

Project Journal

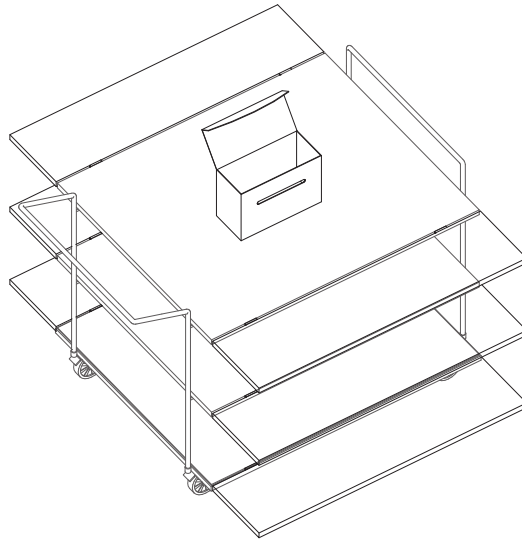


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Looking Carefully

Introduction - BRIEF
Archiving Architecture

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The topic of this year Graduation studio is the Archive. As highlighted in the Introduction

“Archive can be both noun and verb. An archive, to archive”.

Therefore the archive is a practice and a complex artefact at the same time.

The organisation of the archive is based on the archivist, whose job is to define a way of archiving the material in the best way possible.

Another interesting passage says:

“Archives both reveal and reinforce hierarchies of power and have a tendency to overlook, or put aside, things that fit awkwardly into their frame of reference, or not at all”

Which makes it interesting trying to define which ones are the “important” and “relevant” materials opposed to the non relevant ones. In a way its almost impossible defining what will be important in the future and might be needed to be analysed.

First thoughts

While talking about archives the main questions that came up where:

What is an archive? What's the limit between archive and museum? Or between archive and library? What are the different layers of archiving, public - private? How relevant are archives on our daily life? What archives can I think of, based on my experience? Logically thinking we all deal with archiving during our life and during our daily routine. Simply by the way we organise our wardrobe, to how we organise our own small library. However, there are multiple ways and layer of archiving even on the family level. By keeping photos or items of our ancestors we are still dealing with an archive that has an *emotional impact* on our life's. Would be interesting to analyse how archives can impact people's life's to bring out emotions, both for visitors and workers.

Are museums archives? Yes, of selected elements that are displayed to the public. Therefore, bringing an emotional aspect to archives is something that is possible.

Archiving Architecture

2024-25 MS03 AR3A100



A collection of photos of buildings, public and private, created from the design of the John Soane Museum between the years 1780 and 1815. Source: Michael Sany (1771 - 1845), 1815.

INTRODUCTION

The archive is a foundation of human civilisation. Since people first started cultivating the earth, they began to keep records of yields, taxes and land ownership. Governance, whether for good or ill, has come to depend upon archives. We live in a world where archival, digital and physical, systematically collect information that facilitates power or control over each of us and of all of us...a condition sometimes out of control, as Kafka or Orwell remind us. Once judiciously guarded and open only to a privileged few, archives have, throughout history, retained knowledge that might otherwise have been lost. Different, and often subsequent, to libraries, which present the synthesis of human knowledge and its stories, or museums, which offer readings of the world through objects, archives contain the raw material from which ideas can be mined, to emerge or be assembled in new ways.

Over the last century, while libraries became democratised and museums a popular pastime, archives have remained about the preserve of the few. Yet in the highly developed society that modernity has constructed, the practice of archiving has become an efficiency, even a necessity. We archive almost everything. The city itself has, in parts, become a kind of archive: it has made states responsible for them and, increasingly, publicly funded archives feel the pressure to be more public. To make themselves more available, to find ways of opening themselves and their contents up to wider scrutiny and greater interest, to become relevant to people, how do they do this while protecting the material stored within them and thus maintaining their sense of order and purpose, their authority? Is an archive only concerned with the preservation of the past or does it seek to have agency in the present or offer possibilities for the future? Is it closed or open, static or dynamic, or somewhere in between? How does the archive offer a setting for the things it archives and how might it adjust to acknowledge or change in response to the concepts or those who archive to the work of those who are archived, as to the desires and needs of those who only visit?

This year we will be looking at a particular type of archive, one that is particularly relevant to us: an archive for architecture. Mining the wider world, the history of the architectural archive is almost as old as architecture itself, whether in the form of

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The Reference Project, from left to right as listed in 'Model Archive'.

PREPARATION

Brief 1: Thinking and doing

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project. This will establish the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions, as students, will oscillate between these two spaces, with each informing the other. This is emphasised through the shared teaching and in group work, from which individual projects will emerge.

The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and relations of your individual graduation project. Previous examples of each will be available for consultation and discussion. The period up to the P1 will be arranged in two parts within both the research seminar and design studio respectively. These will overlap and inter-relate.

LOOKING CAREFULLY: Weeks 1-4

The archive extends far beyond a mere repository of buildings. It gives access to ideas, positions, education, knowledge and images, and that across generations. It gives insight into the social context in which designs were created. At the same time, the archive shows alternatives. Archives are not repositories of truths but places of research. They are incubators of new ideas, breeding grounds for speculation about the future... Without research or interpretation, the archive has little meaning.

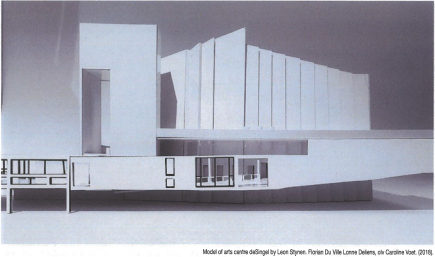
Sofa de Caigry, former director, Flemish Architecture Institute (VA) Through this brief, we will begin to unpack the notion, not the archive, for the VA in Antwerp, the development of which will be the subject of this graduation study, but the idea of an archive, both historically and in contemporary public form. Archives, as an architectural type, have developed as a means to document, store and protect records and precious things. Access to them has

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Model of an archive designed by Leon Deyn, Florien Du Val, Lonne Delens, en Caroline Voet (2018)

documentation of physical artefacts, ideas or elements of buildings cross referenced or brought from one culture to another. Beyond the justification of its own thesis, for example, the importance of the 18th Century Italian architect Palladio, in Northern Europe, was in large measure due to the collection of his drawings acquired by the English architect Inigo Jones, alongside the collector Lord Burlington. These drawings, now held in the Royal Institute of British Architects drawing collection, were translated into buildings in London and other cities. Their influence going on to establish Neo-Palladianism as the dominant style of 17th and 18th Century Europe.

Burlington and Inigo Jones were private collectors and many of the earliest collections of architectural drawings and artefacts were the possessions, or collections, of individuals. This is a lineage which continues to the present day, in the Drawing Master archive for example. The great London architect and collector Sir John Soane gifted his collection and the extraordinary architecture he made to display it, to the nation, as the first houses museum. His collection of fragments and casts is representative of a wider second-century architectural collecting habit, in which architectural fragments of buildings and their ornaments were reproduced and passed on. Buildings Architects since, both individuals or practices, have established archives, offering bodies of significant work and collections made over a career: encompassing books, drawings, models and paperwork. Sometimes, like Soane, they give over their own house to their archive, as OMA Ungers did, even redefining for the purpose. Part of the role of such private archives, made public, is to ensure the ongoing recognition of those who made them. The cabinet of Henry de Munin is one particularly complete version of this, where - from the beginning of their career - the practices' whole oeuvre and seemingly every search model was conceived as part of a collection, almost as if it was being made.

Having failed to complete a project, launched via a competition, to create a new home for the archive, within a disused church, the collection remains in need of a permanent home and new direction. This will be our graduation project for this year. We will be working with the VA and other significant voices to think speculatively about how to develop a new architectural archive, not on its originally intended site but instead in the context of the VA's mission. The architect Leon Deyn's monumental modernist culture (transported to the city) for the purpose of Antwerp's historic centre, together with the collection of the VA and so the project might perhaps be considered as the archive's target artefact.

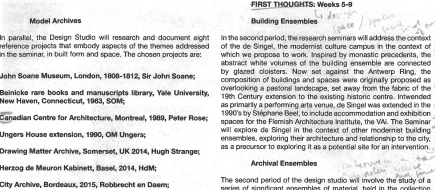
This raises interesting questions for an architectural archive, in terms of scale and the relation between the representation, the fragment and the thing itself. It asks what an architecture archive is or might be, what and who is for and who it might address. These are amongst the many questions we will be developing over the course of this graduation year.

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Model Archives In parallel, the Design Studio will research and document eight reference projects that embody aspects of the themes addressed in the seminar. The chosen projects are: John Soane Museum, London, 1808-1812; Sir John Soane; Bainbridge rare books and manuscripts library, Yale University, New Haven, Connecticut, 1965-2008; Canadian Centre for Architecture, Montreal, 1989, Peter Ross; Ungers House extension, 1990, OMA Ungers; Drawing Master Archive, Somerset, UK, 2014, Hugh Strange; Heros de Meuron Kabinett, Basel, 2014, H&M; City Archive, Bordeaux, 2015, Robbrecht en Daeys; Ark Des, Blackburn, 2024, Rafael Monzo (commissioner), Arhiv Frick (designer).

Seen together, these range between the intimate and the institutional, between past and present, between the archive as machine and as space of representation. Working in groups of four, the history, provenance and architecture of each project will be carefully analysed and set into context. Each of the chosen situations will be redrawn at a range of appropriate scales and in ways which allow their compatibility while also expressing their individual character or concerns.

The scope of these drawings will be defined collectively by the studio. Alongside the drawings, the groups will each make a spatial model, carefully analysing and recreating a representative image of different aspects of an archive, bound within each of the procedures. Made primarily of paper and card, these models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible.

Their purpose is to address different scales of attention, considering in detail the material character and atmosphere of the space, the ways in which artefacts are placed within it, its furnishing and the presence of the technical installations, required to it to operate. Alongside the drawings and models, groups will develop analytical diagrams which will allow each precedent to be understood and compared to and with its ongoing brief, written programmatic function and process. By the end of this you should understand the impulse and motivation behind which individual reference projects studied, but also, when seen collectively, the possibilities of an archive as a means of archiving and the ways and means through which they operate.

Both studio and seminar will in effect become an archival research or indeed an archive. The archive is a less well understood architectural type than many others we have studied in the past. Understanding these exercises might require invention in how you procure information. You might need to become investigators or negotiators, piecing things together rather than finding them in a monograph. You should therefore record the processes of acquisition alongside what you acquire. The ways in which you choose to carefully document the references can be understood as a fragment of other archives - that of the studio project, which is itself part of the larger archive of Interiors Buildings Cities.

Project Journal The research seminar will introduce the Project Journal, a document made by each student individually. The purpose of this is to record their process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed as a means of recording both a form and structure chosen individually. It should record reflections on tutorials and reviews, while also offering a space for personal observation and developing understanding in a first act of presentation.

Finally the research seminar will introduce the Project Journal, a document made by each student individually. The purpose of this is to record their process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed as a means of recording both a form and structure chosen individually. It should record reflections on tutorials and reviews, while also offering a space for personal observation and developing understanding in a first act of presentation.

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Looking carefully is the first step into both the Research and Design studies. The studio was divided into 8 groups to recreate a picture of a specific archive. The process is by rebuilding the scene, a room, of the archive to understand its main feature, which elements are important in an archive, what materials are used, how are the archival rooms treated, and other information through readings and the analysis of plans and photos. All the buildings have different approaches and specific themes that we need to discover and identify.

The buildings are:

John Soane Museum, London, 1808-1812, Sir John Soane;

Beinicke rare books and manuscripts library, Yale University, New Haven, Connecticut, 1963, SOM;

Canadian Centre for Architecture, Montreal, 1989, Peter Rose;

Ungers House extension, 1990, OM Ungers;

Drawing Matter Archive, Somerset, UK 2014, Hugh Strange;

Herzog de Meuron Kabinett, Basel, 2014, HdM;

City Archive, Bordeaux, 2015, Robbrecht en Daem;

Ark Des, Stockholm, 2024, Rafael Moneo (conversion), Arhov. Frick (redesign).

Canadian Centre for Architecture, Montreal, 1989, Peter Rose

With Jenny Fang, Daan Franken and Yunke Li

The picture of the room, the photographic archive vault, does not give many informations at first. It almost seem like a sterilized placed that have been left like this. There are traces of people, for example the trays with documents, the name tag, the phone cell in the back of the room, but it almost look like it is a place stuck in time.

5. Gabor Szilasi, 1999, Canadian Centre for Architecture Photographic Archive, courtesy of CCA.

6. Gabor Szilasi, 1999, Interior view of the Archives Collection storage vault on level 2, Canadian Centre for Architecture, Montréal, Québec, courtesy of CCA.



How can we model the room

The main problem of making the model is the fact that we couldn't find any vaults level plan of the building. This meant that we needed to figure out how to get the measurements by using the objects as measurement units.

We managed to find one main measure, the total height of the two vaults, making it possible to figure that the height of the room was probably around 2.40 m.

From this measure we managed to get all the other measurements of the room, starting from the ceiling panels and identifying every element of the room.

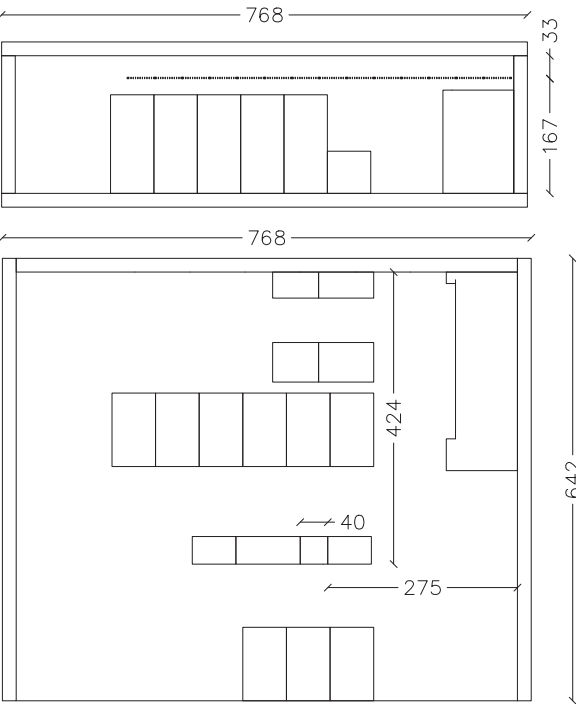
For example we figured that the ceiling panels were around 60x120 cm.

