

**Canadian Centre  
for Architecture,  
Montreal  
21 — 24 September,  
2014**

**Museum of  
Modern Art and  
Avery Library,  
New York  
25 — 28 September,  
2014**

◦  
**icam**

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Twenty-five years ago the Canadian Centre for Architecture (CCA) opened its doors for the first time and hosted, as one of its inaugural activities, icam 5. For the CCA, as for other members of icam, it is crucial to recognize that our immediate contexts and institutional mandates are quite different today from what they were then. Needless to say, the field is changing and the challenges we face in relation to the built environment are multiple, pressing and in need of re-evaluation. Technology, for example, has both infiltrated our way of life and affected the way in which institutions operate. At the same time, the primacy of historical research has been displaced by a desire to remain current, relevant and broadly recognized as shaping contemporary discourse. It is our responsibility to develop a voice that reaches out and establishes a cultural presence while introducing new questions and offering new possibilities to a larger public no longer determined by their physical vicinity. As resources become scarce, these pressures will likely continue to grow. In this sense it is an opportune moment to pursue the benefits of greater collaboration and take note of emerging models in Africa and Asia. These considerations, indicative of the need to rethink our institutional roles in the years to come, are essential if we wish to continue serving as platforms for future conversation.

Mirko Zardini  
Canadian Centre for Architecture

Much has changed since Icam last visited New York in 1996. The city has largely recovered from the trauma of the attacks of September 11, 2001—indeed you can now visit the memorial and the recently opened museum that occupy the site of the Twin Towers of the World Trade Center—and a building boom during the eight years of Michael Bloomberg's mayoralty has transformed the skylines of both Manhattan and Brooklyn, as well as nearly every one of the city's scores and scores of neighborhoods. There is much to explore on your own, not only tourist attractions that did not exist a decade ago, such as the High Line, but even your twin hosts have changed and are changing: the Museum of Modern Art reopened in expanded quarters by Japanese architect Yoshio Taniguchi in 2004 and is now planning a new expansion designed by Diller, Scofidio and Renfro; and at Columbia University not only has Avery Library been renovated, but a whole new campus above West 125th Street, under the leadership of Renzo Piano, is underway. Together the institutions now hold the Frank Lloyd Wright Foundation Archive, a partnership that has been the springboard for a discussion about collaboration on Friday the 26th at Columbia.

Barry Bergdoll  
Museum of Modern Art

Carole Ann Fabian  
Avery Architectural and Fine Arts Library,  
Columbia University



The Canadian Centre for Architecture (CCA) is an international research center and museum founded in 1979 by Phyllis Lambert (also a founding member of icam) as a new form of cultural institution to build public awareness of the role of architecture in society, to promote scholarly research in the field and to stimulate innovation in design practice. The CCA holds a vast international research collection in architecture that comprises works dating from the Renaissance to the present day, with an increasing focus on modern and contemporary periods. The recent acquisition of projects that experimented with novel digital tools in the 1990s complements other twentieth and twenty-first century archives such as those of Pierre Jeanneret, Cedric Price, James Stirling / Michael Wilford, Gordon Matta-Clark, John Hejduk, Peter Eisenman and Álvaro Siza. Based on these extensive collections and forging links between architectural thinking, practice, the history of ideas, and the ever-changing social and cultural conditions that inform them, the CCA's exhibitions, research activities, publications, and public and educational programs aim to stimulate dynamic engagement with contemporary issues and debates.

# MoMA

The world's first curatorial department devoted to architecture and design was established in 1932 at the Museum of Modern Art (MoMA). From its inception, the collection has been built on the recognition that architecture and design are allied and interdependent arts, so that synthesis has been a founding premise of the collection. With 28,000 works – not including the recent co-acquisition, with the Avery Library, of the Frank Lloyd Wright and Taliesin archives – ranging from large-scale design objects to works on paper and architectural models, the Museum's diverse Architecture and Design collection surveys major figures and movements from the mid-nineteenth century to the present. Starting with the reform ideology established by the Arts and Crafts movement, the collection covers major movements of the twentieth century as well as contemporary issues. The architecture collection documents buildings through models, drawings and photographs, and includes the Mies van der Rohe Archive. The design collection comprises thousands of objects, ranging from appliances, furniture and tableware to tools, textiles, sports cars – even a helicopter. The graphic design collection includes noteworthy examples of typography, posters and other combinations of text and image.

# Avery Library

Founded in 1890, the Avery Architectural and Fine Arts Library world-renowned collections are exceptional in both number and depth. Now approaching its 125th year, the Avery collections comprise more than 650,000 volumes on architecture, art and related fields of study including Avery's extensive collection of more than 40,000 rare architectural books. Avery Library maintains more than 3,000 current and retrospective periodicals; this collection is essential to production and publication of the Avery Index to Architectural Periodicals, the most comprehensive periodicals index in the field. The library also owns an estimated two million architectural drawings, prints, photographs, architects' papers and other original architecture-related archival materials. Among many others its holdings include the archives of Greene & Greene, Delano & Aldrich, the Guastavino Fireproof Company, Félix Candela, Hugh Ferriss, Shadrach Woods, Harrison & Abramovitz, and Philip Johnson. Architectural photography is another of its strengths, including the archives of Joseph Molitor, Samuel Gottscho and Georg Cserna.

Recently MoMA and Avery Library co-acquired the archive of Frank Lloyd Wright, comprised of more than 26,000 drawings, 44,000 photographs, extensive personal and professional correspondence as well as interview tapes, transcripts and films, and three-dimensional works, including architecture models, architectural elements and design prototypes.

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## Sunday

### Arrival in Montreal

All activities take place on the gallery level.

–Registration desks are in the CCA's Shaughnessy House.

–Conference sessions take place in the CCA's Paul Desmarais Theatre.

–Lunch and lunchtime activities take place in the Shaughnessy House. During lunchtime it is possible to view the exhibitions and to visit the Reading Room.

–The marketplace is held in the Reading Room throughout the duration of the conference.

–Meeting point for all Montreal tours is at the main entrance of the CCA.

### 09:00–16:00

Registration

### 09:00–10:30

Tours of the CCA building and current exhibitions

### 10:00–10:30

Introduction of Montreal and New York programs and tours

### 10:30–12:00

Tour: Multiuse High-Rises

### 12:00–13:00

Lunch (See list of restaurants)

### 13:00–16:00

Tour: Remnants of Expo 67

### 16:00–18:00

Opening reception hosted by Ville de Montréal and icam, in the presence of Bruce Kuwabara, Chair of the Board of Trustees of the CCA and Phyllis Lambert, Founding Director Emeritus of the CCA, Montreal City Hall, 275 Rue Notre-Dame

Dinner (See list of restaurants)

### Touring in Montreal

While the urban landscape of Montreal is framed by a mountain and a river, the fabric of the contemporary city is fundamentally marked by the big projects and the infrastructural works that took place in the years leading to the World Expo in 1967 and the 1976 Olympic Games. This physical transformation happened in parallel with profound cultural and political changes that had similar long-lasting effects in Quebec—a Quiet Revolution that secularized society, redefined the role and position of the province and of French Canadians within Canada, and established the bases of a welfare state.

