture also have an influence on these developments? What do the different trends actually mean for architecture as a discipline, for culture and for communication? These are the big questions at **icam18**, which has the theme 'Migrating Ideas'.

The Danish Architecture Centre (DAC) is hosting the 19th edition of the **icam** conference in Copenhagen, Denmark. The four-day conference will kick off on Sunday 9 September with a city walk

and a welcome reception on the opening day. The official conference programme begins on Monday 10 September and will comprise lectures, sessions and guided tours in Copenhagen and surrounding areas. The official conference programme will be followed by two post-conference days with guided tours on Friday 14 September and Saturday 15 September. The conference is organised with the support and participation of Realdania, the National Collection of Architectural Drawings and the Danish Royal Library, among other collaborators.

### **The Danish Architecture Centre**

DAC is Denmark's national centre for the development and dissemination of knowledge about architecture, building and urban development. DAC was founded in 1985 as a public-private partnership tasked with "building bridges between architecture as an art form and as a business". In short, DAC



Israels Plads in the centre of Copenhagen // photo Wikimedia Commons

co-produces dissemination, dialogue and debate between industries and society to ensure our cities, urban spaces and structures are built with the highest architectural quality. DAC has regularly expanded its portfolio of offerings for families, young people and professionals, and today DAC hosts exhibitions, urban walks, courses for children, LEGO workshops, development programmes for municipal chief executives and managers, and innovation projects in collaboration with players across the building sector. In early 2018, DAC will move to the brand new BLOX building located on the Copenhagen waterfront. BLOX was designed by Rem Koolhaas and Ellen van Loon from OMA, and will be an extraordinary venue for life in the city. BLOX will provide a setting for recreational outdoor urban spaces, playgrounds, homes and cafés, as well as a unique forum for the built environment with room for work,

exhibitions, research and reflection. It is going to be an extraordinary place. A place that embraces both popular and professional activities. A place to be shared by the creative professions involved in urban development, construction, architecture and design. You will find DAC at the heart of BLOX, with large exhibition spaces, a learning centre and smaller spaces for engaging with professionals. In addition to DAC's new location, DAC launches a new strategy to become an international destination for architecture and design. The background for this global focus is the knowledge that never before have so many people lived in the world's cities, and architecture plays a key role in shaping the cities, housing and sustainable transition of the future. The next 10 to 15 years will be particularly critical for the development of the world's cities. The ideas and drawings are being realised now. We are deciding, now, whether the cities of

the future will be for the people, with room for life, community and well-being. And whether the cities will be sustainable with biodiversity, urban nature and climate-proof buildings. The debate and knowledge-sharing of today will impact on these decisions. DAC therefore wishes to promote engagement, knowledge and experiences that bring together people and disciplines to shed light on the challenges of the future, so we can work together to find solutions for our cities. The **icam19** conference has an international scope that welcomes players from all over the world to see and experience DAC, BLOX and all of Copenhagen. BLOX will be the nerve centre of the **icam19** conference, with most of the sessions and lectures taking place there. With its central location, it makes an excellent base from which to explore the rest of the city by foot, boat and bus.



50

Everyday commuting on bikes in Copenhagen // photo Kasper Thye, Copenhagen Media Center

### **Copenhagen**

Copenhagen is known as one of the most liveable cities in the world. This is a direct result of years of human-centric urban development, with the bicycle playing a key role. Today, there are more bikes than inhabitants, and more people move about the city by bike than by car. In the early 1960s Copenhagen was one of the first cities in Europe to reduce car traffic and parking in the inner city.

