PALLADIO MUSEUM

CENTRO INTERNAZIONALE DI STUDI DI ARCHITETTURA ANDREA PALLADIO

THE FUTURE OF ARCHITECTURE MUSEUMS

EDITED BY
GUIDO BELTRAMINI
AND MIRKO ZARDINI

PREFACE

HOWARD BURNS
CHAIRMAN OF THE ACADEMIC COMMITTEE, CISA ANDREA PALLADIO, VICENZA

PREFACE

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ANDREA PALLADIO,
VICENZA

We are very happy to host this important day of study and discussion dedicated to the architectural museum, and grateful to the leading scholars, curators, and designers who have accepted our invitation to speak today.
Architectural museums can play an important part in presenting aspects of architecture and the architect's activity both in the present and in the past.
Architectural museums and exhibitions, of course, suffer from an obvious disadvantage compared to museums and exhibitions of sculpture, painting, or other transportable works of art: one cannot normally move whole buildings to an exhibition space.
Sometimes, an architectural museum's building, however, can itself be an exhibit, as much as the moveable exhibits it usually contains. This is the case here at Palazzo Barbarano, a well-preserved palace designed by Palladio, or at the Soane's Museum, an architectural masterpiece that even preserves its original interior decoration and contents.
The architectural museum, however, like the architectural exhibition, suffers from the fact that it can usually present only models or other representations of buildings and not the buildings themselves. This means it must display representations – films or videos, virtual or actual models, plans and drawings, and sometimes genuine components, like capitals, or decorative or structural details, such as bricks or tiles.
The architectural museum, or at least its ancestors, is not a recent invention.
For Renaissance architects, Rome, Verona, or Nîmes constituted a sort of museum, to be visited, studied, drawn, and even published.
Similarly, the term 'Virtual Museum' was not used in the Renaissance period, yet the first virtual museum was created in the sixteenth century. The antiquities of Rome and other cities were collected in sketchbooks and often published in books and prints.
Some architectural museums, however, already existed in Italy in the late Medieval and Renaissance periods. They were not specifically created as places where architecture could be studied but were located in administrative offices.
I refer, obviously, to the collections of drawings, models, and documentation formed by the organisations known as *Opere* or *Fabbriche*, which had the responsibility for building important churches, whose construction might last for decades or even centuries. For instance, collections of models or drawings for the cathedrals of Orvieto and Florence survive. A particularly rich and accessible collection is that of the Opera of San Petronio in Bologna, which contains models and drawings by Peruzzi, Vignola, Palladio, and others.
Proto-architectural historians in the Renaissance period were aware of the importance of these collections: Manetti, the Quattrocento biographer of Brunelleschi, cites the architect's project drawing for the facade of the Ospedale degli Innocenti, which he had seen in the office of the silk guild in Florence.
Family pride led to the preservation of Michelangelo's architectural drawings. His large wooden model for the facade of San Lorenzo is also preserved in the Casa Buonarroti.
In the sixteenth century, the Medici rulers of Florence assembled a huge and still intact collection of architectural drawings, including hundreds of drawings by Peruzzi and Antonio da Sangallo the Younger and his relations.
The original reason for creating this collection may have been military: it contains many plans of fortresses. However, the survival of these drawings in the Uffizi collection has illuminated the history of Renaissance architecture, which underlines the importance of collections of architectural drawings – like those of the Uffizi and the RIBA in London – for architectural exhibitions and museums.
An ancestor of the architectural museum was Renaissance Rome, an entire city, including its modern buildings, antiquities, and courtyards where antique architectural fragments were sometimes displayed.
Moreover, as mentioned above, in the sixteenth century the virtual museum emerged in the form of collections of architecture presented in architectural books and engravings.
The modern architectural museum, however, though it may make use of virtual presentations, still adheres to the concept of the museum as a physical building with a cultural and educational role, where the forms of buildings are communicated through models, drawings, and sometimes the display of actual building components, such as capitals – in fact, Sir John Soane's concept of the architectural museum.
Can we improve on Soane? Our distinguished speakers will let us know.

