



**International
Confederation
of Architectural
Museums**

ICAM21 conference - München/Munich Call for Papers

Pre conference tour Tuesday 6 September 2022
Conference sessions Wednesday 7 – Saturday 10 September 2022
Post conference tour Sunday 11 September 2022

Deadline for submission of abstracts: 28 February 2022

ICAM21, to be delivered as a hybrid conference from Munich in September 2022, will include five sessions and a Pecha Kucha. Two of these sessions are already complete, with speakers who had been due to present at the postponed 2020 conference. One session from 2020 – on films in architectural archives - is open to new proposals. We are pleased to introduce two new sessions – scoping out the modes and motivations of architectural archives across Asia, and, taking the 50th anniversary of the Munich Olympic Games as its cue, the influence on architecture, collections and cities of international events. Finally, our Pecha Kucha invites very short presentations of your work attracting new audiences, as well as offering new members the chance to introduce themselves.

The aim is to have as many speakers as possible presenting in person in Munich, but abstracts are also welcome from those who may need, due to travel restrictions, to present virtually.

Session A: Films in Architecture Archives

This session draws attention to the role of filmic material as a source of knowledge in architecture history, as a complement to more well-known sources such as drawings, plans, models and photos. Films in architecture collections roughly find themselves at two places: some on the library shelves, others stored in the archives. The former are VHS tapes and DVDs that were professionally produced, commercialized and distributed, the latter arrived as part of bequests, often somewhat hidden among other items. The second category is very diverse, but there is little knowledge about these films. They range from filmed interviews, recordings made on construction sites, at inaugurations or congresses, to copies of documentaries that were shown on television or in exhibitions, promotion films or

private recordings made by architects in their practice or on a trip. Some were professionally edited, others consist of raw material or try-outs. Some were used for research or teaching and had a clear target group, others started to lead their own life for an audience that the makers weren't initially aware of.

What do the films in architecture archives consist of? In which condition do they find themselves? What do we know of their content? Can they be visualized? What kind of stories do they tell us? Which facets of architecture history do they reveal?

This session is intended, first, as a state of the art of historic films in architecture archives as well as past and present initiatives to document, conserve and disclose them, and second, as an exploration of possible partnerships and collaborations. For architecture archives, filmic material represents quite a challenge since the expertise and equipment to restore, conserve and digitalize films is mostly wanting, contrary to film archives. Yet on the other hand, architecture films also challenge film archives, as those documents do not necessarily have cinematographic value following the criteria of film historians. Stimulated by demands of researchers and new opportunities provided by digitalization, a number of projects were recently initiated in architecture archives to call attention to film. This session represents an occasion to look back and evaluate, but also and most of all, to discuss what kind of future partnerships could be envisaged between architecture and audio-visual archives or film museums (for issues of conservation, restoration, digitalization) and/or between architecture museums and universities (in terms of research).

We explicitly call for entries from various disciplines, ranging from architecture history to museology, film restoration and media studies, etc. Topics can include, but are not limited to following questions: How does filmic material enter architecture archives? Is there an active acquisition policy or a history in terms of film collection? How are films subsequently treated? How do they relate to other items in the collection? What did recent initiatives reveal in terms of conservation, registration/documentation and disclosure? What was the role and importance of films in the practice of individual architects and how can they contribute to our understanding of architecture history, as research material or items to be displayed in exhibitions?

For this session, an introduction will be given by a cinematographic expert on practices in cinematographic archives, on digitisation, classification and databases, as well as the possibilities of availability (visioning, showing, copyrights etc) and on the international network of FIAF. We are seeking proposals that illustrate the diversity of the question, which will serve as a base for discussion on common ground for good practices, challenges and questions. The session format will be round table with moderated discussion.