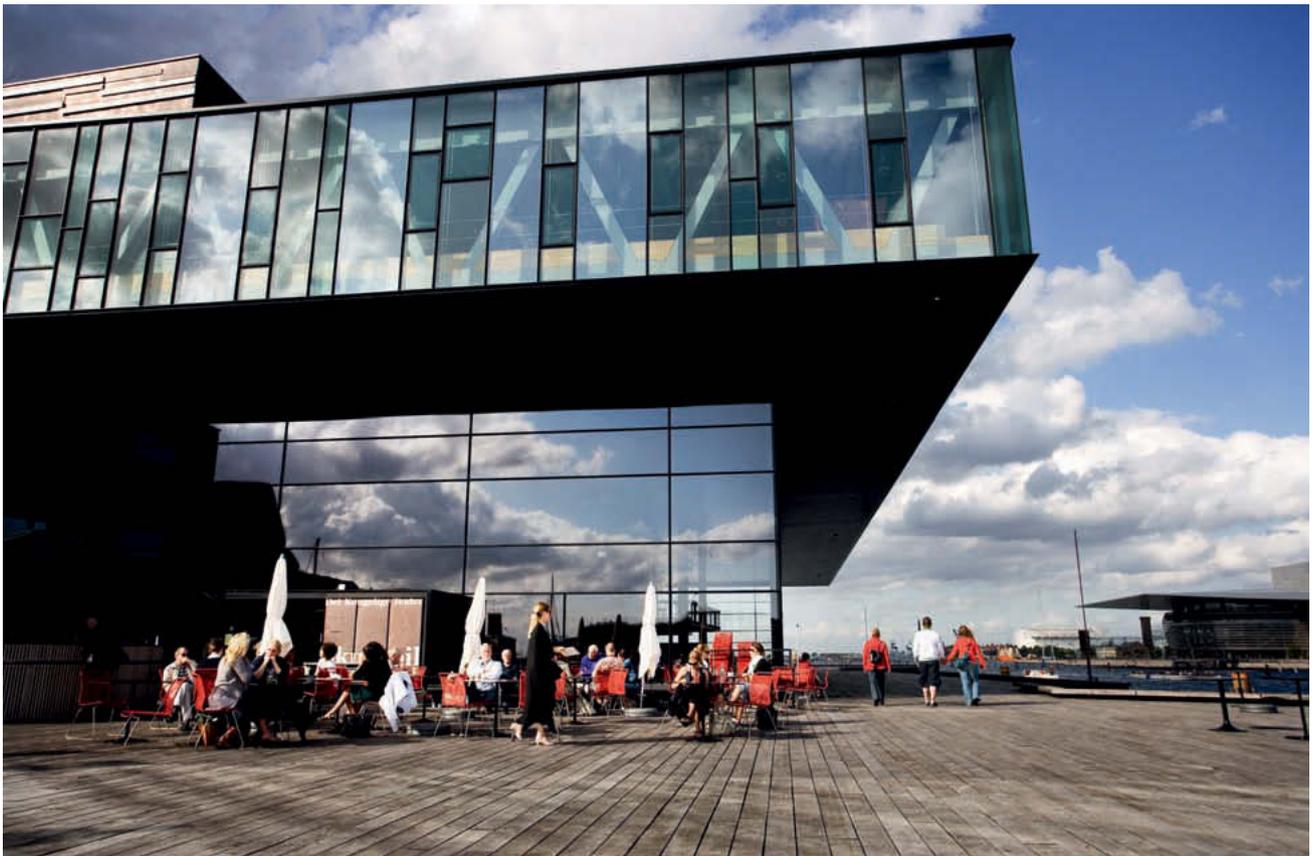
Car lanes were turned into pedestrian streets and many squares were converted from parking lots into public spaces for urban life. As a result of this strategy, space for pedestrians and urban life has increased from 15,000m<sup>2</sup> to over 100,000m<sup>2</sup>.

Copenhagen's liveability is reflected to a great extent in the city's architecture. New bridges and green cycling routes are a major part of the city's infrastructure, making it easy and convenient to move about on foot and by bike. Major architectural firms like

Gehl, COBE and BIG have had a significant impact on the city with their human-centric focus and playful approach to architecture.

### **The icam19 Sessions**

We will explore the theme of 'Migrating Ideas' in five sessions. The theme seeks inspiration from the international political situation, which is changing dramatically; nationalism is on the rise, and barriers are being constructed. Meanwhile, climate change is forcing us to move from a black to a green economy, with an unavoidable impact on architecture, design and urban planning. What does it mean to be an architectural institution in a world of political, social and environmental changes? Where do we want to be? The icam19 conference examines the position of the architectural institutions in the 21st century. Taking as its theme 'Migrating Ideas', the conference will explore transnational research, exhibition co-production,



The Royal Play House, Copenhagen // photo Sty Stange

responses to climate change, community empowerment and value creation through new partnerships.

#### **Session 1: INSPIRE**

'Archives and International Collaborations' will take place at BLOX.

The first session will be chaired by Christoph Grafe and explores the perspectives of cross-cultural and national collaboration between institutions. How can these collaborations be initiated and funded? What types of methodological innovations can evolve from working with partners with different backgrounds? These are some of the questions various collaborations will be invited to answer.

#### **Session 2: CONNECT**

'Enabling Co-production' will take place at BLOX and will be chaired by Catherine Pütz.

The second session addresses the many opportunities inherent in exhibition co-production, and the value of collaboration across different types of

research and artistic institutions for how we produce exhibitions. Contributors will have the opportunity to explore a variety of case studies showcasing how various approaches can be combined to create different business models for co-production. And to consider how collaborations can provoke audiences and act as vehicles for social change.