The construction of a metro system, a network of highways that cut through the old fabric, and of new cultural and financial centers are today visible signs of that rapid process of change which, as in other parts of the world, led at the end of the 1960s to conflicting visions on urban development and to the emergence of an active urban conservation movement. The tours look at areas of Montreal that are today still addressing the consequences and opportunities of these large developments, while highlighting the role of contemporary architecture in the construction of a new identity.

### Suggested Reading

Lortie, André, ed. *The 60s: Montreal Thinks Big*. Montreal: Canadian Centre for Architecture; Vancouver: Douglas & McIntyre, 2004.

Gournay, Isabelle and France Vanlaethem, ed. *Montreal Metropolis, 1880–1930*. Montreal: Canadian Centre for Architecture; Toronto: Stoddart Publishing, 1998.

Banham, Reyner. "Megacity Montreal." In *Megastructure: Urban Futures of the Recent Past*, 105–30. London: Thames and Hudson, 1976.

## Tour

### Multiuse High-Rises

The tours start with a walking excursion around Westmount Square and Place Alexis-Nihon, two high-rise multiuse projects that exemplify the urban and economic growth of the city in the 1960s.

Westmount Square (1964–1968, Mies van der Rohe). This is a complex articulation of an urban block that negotiates a drop in the terrain between Rue Sainte-Catherine and Boulevard De Maisonneuve. With three towers and a low-rise pavilion around an open plaza and above an underground shopping center and a parking garage, the complex is a unique combination of urban uses: housing, working, leisure and traffic. The pavilion overhangs Rue Sainte-Catherine with an office tower next to it. Two apartment towers sit on the north side of the complex, close to a residential street.

Place Alexis Nihon (1967, Harold Ship and Associates). This complex was built almost simultaneously only one block away with a similar program but a very different architectural approach. Praised by Reyner Banham in his *Megastructure* book, apartment and office towers connect here to a large shopping center and to the metro system: live, shop, work and even exercise, all in one place. The project was only partially realized and then radically transformed by the addition of a second office tower while a fire in the 1980s severely damaged the original Brutalist one.

### Suggested Reading

“End of the Line.” *Architectural Design* 40, no. 3 (March 1970): 157.



## Tour

### Remnants of Expo 67

In the afternoon we explore the Expo 67 developments along the riverfront, with Habitat 67 and the Biosphere as the main remaining structures.

Montreal's mayor Jean Drapeau saw Expo 67, which commemorated Canada's centennial year, as an opportunity to develop the city's waterfront with the expansion of the docks and of the existing Île Sainte-Hélène, and the creation of Île Notre-Dame from rock that had been excavated for the metro system. This artificial island was largely transformed in the mid 1970s with the demolition of most of the Expo pavilions—except those of France and Quebec, which were renovated as a casino—to make way for a rowing and canoeing basin for the 1976 Summer Olympics.

Habitat 67 (1960–1970, Moshe Safdie). The most celebrated architectural project in Montreal was an experimental residential complex based on a concept that Safdie developed for his master's thesis at McGill University, under the supervision of Sandy van Ginkel. The 158 apartments were the only realized part of an original design for more than 1,200 dwelling units in a series of linked pyramidal structures. The project originated from the ambition of building affordable housing in great quantities through the accumulation of modules organized to ensure sufficient sunlight, ventilation and privacy. It has since become one of the most exclusive apartment buildings in the city.

The Biosphere (1965–1967, Richard Buckminster Fuller). It was built as the United States Pavilion to demonstrate American inventiveness and to illustrate the country's skills in technologies and the arts. When completed, the geodesic dome was covered with 1,900 acrylic panels—destroyed by fire during structural renovations in 1976—and a complex system of shades that regulated the internal temperature. The Expo's Minirail monorail ran through the pavilion, and the escalator inside was the longest at the time, reaching a length of 40 meters.

### Suggested Reading

Baker, Jeremy, Boyd Robin and J. M. Richards. "Habitat." *The Architectural Review*, no. 846 (August 1967): 143–50.

"Safdie, David, Barott et Boulva, 'Habitat 67, Montréal, Canada.'" *L'Architecture d'aujourd'hui* 35, no. 119 (March 1965): 96–99.

"United States of America." *Architect's Journal* 145, no. 23 (7 June 1967): 1325–29.

Banham, Reyner. "L'uomo all'Expo." *Casabella*, no. 320 (May 1967): 48–50.

"Expo and the Future City." *The Architectural Review*, no. 846 (August 1967): 151–154.

# 22

## Monday

9:30–10:30

Opening lecture by Greg Lynn:  
Archaeology of the Digital  
(GregLynnForm, Los Angeles)

10:30–12:30

Presentations of case studies  
– David Peyceré: Managing  
Access to a Regular 15-Year-  
Old Digital Archive: A Hard Job  
for 50-Year-Old Archive  
Curators (Cité de l'architecture  
et du patrimoine, Paris)  
– Ann Whiteside: E-Architectural  
Documentation: Methods  
and Tools for Preservation  
(Harvard University,  
Cambridge)  
– Kurt Helfrich: RIBA's  
"Archiving the Digital"  
Conference: Lessons Shared,  
Lessons Learned and Tasks  
Ahead (RIBA, London)  
– Sofie de Caigny: Preservation  
of Hybrid Architectural Archives.  
Case-study from the Centre for  
Flemish Architectural Archives  
(VAi, Antwerp)  
– David Stevenson and Émilie  
Retailleau: The Exhibition  
as a Forensic Tool. Ingest and  
Curatorial Approaches to  
Born-Digital Material (CCA,  
Montreal)

12:30–13:00

Discussion chaired by Martien  
de Vletter (CCA, Montreal)

13:00–14:00

Lunch (provided)

Session

## Archiving Born-Digital Materials

The digital in architecture is often characterized as being about a future loaded with promissory declarations. But today, born-digital content is already part of our past. As soon as architects embarked on incorporating digital tools into their design process and began experimenting with them, digital production became an integral part of their work.

How can we, as curatorial and archival institutions, address the need to archive digitally? How can we collect, ingest and make data accessible for our public and researchers? What are the implications of collecting and archiving recent architectural production? What instruments can we use? What software and/or hardware is required to read digital material? What expertise do we need and how do we determine what we need to collect?

