ICAM 15

15th International Conference of Architectural Museums
15e Congrès International des Musées d’Architecture

May 29 – June 3, 2010 / 29 Mai - 3 Juin 2010

Cité de l’Architecture & du Patrimoine
Musée des Monuments français/ Centre d’archives d’architecture du xxème siècle
## CONTENTS

1 – La Cité de l’architecture & du patrimoine 3

2 – icam: the International Confederation of Architectural Museums 4

3 – The conference programme: general outlay 5

4 – The post-tour: general outlay 13

5 – Organisation 14

6 – Contacts 15
Located on the Chaillot hill in the museum heart of Paris, and offering from its galleries some of the most beautiful views of the Eiffel tower, Paris’s new museum of architecture is an important stop for every tourist or visitor of the French capital. Its collections offer a geographical and historical journey through French architecture, from the 11th to the 21st century.

The combination in its title of the two terms of “architecture” and of “heritage” reflects the founding principle and the originality of the Cité de l’architecture et du patrimoine. Its aim is to prove that architecture and heritage go hand in hand to help promote architectural awareness and architectural quality.

With a total surface of approximately 22,000 square metres, the Cité de l’architecture et du patrimoine combines permanent exhibition galleries, temporary exhibition spaces, an important archive centre and an architectural library, an auditorium, a bookshop and a café. Through a wide range of activities, exhibitions, conferences, workshops, the Cité targets both general public and specialists in architecture or town planning.

The Cité is made up of three departments: the Musée des Monuments français (the museum and the heritage department), the Institut Français d’Architecture (an institute devoted to French contemporary creation and the archives of French 20th century architects) and the École de Chaillot (a prestigious school dedicated to the training of architects in historic building preservation and restoration).
2 – icam: the International Confederation of Architectural Museums

The 15th icam conference will take place in Paris, organised by the Cité de l’architecture et du patrimoine.

Icam is dedicated to fostering links between all those interested in promoting the better understanding of architecture. It was founded in response to the emergence of architectural museums as distinctive institutions. The founding members established the organisation on 22 August 1979, during icam’s first conference, in Helsinki. In 1980, icam was affiliated to the International Council of Museums (ICOM), as an international specialised body. The title ‘confederation’ recognises the wide range of institutions which fulfil the icam statutes, including museums, centres, archives, collections and libraries.

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

Today, icam counts over a hundred institutional members, among which: the Museum of Modern Art (MoMA), the Getty Research Institute, Columbia University, the Nederlands Architectuurninstituut (NAI), the Architekturzentrum Wien, the Royal Institute of British Architects (RIBA), the Mies van der Rohe Foundation, the Victoria & Albert Museum (V&A), etc. Most of the European institutions devoted to architecture are members of icam.

The conference takes place every second year. A forum for professionals (directors of architecture centres, library, archive and museum curators, educational staff), it usually lasts five days and concludes with a post-conference tour. The proceedings are published. Members share expertise and information about institutions, exhibitions, publications, architectural documents, architectural and museum issues and other matters of common interest.

The organisation also publishes icam-print every second year. A carefully designed colour magazine, it contains interviews with key figures of the architecture scene and deals with themes as diverse as: education, the art market, exhibiting architecture...


...and Paris in 2010 !
3 – The conference programme: general outlay

The congress is organised around 5 lecture sessions, with site visits and visits to institutions. The sessions deal with collections, exhibitions, institutional policies, and, in a lesser way, with research in architecture history. Themes and chairs for each session are decided with the icam board, after proposals from the organisation committee.

Sessions

An introductory lecture opens the conference. The five sessions will then focus on the following issues:

1. **Merging Museums**

Icam was created in 1979 as a response to the outbreak of architecture museums as autonomous institutions. In the 80s and the 90s many new museums or archives showed up. During the past few years though, we noticed a new tendency for architecture museums to merge in larger-scope cultural institutions, along with visual arts or design. This session will analyse why such merging strategies occur: financial issues, search of a better visibility, meeting together of distinct research fields? The evolution should also be linked with the relative positions of knowledge and mass culture as well as with the events-oriented trends in our societies. Is there a specificity for architecture museums, does their identity get lost or conversely reinforced from these merging movements?