1 ARCHITECTURE MUSEUMS

30 SEPT 2022
VICENZA

ARCHITECTURE INSTITUTIONS AND THEIR RESPONSABILITIES

MIRKO ZARDINI
ARCHITECT AND CURATOR

ARCHITECTURE INSTITUTIONS AND THEIR RESPONSABILITIES

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This afternoon's conversation will address three European institutions with quite different missions. Kent Martinussen (DAC–Copenhagen), Triin Ojari (Eesti Arhitektuurimuuseum–Tallin), and Kieran Long (ArkDes–Stockholm)* will briefly introduce the specific character of their institutions so that the responses, strategies, and policies they have put in place under different constraints will be more understandable.

Let me start with a description of the more general situation we are in today. This is a necessary step to look at the possible futures of architectural institutions. As of 2022, we have been experiencing an emergency for almost two years, with a pandemic that has affected almost every country in the world. In Europe, we must add the war in Ukraine, which introduces a new kind of perspective and perception of the world. How should we look at all this?

These crises did not come unexpectedly: in a certain way, nearly all crises can be predicted. Yet we rarely expect them because we are usually too busy – interested in other things, dealing with other problems – and do not pay attention to the signs and clues that might already suggest the emergence of a new critical situation.

We can consider the current condition as the combination of the many different crises we have gone through in the last fifty years. We did not pay too much attention to the signs of an environmental crisis that had already been recognized in the 1960s. We can take as a starting point Rachel Carson's book *Silent Spring*, which documented the effects of the use of pesticides in agriculture. We didn't pay attention to the energy crises of 1973 and 1979, when the price of oil rapidly increased because of the Ramadan War (or Yom Kippur War) and the political decisions of the Arab oil-producing countries. The austerity policies put in place at that time, for short periods, to reduce the temperature of homes, reduce lighting hours in shops and offices, and reduce cars' circulation are very similar to the ones proposed today.

We have also not paid much attention to the consequences of the security crisis that has marked the last two decades, but regarding terrorism, it is still there. We haven't paid much attention to the measures put in place to control public space through physical interventions and video and digital surveillance. We didn't pay too much attention to the 2008 crisis, although the financial and real estate bubble revealed serious social inequalities, particularly in North America. And we did not pay too much attention to the SARS and MERS health crises in 2002 and 2012, respectively, which anticipated COVID. We generally deny these critical situations as much as possible, trying to go back to old habits. And when we do attempt to introduce some changes, we inevitably use the tools and ideas already available. Crises do not immediately produce new paradigms, new strategies, and new tools.

Starting from these considerations, we should look at how institutions deal with our environment, architecture, cities, and infrastructure. What are the responsibilities and positions they want to take?

Yet such environmental and social issues are already at the centre of some conversations. Looking at the September 2022 list of architectural events around the world, we can find, for example: *The Energy Show* and *The Solar Biennale* (Rotterdam), *Edible* (Tallinn), *Making Now* (Sydney), *The New Unknown* (Berlin), *Infinite Freedom, A World for Feminist Democracy* (Orléans), *Design Futures* (Singapore), *Habitar al margen* (México City), *New Urban Challenges* (Rome), *It's About Time* (Rotterdam), *Terra* (Lisbon), *The City as a Common Good* (Timisoara), and *Seeds of Resilience* (Hong Kong and Shenzhen) **FIG. 1**.

These exhibitions, which address some current topics, are totally different from the ones at the centre of the debate some years ago. However, it is not enough to incorporate these themes into the architectural discourse. As long as we are unable to change our perspectives, our ways of thinking, and our tools – and thus define the questions differently – this will merely be an architecture of good intentions that is simply perpetuating existing processes, inequalities, and problems. So, the question is: how can architectural institutions develop a more critical discussion, and what do these institutions want to make part of their responsibilities?

* Kieran Long's contribution is not included in this book but accessible from the Palladio Museum YouTube account.