From this we managed to get the measurements of the room and the furniture in it.

To understand how to take the picture of the room and check that the measurements were right we tried to put the 3D model on top of the picture and fix the right view.



| | |
|--|------------------------|
| EXTERIOR BUILDING HEIGHTS | |
| New building (to Bull Park) | |
| Height of building from bottom slab to grade | 7.87 m (25 ft. 10 in.) |
| Height of building from grade to parapet | 11.17 m (36 ft. 7 in.) |
| Shangshengy House (to brickwork Rest-Lounge) | |
| Height of building from bottom slab to grade | 1.67 m (5 ft. 5 in.) |
| Height of building from grade to parapet | 15.48 m (49 ft. 3 in.) |
| BUILDING COMPONENTS | |
| New building | |
| Structure | |
| In-situ reinforced concrete frame and flat slab structure; steel roof trusses at auditorium; column bays of main block in east-west direction, all bays 6.3 m; in north-south direction, 6.3 m, 9.4 m, 6.3 m (public level), 6.3 m, 4.7 m, 4.7 m, 6.3 m (all other levels) | |
| Exterior Wall section (public level, at galleries) | |
| Masonry cavity walls consisting of 16.5 cm limestone, 2.54 cm cavity, 20.3 cm concrete block, 2.54 cm cavity, 10 cm rigid insulation, 1.3 cm water resistant gypsum board, fibreglass wool insulation between 15.2 cm metal studs, 6 ml vapour barrier, 25.7 cm cavity to clear columns, 15.2 cm metal studs, 1.9 cm plywood, 1.6 cm gypsum board. | |
| Roof sections | |
| 30.5 cm concrete slab, primer, 2 ply 6 ml vapour barrier, double layer of 5.3 cm insulation, flexible waterproof membrane with elastomer modified bitumen (all roofs except auditorium); steel decking, 1.9 cm plywood, 6ml vapour barrier, 10 cm insulation, 1.9 cm plywood, steel lead covered copper (auditorium); all eavelet flashings covered in steel lead-covered copper. | |
| Exterior Finishes | |
| Wall 16.5 cm to 13.9 cm self-supporting bush hammered Trenton Limestone (pointed base and upper main body); 11.4 cm pinned bush hammered Trenton limestone (entrance). | |
| Window White Durane XL finished aluminum frames, double-glazed Solux low emissivity glass with laminated clear Solux Interlayer ultraviolet filter. | |
| Skylight | |
| Clear anodized aluminum frames, double-glazed Solux low emissivity glass with laminated translucent white Solux Interlayer ultraviolet filter (gallery skylights); clear anodized aluminum frames, double-glazed PPG Soluxless Monovision glass with laminated clear Solux Interlayer ultraviolet filter (other skylights). | |
| Ornamental metal (All metal is clear anodized aluminum unless otherwise noted). Assembly of extruded sections, perforated plates and sand cast brackets (cornice); assembly of plates and extruded sections (dwarf columns, protective canopies); sheets and flat bars fastened to metal sub-structure (entrance vestibule); assembly of extruded sections and perforated plates with stainless steel handrails and connecting plates (balustrade); checkered plates mounted on metal doors (service entrances). | |
| Interior Finishes (All finishes are chemically stable to prevent the release of vapours or gases) | |
| Floor | |
| Public level: 1.9 cm honed Peribolia black granite laid on 5.7 cm concrete and sand bed (Entrance Court, Hall); 1.9 cm honed Peribolia black granite steps with polished Peribolia black granite risers (Entrance Court stairs); Pacific Strong waterborne acrylic / polyurethane finished 1.9 cm Canadian maple strip flooring on double layer of 1.3 cm plywood on neoprene resilient cushions (galleries); wool carpet (library, Scholar Wing, auditorium). | |
| Carpet level: vinyl tile (corridors); nylon carpet (offices, work areas). | |
| Vault levels: vinyl tile (corridors, laboratories); Ceramic water based acrylic paint on concrete (vaults). | |
| Unglazed black ceramic tile (washrooms on all levels). | |
| Wall (Unless otherwise noted all wall assemblies mounted on steel studs; acoustical insulation inserted as required). | |
| Public level: 5 cm Trenton limestone reversion (Entrance Court, ground level); 5 cm Trenton limestone reversion fastened to concrete slab or column (column at entrance to galleries, fascia at library reading room, columns and fascia at Scholar Wing); 1.9 cm clear lacquered Canadian maple panels mounted to 1.9 cm plywood on 1.3 cm gypsum board (Entrance Court, Rotunda, Library Court, Scholar Wing fascia); 1.9 cm clear lacquered Canadian maple panels mounted to 1.9 cm plywood on 15.2 cm wood studs (auditorium); 1.6 cm gypsum board on 1.9 cm plywood (galleries, hall); double layer 1.3 cm gypsum board (all other areas). | |
| Carpet level: double layer of 1.3 cm gypsum board (all areas). | |
| Vault levels: double and triple layer of 1.3 cm and 1.6 cm gypsum board (corridors, vaults); 8.2 cm stainless steel sheet insulated panels (cool and cold photography storage vaults). | |
| CCA: Building and Gardens | |
| Helen Malkin / Building and Gardens: Participants, Chronology, and Specifications | |
| 4 | |



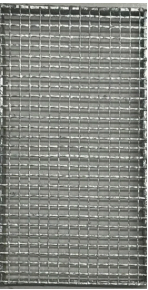
Longitudinal Section

14. Stefano Graziani, View of the CCA caveau, 2018, CCA.



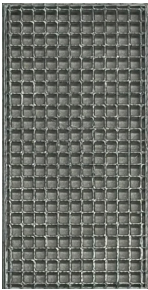
15. Stefano Graziani, View of the CCA caveau, 2018, CCA.





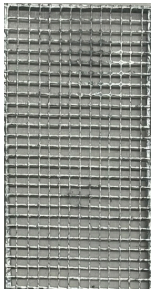
Reinforcement tape + 1mm cardboard (4x8cm) + Zinc-Alu silver spraypaint

It works, but it is not as precise as the 3d printed version (it has been used in the back of the model)



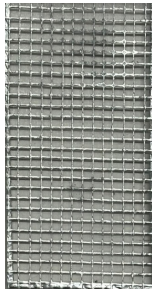
3D printed 4x8cm + Zinc-Alu silver spraypaint

It's probably the best version (final one in the end)



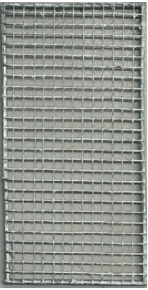
Reinforcement tape + 1mm cardboard (4x8cm) + Zilver Deco 2011

The spraypaint color is too shiny and intense, it's almost like a mirror reflective color.



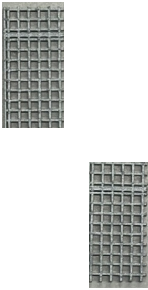
Reinforcement tape + 1mm cardboard (4x8cm) + Flame blue 1059 Ultracrome

The spraypaint color is too shiny and intense, and doesn't attach to the tape as good as the other ones.



Reinforcement tape + 1mm cardboard (4x8cm) + High Gloss 2291 Zilver spraypaint

It works, but it is not as precise as the 3d printed version (it has been used in the back of the model)



3D printed 4x8cm + High Gloss 2291 Zilver spraypaint

It's probably the best version (final one in the end)

Archive of model samples
the ceiling, the wall,
the column and
the furniture



Metal sheet 0.1 mm

This one has a distorted reflection, since we used it in the wrong direction, it still works for the back but not really for the for the column.



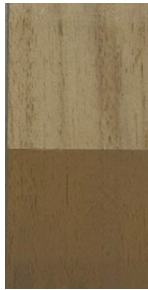
Metal sheet 1mm

Its particularly reflective, it works really well for the column reflection, however its a bit hard to work with.



Wooden piece 3mm
Transparent tape and glue layer

The transparent tape is too reflective, it's not realistic for what we need to achieve. The glue compared to the tape gives a nice reflection, especially when looking from the sides.



Wooden piece 3mm
nothing on top and painted layer

The wood without any surface doesn't reflect, so it won't work for what we need to to. The darker layer is too dark for what we need, it's probably manageable by the light/shadow contrast.



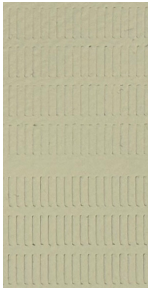
Cricut colored paper 1mm

The weels of the carts are done with cricut, the paper is thicker to give a better result similar to the real ones.



Metal wire

To recreate the furniture the wires were cutted to recreate the steel structure of the weels carts, and glued together following thw image of the real object.



Cricut colored paper

The sides of the furniture are done with cricut, since cutting the pieces by hand would have resulted in a non-precise version of it.



Printed wood on colored paper with transparent tape

Theprinted version doesn't give the realistic aspect that the wood has, especially when looked from the sides.

What is a museum?

The first part of the research plan was concentrating on the development of architecture museums, especially in the second half of the 20th century. The Architecture museums were defined in 1979 by the ICAM (International Confederation of Architectural Museums). Certain features were defined to identify what are the features that were common in architecture museums and were identified as:

historic buildings adapted to house a collection of architectural drawings by the nation's architects (doesn't need to be like this exactly), *library, lecture room, exhibition gallery, and photographic archive.*

What is the difference between a museum and an archive?

Generally museums are defined spaces that are specifically designed for hosting temporary and fixed exhibitions. Whereas in archives the exhibition spaces are part of the programme but they are not the main objective of the building. That doesn't mean that an archive can't have a well designed space for exhibitions, and the CCA is the proof of that, the rooms and the routing system of the building tries to give the best experience that it can give, especially given the attentive analysis of the lighting system.

Museums are designed spaces where all the artefacts are displayed in a certain way relating to the architecture of the space itself. This way of displaying artefacts comes from the roots of the museums, from when the Grand tour was the main way of developing the knowledge of the past centuries. From here the idea of developing a display of artefacts in the house, as what the Medici used to do to have scholars going to their houses and having the possibility of analysing mainly sculptures, and at the same time giving something back to the family by working and producing new artefacts that could have been displayed there for people that would come after them. From this then personalities such as Sir John Soane and Inigo Jones came and started developing their own museums in their houses. Especially for John Soane the analysis of the artefacts composition inside the house has a stranger impact than the house itself, the spaces of display are designed to have the right composition and the right lighting. The house is destroyed and rebuilt following the desire of having a proper museum inside.

But where does the concept of archive stand in the conversation?

The archive becomes a place of the past, in many cases the archive is the collection of documents, objects, photos, etc.. that comes from one's life, of either things that were made by the person or collected. Therefore a way to understand and comprehend the person, the architect, the historian, etc..

QUESTIONS

1. How is the history of the architecture museum linked to the history of the architecture profession?

The professionalisation of the architecture profession has brought the development of new ways of presenting the drawings. Therefore there is a specific layout, paper, drawing technique that needs to be respected, bringing mainly all the drawings to be flooded up and be A4 sizes, this way of drawing makes it easier for archives to store the documents.

2. What is an architecture museum, and how is it different/similar to the architecture archive?

The Archive is a place where to store, generally accessible to people that are professionals. Therefore a space for few people that have access to it.

The museum is an educational place, it's open to the public and mainly displays the artefacts.

Archive - Organised - place to Collect

Museum - Curated

The museum tries to make a statement, *the archive wants to be discovered*, it doesn't give people all the information, people need to look around to find them.

3. How do technologies/furniture of storage and display relate to historic ideas about collecting and archiving?

Initially the archive started as a place inside a house, there was no attention in how things were supposed to be kept, at what temperature in what condition and by the fact that they shouldn't be directed to sunlight. Therefore the archives were cupboards where drawings and documents were stored. Later on more specific furniture pieces were designed such as cabinets. The new attention on how to store artefacts and documents in the archive brought to the analysis of the spaces where the objects are stored, therefore attention to the lighting system, the temperature, humidity level etc..

4. What kinds of changing public's are implied in this history of the architecture museum?

The architecture museum was firstly developed as a space where few scholars could enter and had the possibility of having to deal with the artefacts. Therefore a shift in accessibility was developed in recent years, transforming it into a place where everyone could enter. This transformation of the main aim of the architecture museum brought to new ways of displaying architecture, by not only showing plans, but adding more elements to it, such as models, photos, documents, trying to illustrate the building itself for the general public.

5. How might we bring this history up to the present day? What are the recent concerns of architecture museums and archives that are missing in this history?

Archives are switching, there is a need to transform them into more relatable places for people, and at the same time new challenges as the digitalisation of materials is making it harder to understand what will happen to them. The archive as we see it now is a space where there are cabinets after cabinets, displaying models or hiding drawings and photos from the light. The future of the archive is probably to be transformed into a space where drivers, and computer displays will take the space. This brings new challenges, such as, how can we have direct access to the CAD drawings for example, even when the programme becomes older and older. Multiple problems are coming up and need to be resolved. The perception of the archive will therefore change, from a tangible place to an intangible one.

Discoveries

While studying the building we managed to find out some interesting details. For example the fact that the CCA has halon gas system as fire protection system for the building. However, in 1987 the Montreal Protocol was stipulates saying that the halon gas system for fire safety could have not been used anymore since the consupotion of it notches the ozone layer:

“The Montreal Protocol, finalized in 1987, is a global agreement to protect the stratospheric ozone layer by phasing out the production and consumption of ozone-depleting substances (ODS). ODS are substances that were commonly used in products such as refrigerators, air conditioners, fire extinguishers, and aerosols.” (‘The Montreal Protocol on Substances That Deplete the Ozone Layer’ 2019)

OPERATING CHARACTERISTICS

Mechanical
Automated centrally controlled system of steam and chilled water regulates electronically cleaned filtered air. The following temperatures and levels of humidity are maintained:

| Area | Temperature, °C (variance ±1.5 °C) | Relative humidity, % (variance ±2%) | |
|-------------------------------------|---------------------------------------|--|--------|
| | | Summer | Winter |
| Galleries | 22 | 50 | 30 |
| Public areas | 22 | 50 | 30 |
| Office areas | 22 | 50 | 30 |
| Collection vaults | 20 | 43 | 43 |
| Photographs vault (cool storage) | 12.5 | 40 | |
| Photographs vault (cold storage) | 4.5 | 40 | 40 |

The vault mechanical system reacts more quickly than other areas of the building to correct temperature and humidity variances.