#### **Session 3: ENHANCE**

'Creating Value in Commercial Partnerships' will take place at the Danish Royal Library.

The third session will be chaired by Lynn Osmond and explores how to establish partnerships with private for-profit organisations that go beyond sponsorships. Considerations such as maintaining the independence of the cultural institution, finding a match for a long-term strategy, building and maintaining vibrant and long-lasting partnerships, as well as how to discontinue such partnerships are presented in this session.

#### **Session 4: TAKE ACTION**

'Responding to Climate Change' will take place at BLOX and be chaired by Nikolaj Sveistrup. The session explores the responsibility of cultural institutions to respond to climate change and to both lead and contribute to the debate on how architecture can mitigate its effects. How are we influenced by political and public drivers and how do we respond to them? To what extent are our institutions responding to the UN Sustainability Goals? This session is a 'call for action' for member institutions to stand up and be heard in the debate.

#### **Session 5: EVOLVE**

The final session chaired by Madelène Beckman will explore how participatory practices underpinning a wave of community engagement initiatives are driving change across the sector. For more than 20 years, museums, libraries and archives, have been initiating community engagement programmes with the dual purpose of growing and



The Church of Grundtvig in Bispebjerg // photo Thomas Høyrup Christensen

diversifying audiences and ensuring their institutions remain relevant, useful and accessible. In that time, community engagement has evolved to include a range of participatory practices, from crowdsourcing metadata to the co-production of exhibitions, that inform how institutions collect, interpret and exhibit material. Yet even as they are seen to be breaking down traditional barriers between collections and harder-to-reach audiences, participatory practices can also reify the hierarchical relationships between the institution and the communities it serves. This is perhaps furthered by government-led initiatives and funding bodies that mandate community participation through volunteer or apprenticeship schemes that seek to redress greater social and economic imbalance within and through the sector.

#### **Pecha Kucha sessions**

During two of the lunchtime sessions

there will be a chance to present your work and point of view in a Pecha Kucha presentation.

#### **Conference excursions**

##### **Guided tours**

The guided tours included in the **icam19** programme will be on foot, by bus and by boat in Copenhagen and surrounding areas. All tours may be subject to changes.

##### **Walking tour:** Cities for People.

The first guided tour will take place on the opening day (Sunday) and will be facilitated by Gehl Architects (TBC) and DAC. It takes us through the streets of Copenhagen, focusing on the infrastructural development, which has shifted from a car-centric perspective to emphasis on pedestrians, bicycles and friendly urban spaces. The tour includes visits to the Danish National Bank, designed by Arne Jacobsen, and the Danish Royal Playhouse, designed by Lundgaard Trandberg Architects.

Sign-up is required for this tour as places are limited.

**Bus tour:** Grundtvig's Church and the National Collection of Architectural Drawings.

The second tour, to be held on the second day of the programme, will have two stops. The first stop will be Grundtvig's Church in Bispebjerg, on the outskirts of Copenhagen. The church was built in memory of N.F.S. Grundtvig, and its construction started on his birthday, 8 September 1921. The original architect was Peder Vilhelm Jensen Klint, the father of Kaare Klint, who eventually took over the project after his father's death in 1930.

The church was inaugurated on 8 September 1940. The design of the church is inspired by Gothic principles, which are clearly expressed through the architecture and geometric figures. The different components found inside the church were designed by Peder Klint, Kaare Klint and Esben Klint (Kaare

Klint's son), who completed the final work on the church. In the spring, Bispebjerg Cemetery with its beautiful blossoming cherry trees attracts throngs of visitors, including Danish tourists and foreigners.

The second destination on the tour is the National Collection of Architectural Drawings at the Danish National Art Library. The Art Library is located in the Copenhagen suburb of Søborg. The collection consists of 300,000 drawings, including Danish and foreign architecture, school drawings and travel sketches. They date from the 17th century to today. The collection focuses on the role of architecture as cultural heritage by presenting the buildings and the (both well-known and unknown) architects behind them. The curators will select some of the most interesting models and drawings from the collection to show us.

**Walking tour:** The Climate City. The third tour will take place on the

afternoon of the third day of the conference and focuses on the city's climate adaption projects, such as historic Enghaveparken and Istedgade in Copenhagen's Vesterbro district, which we will visit on foot. The municipality of Copenhagen has approved 300 new cloudburst projects, which are to be realised throughout the city over the next 20 years as a consequence of recent years' massive cloudbursts. This tour provides insights into the current challenges and solutions to this issue in Copenhagen. The tour concentrates on the Vesterbro district, which has undergone significant changes in the past 20 years. From being one of the most socially vulnerable areas of the city, it has evolved into a hip and modern urban district and is currently undergoing strong gentrification. Sign-up is required for this tour as places are limited.