14:00–15:00

Lecture by Brigitte Shim:  
Canadian Architecture –  
Responses to Modernism –  
(University of Toronto/  
Shim-Sutcliffe Architects,  
Toronto)

15:00–18:00

Tour: Infrastructure and  
Modernity

Dinner (See list of restaurants)

Tour

Infrastructure and Modernity

This tour looks at the role of infrastructure and architecture in the development of the downtown area during a period of major economic growth, focusing on the so-called Underground City linked to the metro system and a series of high-rises largely built with foreign capital – the Place Ville Marie, Place Victoria and Place Bonaventure. The tour includes the recent urban renewal project known as the Quartier international de Montréal.

Ideas for a rapid transport system can be traced back to as early as 1910, but it was only in the early 1960s, under the mayorship of Jean Drapeau, that an ambitious plan was envisioned and carried out for a new metro system that paired urban mobility with a concentration of underground retail and commercial activities along the system's central stations. Coinciding with this process of densification, the city developed a network of expressways that cut through the old neighborhoods and favored an opposing trend of urban sprawl.

Partly conceived with the advice of the Régie autonome des transports parisiens (RATP), the Montreal metro was the first to run only on tires. It is a distinctive network, in part because it runs entirely underground—a decision that has proven particularly appropriate to guarantee mobility under harsh winter conditions—and because each station was designed by a different architect with the collaboration of a different artist, though some rules were established regarding use of material and standard equipment. While the use of ceramics dominated the first phase, concrete became more prominent in the 1970s and '80s.

Place Ville Marie (1957–1962, I. M. Pei and Associates and Henry Cobb). While the metro was being developed, the area around Central Station was redeveloped, starting with the construction of Place Ville Marie. At the time, the tall cruciform tower, with its aluminum and glass curtain wall, was the tallest skyscraper in the Commonwealth and was integrated into the largest business complex in the world. The interior and the outdoor plaza were conceived as a gateway to a shopping mall that forms one of the main hubs of the Underground City, which includes over 32 kilometers of tunnels and retail spaces connecting metro and train stations, offices, shopping malls, apartment buildings, and even museums and universities.

Place Bonaventure (1963–1967, Affleck, Desbarats, Dimakopoulos, Lebensold, Sise – later Arcop). This Brutalist complex, built in opaque ribbed concrete, spans the railway tracks leading to Central Station. Shops were located around a central square with the metro passing below, an exhibition and conference hall was placed at ground level with showrooms above, while wholesale suppliers and the Hilton hotel occupied the upper floors – including a one-hectare roof garden – making it a perfect example of Reyner Banham's megastructure concept. At 288,000 m<sup>2</sup>, Place Bonaventure

was the world's second-largest commercial building at the time of its completion, surpassing the Empire State Building.

Place Victoria/La Tour de la Bourse (1962–1965, Luigi Moretti and Pier Luigi Nervi). At the time of construction this was the tallest tower in Canada and the tallest concrete building in the world. It was only the first phase of an ambitious project for three identical towers financed predominantly by Italian investors. The frame of the building is an X-shaped core and twelve peripheral precast concrete columns; the sides are slightly rounded and slanted. The building's height is divided into three sections by recessed mechanical floors.

In 2000–2003, the area east of Place Victoria/La Tour de la Bourse was the object of a massive urban renewal project called Quartier international de Montréal (QIM) that covered the gap in the city fabric created by the 1960s Ville Marie Expressway, thus reconnecting the downtown business district with Old Montreal and the entertainment district. Conceived by the office of Daoust Lestage with the collaboration of Provencher, Roy et associés, this urban project of 27 hectares – 30 percent of which are in the public domain – includes the design of Square Victoria, the Centre CDP Capital, and the extension of the city's Palais des Congrès. QIM is considered one of the best examples of contemporary urban design in Canada.

#### Suggested Reading

"Le nouveau centre d'affaire de Montréal."  
*L'Architecture d'aujourd'hui* 30, no. 84 (June–July 1959): 82–83.

"Immeubles de bureaux, Place Ville-Marie, Montréal."  
*L'Architecture d'aujourd'hui* 34, no. 111 (January 1964): 2–7.

"Place Bonaventure: A Unique Urban Complex"  
*The Architectural Record* 142, no. 6 (December 1967): 139–48.

Blake, Peter. "Downtown in 3-D." *The Architectural Forum* 125, no. 2 (September 1966): 31–49.

Lecuyer, Annette. "Quartier renaissance: Quartier International, Montreal, Canada." *The Architectural Review* 216, no. 1292 (October 2004): 50–57.

# 23

## Tuesday

### Session New Lessons

09:00–12:00

Lecture by Farrokh

Derakhshani: Communicating Architecture (Aga Khan Award for Architecture, Geneva)

Presentations of case studies

– Aric Chen: Building a Collection from Scratch, and Another Point of View (M+, Hong Kong)

– Nadia Purwestri and

Febriyanti Suryaningsih:

Constructing an Indonesian Architecture Documentation (PDAL, Jakarta)

– Choi Won-joon and Hyungmin

Pai: Mokchon Architecture

Archive: Documenting Architectural Modernity of Korea (Mokchon Foundation, Seoul)

– Hyungmin Pai: Building a Contemporary Architectural Collection in the Asia Culture Complex (Asia Culture Complex, Gwangju)

– Joe Osae-Addo: Africa: An Organic Living Museum Without Walls (ArchiAfrika, Accra)

12:00–12:30

Discussion, chaired by Giovanna Borasi (CCA, Montreal)

12:30–14:00

Lunch (provided)

Pecha Kucha presentation of architecture (e)publications, chaired by Albert Ferré (CCA, Montreal)

14:00–18:00

Tour: Recent Canadian Architectures or Olympic Montreal—Choice between two tours. Participants will be divided into groups.

Dinner (See list of restaurants)

In the last few years we have been witnessing the rise of new voices contributing to the current architecture discourse. While some of them have emerged from within existing organizations, others have initiated new types of institutions in the field. In both cases they have been conceived as experimental formats aiming to establish different models for disseminating knowledge and re-evaluating set mandates. These alternative voices are, for the most part, developing outside the Western understanding of known and established formats for museums and centers for architecture.

**How do these alternative models operate? What is their idea of architecture in a different cultural context? How do they define and engage their public? How do their programs balance local priorities and global debate? On which base do they establish their architectural collections? What could we all learn from their way of operating?**

## Tours

### Recent Canadian Architectures / Olympic Montreal

Two simultaneous tours will focus on recent educational, cultural, and sports buildings. Participants can choose to visit either recent architectures including the Bibliothèque et Archives nationales du Québec, the Soccer center at Complexe environnemental de Saint-Michel and Concordia University, or tour the projects built for the 1976 Olympics.