Fire protection
Halon gas system (collection storage and collection work areas); hydraulic dry pipe sprinkler system (all other areas)

Lighting
Public level: motorized adjustable louver system located between the skylight and the gallery ceilings regulates ambient daylight directed into lantern and on vaulted ceiling surfaces; exposed or recessed track mounted incandescent fixtures (galleries); surface mounted, track mounted and recessed incandescent fixtures (auditorium); surface mounted, track mounted or recessed incandescent fixtures; incandescent or ultraviolet filtered fluorescent task lighting.
Vault levels: ultraviolet filtered fluorescent fixtures on grid suspension system.

Communications Grid
Power, telephone and computer data-base lines in underfloor raceway grid system on curatorial and public levels, with outlets located in the library, galleries, bookstore, curatorial, and scholars' offices. Wall and slab conduits supply power, telephone and computer data-base lines to vaults.

LANDSCAPE

Baile Park, Courtyards and Lawns

Planting
Taxus
Ulmus Americanus / American elm (bordering rue Baile);
Fraxinus pennsylvanica 'Marshall's Seedling' / Marshall's seedless green ash (bordering expressway ramp); *Aster saccharum* / sugar maple (bordering interior roadway perpendicular to building); *Quercus rubra* 'Vandyke' / Pyramidal English oak (partially bordering interior roadway parallel to building); *Robinia pseudoacacia* / black locust (Visitors' and Scholars' Courtyards).
Spiraea
Viburnum opulus / European high bush cranberry (bordering fence at northern edge of Baile Park); *Eonymus alatus* 'Compactus' / compact burning bush (bordering retaining wall at northern edge of Baile Park).
Vitis
Parthenocissus tricuspidata / Boston ivy (expressway ramp walls); *Vitis minor* / periwinkle (edge of shrub-bed bordering fence at northern edge of Baile Park).

Perennials
Anemone hepatica 'Sparkle Variety' / Monkshood; *Androsaemum* 'Dropmore' / Italian Bugloss; 5 varieties of *Delphinium* / Delphinium; *Liatris scariosa* 'Alba' / White Gayfeathers; *Lilium* / lilies; *Lysichiton ciliatus* 'Morden Pink' / Purple Loosestrife; *Pennisetum glaucum* 'Red Pigeon' / red pigeon; 3 varieties of *Phlox paniculata* / summer phlox; *Sabia argentea* 'Grandiflora' / Yucca sage; *Sabia argentea* / Superb sage; *Vernonia* 'Crater Lake Blue' / Crater Lake Speedwell (edge of shrub bed bordering fence at northern edge of Baile Park).

Beds
Crocus purpureus 'Grandiflorus' / Purple crocus (lawn); *Narcissus* 'Unsurpassable' / Unsurpassable daffodil (lawn bordering north facade of building).

Grass
Touchdown Kentucky bluegrass, Nugget Kentucky bluegrass, Manhattan Perennial ryegrass, Jamestown Chewings fescue (lawn).

Paving
Concrete unit pavers (interior roadway); Penhonska granite (entrance footpath).

No. 26369

MULTILATERAL

Montreal Protocol on Substances that Deplete the Ozone Layer (with annex). Concluded at Montreal on 16 September 1987

Authentic texts: Arabic, Chinese, English, French, Russian and Spanish.
Registered ex officio on 1 January 1989.

MULTILATÉRAL

Protocole de Montréal relatif à des substances qui appauvrissent la couche d’ozone (avec annexe). Conclu à Montréal le 16 septembre 1987

Textes authentiques : arabe, chinois, anglais, français, russe et espagnol.
Enregistré d’office le 1^{er} janvier 1989.



General informations about the CCA

The CCA is a highly esteemed institution, and its strict structure is reflected in the building itself. The layout exemplifies this division, particularly between public and private spaces. The above-ground levels serve public functions, while the underground areas are designated as private. The inaccessibility of the archive, along with the clear separation from public areas, elevates the archive to a sacred status. The vaults resemble a hospital environment, characterized by meticulous organization that mirrors the precision required in surgical procedures. Every passage is carefully considered, akin to the steps taken before, during, and after surgery.

Since its founding, the CCA has aimed “to make architecture a public concern.” However, over the years, the focus has shifted from engaging with the entire public to identifying the appropriate audience for the institution. Currently, the emphasis is on cultivating a specific public, primarily comprising professionals, researchers, and students. This strategic direction allows the CCA to channel its efforts more effectively. (Richards, 1989)

Log: 2.45 p.m. Continuing to trace the life of architectural objects at the CCA, we move to the conservation lab. The conservation lab creates the impression of being the most isolated place at the CCA: it is hidden behind heavy doors on the ground floor; in order to find it, you must pass through large and unremarkable corridors, and down a flight of slippery stairs. After carefully descending the steps, there is yet another corridor. Suddenly, in front of a giant metal door I have for a moment a feeling of déjà vu. We knock. The door is heavy, extremely. Even though Kim Davies, Giovanna Borasi's assistant, helps as I try to press the horizontal handle that will release this burdensome pressure of opening the door, we have difficulty. The heaviness of the door makes me wonder about what we will encounter on the other side. Once we finally pry it open, on the other side, there is another corridor. This time it is different. It is bright and narrow, a stark contrast to the heavy door. There are office spaces on the one side; behind open doors active computer screens shine brightly (these are the offices of the conservators).

35. Richard Pare, 1989, View of entrance Court and West Rotunda, looking south.
36. Gabor Szilasi, 1989, The long galleries.

Canadian Centre for Architecture

In the analysis of the Canadian Centre for Architecture the element that has a strong relevance through the whole building is the topic of the light. There is a specific way in which the rooms are designed to bring a higher quality of the public and working spaces. The lighting system comes from a specific analysis that was done by Peter Rose, his aim was to capture the outside light in the inside of the building. Trying to relate the interior to the exterior.

“Light is very important in the conception of the building, both in terms of its exterior and in the way one experiences the interiors and views the works.” (Rose, 1989)

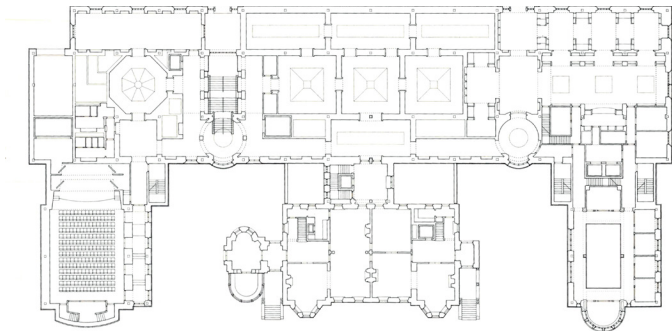
The choice of analysing natural light and not the artificial one was made by the idea that the building had to have some relation to the outside, as a matter of fact using the natural light means having to deal with the changing of the weather, therefore, during grey days there will be a less strong light compared to the sunny ones.

The concept of natural light comes from the fact that natural light gives a different feeling to paper and to objects, a realistic aspect that somehow in most museums gets lost. The illumination system brings a higher quality to the space that helps regulate the artificial lighting, mainly related to the exhibited pieces, to the room perception of the space. Using this approach in the exhibition rooms, turn them into places of meditation in which there is a moment of pause from the outside and a concentration to what is happening in the interior spaces.

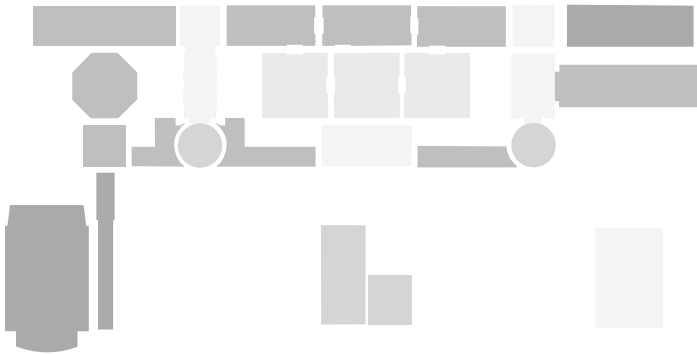


37. Peter Rose Architect, 1988, plan of public level of the CCA.
38. Veronica Danesin, 2024, Natural light scheme of the public floor, based on the “Canadian Centre for Architecture: Building and Gardens”.

This aspect of natural/artificial light is even stronger when thinking about the different levels of the building, the public level, as the main natural light influenced one, the curatorial level, as the mainly artificial light highlighted one, and the vaults levels, as only artificially lighted ones. This identifies an internal hierarchy based on the programme of the floor and its needs. It tries to develop spaces where people can work and visit and at the same time still a relation to the exterior except when it is impossible.



Plan of the Public Level



Research Plan - The Power of Archive and its limits - Gathering #5: Post/De/Colonial

The word “archive” carries multiple meanings: it refers both to a public building and to the collection of documents stored within. The power of an archive arises from the interconnection between these two aspects—its physical structure and the documents it contains. The architectural configuration of the archive adds layers of meaning to its function.

“The archive holds neither status nor power without its architectural dimension, which includes the physical space of the building, its motifs and columns, the arrangement of rooms, the organization of files, the labyrinth of corridors, and the discipline, dim lighting, and austerity that give it the nature of both a temple and a cemetery.” (Mbembe, 2002)

The archive is indeed a religious space, both in its organization and its devotion to the documents it houses. Everything that enters the archive begins to take on value. However, there exists a hierarchy of values within the archive, which influences how documents are catalogued. The methods of cataloguing change depending on the relevance of the materials, adhering to certain “rituals” of classification. These rituals determine what is considered more significant and, consequently, how items are stored, referenced, and prioritized within the archival system.

Viewing the archive from an outsider’s perspective often makes it feel like an inaccessible, distant place. A barrier seems to separate people from both the building itself and its contents. For many, an archive appears as an intangible, perhaps even uninteresting space, seen as merely a collection of documents stored in boxes, folders, shelves, and cabinets. So, how can we transform the archive into something relevant and tangible for the city—moving beyond the image of a closed-off space where people handle documents in gloves and lab coats?

It’s interesting how certain concepts from the article Gathering #5: Post/De/Colonial touch on this topic. In particular, there’s a compelling comment made by Robin Hartanto:

“you seem to approach the buildings themselves as living archives redefined by new events, encounters, exchanges, practices while also allowing yourself to get lost, diverting into other things that interest you.” (Hartanto, 2022)

This idea comes from Yasmin Tri Aryani’s interview, where the concept of post/de/colonialism returns to the notion of the city itself. In many countries, there isn’t an ingrained culture of archiving—often due to a lack of need or opportunity—which means that the primary “archive” defaults to the city and its structures. This raises a central question: can the archive be integrated into the city? Conceptually, the city is already an archive, embodying layers of stratification, modification, and transformation. To truly understand the archive, perhaps we first need to understand the city. This perspective suggests an alternative approach, moving from the outside in. What if the city’s landmarks themselves became visually compelling, incorporating elements like posters on buildings that capture public attention as exhibitions would?

Women in Architecture History - Catja Edens

Throughout history, women have contributed to architecture in diverse ways—through collectives, partnerships, career shifts, or independent work. However, limited access to education and professional recognition kept many from being acknowledged as architects. Many worked in offices but had their contributions credited to male colleagues, making their full impact hard to trace. Despite these barriers, women have shaped the field, even if their contributions are still underrecognized.

Therefore how can women be discovered? How can the archive develop a more gender inclusive amount of documentation?

To uncover women’s contributions in architecture, archives can prioritize cataloging hidden materials within collections attributed to well-known architects. Adding gender-focused metadata and involving researchers and the public in identifying female contributors can make these records more inclusive. Partnerships with universities and grants for archival research could further help bring overlooked women architects to light.





What did I got from model making the room

While developing the model for the CCA, we discovered some interesting aspects of the room and how the space is utilized. In Szilasi's photograph of the Photographic archive, the room appears static, with everything in its designated place except for a few elements. The photo reflects the notion that the CCA is a serious institution that prioritizes order and organization, which is the impression Szilasi aims to convey.

However, it's essential to recognize that this room is an active workspace where people move around daily.

The room is specifically designed for storage, with furniture tailored to its purpose. The cabinets are sturdy and movable, providing flexibility. They can be repositioned along floor guides, allowing for multiple cabinets to be stacked closer together to maximize storage space.

Additionally, careful consideration must be given to color and material choices. It's important to analyze which materials attract less dust and better preserve photographs, as well as to determine the optimal temperature and lighting conditions for the room.

These factors serve as starting points for defining an archive room's requirements. Should it be designed this way, or can it take on a different form? For example, other analyzed archives do not exhibit the same level of attention to detail in their design. While some elements deserve careful consideration, others may not require such meticulousness. These aspects need to be evaluated in relation to the specific type of archive, its main objectives, and how these elements can be reflected in its architectural composition.



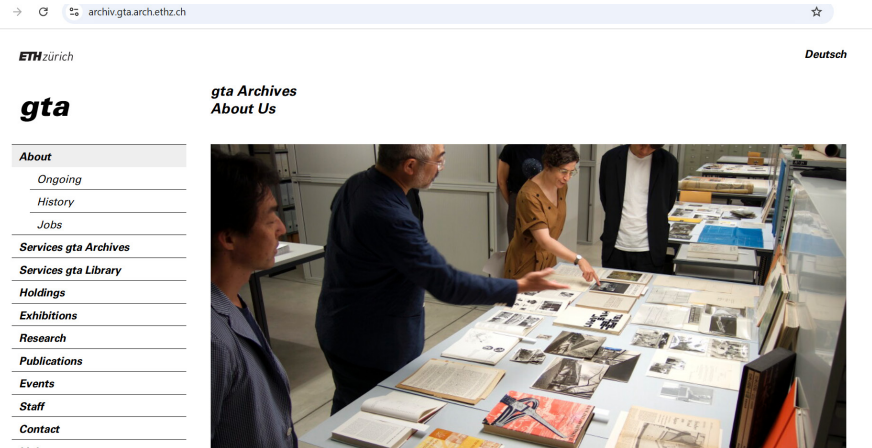
Reasearch Plan - Herzog and De Meuron - Natural History

In Ursprung’s text, there is the concept of how to ‘represent architecture’. There is a fine line between the illusion and disillusionment of architecture. The reality of architecture is not only represented by the architecture itself, but by multiple factors such as smells, temperatures, the spatial memory of space, the daydream concept, etc. The ‘whole’ of architecture indicates how architecture creates its own reality outside the state of the built and unbuilt.