*Chair: Dietmar Steiner (Architekturzentrum Wien, Vienna)*

2. **The Icon and the Star**

In the Middle Ages the Gothic cathedral was the proud symbol of its city. Today the Sydney Opera is the trade mark for a whole continent, in the same way as the Eiffel tower reminds us of Paris. The modern cult of the star architect has made the desire for the unique building much stronger. Nowadays a new museum shall not just function perfectly but also look differently from anything you have seen before. Buildings with special qualities will always have a main interest for architectural museums, but are we not giving too much attention to the stars and the icon buildings and neglecting the general architectural fabric of our cities?

*Chair: Ulf Grønvold (Nasjonalmuseet for kunst, arkitektur og design, Oslo)*

3. **Architecture archives: building up a collection**

Architects’ archives are overabundant but never complete. Although they flood the repositories and are lengthy to process, they often do not provide important information. How can we build a documentary strategy in such a fragmentary material? The issue is all the more striking since the number of architectural practices who still possess their records is incommensurably over the number of holdings taken in charge by institutions so far. Can sampling policies be imagined? Can different holdings, if kept together, enrich one another and build
up consistent series? Should architects be warned against their attempts at disposing of some of their records, for fear of their historically dubious self-appreciation principles, or should we rejoice when they take such initiative? The session will examine how archives can build up and follow clear collecting lines in spite of contingencies. Also, it will look at the representation strategies followed by some architects in dealing with their archives, donating or selling them to one or several institutions.

*Chair: Sofie de Caigny (VAi/CVAa, Flemish Architectural Institute, Antwerp)*

4. The architecture book, from collection to exhibition

Many icam members possess important rare books collections. This is not a surprise, since the architecture book has played such an important role in disseminating ideas and practical experiences: treatises, model and vedute books, and so on. Nowadays the book is often a part of the architectural project, and contributes through its diffusion to a project’s reputation. It can also be a project in itself, as significant by its content as by its graphic design. This session will tell the history of the main architecture book collections before examining the market today and its perspectives. Collecting and access policies will be touched upon. A last section will focus on exhibiting architecture books – what for, and how?

*Chair: Irena Murray (Royal Institute of British Architects, British Architectural Library, London)*

5. Written texts in exhibition

In our image-driven civilisation, what is the place of the written text in architecture exhibitions? The viewpoints of the curator, of the educational staff, of the graphic and the exhibition designers will be invited in the discussion. As a mediation tool, is the text a comment on the building or on the exhibited document showing the building? How many ideas can be conveyed? Are titles, interrogative statements or summons the best way to get the visitors’ attention? The setting of the texts is not less important: a typographical layout can be felt as neutral, traditional, modern, light or powerful, etc.; graphic design contributes to the overall identity of an show. Text can become essential to the general design of an exhibition, and give a specific rhythm along with other media.

*Chair: Marc Treib (University of California, Berkeley)*
Visits and presentations of architectural collections

The congress is a unique place for meeting and exchanging between professionals. Visits are scheduled to the main French collections dealing with architecture, and will permit to share views on the nature of these collections, the acquisition policies and the activities of these institutions. Following visits are planned:

La Cité de l’architecture et du patrimoine

– Collections of the Museum of French Monuments, of the Centre for Architectural Archives of the 20th Century, and of the Library.

La Cité de l’architecture et du patrimoine exhibits its unique architectural collections, ranging from the middle ages to the present day.

Founded in 1882, the collections of life-size casts and models of the museum of French monuments allow for a structural and decorative analysis of the architecture of the 12th to the 18th century. An additional collection of models was created in 2007 around the architecture of the 19th and 20th centuries.

Founded in 1989, the Archive centre of the French Architectural Institute preserves a collection of more than 350 archives of French architectural practices of the 20th century. Located outside the Cité, it will be visited during one of the site tours.

1 The Gallery of medieval casts
2 The Gallery for Modern and Contemporary Architecture
3 Henri Sauvage, utopian project Metropolis (1928), a drawing held by the Cité’s Archive centre.

Musée d’Orsay – The Collection of Architectural and Decorative Drawings

Architecture has been present within Orsay’s collection since the opening of the museum in 1986. The collection of some 18,000 items began with the transfer of the prestigious drawings of the Drawing Department of Louvre (now the Graphic Arts Department). Among the most important collections are those of Gustave Eiffel and Hector Guimard. The diversity of techniques, materials and buildings as well as the link with the decorative arts are evident within the collection.