Bibliothèque et Archives nationales du Québec (BANQ) (2000–2005, Patkau Architects with Croft Pelletier Architects and Menkès Shoener Dagenais Architects). The new national library of Quebec was built around the time the Palais des Congrès and the Quartier international de Montréal underwent renovations. Located in the Quartier Latin, the library is integrated with the provincial archives, which together provide access to over four million documents. In addition to the archives and the reading rooms, the BANQ houses a variety of public spaces including an auditorium, café, gallery, garden and small retail space for booksellers, which together activate the public spaces of the city. Housed within two large wooden rooms, the collections are connected with an architectural promenade that begins at the entrance of the library and weaves upward to a public reading room.

Soccer center at Complexe environnemental de Saint-Michel (under construction, Saucier + Perrotte Architects and Hughes Condon Marler Architects). The winning competition entry for a soccer facility in Saint-Michel addresses two parallel challenges. The first is to generate a communal space of encounter around soccer, an increasingly popular sport that plays a role in social development. The second is to connect with the strong presence of the former Miron quarry, a complex landscape that once provided Montreal with grey stone and was more recently used as a landfill site. The design is articulated by a vast roof, realized in laminated wood, allowing for flexible uses below its span, while visually appearing as a peeled layer emerging from the geological stratification of the site. The scale of the building is consistent with the powerful vastness of the site, earmarked to become the city's largest park.

John Molson School of Business (JMSB) (2005, Kuwabara Payne McKenna Blumberg Architects – KPMB). This Concordia University building was designed to accommodate faculty, administrators and undergraduate and graduate students under one roof in order to foster a community of scholars and the exchange of ideas. The design leverages Montreal's urban and natural geography to inject vibrancy into an underutilized precinct. The interior topography of stacked atria with interconnecting stairs, lounges and a variety of teaching and gathering spaces, was planned and designed to optimize face-to-face interaction and to capture views of the city's main natural features.

The Olympic Montreal tour includes a visit to the Olympic stadium (1972–1976, Roger Taillibert) which has an elliptical shape and is made up of thirty-eight self-supporting overhanging consoles that support both the terraces and the canopy sheltering spectators. Next to the stadium, the velodrome stands as a massive spherical vault, which became the Biodôme in 1992. The athlete's accommodations are designed by Roger D'Astous and Luc Durand as a series of pyramidal structures that represent a unique approach to housing in North America.

The Biodôme and parts of the adjacent Botanical Garden are currently the object of an important renovation plan resulting from an international design competition.

### Suggested Reading

Weathersby, William. "Patkau Leads a Team of Canadian Architects to Create a Cultural Beacon at the Grande Bibliothèque in Montreal." *The Architectural Record* 194, no. 10 (October 2006): 116–23.

Theodore, David. "Concordia's Campus Goes Vertical: KPMB's Solution for a Very Tight Site." *Competitions* 14, no. 4 (January 2007): 4–7.

Yamamoto, Shunsuke. "Montréal Olympic Stadium Nearing Completion." *A+U: Architecture and Urbanism* 68 (August 1976): 12–13.

Hix, John and Sandori. "Olympic Stadiums." *Canadian Architect* 21, no. 9 (1976): 32–60.

# 24

## Wednesday

09:00–10:15

Lecture by Barry Bergdoll:  
Thinking Historically in the  
Period of Presentism (MoMA,  
New York)

10:45–11:45

Lecture by Guido Beltrami:  
Elements for a New Historical  
Project (Centro internazionale  
di studi di architettura Andrea  
Palladio, Vicenza)

11:45–12:30

Discussion chaired by Matevž  
Čelik (Museum of Architecture  
and Design, Ljubljana)

12:30–14:00

Lunch (See list of restaurants)

14:00–15:00

Discussion on the role of  
architecture (e)publications,  
chaired by Giovanna Borasi  
(CCA, Montreal)

15:00–17:00

General Assembly

19:00–22:00

Dinner in the Shaughnessy  
House

Session

## The Pressure of the Contemporary

This session responds to the widespread perception that today historical research has increasingly been overshadowed, even devalued, in both university and museum settings by the presentism of our fast-paced information culture. This is an issue that has an impact on the full panorama of architectural culture, from the preservation and extension of knowledge of the past, to collecting and preserving, and to programs and exhibitions in architectural institutions. How should museums, traditionally repositories of the past, respond to this seminal cultural shift?

# 25

## Thursday

The Architecture and Design galleries at the Museum of Modern Art, located on the third floor of the Museum, are open daily to the public from 10:30 to 17:30.

### 13:00–15:00

Activities check-in: MoMA Education and Research Building lobby, 4 West 54th Street

Education Session in the classroom on MoMA's lower level, chaired by Rebecca Bailey (RCAHMS, Edinburgh), and Wendy Woon (MoMA, New York)

### 15:00–15:30

Tour: University Club  
Meeting point: MoMA Education and Research Building lobby, 4 West 54th Street.\* \*\*

### 15:30–17:30

Tour: Midtown Manhattan Walking Tour  
Meeting point: MoMA Education and Research Building lobby, 4 West 54th Street

### 17:30–18:30

Presentation at the MoMA Library by Milan Hughtson, Chief of Library (MoMA, New York)

### 18:30–20:00

Reception at MoMA, hosted by the Museum's Department of Architecture and Design, in the Abby Aldrich Rockefeller Sculpture Garden. Barry Bergdoll will offer historical remarks about the MoMA campus and the garden at 19:00.

Dinner (See list of restaurants)

## Session Education

Education and public engagement in the work of collections and museums can take many forms. Making the most of the opportunity of being hosted by MoMA, this participatory and interactive session explores MoMA's commitment to education and learning by focusing on its in-gallery programs. These range from impromptu interactions facilitated by Museum educators to a mobile app featuring MoMA's audio guide program, in-gallery games, and touch-tours for visitors who are blind or partially sighted. How can we best promote enjoyment, engagement and learning for a wide variety of audiences through our exhibitions?

\*Please note that you will need to sign up for this tour as there is limited space.

\*\*Dress code required.  
Men: jacket, dress shirt, and tie;  
for women: tailored clothing that meets similar standards. Denim, shorts, capris, sneakers, flip-flops and other casual sportswear are not permitted.