The H&deM archive of waste materials attempts to identify the significance of every component in the design process of a building. Everything is catalogued and has the same importance, something that cannot happen in other archives. The relevance given to each piece demolishes the concept of hierarchy usually found in archives.

Those pieces become part of a trophy collection in the kabinet they are the results of multiple researches, tries and experiments. The value of the elements changes from just being simple pieces to, when displayed, turning into sculptural elements. While talking about the Just Waste exhibition Herzog & de Meuron explain their way of archiving the elements and showcasing them in as exhibition pieces:

“In this exhibition, all of our models and experiments with materials have been carefully numbered, labelled, and displayed on tables: we are exhibiting an archive, that is, a physical accumulation of the documents that we have produced in order to initiate and accelerate mental processes or, on the contrary, to arrest and propel them in another direction. They bear mute and lifeless witness to the considerable energy that we as a group, in varying combinations, have invested over the years in order to set such intellectual processes in motion. In some cases buildings have actually emerged as a result.” (Herzog and de Meuron 2005)

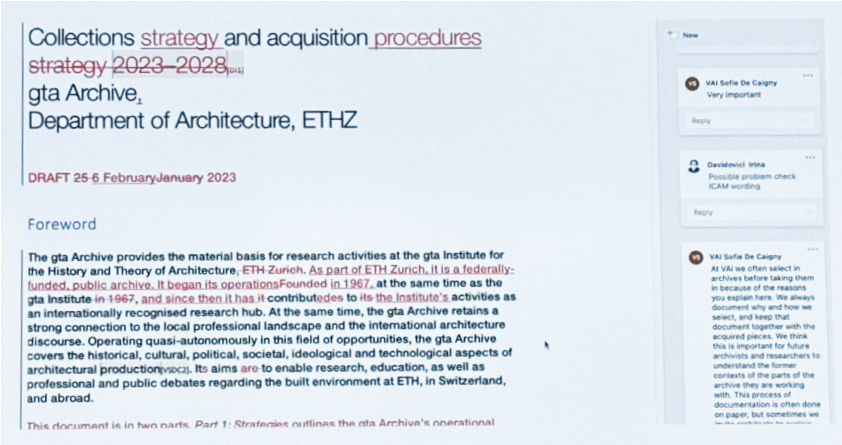


Irina Davidovici - Contemporary practices and the gta archive, ETH Zürich

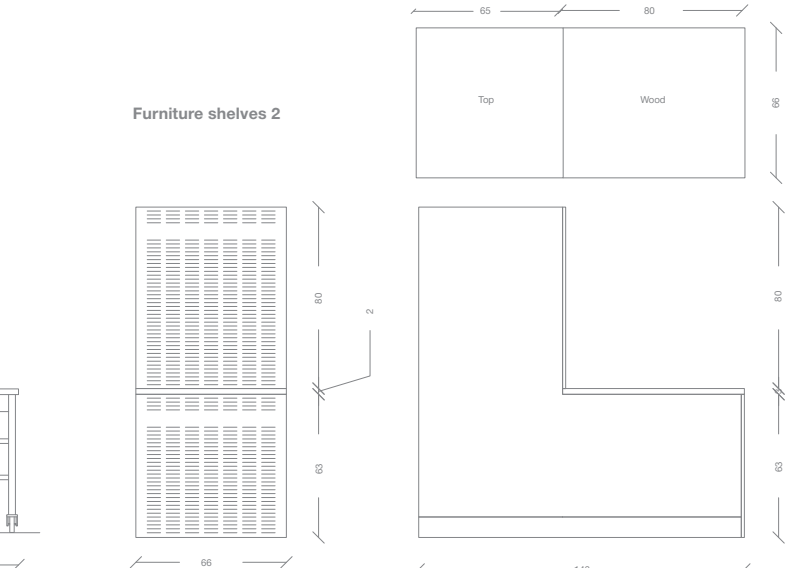
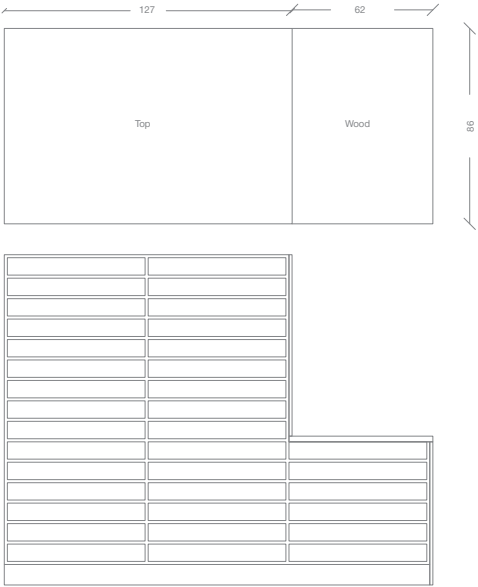
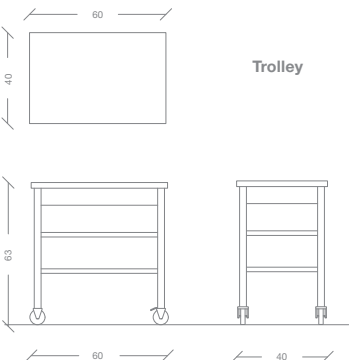
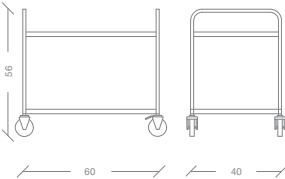
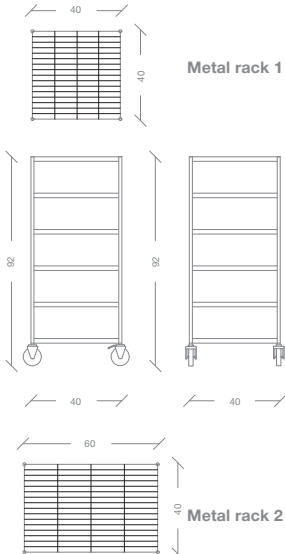
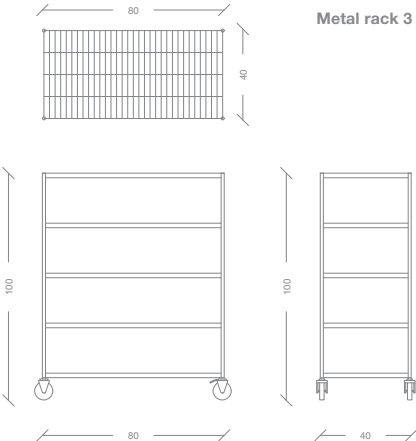
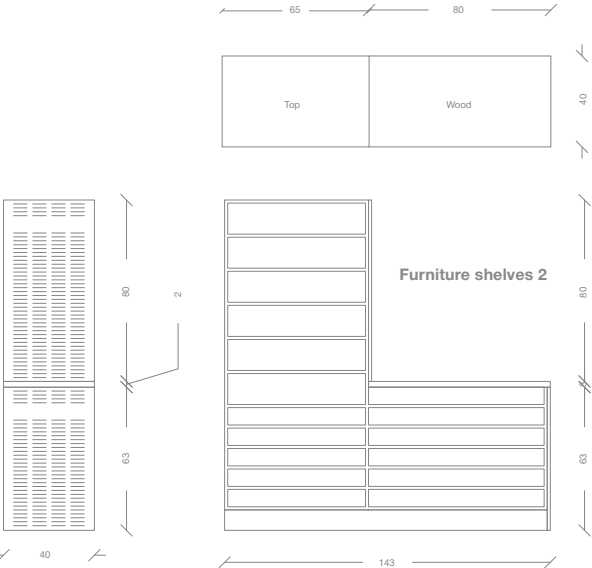
Irina Davidovici’s lecture at ETH Zurich on the gta Archive illustrates how maintaining an effective archive of architectural knowledge requires a delicate balance. Taking into account the limited space available, the gta Archive uses a selection strategy that balances practice, theory, and contemporary relevance.

Davidovici shared the same now commonly known problem: limited space. This led the gta Archives to establish specific and restrictive criteria. This involves not only deciding on the inclusion of materials based on the architect’s type, period, or prominence, but also whether the chosen works provide a meaningful insight into the evolution of architecture. For example, the archive must decide whether to preserve an entire collection of famous architects or limit itself to a few documents representing critical projects or competitions. Decision-making is refined through collaboration, ensuring that guidelines are reviewed and improved regularly to ensure transparency in public access and internal workflow.

Davidovici also discussed an important issue of logistics: the gta Archive is scattered across multiple locations in Zurich. This fragmentation affects access to materials and limits social interactions among colleagues, potentially affecting collaboration. The lecture raises interesting questions about the future of private archives in architecture. For example, what will happen to collections such as the Herzog & de Meuron Archive when they close their practice? Will institutions like the gta Archive be willing and able to preserve large collections like these, or will some materials inevitably have to be disposed of? This reflection underscores the importance of strategic archival planning as selective preservation becomes increasingly essential.



Archive of CCA Photography Archive furniture



First
Thoughts:
Archival
Ensembles

Boud Rombouts - Vlaams Architectuurinstituut
Archiefhub

Identificatie
Referentienummer: BE/653717/0102-BR
Naam: BE/653717/0102-BR, Archief van Boud Rombouts
Begindatum: 1972
Einddatum: 2011
Omvang: 62 archiefdozen, ongeveer 30 maquettes, 3 laden plannenkast

Contents

Het archief bevat tekeningen, schetsen en foto's van projecten, met nauwelijks administratieve dossiers en correspondentie. Over bepaalde projecten is een korte toelichting bewaard. De projectdossiers bevatten tevens de persartikels en er is ook een algemene persmap.
Het archief bevat daarnaast een vijftigtal ingebonden presentatiebundels en er zijn een dertigtal maquettes.

The archive contains drawings, sketches and photos of projects, with hardly any administrative files and correspondence. A brief explanation has been kept about certain projects.
The project files also contain the press articles and there is also a general press folder.
The archive also contains about fifty bound presentation bundles and about thirty models.

Accessibility and use

Entrances: An inventory is available.
Reproduction: The conditions and rates of the Flemish Architecture Institute apply to the reproduction and use of archive documents. See the reading room regulations.
Physical accessibility: The archive is accessible.

Management history

Donated by Boud Rombouts in 2015.
Archive processing by:
-Inventory, 2017, Erik Wils
-Archive description, 2019

Archive :

<https://collectie.vai.be/archive/16>
<https://collectie.vai.be/agent/26>

Wikidata :

<https://www.wikidata.org/wiki/Q76659700>

ODIS :

<https://www.odis.be/hercules/toonPers.php?taal-code=nl&id=113647>

Vlaanders heritage inventory:

<https://inventaris.onroerendergoed.be/personen/9542>

Office:

De Goede Woning, Antwerpen (social housing company) <https://www.odis.be/hercules/toonORG.php?id=8054> & Atelier Boud Rombouts

Inventory Boud Rombouts in VAI Archive:

<https://docs.google.com/spreadsheets/d/1b08d-00SUxMNOXISep-jNoHZQveEa4ITY-wdDSDMg97pOE/edit?usp=sharing>