Abstracts should be sent to session chairs:

Veronique Boone and Melanie Van der Hoorn

veronique.boone@icloud.com m.vanderhoorn@gratwanderung.nl

Please also copy to David Peycere david.peycere@citedelarchitecture.fr

Session B: Architectural Archives across Asia – Modes and Motivations

Chaired by Ikko Yokoyama, M+, Hong Kong

Locally or regionally grown architectural archives and collections in specialised institutions and museums are still a rare and emerging practice in Asia. The archives of some internationally recognised architects in Asia have been acquired by European and American institutions, while monographic architectural exhibitions of mid-century and contemporary practitioners have been popular and often organised by art museums (particularly in Japan, China and South Korea). Nevertheless, museums in Asia have generally demonstrated little interest in collecting and conserving architectural archival materials, and would rather depend on loaning these materials from architects or collecting institutions in Europe or America.

Architectural production across Asia has developed under diverse political, social, economic and distinctly colonial circumstances, which have caused dispersion/fragmentation and sometimes, brutal extinction of archives. However, much materials are still in the hands of practitioners. Yet, due to lack of resources, space and public engagement, many architectural archives remain unorganised, inaccessible and even at risk of disposal. Awakened by the urgency and emerging interest in regional architecture histories and various modes and motivations in activating archives, the preservation and organisation of architectural archives are developing with varying agenda and methodology. What are the predominant issues that are driving the national, regional, and institutional efforts in the study and collecting of architectural archives in Asia? What have defined their priorities? What are the narratives they are focused on constructing in these projects, in the short to long term?

The session aims to understand the specific tendencies and challenges of organising and activating architectural archives in the region, as well as the varying approaches taken outside of conventional museums or institutional frameworks. Case studies are not limited to the preservation of architectural archives. We would like to understand initiatives that value the architectural archives as a form of documentation and activation of certain narratives to be communicated to multiple publics.

Abstracts should be sent to session chair:

Ikko Yokoyama ikko.yokoyama@mplus.org.hk

Please also copy to Rebecca Bailey Rebecca.bailey@hes.scot

Session C: International Events

Chair to be appointed

2022 is the 50th anniversary of the Olympic Games in Munich. ICAM21 conference hosts, the Architecture Museum of the Technical University of Munich, will present a major exhibition on the architecture, urban planning and landscape architecture of the Olympic Games, that are on the list to be appointed a World Heritage Site by UNESCO. To tie-in with the anniversary and the exhibition, papers are invited on the impact of major international events on architecture, on collections and the sustainable development of cities.

Abstracts should be sent to:

Andres Lepik lepik@architekturmuseum.de

Please also copy to Rebecca Bailey Rebecca.bailey@hes.scot

Abstract submissions – deadline 28 February 2022

Please include the following information:

- Name, job title, institution
- ICAM member Y/N
- Email and phone number
- Brief biography (max 150 words)
- Paper title
- Abstract (max 300 words)
- If you plan to attend in person or attend virtually (we understand this may change)

PECHA KUCHA: Call for presentations

New audiences in the museum

Museums are part of the quickly developing landscape of cultural entertainment and it has changed the way museums are conceived of and who are their audiences. How multi-layered the exhibition should be to attract more varied types of target groups, how we frame the information to reach the new visitors or is the community co-production of the exhibitions, programs or archival projects the key to widen the scope of possible museum-goers? In this Pecha Kucha session share your experiences of your institution's engagement with the projects seeking to attract new visitors – for example the new age groups, people with different cultural or professional backgrounds, social media influencers, etc.

Also welcome: new ICAM members are invited to introduce their activities and institutions.

Pecha Kucha (20x20) is a simple presentation format where the presenter shows 20 images, each for 20 seconds. The images advance automatically and the presenter speaks to the images. Duration: 6 minutes 40 seconds

Submit the title of your presentation and your name and email address by 28 February to session chair:

Triin Ojari, Estonian Museum of Architecture triin@arhitektuurimuuseum.ee

Please also copy to Rebecca Bailey Rebecca.bailey@hes.scot