## Touring in New York

Tours in New York have been designed to introduce first-time visitors to some of the city's most important districts and monuments, with great classics of American nineteenth, twentieth and twenty-first century architecture. But we have equally sought out the lesser known and the recently completed. A walking tour on the afternoon of our arrival from Montreal will feature an area of midtown, which began its radical transformation from a largely residential quarter – with families such as the Astors and the Rockefellers – to a district of company headquarters and office buildings in the 1910s. On Saturday a special tour is offered to nearby Tarrytown, New York and New Canaan, Connecticut to see two seminal houses of the postwar period, by Marcel Breuer and Philip Johnson, both of whom figure in the history of architectural display and collecting, since both are intimately connected to the history of MoMA. On Sunday, for those who can spend at least half the day in New York, optional tours are offered to architect Richard Meier's model museum in Newark, New Jersey (including all the development stages of the Getty Center in Los Angeles), and to lower Harlem, one of the most transformed of the city's neighborhoods from the historic center of Afro-American urban culture and life to a vibrant multi-race gentrifying neighborhood.

### Suggested Reading

White, Norval, Elliot Willensky, and Fran Leadon. *AIA Guide to New York City*. 5th ed. New York: Oxford University Press, 2010.

Sanderson, Eric. *Mannahatta: A Natural History of New York City*. New York: Abrams, 2009.

Dolkart, Andrew. *Morningside Heights: A History of its Architecture and Development*. New York: Columbia University Press, 1998.

Burrows, Edwin G., and Mike Wallace. *Gotham: A History of New York City to 1898*. New York: Oxford University Press, 1999.

## Tour

### Midtown Manhattan Walking Tour

The blocks of midtown south of Central Park present one of the finest collections in the city of both Beaux-Arts and Art Deco style commercial buildings, and experiments in applying the precepts of the International Style, such as it has been preached from the pulpit of the Museum of Modern Art, founded in this neighborhood in 1929. Our tour will leave from and return to MoMA, guided by Barry Bergdoll and Jennifer Gray, a Columbia University-trained architectural historian. Buildings to be visited include:

University Club (1891, McKim, Mead & White). One of the grandest of New York's neo-Renaissance city clubhouses, it also anchors the north side of West 54th Street. The Club, noted for its majestic monumental palazzo facade and its grand interiors – including one of the most beautiful libraries anywhere in the country, with a renewed painted décor – also established McKim, Mead and White as the authors of a rewriting of the United States' largest city in the image of the so-called City Beautiful, inspired by the firm's Parisian Beaux-Arts training. The Club also established a standard for the transfer to the United States of the clubhouse type, pioneered a half-century earlier in London. The tour will be led by Andrew Berner, the club's Library Director and Curator of Collections.

Rockefeller Apartments (1936, Harrison & Fouilhoux). The Rockefeller family, sometimes called America's Medici, had their city home in the West 50s of Manhattan, and were to be instrumental in the transformation of that area during the Depression years into a new center for New York, soon to rival the traditional financial and office center of lower Manhattan around Wall Street. In the 1920s and '30s the family developed Rockefeller Center and donated the land to the new Museum of Modern Art, of which Abby Aldrich Rockefeller was a founder. They also developed a plot of land between West 54th and West 55th streets into a set of stylish apartments featuring a modernist facade of rounded bay windows and a central garden between the two blocks facing in opposite directions on parallel streets. It was a model for a completely different way of designing residences on Manhattan's narrow grid plan blocks.

Rockefeller Center (1932–1940). This great model for a multi-block, multifunctional, multilevel urban center, built during the Depression, was designed by a large team of architects under the direction of Wallace K. Harrison, who was to emerge as the family architect of the Rockefellers, land developers of those large plots of land that had been held for nearly a century by Columbia University as a possible site for a new campus. Instead a grand composition of skyscrapers, gardens and connecting underground concourses was developed over a series of blocks that proposed a city within the city, a new way of relating buildings to the street, and an integration of shopping, transportation and urban greenery that was to be widely admired and influential over the next half century.

Crown Building (1921, Warren & Wetmore). An early and excellent example of the setback skyscraper that followed New York City's zoning laws meant to protect light and air in the densifying city. Designed by architects who also played a key role in the design of Grand Central Terminal, the building has another claim to fame for icam members: It was here that the Museum of Modern Art had its first temporary home, from 1929 to 1932, and here, in a richly decorated neo-French Renaissance style tower, was staged the show that defined the International Style.

745 Fifth Avenue (1931, Ely Jacques Kahn). An office tower designed by one of New York's finest architects of the 1930s, this building set a form for the Art Deco skyscraper that was to be widely influential, as well as a standard for the adornment of building lobbies featuring remarkable works of art. The stunning mural is a reflection on both the history and future growth of Manhattan: Overhead a map of Manhattan surrounded by Native American motifs is seen from the perspective of an airplane also flying overhead!

Coty Building (1909). This building has the scale of Fifth Avenue that was rapidly disappearing after the First World War. A rare survivor as a building type, it has recently been incorporated into a larger midblock office complex. Even more astounding is the survival of the remarkable René Lalique (the French Art Nouveau glass artist) windows, discovered by Preservationist Andrew Dolkart under decades of grime about twenty years ago and meticulously preserved as part of the retail spaces behind it.

Corning Glass Building (1959, Harrison & Abramovitz). Headquarters of the famous American glass company, this building was one of the most noteworthy curtain wall International Style buildings that accompanied the transformation of midtown into a landscape of corporate headquarters in the two decades after World War II. Although its exquisite landscaping at the corner has been lost to an in-fill building, its beautiful lobby is intact with a little-known Josef Albers sculptural relief.

LVMH Building (1999, Christian de Portzamparc). A late addition to the corporate headquarters landscape of this area of midtown was the arrival of the French luxury brand group LVMH, the first of several buildings realized by Portzamparc in New York. The building is not only an exquisite exploration of the full palate of glass types and effects from a moment when glass was being revolutionized in manufacture, but also a very savvy exploration of the possibilities within the restraints of the New York zoning code to exploit setbacks and other requirements to produce an unexpected sculptural form that also achieves the maximum amount of space on a relatively narrow site on 57th Street, the main cross axis of commercial midtown.

AT&T Building (1984, Philip Johnson). The infamous Chippendale skyscraper that announced Johnson's embrace of Post Modernism, the AT&T Building makes a remarkable contrast with Mies van der Rohe's classic Seagram Building just a few blocks away (in which Johnson had also been involved three decades earlier). Built for the American telecommunications giant just a few years before antitrust laws broke up the monopoly of Bell Telephone, the key component of AT&T (American Telephone and Telegraph).

Lever House (1952, Skidmore, Owings & Merrill). The most refined of SOM's curtain wall buildings of the 1950s, Lever House, the corporate headquarters of the Lever soap company, also pioneered a base and slab solution raised on pilotis that defined a new relationship between office building and the street. It was internationally influential. We will also visit the terrace to enjoy a view of its neighbor, the Seagram Building.