As all the collections of the Musée d’Orsay, the architectural drawings collection covers a period ranging from 1848 to 1914.
L’École nationale supérieure des Beaux-Arts

The École des beaux-arts inherited part of the collections of the Royal Academies, which were extremely varied in nature. They included the archives and inventories of the Academy of Painting and Sculpture, engravings of a number of works painted for admission to it, books and drawings presented to the Academies or projects submitted for their approval, models collected for teaching purposes, works which had won the annual Prix de Rome or the various monthly competitions, assorted objects, and so on. Architecture is particularly well represented, with a large collection of books on theory, history, town planning, construction techniques and the typology of buildings as well as 40,000 drawings.

The École des beaux-arts will also be visited for its meaning as an exceptional series of buildings ranging from the 17th century to the 1950s in the heart of Paris, including 19th century masterpieces.

Benoît-Édouard Loviot (1849-1921), detail from the Parthenon, drawing sent from Athens.

One other important collection will be presented (not visited):

Le FRAC Centre

Since 1991, the Regional Contemporary Art Collection (FRAC) of the Centre Region, based at Orleans in France, has been putting together a collection focusing on the relationship between art and architecture, from the 1950s to nowadays. The collection has put emphasis on experimental architecture and innovative architectural research, and is organized around the concept of "process." The collection now comprises some 350 works, 700 architectural models and over 10,000 drawings, including many collections of international architects. The FRAC Centre also acquires works by artists who have a link with architecture as well as projects designed for public spaces.
Site visits

The conference programme combines lecture sessions and field visits. Exceptional buildings, often part of the French National Heritage, shall be opened especially for congress members. The guides, experts in their field, shall deal with issues of conservation, restoration and urban planning.

La Bibliothèque Sainte-Geneviève, 1839-1850, Paris
Henri Labrouste (1801-1875), architect

The Sainte-Geneviève Library is exceptional on all points. As the solution to a new public programme, Henri Labrouste adopted a functional spatial organization based on the vertical separation between the reading room on the upper floor and the stores at street level. He chose metal for its fire resistance but also for its new aesthetics: the large barrel arches and cast columns are integral parts of the ornamentation. On the Place du Panthéon, the architect designs a sober stone façade, reflecting the function and the spirit of the building.

Le Moulin de la chocolaterie Menier, 1871-1872, Noisiel
Jules Saulnier (1817-1881), architect

The celebrity of this façade lies in the dialogue between the metal structure and the brick infill. The arrangement of glazed bricks highlights the structure and reintroduces the taste for polychrome architecture. The rationale of this façade made it an architecture model as well as a publicity tool for the Menier chocolate. The mill was made Historical Monument in 1992, and the factory was renovated by architects Reichen and Robert in the late 1980s, when bought by the Nestlé Company to become its headquarters.
Église Notre-Dame de la Consolation, 1922-1923, Le Raincy
Auguste Perret (1874-1954), Gustave Perret (1876-1952), architects

Notre-Dame church at Le Raincy, a suburban location 10 km East from Paris, has often been nicknamed “the Sainte-Chapelle of reinforced concrete,” because of its thin columns and of its openwork design recalling lace. In accordance with the rationalist theory that form derives from structure, the different elements constituting this building are clearly given to be seen. The columns for instance soar upwards, slightly detached from the lateral walls. Notre-Dame du Raincy was one of the first 20th century buildings to be protected Historical Monument by André Malraux, in 1966.

Musée des Travaux publics (Conseil économique et social), 1936-1948, Paris
Auguste Perret (1874-1954), Gustave Perret (1876-1952), architects

The architects designed a reinforced concrete building that would be a palace. The colonnade on Avenue d'Iéna refers to the architectural legacy of the Parthenon, and confers to the building all the nobility requested. Inside, the grand hypostyle room and the main staircase carry on the sober elegance wanted by Auguste Perret. The assembly hall is a large amphitheatre covered by a glass-brick dome that diffuses a soft and even light. The building is a Historical Monument since 1993.

