

ICAM19 conference ‘Migrating Ideas’ København/ Copenhagen

**9 September – 13 September 2018
Post conference 14 and 15 September 2018**

Closing Call for papers: 12 February 2018

The international political situation is changing dramatically, nationalism is rising, and barriers are being constructed. Meanwhile climate change requires us to move from a black to a green economy with all its impact on architecture, design and urban planning. What does it mean to be an architectural institution in a changing political, social and environmental world? Where do we want to be? Building upon ICAM18, this conference questions the position of the architectural institutions in the 21st century.

ICAM as a confederation exists to ensure ideas travel, empower collaboration, exchange knowledge, foster research and critical attitudes, and deliver more together than institutions can do alone. All members have a stake in the democratization of culture.

Taking as its theme ‘Migrating Ideas’, the conference will explore transnational research, exhibition coproduction, responses to climate change, community empowerment and creating value through new partnerships.

Session 1: INSPIRE Archives and international cooperations

Architectural archives and collections are generally rooted in and fed from a particular regional or national context. Their genesis and development therefore tend to reflect the particular histories of architecture and urban planning within a distinct territory, and its political, socio-cultural and economic arrangements, as well as its landscape. Yet, architecture, while being essentially and physically tied to this context, is also a discipline with universally recognisable *modi operandi* and a long history of knowledge transfer among all parties involved. The development of artistic reform movements in the early twentieth century, but also architects’ associations in the post World War II period demonstrate the essentially internationalist nature of architectural discourses and practices. Forms of knowledge transfer and connections between practices in post-colonial societies have also had a profound effect on architecture and urbanism. Typologies and formal solutions were borrowed or explicitly encouraged in the process of colonisation, resulting in intricately entangled histories of migration – of ideas as well as individuals.

For architectural archives this aspect of, particularly but not exclusively, modern history of architecture provides an incentive to seek and develop cross-cultural, cross-disciplinary and ‘transnational’* projects with partners abroad. The objectives of these initiatives vary and

may range from pragmatic ones – sharing resources – to more content-driven ones, as networks and collaborations offer a broader basis for the research of each contributing partner or establishing a framework for a comparative analysis of regional/ national developments in the field of architecture.

This session invites presentations of collaborations of institutions from different cultures, countries or continents. The presentations should examine and present the research questions which could be formulated through and by means of the existence of transnational networks of individuals and institutions. Which forms of examination (and, perhaps, self-examination) become possible, only because of the collaboration with partners from a different context? Which methodological innovations can be traced to the situation of working with partners with a different background and which curatorial initiatives can be developed? Finally: what are the perspectives and potential opportunities of trans/cross-cultural/national collaborations in the medium and long term? Which strategic connections can architectural institutions develop, given the realities of their frequently limited size and financial possibilities? In concrete terms: Which types of projects could be initiated and what form could these take? Which resources would be required and how could they be funded?

Abstracts should be sent to:

Christoph Grafe, Professor of Architectural History and Theory. University of Wuppertal, North Rhine-Westphalia, FR Germany, EU
grafe@uni-wuppertal.de

* In the context of the European Union, the notion of trans-nationality is increasingly obsolete, as the nation state is rapidly losing its status and is superseded by other forms of territorial and cultural denomination (regional as well as supranational). Hence the quotation marks.

Session 2: CONNECT

Enabling exhibition co-production

Increasingly museums and art institutions around the world look to their exhibition programmes as a panacea that will meet not only their increasingly demanding financial targets but also their equally challenging audience expectations. Touring exhibitions generate revenue, build audiences, and strengthen the brand of the institution around the world. And this is a competitive environment. Museums vie with each other to attract new audiences and offer the most immersive, exciting, and unique exhibition product. But given the huge costs of exhibitions and the financial as well as reputational risks involved, shouldn't collaboration and cross fertilisation of ideas be the touch stone of our exhibition development model rather than competition?

This session will consider the many opportunities of exhibition co-production, and the value of collaboration across different types of research and artistic institution in the way we generate exhibitions. We look at the way a cross fertilisation of ideas can create a more compelling approach for audiences, and how the arts sector can gain from the scientific

community - as author Steven Johnson claims, "Scientists are much better at using fun to make their field accessible than art institutions."

We invite case studies that will help us see how a variety of approaches can combine to create different business models of co-production, both in terms of audience reach and financial acuity. If, as in the UK, the museum audience most in decline is that of families, schools and children, how can a collaborative approach arrest this decline? How can new models of exhibition making be used as a vehicle for social change, making our field more relevant to today's audiences? How can collaborations create a provocation for our audiences? And what are the different financial models for exhibition co-production? Is it realistic to expect models of co-production to reduce the costs of exhibition generation and delivery, or do the different expectations and remits of the collaborating partners in fact lead to a greater administrative burden and an increase in operational costs?