Seagram Building (1958, Mies van der Rohe with Philip Johnson). This building needs no introduction. Mies van der Rohe's masterpiece of the skyscraper is his only realized work in New York. Required reading is the analysis and memoir by the client's daughter, Phyllis Lambert, *Building Seagram* (Yale University Press, 2013).

Austrian Cultural Center (2000, Raimund Abraham). One of the few realized works by Austrian émigré architect Raimund Abraham, the Austrian Cultural Center is also one of the most startling and innovative responses to New York City building laws on an extremely restricted mid-block midtown site. We will visit some of the interior spaces that Abraham manages to carve out here.

Museum of Modern Art (1939, Edward Durrell Stone and Philip Goodwin; 1964, sculpture garden by Philip Johnson; 2004, last renovation completed by Yoshio Taniguchi)

#### Suggested Reading

"The University Club, Three-Quarters View, Entrance and Dining Room, Fifth Avenue and 54th Street, New York." *The Architectural Record* 20 (September 1906): 192–94.

"The Rockefeller Apartments, New York." *The Architectural Forum* 65 (October 1936): 298.

"Le 'Centre Rockefeller' à New York." *L'Architecture d'aujourd'hui* 7 (June 1936): 67–70.

"Heckscher building, Warren & Wetmore, Architects, Fisk building, Liggett building, Carrère & Hastings, Architects." *The Architectural Forum* 35, no. 4 (October 1921): 47–53.

"Middle-Age Makeovers." *The Architectural Record* 179, no. 3 (March 1991): 156–163.

"Corning Glass Works bldg., 717 Fifth Ave., NYC." *The Architectural Forum* 110 (May 1959): 116–21.

"Twenty-Five Floors of Glamour: Christian de Portzamparc Fashions a New Look for New York Skyscrapers and the LVMH Luxury-Goods Empire." *Architecture* 89, no. 3 (March 2000): 84–91.

"AT&T: The Tower, the Skyline, and the Street." *Architecture: The AIA Journal* 74, no. 2 (February 1985): 46–55.

"Das Lever House in New York." *Werk* 41 (February 1954): 49–54.

"Un monumento a New York: Il 'Seagram Building.'" *Casabella* 223 (January 1959): 3–11.

Drexler, Arthur. "The Seagram Building: Mies van der Rohe, and Philip Johnson, Archts." *The Architectural Record* 123 (July 1958): 139–47.

Goldberger, Paul. "The Razor's Edge (Austrian Cultural Forum, New York City)." *Architecture* 91, no. 6 (June 2002): 76–83.

# 26

## Friday

**9:00–14:30**

Tour: New York Collections  
Meeting points: First group at the New-York Historical Society, 170 Central Park West

Second group in the MoMA Education and Research Building lobby, 4 West 54th Street.

Third group at the Columbia University Campus and the Frank Lloyd Wright Archives, Avery Architectural and Fine Arts Library, Columbia University, 1190 Amsterdam Avenue

**12:00–14:30**

Lunch in Columbia University campus area.

We recommend purchasing lunch from an on-campus food service counter and eating it outdoors on campus. Otherwise, see list of restaurants.

**14:30–17:00**

Presentation of case studies, Wood Auditorium, Avery Hall, Columbia University

**Research**

– Catherine Moriarty and Harriet Edquist: Curating Design Archives Data for Research Collaboration (The University of Brighton Design Archives, Brighton)  
– Behrang Mousavi: Created Collaborations in Archiving, Presenting and Research in Architecture: The Themes of Shared Interest (Het Nieuwe Instituut, Rotterdam)

Session

## Case Studies on Collaboration

The recent co-acquisition of the Frank Lloyd Wright archive by the Museum of Modern Art and Avery Library opens insightful perspectives on collaboration between institutions and raises interesting questions. How do you manage an archive from two institutions? How do you define common grounds for collaboration? And what if we consider more extreme cases of collaboration, leading to the creation of new institutions – such as the merge of the Netherlands Architecture Institute, Premisela Institute for Design and Fashion, and Virtueel Platform? Collaboration is a necessary condition for architecture institutions and networks. What are the motives to collaborate? And what are the experiences emerging from collaboration? Is collaboration a new model of operation? And finally, can you attract new audiences by collaborating on an institutional and strategic level?

## Institute

– Triin Ojari: *Disrupting the Boundaries: Museums in Transformation* (Museum of Estonian Architecture, Tallinn)  
– Jordi Falgàs: *Masó: From Private Oblivion to Public Rescue to Shared Custody* (Fundació Rafael Masó, Girona)

## Archives

– Carole Ann Fabian: *The MoMA-Avery Co-acquisition and Joint Stewardship of the Frank Lloyd Wright Foundation Archives* (Avery Architectural and Fine Arts Library, New York)  
– Juhana Lahti: *Shared System? Collection Management Collaboration in Finland* (Finnish Museum of Architecture, Helsinki)

## 17:00–18:00

Discussion chaired by Guus Beumer (Het Nieuwe Instituut, Rotterdam)

## 18:00–20:00

Reception at Columbia University, hosted by the Avery Library in the Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, Columbia University. *Sylvan Cemetery: Architecture, Art & Landscape at Woodlawn*, featuring materials from Avery's extensive Woodlawn Cemetery archives, will be on view.

Dinner (See list of restaurants)

## Tours

### New York Collections

The group will divide in three and alternate visits to the Museum of Modern Art, the New-York Historical Society and the Avery Architectural and Fine Arts Library. At the Museum of Modern Art, small groups will take turns visiting the galleries of the Department of Architecture and Design, the on-site storage of the Department of Architecture and Design, with selections from the Mies van der Rohe archive, and the Art Conservation studios of the Museum, where work is currently underway on Frank Lloyd Wright models, among other works. At the New-York Historical Society, the group will meet curator Marilyn Kushner, Head of the Department of Prints, Photographs and Architectural Collections, to see vast holdings on all aspects of New York City history, including collections of American architects and architectural firms— notably McKim, Mead & White, the architects of Columbia University—that trace the development of American architecture from the eighteenth to the twentieth centuries.

Frank Lloyd Wright Archives, Avery Architectural and Fine Arts Library, Department of Drawings & Archives and Columbia University Campus. View selected materials from the Frank Lloyd Wright Foundation Archives. In 2012 the archives of the architect Frank Lloyd Wright and of his students and associates at Taliesin were jointly acquired by Columbia University and the Museum of Modern Art. A selection from this vast archive will be on view, especially arranged for icam.