| 1 | gemeente | deelgemeente | gebruiksnaam | postcode | straat | huisnummer | locatienummer |
|----|------------------|------------------|--------------|-----------------------|-----------------------------|------------|--|
| 2 | Antwerpen | Markem | | 2130 (oud 2050) | Trompetvospelstraat | | 92 sectie A, deelstr 234 P. 8 |
| 3 | Kapellen | | | 2850 | Haaghevoordlaan | | [lot 43] sectie E, deelstr 232c, 232d, 230e; sectie H, deelstr 119 a |
| 4 | Willebroeck | | | 2020 | Van der Borchstraat | | 81 sectie C, deelstr 261, lot 51 |
| 5 | Antwerpen | | | 2080 | | | |
| 6 | Antwerpen | | | 2630 | | | |
| 7 | Deurne | | | 2180 | | | |
| 8 | Deurne | | | 2180 | | | |
| 9 | Schoten | | | 2080 | | | |
| 10 | Antwerpen | Willek | | 2630 | Solberlaan | | 32 |
| 11 | Antwerpen | | | | | | |
| 12 | Loegem | | | 2150 (oud 2920) | Mgr. Jan van de Veldestraat | | 7 sectie A, deelstr 106 |
| 13 | Antwerpen | Willek | | 2630 | De Vrijheidlaan | | 31 |
| 14 | Antwerpen | Antwerpen | | 2020 | Keizerstraat | | 50-52 |
| 15 | Antwerpen | Antwerpen | | 2018 | Schouwstraat | | 17 |
| 16 | Antwerpen | Antwerpen | | 2020 | Maria Henriëttelaan | | 8 |
| 17 | Antwerpen | Antwerpen | | 2018 | Keizerstraat | | 7 (ADC building) |
| 18 | Antwerpen | Antwerpen | | 2020 (oud 2000) | Acadelaan | | 21 sectie H, deelstr 117 h |
| 19 | Antwerpen | Antwerpen | | 2020 (oud 2000, 2018) | Acadelaan | | 9 11e a'd, sectie M, deelstr 117 h |
| 20 | Antwerpen | Antwerpen | | | | | |
| 21 | Antwerpen | Antwerpen | | 2020 | Keizerstraat | | 7 (ADC building) |
| 22 | Antwerpen | Antwerpen | | 2020 | Keizerstraat | | 50-52 |
| 23 | Antwerpen | Antwerpen | | 2020 | Keizerstraat | | 7 |
| 24 | Schoten | | | 2000 | Heer Engelslaan | | 1 |
| 25 | Antwerpen | Bogertstraat | | 2140 | Arthur Mathijsselaan | | 6- |
| 26 | Antwerpen | Bogertstraat | | 2140 | Arthur Mathijsselaan | | 6- |
| 27 | Antwerpen | Antwerpen | | 2000 | Karlo Gashuuststraat | | 5 |
| 28 | Antwerpen | Antwerpen | | 2020 (oud 2000, 2018) | Acadelaan | | 1 1e a'd, sectie M, deelstr 117 h |
| 29 | Loegem | | | 2650 (oud 2520) | De Goudenvrijlaan | | 9 |
| 30 | St-Gereonis Kerk | | | 1040 | Jonckheerlaan | | 6 |
| 31 | Schoten | | | 2800 (oud 2130) | Alse Kerkstraat | | 76 1e a'd, 12e a'd |
| 32 | Schilde | St-Gereonis Kerk | | 2130 | De Vrijheidlaan | | 20 sectie B n'r 234a, 113b |
| 33 | Antwerpen | Willek | | 2130 | Pasantenlaan | | 16 sectie C delen 238a, 194g, 197h |
| 34 | Antwerpen | Willek | | 2130 | Berkenlaan | | 22 124 P2, 124 Q2 |
| 35 | Antwerpen | Willek | | 2130 | Pasantenlaan | | 18 sectie C delen 238a, 194g |
| 36 | Antwerpen | Willek | | 2130 | Berkenlaan | | 1- sectie B n'r 200a 200b |
| 37 | Schilde | Schilde | | 2130 | Berke van de Kruisen | | 7 (of 47-48 97c, 98b, 97c, 112d) |
| 38 | Schilde | St-Gereonis Kerk | | 2130 (oud 2230) | De Kerkstraat | | 41 |
| 39 | Schilde | Schilde | | 2130 (oud 2230) | Ophoedestraat | | 46 |
| 40 | Antwerpen | Berchem | | 2000 | Generaal Van Marckstraat | | 20 |
| 41 | Antwerpen | Antwerpen | | 2000 | Scheldestraat | | 9 |
| 42 | Antwerpen | Antwerpen | | 2000 | Alse Kerkstraat | | 21 |
| 43 | Schoten | Schoten | | 2000 | Antoon Van de Veldestraat | | 7 (of 547 Lot 487) |
| 44 | Antwerpen | Antwerpen | | 2020 (oud 2000, 2018) | Acadelaan | | 1 12e a'd, sectie M, deelstr 117 h |
| 45 | Antwerpen | Antwerpen | | 2020 | Keizerstraat | | 30-38 n'r 10a 9 |
| 46 | Antwerpen | Willek | | 2630 | Solberlaan | | 14 |

ANTWERP (01.10-03.10)

The VAI was founded in 2001; before that, there wasn't any division between archives in Antwerp. Everything was part of the province's collection. This led to spatial problems that were partially addressed by establishing the VAI as a dedicated institution for the architecture archive. The VAI itself is based in DeSingel; however, the archive is actually located in the Antwerp city center.

One interesting aspect of visiting both DeSingel and the archive is the relationship between the inside and outside environments. DeSingel is surrounded by highways, positioned right along the Antwerp ring road. The idea of placing the building here was initially to create an outdoor terrace facing the landscape, but as the ring expanded, the view shifted from nature to highways.

This rather unfortunate location makes DeSingel feel even more disconnected from the city. Considering that VAI aims to make the archive and architectural exhibitions accessible to visitors, the location doesn't help the program. The issues extend beyond the relationship between inside and outside. In fact, DeSingel is quite challenging to navigate—it's almost maze-like. There are long corridors, sometimes used for exhibitions, which some families manage to find and explore.





The Archive

We entered the space as we had the day before, stowing our belongings in lockers while each person claimed their spot at the table. We found a post-it with our names and an "investigation statement" form to fill out with our information. There were no gloves or protective coverings for our clothes. From there, the process began: we aimed to capture as many photographs and gather as much information as possible.

1. Opening the box, 0102 - BR 2
2. Removing the first folder, BR 72/01
3. Taking out the first document (drawing) and unfolding it from A4 to its full size
4. Capturing a photograph
5. Folding the document back
6. Placing it on the table to ensure all drawings return to the folder in the correct order
9. Repeating steps 3–6
10. Repeating steps 3–6
11. Repeating steps 3–6
12. Repeating steps 3–6
13. Repeating steps 3–6
14. Repeating steps 3–6
15. Repeating steps 3–6
16. Repeating steps 3–6
17. Repeating steps 3–6
18. Repeating steps 3–6
19. Returning all folded documents to the folder
20. Putting the folder back into the box
21. Removing the second folder, BR 73/01
22. Repeating steps 3–6
23. Repeating steps 3–6
24. Repeating steps 3–6
- ...
- X. Closing the box

The entire process felt extremely mechanical, involving repetitive actions. Engaging with archival materials—carefully selected for cataloging—did not feel as sacred as I had anticipated prior to the experience.

ONDERZOEKSVERKLARING

Identificatiegegevens

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e-mailadres (drukletters) daniel.veronica.sjoymail.com

telefoonnummer 494 746 0249135 postcode (hoofdstedelijke) _____

hoedanigheid bezoek: privé // zelfstandige (+ opdrachtgever) // organisatie of bedrijf // onderwijsinstell. + richting & jaar: _____

Onderzoek info eigen woning // restauratie // renovatie // inventaris erfgoed // andere: _____

publicatie // tentoonstelling // doctoraat // masterthesis // bachelorthesis // oefening/paper

(titel/onderwerp) _____ (docent/ promotor) _____

Wijze van gebruik en publicatie (eigen gebruik, verhandeling, artikel, pers, web...): _____

Ik verklaar op eer de ter beschikking gestelde archiefstukken enkel te gebruiken binnen het doel van mijn bovengenoemd onderzoek en publicaties. Ik verklaar om reproducties van de archiefstukken enkel persoonlijk te gebruiken en slechts te publiceren na expliciete toelating van het Vlaams Architectuurinstituut (zie ook verklaring 'gebruik digitale beelden').

Ik verklaar de persoonlijke levenssfeer van betrokken levende personen te beschermen en om geen persoonsgegevens te verzamelen, bewaren, publiceren of andere wijze te verwerken waardoor de belangen van deze personen kunnen worden geschaad.

Ik verklaar de wettelijke bepalingen t.w.m. auteursrechten en naburige rechten te zullen eerbiedigen en de belangen van de rechthebbenden niet te zullen schaden.

Ik verklaar het leesaalreglement gelezen te hebben en mij aan de bepalingen ervan te zullen houden.

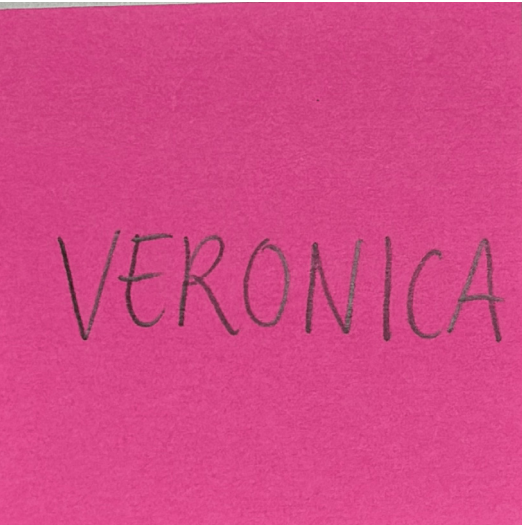
Gedaan te Antwerpen, op _____ (datum)

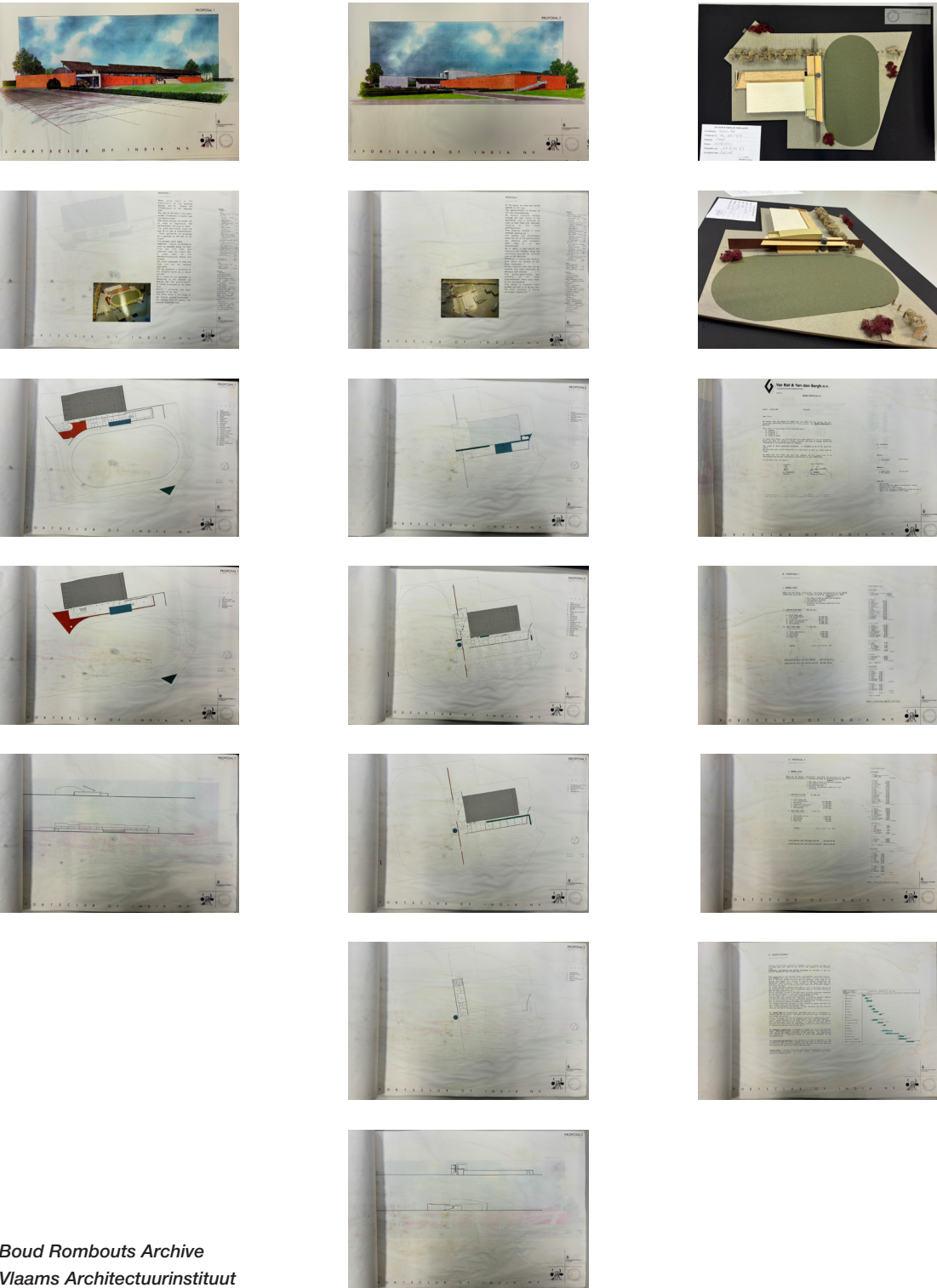
Handtekening _____

(In te vullen door de archiefmedewerker) Geraadpleegde archieven: // bibliotheek geraadpleegd? ☐

Data van de bezoeken (indien meerdere bezoeken voor zelfde onderzoek, vóór periodieke archivering verklaringen):

| | | | | |
|--|--|--|--|--|
| | | | | |
| | | | | |





Boud Rombouts Archive
Vlaams Architectuurinstituut



Lage en secundaire school in Drense
Waters, Masten en Rombouts

Reasearch Plan - Sofie de Caigny - Archive is not enough

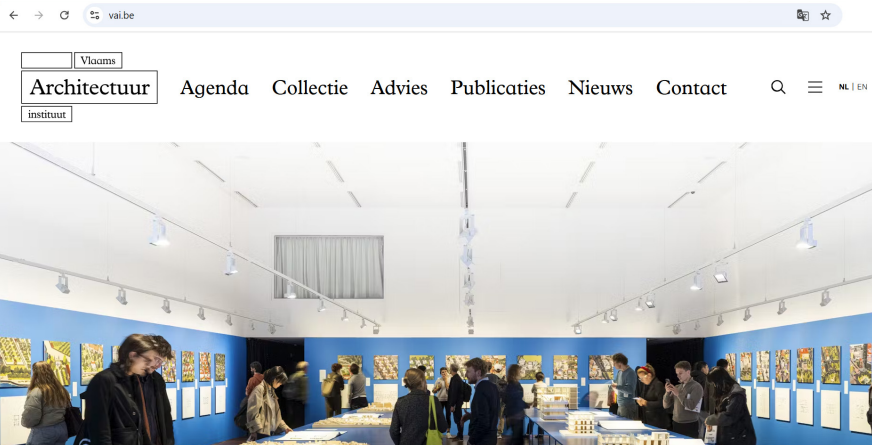
Sofie de Caigny is the former director of the VAI. She worked in the archive from 2006 to 2023. From the very beginning it was clear that there was not a single collection, but more of a dispersed archive. That configuration raised the question of how it could be restructured, considering that the archive had been established only 5 years earlier and was still being organized. How could the archive be the junction between contemporary social concerns, architecture, the public, and the institution? These were the major issues that were attempted to be worked on throughout the reconfiguration of the archive.

However, the VAI still needs to address the general problems of the archive, such as storage space. Therefore, returning to the question: What is and what is not archival material?

Nevertheless, new elements are added, such as cataloging the archive. In fact, in most archives, the cataloging aspect is almost absent; materials are taken from an existing archive, such as the architect's, and then put into containers and labeled on the outside. Not all the pieces are re-labeled, but only the most important ones, thus making the process of finding the material almost impossible or quite lengthy. So even within the archives each piece of material is not of equal importance, even though from the outside it may appear that everything stored is extremely important. The Archives does indeed have a hierarchy.