Villa Savoye, 1928-1931, Poissy
Le Corbusier (Charles-Édouard Jeanneret, dit) (1887-1965), architect

The fame of the villa Savoye is international. An architectural icon, this house illustrates Le Corbusier’s theory of the “five points of a new architecture”: pilotis, roof garden, open plan, horizontal windows, and free façade. Inside, it is designed according to the concept of the “architectural promenade”: a double path – a staircase and a ramp – leads to a large terrace and proposes a spatial experience, favouring contemplation. Protected Historical Monument as early as 1965 by André Malraux, it is today proposed by France for the UNESCO World Heritage List.
Maison Carré, 1957-1959, Bazoches-sur-Guyonne, Alvar Aalto (1898-1976), architect

Built for art dealer Louis Carré, this house was designed by Alvar Aalto, who also conceived its furniture and garden. It is thus an integrated artwork, as fine in its details and materials as in its setting in the countryside. It is the only work of Aalto in France, and has been opened to the public only recently, in August 2007.

Palais de l’Unesco, 1952-1958, Paris
Marcel Breuer, Bernard Zehrfuss, architects, Pier Luigi Nervi, engineer

The first post-war monument in Paris, the UNESCO headquarters was to symbolize a new international institution representing peace and culture, with all the hope it would carry. The project benefited from the advice of a committee gathering some of the most famous architects of the time: Le Corbusier, Sven Markelius, Lúcio Costa, Walter Gropius, Ernesto Rogers and Eero Saarinen. Its expressive aesthetics combined to its technical feats turned it into a manifesto of the Modern Movement. The main building has just undergone a major renovation.

Oscar Niemeyer, Jean Deroche, Paul Chemetov, architects; Jean Prouvé, constructor; Bernard et Jacques Tricot, engineers.

Made of glass and concrete, the French Communist Party’s headquarters distinguish themselves by the fluidity of their curved façade and the white dome that covers the main assembly hall. Inside, public and office spaces are remarkable, as well as the day and night light effects. It is one of the few works of Niemeyer in France, with the Maison de la Culture at Le Havre and the headquarters of the communist newspaper L’Humanité, in Saint-Denis. It is protected Historical Monument since 2007.

A conversion of an old concrete warehouse (1907, Georges Morin-Goustiaux, architect) into a centre devoted to the world of fashion, this public building shall be one of the highlights of the new Austerlitz district. It will bring together a Cité de la mode et du design, an educational institution, exhibitions and cultural activities, restaurants, shops and cafés. The Docks en Seine are designed as a place open day and night, for promenade or meeting, with indoors and outdoors piazzas and a sky garden. The facility has opened in 2009.


The urban redevelopment of this area started in 1995 and is part of the greater urban plan of “Paris Rive Gauche”, which covers a vast strip of land from Austerlitz station to the Boulevard Périphérique. The master plan was designed by architect Christian de Portzamparc, with landscape specialist Thierry Huau. Though it is built upon a concrete slab partially covering existing railway tracks, it does put the emphasis on the street level and articulates the buildings in “open blocks” with interior gardens. In this general outline, different architects are called upon to introduce various programs: housing, but also public programs such as the conversion of the Paris Great Mills into a university facility by Rudy Ricciotti, or the remodelling of the Halle aux Farines (Flour Exchange) by Nicolas Michelin.
4 – The post-tour: general outlay

From June 4 to June 8, in direction of Lyon

The post-tour lasts 5 days, Friday to Tuesday included. Optional and on registration only, it usually brings together 25 to 30 participants. The 2010 post-tour, rather short in distance, will stretch in Central/Eastern France from Franche-Comté to the Lyon area. It will open with the magnificent neoclassical model city of Ledoux at Arc-et-Senans and then will focus on 20th century architecture, with the discovery of Lyon and several nearby places, including a few landmarks of after-war Le Corbusier (La Tourette convent and his works at Firminy, a small coal mine town whose mayor Eugène Claudius-Petit was minister of Public Works and Reconstruction after WWII). Visits will include:

**Franche-Comté and Bresse, classical architecture**

**Arc-et-Senans**
The salines, 1775-1779 (Claude-Nicolas Ledoux) and the salt mines, 14th-20th century, at nearby Salins-les-Bains