Columbia graduate students in architectural history will offer a tour of the central campus. One of the great creations of the American Beaux-Arts and of the City Beautiful movement, the campus was one of the most coherent of the masterplans conceived for an American university in the late nineteenth century. Designed and built in the 1890s to plans by Charles Follen McKim of the firm of McKim, Mead & White, the campus focuses on the Panthonesque Low Memorial Library. The tour will include the interiors of St. Paul's Chapel, one of the most beautiful displays of Guastavino vaults in New York City, as well as overviews of more recent additions to the campus: the Law School of the 1960s by Harrison and Abramovitz, the Sherman Fairchild Building by Mitchell Girugola of the 1970s, as well as 1990s buildings by Bernard Tschumi and James Stewart Polshek, and the latest additions to the campus by Rafael Moneo, recently completed.

# 27

## Saturday

### Post-conference

Day tour to Tarrytown, New York and New Canaan, Connecticut  
Meeting point @8:45:  
Columbia University, Broadway at West 116th Street.

Transportation and a lunch box will be provided.

### Tour

Tarrytown, New York and New Canaan, Connecticut

Marcel Breuer, House from the Museum Garden (1949); Junzo Yoshimura, Japanese Tea House and Garden (1953); Philip Johnson, Glass House and Estate (1949–1995)

September is a spectacular time to visit the countryside outside of New York, when the trees are beginning to take on all the colors of the American Indian Summer. We will visit two of the most significant houses of the immediate post-war years, both associated with the Museum of Modern Art.

The first is the re-erected exhibition house Marcel Breuer designed for the MoMA sculpture garden in 1949 and which has, since 1950, been one of the many buildings on the vast Rockefeller family estate at Pocantico, near Tarrytown. The house has recently been restored to bring it closer to its 1949 appearance and furnishings. In addition we will visit, in small groups, the exquisite tea house and gardens designed by Japanese modernist Junzo Yoshimura while he was in New York supervising the construction of the Japanese House in the Garden at MoMA (1953). From there the group will proceed to Philip Johnson's estate in New Canaan, Connecticut. Anchored by his Glass House of 1949, the estate came to feature a whole series of buildings, including a Picture and a Sculpture Galley, a veritable synopsis of the evolution of Johnson's architecture over four decades. Today the property is run by the National Trust for Historic Preservation, one of only two modern houses among the vast holdings.

### Suggested Reading

"Marcel Breuer's 'House in Museum Garden' open to the public." *The Architectural Record* 105 (May 1949): 10.

"A Traditional Japanese House: The Esthetic Discipline." *Progressive Architecture* 35 (December 1954): 108–13, 130–31.

"Glass house ... [New Canaan, Conn.]" *The Architectural Forum* 91 (November 1949): 74–79.

# 28

## Sunday

### Optional Morning Tours

Tour: Richard Meier Model Museum

Meeting point @10am,  
location to be determined.

or

Tour: Lower Harlem

Meeting point @ 10:30, Barry  
Bergdoll's house.

### Tours

Richard Meier Model Museum or Lower Harlem Walking Tour

A visit to the Richard Meier Model Museum located across the Hudson River in Jersey City, New Jersey. The museum holds a collection of more than 150 of the architect's models and features rotating exhibitions of Meier's prints, sketches and other ephemera.

An architectural walking tour of Lower Harlem, led by famed specialist in Harlem history and architecture, Michael Henry Adams.

# Speakers

## Rebecca Bailey

Rebecca Bailey is Head of Education and Outreach at RCAHMS and oversees the interaction between the organization and its users. She designed and initiated the Treasured Places project which included the opening of the RCAHMS Canmore database to online user interaction and contribution.

## Guido Beltramini

Guido Beltramini has been the Executive Director of the Palladio Study Center in Vicenza (Centro internazionale di studi di architettura Andrea Palladio) for twenty years and is the author of numerous books and essays devoted to Palladio.

## Barry Bergdoll

Barry Bergdoll is the Meyer Schapiro Professor of Art History & Archaeology at Columbia University and a curator in the Department of Architecture and Design at the Museum of Modern Art. From 2007 to 2013 he served as the Philip Johnson Chief Curator of Architecture and Design at MoMA.

## Guus Beumer

Guus Beumer is Director of Het Nieuwe Instituut in Rotterdam, a position he has held since January 2013. He became Director of Marres, the Centre for Contemporary Culture in Maastricht, in 2005. Since 2006 he has also served as artistic director of NAiM/Bureau Europa in Maastricht. Beumer is co-curator of the Dutch Pavilion at the 2014 Venice Architecture Biennale.

## Giovanna Borasi

Giovanna Borasi is Chief Curator at the Canadian Centre for Architecture. From 2005 to 2013 she served as Curator for Contemporary Architecture at the CCA. Her research has a particular focus on how environmental and social issues influence today's urbanism and architecture.

## Matevž Čelik

Matevž Čelik is an architect, architectural researcher and writer. In 2002 he cofounded Trajekt, Institute for Spatial Culture in Ljubljana. Since 2010 he runs the Museum of Architecture and Design (MAO) in Ljubljana.

## Aric Chen

Aric Chen is Curator of Design and Architecture at M+, the new museum for visual culture being built in Hong Kong's West Kowloon Cultural District.

## Sofie De Caigny

Sofie De Caigny is coordinator of the Centre for Flemish Architectural Archives (CVAa) at the Flemish Architecture Institute (VAi) and Assistant Professor at the Design Faculty of the University of Antwerp. She published and curated exhibitions on dwelling culture, reconstruction in Flanders and architectural archives.

## Farrokh Derakhshani

Farrokh Derakhshani is Director of the Aga Khan Award for Architecture and has been associated with the Award since 1982. His main field of specialization is the contemporary architecture of Muslim societies.

He lectures widely, and has organized and participated in numerous international seminars, exhibitions, colloquia, workshops, and international competitions.

## Harriet Edquist

Harriet Edquist is Professor of Architectural History at RMIT, Director of the RMIT Design Archives, and an Honorary Fellow of the Royal Australian Institute of Architects. She has published extensively on Australian architecture and curated many exhibitions, including *Free, Secular and Democratic* for the State Library of Victoria in 2013. Harriet is a research leader in RMIT's Design Research Institute.

## Carole Ann Fabian

Carole Ann Fabian is the Director of the Avery Architectural & Fine Arts Library and oversees strategic development of Avery's research and special collections, as well as its programs for research, teaching and exhibition. Current work focuses on community collaborations that support management and use of large scale architectural archives, and development of technical and policy frameworks for born-digital architectural archives.