The VAI is part of ICAM (International Confederation of Architectural Museums). Therefore, as stated on the ICAM website, their focus is:

“Our activities provide members with opportunities to network, share expertise and re-search, and engage with the broad cultural and social issues driving cutting edge work on architecture, past and present.
We work to foster robust connections at global, national, and local levels. Regional ICAM chapters support professional collaboration and exchange in many regions of the globe, while our international network is amplified through affiliations with the International Council of Museums (ICOM) and the International Council on Archives (ICA).”
("About – ICAM" n.d.)

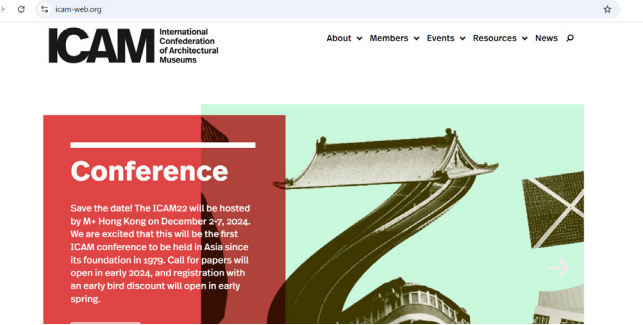


The different institutions that were involved in ICAM agreed not to completely define the archive, so there are multiple aspects in considering what an archive is and can be. For example, the CCA can be considered both an archive and a museum through the quality of the spaces and the different components.

Starting in the year 2000, the Archives began to undergo some major changes, considering that most of the material that was previously drawn or made by hand was transformed into digital drawings, so different programs and software began to be used. This has led to the problem of how to preserve these materials, considering that there is the possibility that some programs will no longer work, thus the possibility of losing archival materials. The challenge then arises of how to manage the preservation of these materials. How can an archive share digital materials without any risk?

The VAI has an online database called Archiefhub, where one can find all the information about the architects or projects kept in the archive. In some cases, the architects' pages also provide links to pages of other institutions that contain additional information.

This transformation from a simple archive to a digital database began in 2020, when it became necessary to search for information online using covid. This transition to a digital archive brought new question marks in the organization of the archive, such as where to place the main database.



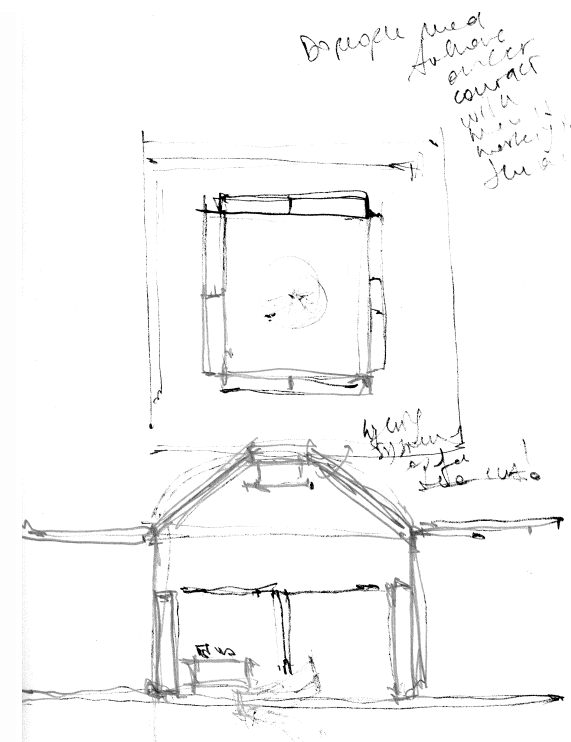
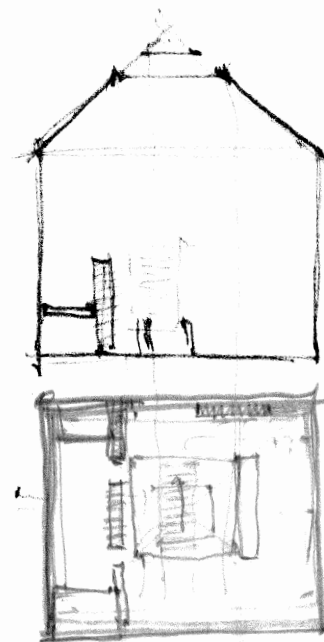
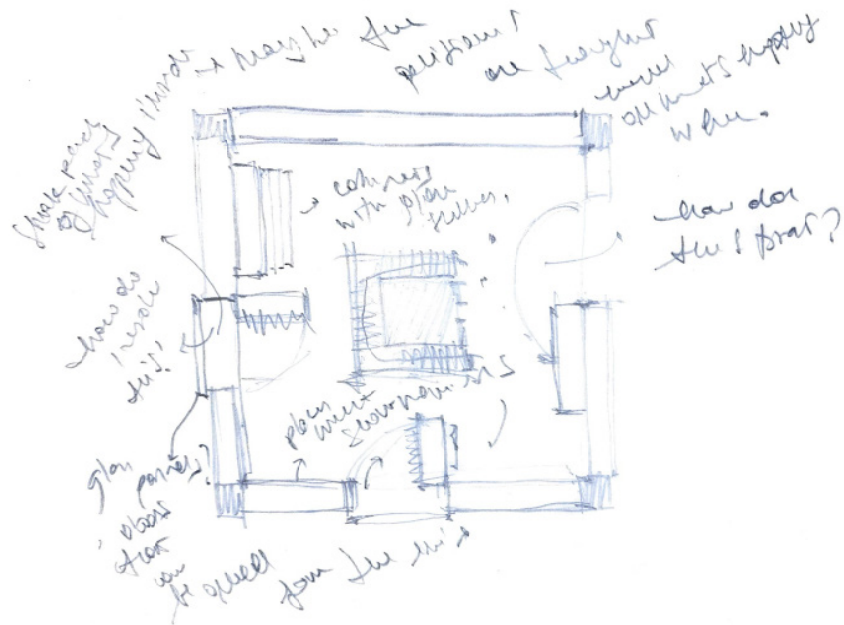
Archival ensembles - first approach

Starting with designing a room to display the ensembles, many questions come up: how should it be done? How can architecture be shown in an exhibition space?

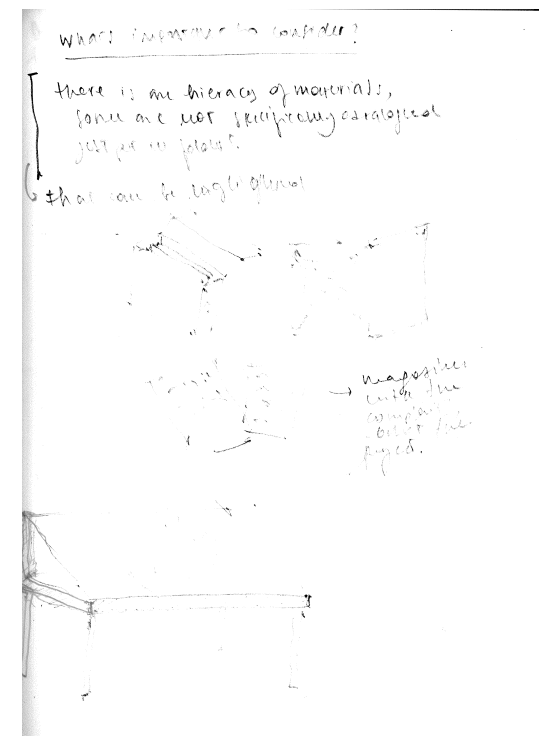
OASE 88 raises the question of whether architectural exhibitions are even necessary, stating that "(architecture) already exists in the 'real world.'" So, in a way, the building itself is the artifact. This implies that what gets shown in exhibitions are elements that add information about the building—photos, drawings, documents, models, etc.—that help explain it to the public.

So, how can an architectural space be represented in an exhibition when, unlike other art forms, architecture already has its own spatial presence? What methods are needed to represent architecture in an exhibit, especially considering that not everyone can understand a space just by looking at drawings? This challenge became even clearer after analyzing the Boud Rombouts Ensembles we were given during the archive visit. The container I received had various projects, but each folder used different ways to explain the project, like drawings, photos, models, documents, etc. Yet, in many cases, there wasn't a complete set of materials to fully explain each project.

Therefore how can these elements be exhibited in one space? Considering that mine was just one example, there is a high chance that most of the archive is based on containers where only partial information is stored, however, those might be useful for people researching the architect or the specific project. Therefore all this information needs to be kept and not thrown away. Does the space need to be specific for the architect or could it just be a room in the archive?



eat and humidity → changing of material
humidity in a room
in a room
check out every day
↳ need to be replaced
with the atmosphere -
controlled climate
reconditioning not
necessarily by time
used to be on every
day.
20°C and
small air conditioning
with air conditioning
Generally is a temperature of 18°C and
45% of humidity
Paper - lined - plastic film
18°C and
humidity between
35% - 45%
film acetate 18°C 25% humidity
photographic documents - 18°C humidity
25%



Reasearch Plan - Kieran Long - ArkDes; Possible ideas for the room

Considering some of the information that was shared with us about the archive intentions, I think the aim would be to try to merge this with the design choices. For example one of the most relevant and interesting aspects would be trying to turn the archive into a more public space, where not only researchers could enter but whoever would like to.

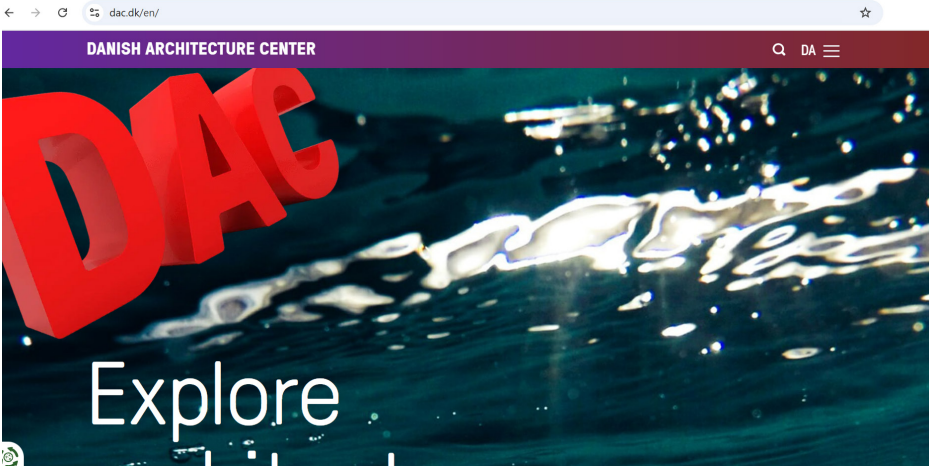
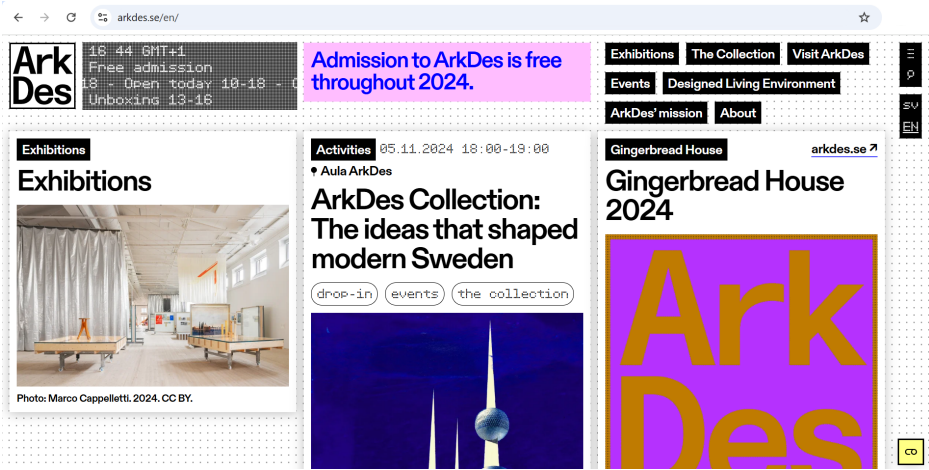
When thinking about how to make the archive a more public space, I think there are multi-ple possibilities. For example, something I found really interesting about the archive is the different process that documents go through—from the time they arrive to when they’re finally catalogued in their container. Showing this process could be really interesting, letting people see how the archive actually works. Especially if there’s a chance to see how materials are restored or fixed up.

This could be the main point in connecting the city to the archive. So, elements like how do we bring citizens into the archive? become important. What was interesting in the ArkDes presenta-tion was seeing how they chose to bring people to the archive by placing a public toilet near the museum lobby. This way, people have to come inside the building and might become interested in the exhibitions happening inside. In this way, the public is naturally drawn into the building.

Another interesting thing that has been developed from the VAI is the Unfolding the Archives whose intention is to:

“In the Unfolding the Archives series, the Flemish Architecture Institute shows mas-terpieces, hidden treasures and remarkable discoveries from its collection. It enriches contemporary themes in architecture with a historical dimension, shows newly acquired archives to visitors for the first time, or highlights striking figures or moments from archi-tectural history.” (Vzw, 2024)

This concept is interesting to develop, would it be possible to unfold the archive, bring the materials that are hidden in it to the public?



How to start designing a room in the Archive?