**Boat tour:** The Historic Development of Copenhagen.



54

The home of Finn Juhl in Charlottenlund, north of Copenhagen  
 // photo Anders Sune Berg, Copenhagen Media Center

The fourth tour on the official programme is an optional farewell tour of Copenhagen Harbour by boat. While observing the city from the water, Tina Saabye (TBC), Chief Architect of the City of Copenhagen, tells us about the historic development of Copenhagen Harbour from industry to recreation. Historically, Copenhagen Harbour was an important industrial hub, as exemplified by the many beautiful warehouses that adorn the waterfront. Today, this stretch is home to a wide range of popular recreational spaces where people enjoy the city, both on land and in the water. As a result of this transformation, the waterfront is now characterised by a mix of old brick and mortar and modern glass buildings. Sign-up is required for this tour as places are limited.

#### **Post-conference excursions**

The post-conference excursions will take us outside the city of Copenhagen.

#### **Friday, 14 September**

Bus tour: Visit to Historic Homes.

On the first day of the post-conference programme we visit the Orduggaard art museum, which opened a new wing in 2005, designed by Zaha Hadid.

Together with the historic home of Finn Juhl, this is an interesting architectural site to explore in conjunction with the beautiful art park. The afternoon programme takes us past interesting houses by some of Denmark's greatest architects and designers, such as Poul Henningsen, Arne Jacobsen, Inge and Johannes Exner, Edvard Heiberg and Hallour Gunnløgsson. The homes are all located north of Copenhagen, and we spend the day in this area. Each home has its own distinctive architectural expression and is situated in beautiful surroundings. The final list of homes will be confirmed in early 2018.

### Saturday, 15 September

Bus tour: Visit to Museums.

On the second post-conference day, we also journey north of Copenhagen.

The first stop will be at the castle of Kronborg, which was made world-famous in Shakespeare's Hamlet. It was built in the 1420s and was the home of the royal families until the end of the 17th century. In 2000 it was designated a UNESCO World Heritage Site.

After Kronborg, we visit Kulturværftet in Elsinore on our way to the Maritime Museum of Denmark. Kulturværftet, the Culture Yard, is a cultural centre for knowledge, creativity and experiences. The building houses many functions, including a multimedia library. It also hosts more than 1,000 events every year. The architecture of the building is modern, but with clear references to the old industrial buildings and the historical maritime spirit. The building's materials are a mix of concrete, steel, aluminium and glass. Before leaving Elsinore we

visit the Maritime Museum of Denmark. The museum tells the story of Denmark as one of the world's leading maritime nations in an evocative and creative way. It has existed since 1915, and was housed inside Kronborg Castle until 2013. Now the museum has been given its own new iconic subterranean setting designed by BIG – from a distance the museum is practically invisible. The architecture is impressive in itself, with uneven floors and irregular angles, creating a sense of being on board a real ship. This architectural focus has led to a number of international awards and tributes since its opening. Among many other distinctions, The New York Times included the museum in their recommendation of "52 places to go in 2014" and archdaily.com voted it the best cultural institution.

In the early afternoon, we visit the Louisiana Museum of Modern Art, where we will start with lunch followed by a guided tour of the museum and

the collection. Knud W. Jensen opened Louisiana in 1958, and since then it has housed a wide range of international works. From the outset, the exhibition practices at Louisiana have followed the MoMa tradition of including architecture, design and photography in the pallet of modern art. The museum also features cultural history and ethnographic exhibitions and places great importance on the versatility of the exhibitions offered by highlighting the interplay between the various artistic fields. Built in 1855, the building was originally a country house and later converted into a museum by Knud W. Jensen. The architects Jørgen Bo and Wilhelm Wohlert designed the museum based on the old villa in a discreet modernist style with a focus on linking the building to the natural surroundings.

*Kent Martinussen / Danish Architecture Centre, DAC, Copenhagen*

**icam** international confederation of architectural museums  
[www.icam-web.org](http://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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Museen der Stadt Wien, Vienna

ireland

Irish Architecture Foundation, Dublin

spain

Fundación ICO / Museo ICO, Madrid

usa

Graham Foundation for Advanced Studies in the Fine Arts, Chicago

University of Texas at Austin, Austin

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Matej Malenka, Anna Scheermann,

Color analysis on the basis of Theo van

Doesburg, *Contra-Constructie*, 1923

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“we exist  
because we  
have a great  
disorder in  
organisation,  
[but] order in  
spirit.” *Sigfried Giedion*