## Jordi Falgàs

Jordi Falgàs is Director of the Fundació Rafael Masó in Girona, Spain. He was Assistant Executive Manager at the Fundació Gala-Salvador Dalí (1996–2003) and Cleveland Fellow in Modern Art at the Cleveland Museum of Art (2004–2007). He co-curated *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí* in Cleveland and New York (2006–2007).

## Albert Ferré

Albert Ferré is Director of Publications at the Canadian Centre for Architecture, a position he has held since 2012. He has been working as an editor for over twenty years, exploring the role of publishing as a form of architectural practice.

## Kurt Helfrich

Kurt Helfrich is Chief Archivist and Collections Manager for RIBA's British Architectural Library. A certified archivist and architectural historian, he was curator of U.C. Santa Barbara's Architecture & Design Collection before joining the British Architectural Library in 2008.

## Juhana Lahti

Juhana Lahti is an art historian and Head of Research/Director of Collections at the Museum of Finnish Architecture (MFA) in Helsinki. He has previously worked in different positions at the MFA, University of Helsinki, and Finnish Foundation for the Visual Arts in New York City.

## Greg Lynn

Greg Lynn is an architect based in Los Angeles. His buildings, projects, publications, teachings and writings have been influential in the acceptance and use of advanced materials and technologies for design and fabrication. As design opportunities today extend across multiple scales and media, his studio Greg Lynn FORM continues to define the cutting edge of design in a variety of fields.



### Catherine Moriarty

Catherine Moriarty is Curatorial Director of the University of Brighton Design Archives and Professor in the Faculty of Arts. Catherine's projects explore design curation in a broad sense, encompassing the exhibition, the database and the digital.

### Behrang Mousavi

Behrang Mousavi is an art collector, museologist, art historian, and collection expert. In 2010 he became Manager Heritage/Head of Collections at Het Nieuwe Instituut in Rotterdam. Since 2000 Mousavi has held the position of curator of the prints and drawings collections in The Hague's municipal archives.

### Triin Ojari

Triin Ojari is an art historian. From 2001 to 2013 she was Editor in Chief of the Estonian architectural review MAJA, and in 2014 became the Director of the Museum of Estonian Architecture.

### Joe Osae-Addo

Joe Osae-Addo trained at the Architectural Association in London, worked in Finland, the UK and the United States before setting up his own practice in Los Angeles in 1991. He is a founding partner of the A+D Museum in Los Angeles, and is the CEO of Constructs R+D. Since 2008, he is the Chairman of ArchiAfrika Foundation, an organization that is broadening the discourse on Africa's built environment to encompass the role of socio-cultural, design-inspired development.

### Hyungmin Pai

Hyungmin Pai is a historian, critic and curator. He is Professor in the Department of Architecture, University of Seoul, Chair of the Mokchon Architecture Archive, and Visiting Director at the Asian Culture Complex. He is co-curator of the Korean Pavilion at the 2014 Venice Architecture Biennale, which has been awarded the Golden Lion.

### David Peyceré

David Peyceré is a senior archives curator. He has served as head of the Centre d'archives d'architecture du XXe siècle, Cité de l'architecture et du patrimoine, since 1995. He previously worked on contemporary archives for the National Archives as well as the digital archives section of the European Gaudí Programme (2002–2008).

### Nadia Purwestri

Nadia Purwestri is an architect and cofounder and Executive Director of Pusat Dokumentasi Arsitektur. She has experience in inventory, documentation and research of heritage buildings, exhibitions and conservation of built heritage.

### Émilie Retailleau

Émilie Retailleau has served as Curatorial Coordinator at the Canadian Centre for Architecture since 2010. She has been working on the project Archaeology of the Digital for the last two years. She previously worked as writer, editor and public facilitator at Fonds régional d'art contemporain du Centre in France.

### Brigitte Shim

Brigitte Shim was an apprentice of Arthur Erickson in Vancouver and, upon graduation, worked for Baird/Sampson Architects in Toronto. She is a tenured Associate Professor at the University of Toronto's

John H. Daniels Faculty of Architecture and Design. She is also an active member of the international design community, participating in numerous design juries. In 2007 she was a member of the Aga Khan Award for Architecture master jury.

### David Stevenson

David Stevenson works as a Conservator at the Canadian Centre for Architecture. In addition to traditional conservation practice, he maintains a focus on the preservation of digital and audio-visual material.

### Febriyanti Suryaningsih

Febriyanti Suryaningsih is an architect and is active in heritage building research and documentation. She is involved in several heritage building conservation projects and is cofounder and Executive Director of Pusat Dokumentasi Arsitektur.

### Martien de Vletter

Martien de Vletter is the Associate Director of Collection at the Canadian Centre for Architecture. She has worked as a publisher of SUN Architecture in Amsterdam (2008–2012) and at the Netherlands Architecture Institute in Rotterdam (1998–2008), and served as Chief Curator during her final years there.

### Ann Whiteside

Ann Whiteside is Librarian/Assistant Dean for Information Resources at the Frances Loeb Library at the Harvard University Graduate School of Design. Her work focuses on expanding digital resources in close collaboration with scholars, digital library collection building, and the use of technology to support teaching and research.

### Wendy Woon

Wendy Woon is the Edward John Noble Foundation Deputy Director for Education at the Museum of Modern Art, and has over thirty years of experience in museum education. At MoMA, she oversees all areas of education and has focused on transforming museum education practice for the 21st century. Before joining MoMA, she was director of education at the Museum of Contemporary Art, Chicago.

### Choi Won-joon

Choi Won-joon is Assistant Professor at Soongsil University and earned his master's degree and PhD in architectural theory and history from Seoul National University. He worked for architect Seung H-Sang at Iroje Architects & Planners. As a member of Mokchon Architecture Archive, he is taking part in a group effort to found the archive of Korean contemporary architecture.

### Mirko Zardini

Mirko Zardini, architect, has served as the Director of the Canadian Centre for Architecture since 2005. His research engages the transformation of contemporary architecture and its relationship to the city and landscape.

icam 17 is hosted by the Canadian Centre for Architecture (CCA), the Museum of Modern Art (MoMA) and the Avery Architectural and Fine Arts Library of Columbia University. Conference sessions in Montreal (22–24 September 2014) address the archiving of born-digital material, the pressures of contemporary and emerging institutions and formats. Sessions in New York (25–26 September 2014) focus on education and on collaboration between institutions.

#### Conference Direction

Mirko Zardini and Martien de Vletter, Canadian Centre for Architecture, Montreal  
Barry Bergdoll, Museum of Modern Art and Columbia University, New York  
Carole Ann Fabian, Avery Architectural and Fine Arts Library, New York

#### Booklet

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Designed by Linked by Air, New York  
Photography by CCA

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