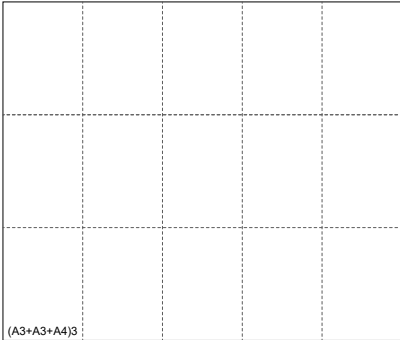
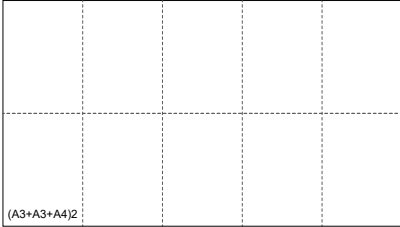
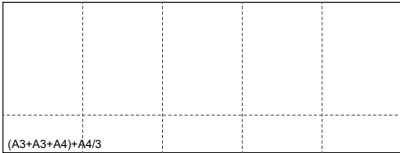
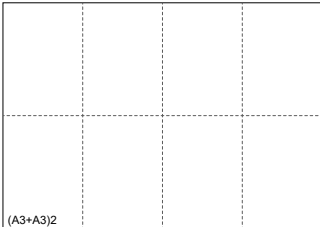
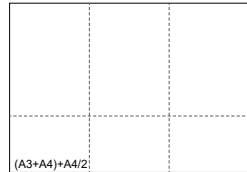
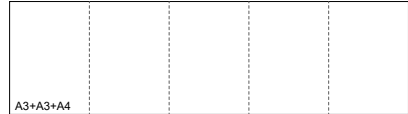
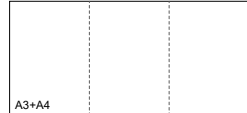
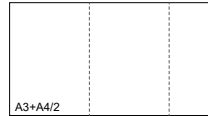
After analysing Boud’s work it is clear that he is an unknown architect from Antwerp, his work is almost entirely in the city itself and finding information about him is almost impossible. There is not enough information about his buildings, his designs, his architecture practice for us to analyse and develop a proper idea on him.

After looking at the ensembles I realised that for me it did not make sense to develop a complete room just for him. In a way it would have meant making choices on his work from my own point of view, therefore, based on my taste. This is not worth designing a space just following this logic. In the end this choice would have put me in a situation in which I could have not explained my design choices. This actually made me think about the “making a choice” aspect when designing an exhibition space, which can be connected to the choices that are made when and the archive acquires new materials. What should be kept and what not. As a matter of fact it’s impossible to show everything always, therefore there needs to be a logic behind.

This is especially necessary as soon as the archive starts to have a limited space in it. Therefore, there is a precise analysis on what materials, architects, projects need to be part of the archive itself, and which ones are not necessary for the archive. However, following this lead there are still a lot of unknown architects that are part of the archive. Those are indeed the highest percentages in the archive. Therefore even the not known people start to have a value when entering the sacred space of the archive, which raises the question, why is there an illusionary barrier that divides the archive to the outside?

This is something I would like to look at for Archival Ensembles. The unknown architect is part of the archive, so most of the material stored there comes from buildings that are part of the city, which in a way are part of the architect’s archival collection. Why is it necessary to create a division between inside and outside, considering that the archive preserves the elements of the city. The purpose of the room would be to show the unknown architects by container. Every two weeks the space would change and have a new exhibition. This way of approaching the issue could be interesting for researchers, to have a new way of approaching the archive and to see if there are interesting architects that could be better studied.

Documents measures catalogued



THE ARCHIVE

BR 85 03

BR 72 01

BR 73 01

BR 73 02

BR Woning Van Berckelaer

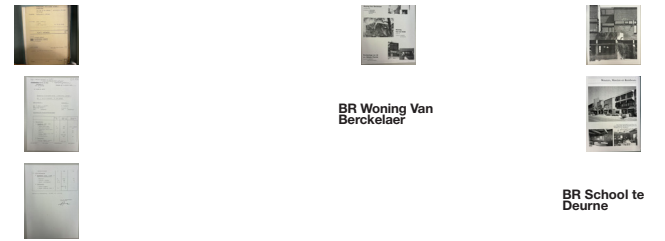
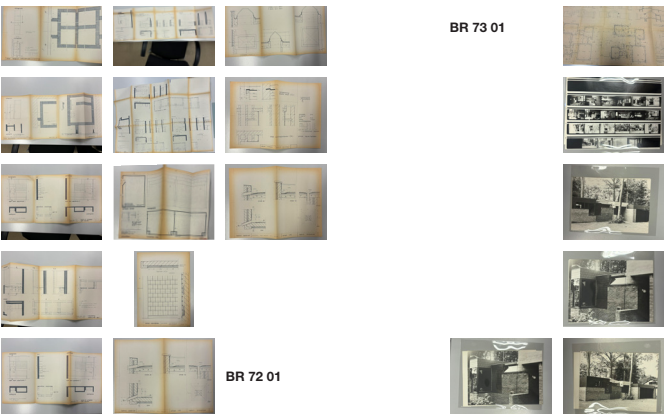
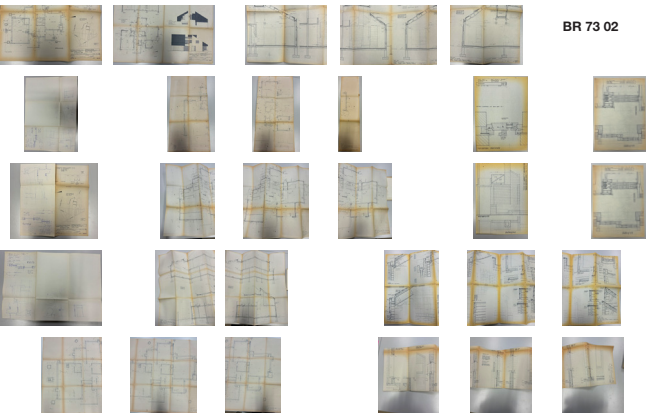
OF

BR De Munt

BR School te Deurne

Boud Rombouts

CONTAINER 0102 - BR2



Reasearch Plan - Petteri Kummala - Museum of Finnish Architecture

From the beginning of 2024, the Museum of Finnish Architecture merged with the Museum of Design, thus becoming the Helsinki Museum of Architecture and Design. This merger resulted in the transformation of the museum and thus its temporary closure until at least 2030. A competition is currently underway to design the museum, which will be chosen by 2025.

An important point that Kummala emphasized is the fact that the museum does not have sufficient funds to purchase archives, so the archival material stored there comes from donations that are made.

The archives has a specific collection policy:

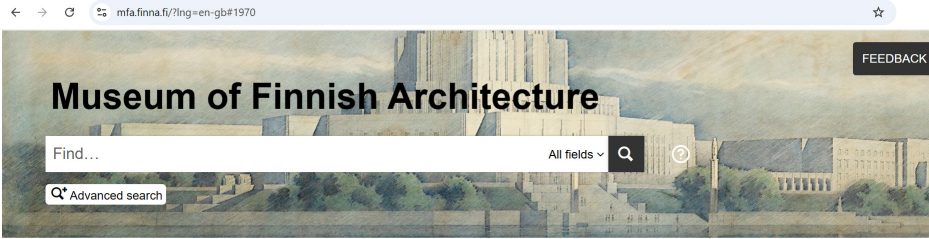
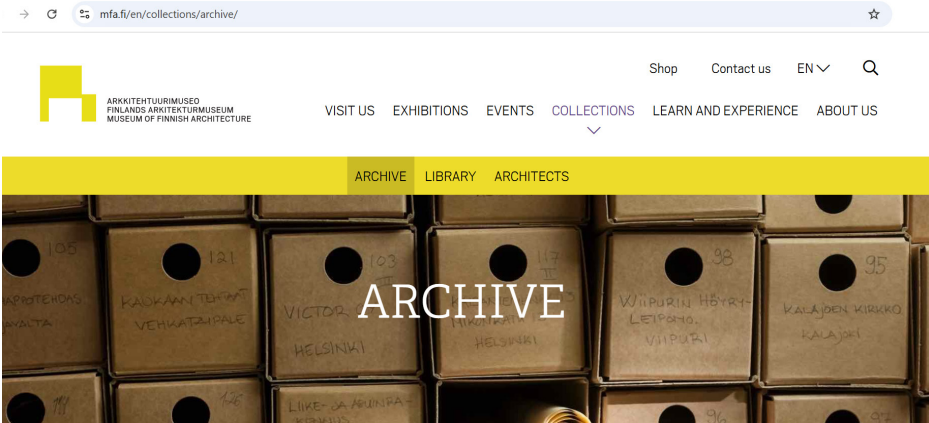
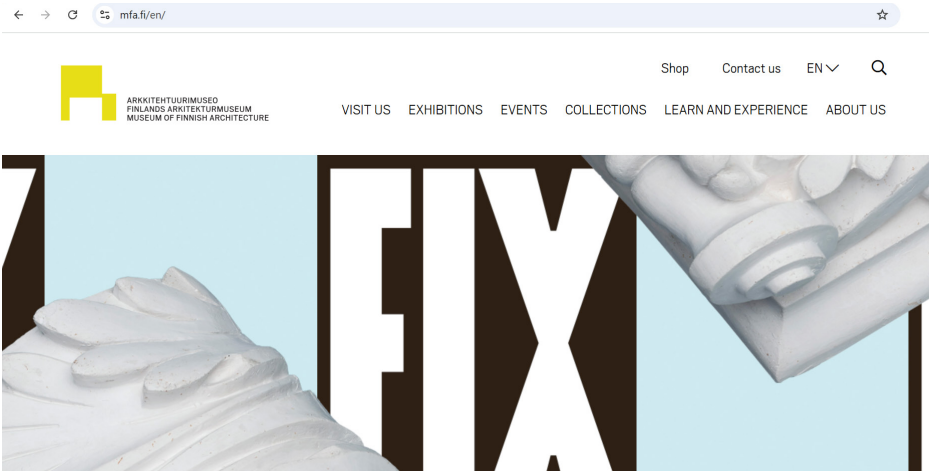
- The architects must be known
- The site must be known
- The drawings must be of high quality
- The drawing has value as a document
- The drawing is a valid representation of a particular period or phenomenon.
- No building fragments
- No technical drawings

Following these guidelines, the archive then has a specific organization that is set up to have a specific amount of material, with the goal of not having to build more and more repositories to store archival materials.

Something that particularly struck me was the fact that for Raili Reima Pieila’ there was a complete catalog of archival material when she entered the archives. This meant hours and hours of work that none of the archives we have heard so far have mentioned. Usually it’s the other way around, they take the material, put it in containers and leave it with an outside label. However, it turned out to be an exception to the general rule; in fact, the archive usually does not spend time cataloging everything because it would take too much time.

The Museum of Finnish Architecture has its own digital database that is called Finna to make it easier to look around the materials stored in the archive.

128. "Frontpage." 2019. Arkkitehtuurimuseo. December 16, 2019. <https://www.mfa.fi/en/>.
129. "Archive." 2019. Arkkitehtuurimuseo. December 13, 2019. <https://www.mfa.fi/en/collections/archive/>.
130. "Search Home." n.d. Finna.Fi. Accessed November 2, 2024. <https://mfa.finna.fi/?lng=en-gb.12>



1970s in Finna

The collection beckons you to immerse yourself in the images of a decade that proved to be more diverse and colorful than we may have realized. It features a wealth of contemporary materials, including interior photographs showcasing the homes of architects and designers, snapshots capturing scenes from the 1970s, digitized pieces from the drawing collection, and exhibition posters from the Museum of Architecture's 1970s showcases. Additionally, there is an abundance of contemporary photos showcasing 1970s architecture.

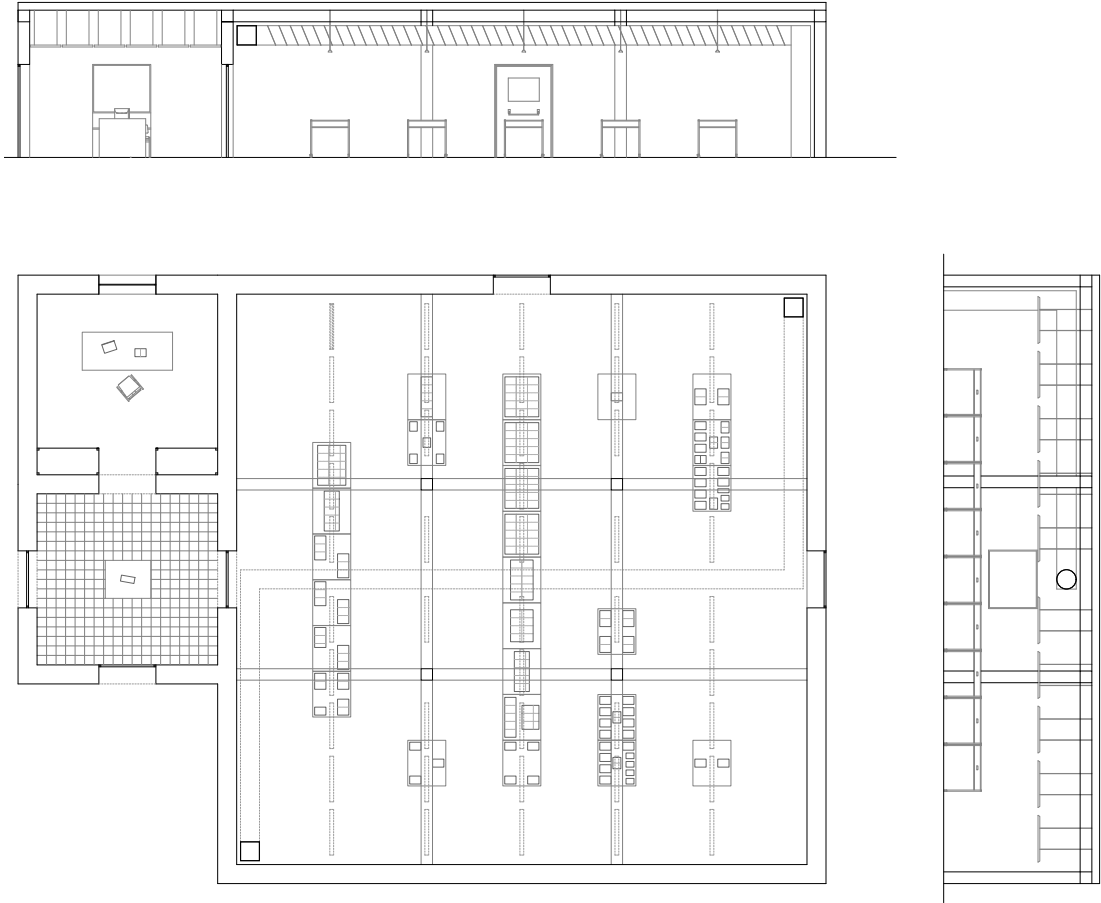
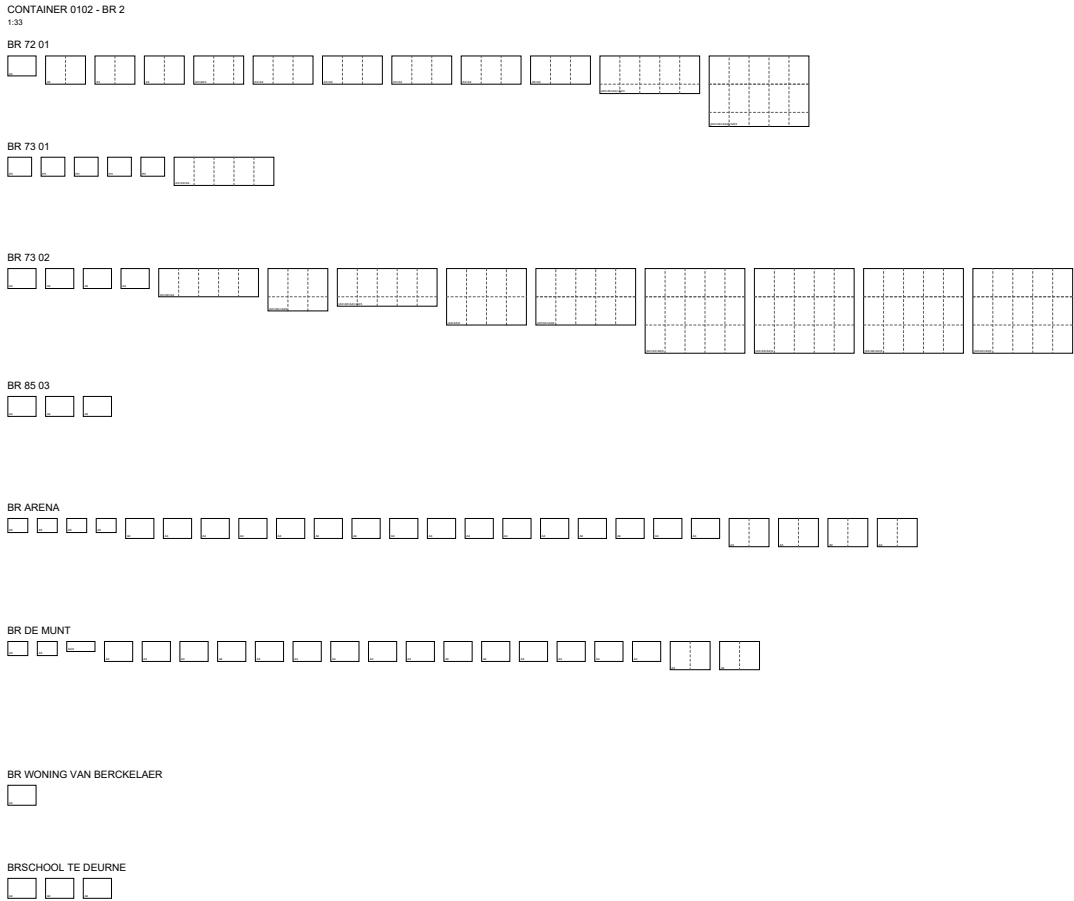
This collection is a product of the project undertaken by the Museum of Finnish Architecture from 2020 to 2023, which included the highly acclaimed Concrete Dreams exhibition and the publication titled Murrosten vuosikymmen.