**Bourg-en-Bresse**
The royal abbey of Brou, early 16th century

**Lyon and surroundings, Antiquity and 20th century**

**Lyon**
The architecture of Tony Garnier, 1904-1933
The Fourvière Archaeological Museum, 1975 (Bernard Zehrfuss)
The École normale supérieure, 2000 (Henri Gaudin)
The Opera, 1986-1993 (Jean Nouvel)
The Musée des Confluences (Coop Himmelb(l)au) and the Lyon Confluence district, under development

**Villeurbanne**
The “Gratte-ciel” (“Skyscrapers Development”), 1931-1934 (Môrice Leroux)

**Vénissieux**
The library, 1997-2007 (Dominique Perrault)

**Saint-Romain-en-Gal**
The Gallo-Roman Museum, 1996 (Philippe Chaix and Jean-Paul Morel)

**Givors**
The town centre renovation “Les Étoiles”, 1974 (Jean Renaudie)

**Around Le Corbusier**

**Éveux**
The dominicain convent of La Tourette, 1956-1959 (Le Corbusier)

**Firminy**
The House of Culture, the Unité d’habitation and Firminy-Vert, 1954-1965 (Le Corbusier)
Saint-Pierre church, 1958-1965/2006 (Le Corbusier, José Oubrerie)
5 – Organisation

Organisation Committee chaired by François de Mazières, President, Cité de l’architecture et du patrimoine and by Hervé Lemoine, director, Musée des monuments français

Executive Committee (Cité de l’architecture et du patrimoine)

Corinne Bélier, senior curator, Musée des monuments français, cbelier@citechaillot.fr (chef de projet)
Andie Segura, attachée à la direction du Musée des monuments français, asegura@citechaillot.fr (adjoint au chef de projet chargée du secrétariat général)
Hélène Perrel, architect, responsable de la régie des œuvres, Musée des monuments français, hperrel@citechaillot.fr (organisation générale)
David Peyceré, senior curator, head, Centre d’archives d’architecture du XXe siècle, département Institut français d’architecture, dpeycere@citechaillot.fr (organisation des sessions)

Administrative Committee (Cité de l’architecture et du patrimoine)

Anne-Marie Le Guével, directrice générale déléguée
Luc Lièvre, directeur financier et des systèmes d’information
Guillaume de la Broise, directeur du développement et mécénat
Jean-Marie Guinebert, directeur de la communication et partenariats

icam Executive Committee

President: Dietmar Steiner, Architekturzentrum Wien, Vienna
Vice-president: Ulf Grønvold, Nasjonalmuseet for kunst, arkitektur og design, Oslo
Secretary general: Mariet Willinge, Nederlands Architectuurinstituut, Rotterdam
Treasurer: Anna Tonicello, Istituto Universitario di Architettura di Venezia, Archivio Progetti, Venice

Members:
Corinne Bélier, Musée des monuments français, Cité de l’architecture et du patrimoine, Paris
Barry Bergdoll, MoMA, New York
Ulrike Jehle, Architekturmuseum, Basel
Irena Murray, Royal Institute of British Architects, British Architectural Library, London
Jane Thomas, Royal Commission on the Ancient and Historical Monuments of Scotland, Edinburgh

Editor IcamPrint: Monika Platzer, Architekturzentrum Wien
6 – Contacts

Corinne Bélier
Senior Curator, galerie d’architecture moderne et contemporaine
Musée des monuments français
Cité de l’architecture et du patrimoine
1, place du Trocadéro et du 11 Novembre
75116 Paris
+33 (1) 1 58 51 52 42
cbelier@citechaillot.fr

Andie Segura
Attachée à la direction
Musée des monuments français
Cité de l’architecture et du patrimoine
1, place du Trocadéro et du 11 Novembre
75116 Paris
+33 (1) 1 58 51 52 02
asegura@citechaillot.fr

Guillaume de la Broïse
Directeur du développement et du mécénat
Musée des monuments français
Cité de l’architecture et du patrimoine
1, place du Trocadéro et du 11 Novembre
75116 Paris
+33 (1) 1 58 51 50 10
+33 (1) 1 58 51 59 91
gdelabroise@citechaillot.fr

Jean-Marie Guinebert
Directeur de la communication et des partenariats
Musée des monuments français
Cité de l’architecture et du patrimoine
1, place du Trocadéro et du 11 Novembre
75116 Paris
+33 (1) 1 58 51 52 80
+33 (1) 1 58 51 59 91
jmguinebert@citechaillot.fr