We meet in Munich in challenging times - politics, climate, protests and international relationships swirl around us in a mass of changing rhetoric, revisited priorities and false news. How should architectural museums, with their duties to examine the past and inform the future, respond to these turbulent forces and thrive in these thought-provoking circumstances?

At ICAM20 we propose to investigate how we discuss and present challenging and sensitive areas of history and serve an inclusive range of audiences, as well as explore how we move forward and tackle future challenges. How do we preserve and make accessible our digital and film collections? Who should we work with to achieve the most innovative research? What must we do to influence the future?

Session 1: Digital Archiving

Workshop participation by invitation, not part of call for papers.
Chaired by Aliza Leventhal, Library of Congress

Session 2: Interlocking Ways of Doing Research

Discursive practices between academia, the cultural field, and design
An architecture museum is not necessarily a research or knowledge institution in the academic sense of the term. Yet, curatorial research, archival research, literature surveys and simply knowing what is happening in the world outside the museum are all necessary ingredients to achieve a successful public programme and a clear institutional profile.
Additionally, design research by architects disrupts established knowledge models and discursive modes (e.g. Forensic Architecture, Learning from Las Vegas, or MVRDV's datascapes).

Do architecture museums and their collections need academic research and its systems of validation? How to present formats of architects' research without becoming a marketing tool, or branding platform? Should architects better connect to academia and seek new ways of validating their research, such as the PhD by design, or embrace the experiments with so-called artistic research programmes? And how should archives and collections be involved in this?

This session seeks contributions that will illuminate how the various modes of research can learn from each other and work together to open up the current curatorial practices and institutional boundaries.

Abstracts should be sent to session chairs:
Guus Beumer & Dirk van den Heuvel
Het Nieuwe Instituut
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Please also copy to Andres Lepik lepik@architekturmuseum.de

Session 3: Challenging History

In September 2019, at its twenty-fifth general assembly, the International Council of Museums (ICOM) put forward an alternative definition of museums as “democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures” whose goal is to contribute to “human dignity and social justice, global equality and planetary wellbeing.” This description was meant to revise the organization’s current definition, last updated in 2007, which states that a museum is a “non-profit, permanent institution in the service of society” that fulfills its mission by acquiring, conserving, researching, communicating, and exhibiting.

After a long and divisive debate, the general assembly decided to postpone the vote. What was a worthwhile definition to some was too political for others, and didn't readily address the traditional functions of a museum. However, amid all the controversy surrounding the new definition and the process that led to its formulation, the vote has brought new attention to the debate around the role of museums within our rapidly evolving social and political landscapes. As digital tools and social media transform relationships with the public and generate mechanisms for real-time feedback, museums are being called to account. They’re also being asked to become more responsive to change and more
transparent in their thinking and processes—to make themselves active participants in the radical transformations that are happening within and around them.

In response to these concerns, Anne Pasternak, director and Barbara Vogelstein, chair of the board of trustees at the Brooklyn Museum, wrote an open letter entitled “A Call for Cultural Courage.” She noted, “At this time of social unrest, people around the globe are using protest to call upon their museums to do better” by “understanding that the stories we tell matter,” by shining a spotlight on “cultural histories that have long been suppressed,” by “challenging the historical insularity of museums,” and by making them “accessible to all.” For Pasternak, the future of museums is full of possibility and potential and “can amend history.”

This panel invites case studies that address and give examples of programs, exhibitions, research, collecting strategies, and approaches to archiving architecture and design within museums/ arts organizations that engage meaningfully with issues of access, equity, and inclusion; that offer alternative narratives and perspectives; that open up conversations and networks; and are broadening the conversation and scholarship, challenging histories, and ultimately questioning and reconsidering the status quo, especially in relation to architecture and design as ideological tools that have the potential to shape and expand understandings of the world.

Abstracts should be sent to session chair:
Zoe Ryan, Chicago Art Institute  zryan@artic.edu
Please also copy to Rebecca Bailey  Rebecca.bailey@hes.scot

Session 4: Influence and Impact

During the 20\textsuperscript{th} Century some exhibitions or cultural programs developed by architecture museums and institutes played a decisive role in the development of the discipline of architecture, its theory and its practice. The history of architecture exhibitions shows some striking examples of exhibitions that proved to help direct the course of architectural thinking. Not only the monographic exhibition that presents an oeuvre to the public can create a wide cultural forum for the architectural attitude of an office. Thematic exhibitions prove to have a great impact on the forming of generations, or on the acceptance of a cultural ruling idea on how to treat materiality, the generic city, history or the responsibility of architecture when facing urgent societal issues.

The most known example is probably ‘Modern Architecture: International Exhibition’, organized by the MoMA in 1932 and curated by Philip Johnson and Henry-Russell Hitchcock. By the buildings shown and the discourse that was constructed, the exhibition had a great and long-lasting influence on the way architects looked at ornament, standardisation, materiality and the relation (or not) towards history and context. Other
architecture programs stimulated the idea of an architectural generation. ‘Five Architects’ was published in 1975 and was the outcome of an idea launched in 1969 to exhibit in the MoMA the work of five architects – Hedjuk, Graves, Meier, Eisenman and Gwathmey – that were seen by the curators as a ‘school’ in New York. The architects became known as a generation, although they seem to differ more than what they share in how they work. Another example is the ‘Nine + One’ series of exhibition initiated by the NAi in 1997 to bring emerging offices in the Netherlands to the international scene as a young Dutch generation. More recently, the ‘SOS Brutalism’ program that was produced in 2017 by the DAM together with many partners, had a worldwide impact on the contemporary status of brutalist buildings. With ‘The Other Architect’, the CCA focused in 2015 on alternative or critical positions architects can take on besides designing and constructing buildings. With the fundamental changes the world is facing today, and the strong relationship between urban planning, architecture and these changes, the ‘otherness’ of these aspects of the architectural discipline might be questioned. More and more, these aspects of the discipline seem to be moving towards the core of the discipline.

This session invites presentations that reflect on the impact architectural museums, institutes and centres want to have on the discipline of architecture and on the course of its history. Many ICAM members have the freedom of a cultural and critical position in which they have the possibility to have an impact on both the discipline of architecture and its historiography. Do we make architecture accessible and understandable to a broader audience, or do we engage with the discipline itself and try to have an impact on its development? Can these positions be interwoven? Now that climate change, growing global migration and urgent issues such as the productive and inclusive city are at stake, the question is raised whether the focus on the design discipline, its formalities, its inspirations and its references, and the forming of schools and generations is justifiable. Or could we contribute to the bigger global challenges by focussing on how the architectural discipline can address them? This session invites critical papers about this question, or that add arguments to a critical debate on this subject. Papers that present projects that relate to this question are welcomed, as well as papers that reflect on a more general level on this question.

Abstracts should be sent to session chair:
Sofie De Caigny, Architecture Institute Flanders Sofie.decaigny@vai.be
Please also copy to Rebecca Bailey Rebecca.bailey@hes.scot

Session 5: 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?

Abstracts should be sent to session chairs:
Véronique Boone and Mélanie Van der Hoorn  
veronique.boone@icloud.com  m.vanderhoorn@gratwanderung.nl
Please also copy to Corinne Belier  cbelier@citechaillot.fr
Abstract submissions – deadline 14 February 2020

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)

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 14 February to session chair:
Triin Ojari, Estonian Museum of Architecture triin@arhitektuurimuuseum.ee
Please also copy to Rebecca Bailey Rebecca.bailey@hes.scot