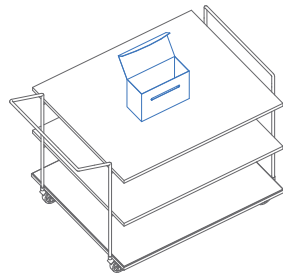
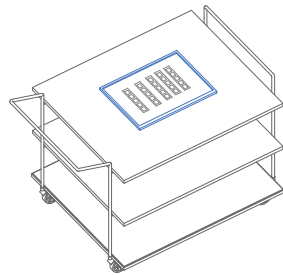
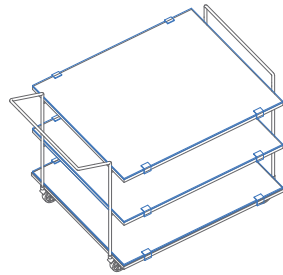
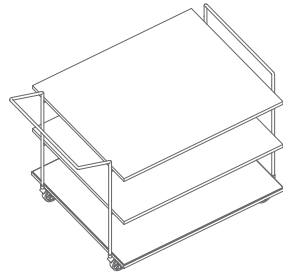
Search the collections of the Museum of Finnish Architecture

- Photographs
- Drawings
- Books
- Sound recordings
- Documents

Archival ensembles - week 1.8 proposal

The room is a simple archival room, the space was organised based on the container 0102 - BR2 is the box that was given as one of the ensembles in the archive. To have all the material layed out there are 26 tables 1000 x 1200 to have enough space to show A0 papers too. To enter the room there is a smaller room where the container is shown, in front of the entrance there is a reading room and on the right there's the entrance to the main room. The presence of the archive is always there, the doors have small windows to see what is behind them and there are small windows facing other areas of the archive or storage spaces. The lighting system of the room is artificial and there is a ventilation system to follow the regulations of the archives.





The trolleys

The main furniture piece of the design are the trolleys.

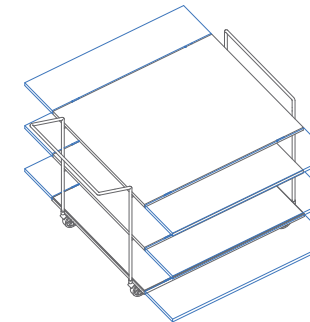
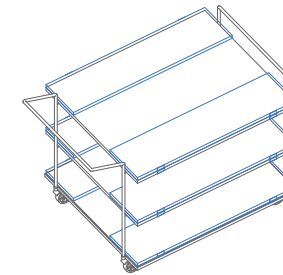
Considering that the whole design goes around the concept of making it faster to organise the exhibition the trolleys, as the already available material in the archive are the "tables where the items are exhibited.

However to make it possible to have drawings shown there there are new additions to the trolleys:

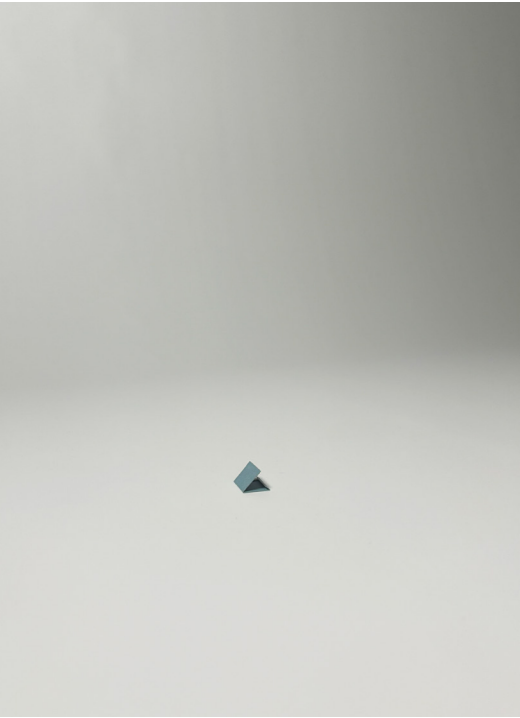
The glass surface with C profiles to flatten the documents, therefore, not having to wait days or weeks for those to be flatten with the weights;

The additional panels, to make it possible to have more documents on one level of the trolley, therefore less trolleys could be moved to the space;

The lightbox, to show film negatives to the public in the quickest way possible.



141. Made by author, 1:15 container (box), 2024
142. Made by author, 1:15 container (folder), 2024



ARCHIVE OF FURNITURE

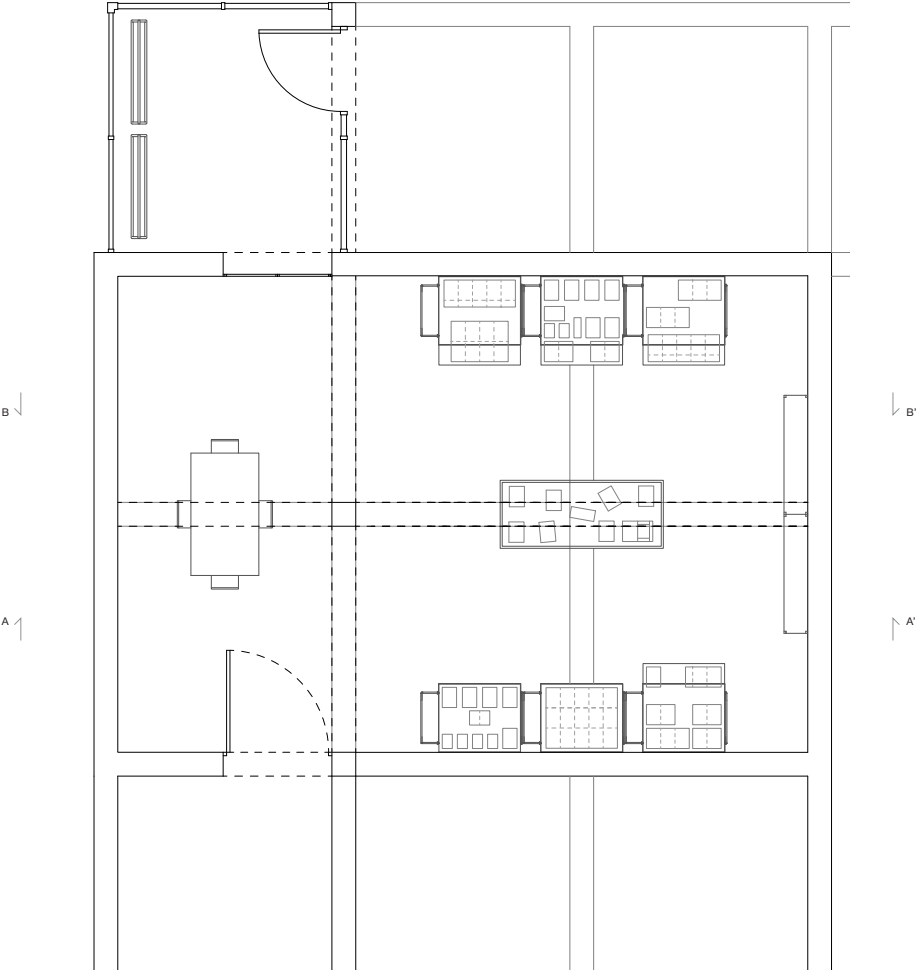
143. Made by author, 1:15 trolley, 2024
145. Made by author, 1:15 bookshelves, 2024



144. Made by author, 1:15 table, 2024
146. Made by author, 1:15 chair, 2024



A ROOM FOR THE UNKNOWN ARCHITECTS



Depot Boijmans Van Beuningen Museum, MVRDV visit

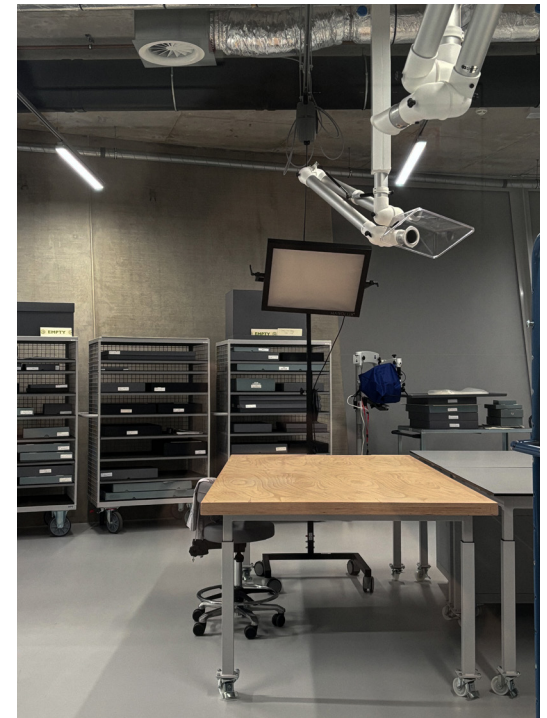
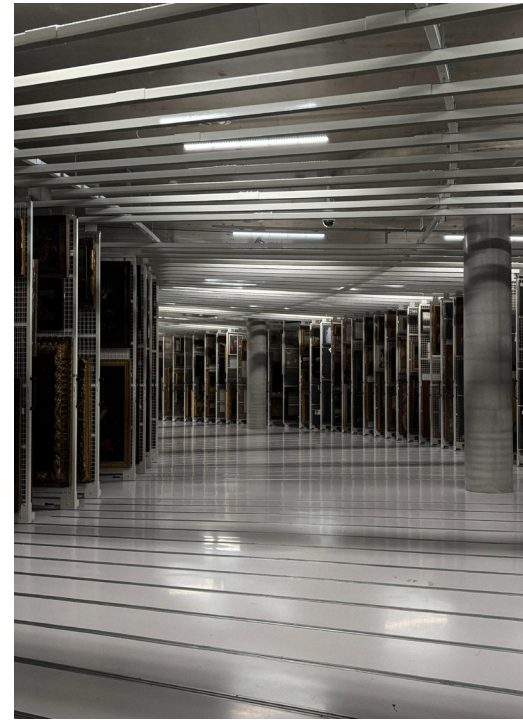
The Rotterdam Depot was the first to be opened to the public. The purpose of the building was to store the material that was part of the collection of the Boijmans Van Beuningen Museum, which was temporarily closed due to restoration, and at the same time to have a place to display to the public the objects that are usually enclosed in storage facilities outside the city. The interesting thing about the building is that it allows people to understand how materials are stored in the archives, based on the materials, so metal with metal, photos with photos, etc.

And each room that stores the objects must have a specific temperature, amount of light, and humidity level. The building has direct access for the trucks, so the artworks can be immediately taken from the truck and go directly into the quarantine room.

Throughout the area there are several carts that can be used to move the artworks, and there are turtles, boxes that can be modified to fit the size of the artwork that needs to go in.

It is also interesting to see how the repository manages to use some areas to rent to artists. What sparked my interest even more was seeing the people working on the artworks, I consider that the most interesting aspect, and I think it would be interesting to be able to work with this relationship with the public in the architectural archives as well.

I believe this would be the right approach to try to draw people into the archive and at the same time bring the archive out of the building itself. There needs to be a tighter connection between visitors and workers so that people know what the archive is.









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