The panel will present a few short case studies to demonstrate different means of co-production and their different outcomes. This will be followed by a short question and answer session from delegates to the panel members, and in the last 15 minutes conference delegates will be given a provocative topic of a new exhibition in development, and will be invited to break into groups of 3 or 4 to devise a collaborative, cross-sector approach to developing this theme.

Abstracts should be sent to:
Catherine Pütz, Head of V&A Touring Exhibitions
Victoria and Albert Museum
c.putz@vam.ac.uk

Session 3: ENHANCE

Creating Value in Commercial Partnerships

The decision to establish a new partnership with a private, for-profit company, one that is meant to go beyond simple sponsorship, raises a host of challenges and opportunities for our cultural institutions. There are ethical considerations in choosing with whom to partner, of course, but also the elusive question of 'best match'—to your institutional mission, to your brand and programs, and to a long-term strategy. At the same time, as cultural institutions we bring potential partners a certain set of values, but also knowledge and know-how and, of course, audiences. As institutions, we do ourselves a huge favor by seeking out the common strains, successes and pitfalls in our commercial partnership experiences. What does a good partnership look like?

The following questions are possible sub-themes to be explored in this session:

How have sponsorships evolved to the benefit or detriment of our architectural institutions? What are the strings attached to private and public funding? How independent does your

institution remain? What types of companies tend to support our institutional goals over the long range? What do they look for in your institution, which audiences and which programs meet their own values and goals? How does one build and maintain a vibrant and lasting commercial partnership, but also when does one decide to stop a sponsorship?

Partnerships can lead to collaborative developments, to the benefit of both the commercial and the cultural partner, by opening up to new audiences or by experiencing new formats. Should our institutions absorb and channel some of the innovation and research advanced by our partners? Can private-public partnerships help address prominent issues in the field of architecture and urbanism. What is made possible through partnership that would otherwise be too difficult financially or technologically to accomplish alone? Which types of partnerships can improve the visitor experiences at our institutions or help lessen the burden of digital upkeep for interactive technologies?

We invite you to give a short presentation on one or more of these considerations to fellow leaders in the field from across the globe. Successful as well as controversial cases are welcome.

Abstracts should be sent to:
Lynn Osmond, CEO
Chicago Architecture Foundation
LOsmond@architecture.org

Session 4: TAKE ACTION

This session explores the responsibility of our institutions to respond to climate change and to lead/take part in the debate of how architecture can mitigate its effects. How we are influenced by and respond to political and public drivers? 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 counted in the debate.

Abstracts should be sent to:
Kent Martinussen, Director / Maiken Nicolaisen
Danish Architecture Center
km@dac.dk / mni@dac.dk

Session 5: EVOLVE

The Smart Museum? How Community Participation is (or isn't) Changing the Way we Work

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In this session, we 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 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.

We invite papers that will help us understand who is engaging in these practices and how they are manifesting themselves across different strands of activity, from collecting through learning and interpretation. What are the social, cultural, economic forces driving these initiatives, and to what ends? What role, for example, do funders, digital technologies and social media play? How have these forces changed in recent times, and why? What are the politics behind public outreach? Are government-led initiatives driving a narrative of cultural elite vs. populist perspectives around programming and the role of the museum? How might participatory practices impact the sector in the longer term, in terms of engaging and educating the next generation of museum professionals? Is engaging with communities really changing the way we work, or is the way we work naturally evolving to elevate the experience of the individual over that of the collective? And finally, what can architectural collections – the contents of which are largely co-produced between architects and their clients – contribute to this conversation? To what extent do participatory practices empower people to better understand the built environment, and the need to treat the environment with care? This is closely related to the social missions most public architectural archives and museums have. In other words: do we as institutions ‘need’ this kind of involvement in order to keep our institutions relevant?

We welcome papers from across the sector to capture the wide-reaching impact of this phenomenon, and to search for the political meta-story of why participation programs are developed.

Abstracts should be sent to:
Madeléne Beckman
Arkdes, Stockholm, Sweden
Madelene.Beckman@arkdes.se

PECHA KUCHA: Call for presentations

Digital engagements and experiences

How is your institution involved with digital tools and environments? What has worked well for you and what has been less successful? In this Pecha Kucha session share your experiences of one or more aspects of your institution’s engagement with the digital, for example through social media platforms; archiving born digital records; e-publications; virtual exhibitions.



international confederation of architectural museums

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 12 February to Christine Garnaut

Director, Architecture Museum, University of South Australia, Australia

christine.garnaut@unisa.edu.au