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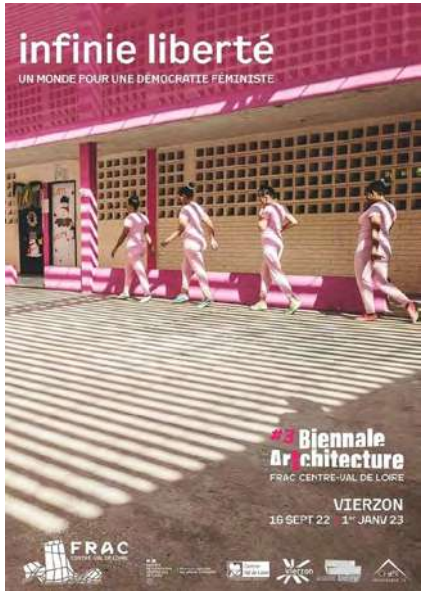
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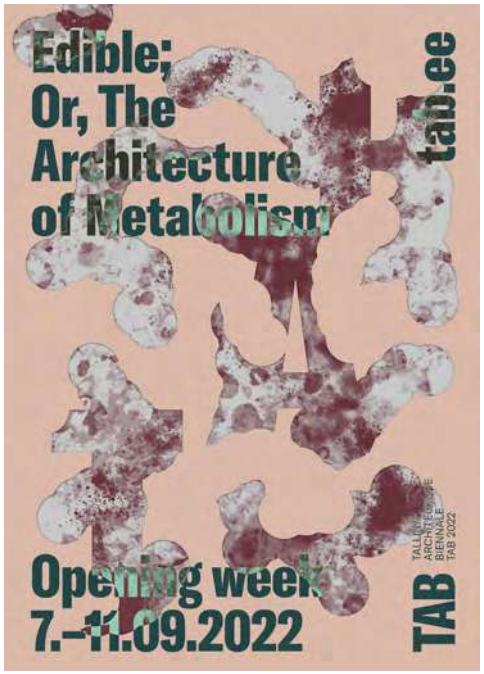
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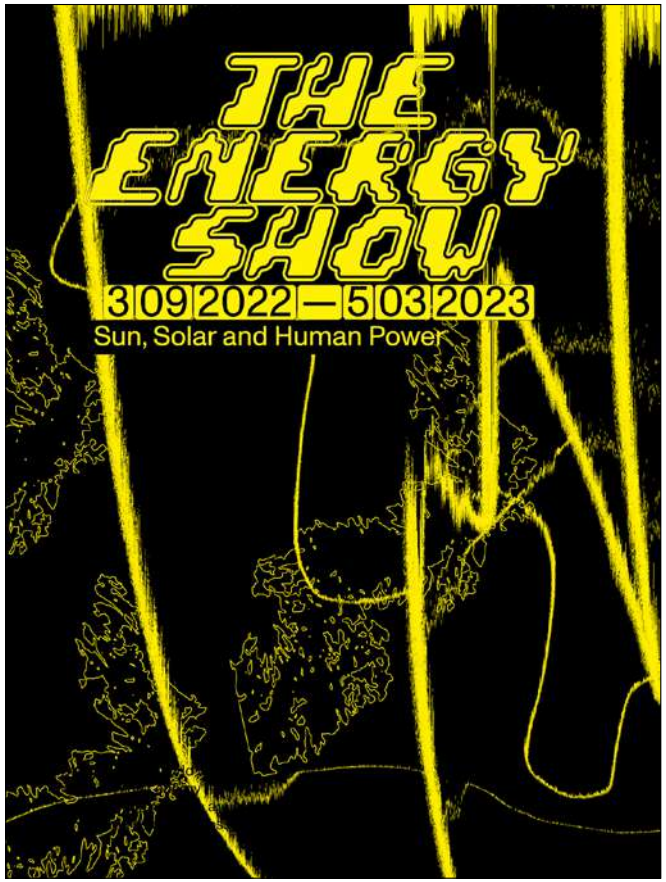
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SYDNEY DESIGN WEEK
AT
ACE HOTEL SYDNEY
PRESENTS
Australian Design Talks
Making Sydney—2pm
Stephen Todd in discussion with Grace Mortlock, Jess Miller, Emily McDaniel and Jess Cook
Design Makers—3pm
Karen McCartney in discussion with David Flack, Nell, Elliat Rich, and Sanné Mestrom
Taste Makers—4pm
Jill Dupleix in discussion with Fiona Lynch, George Livissianis, Mitch Orr, Alex Kelly and Stuart Couzens
Friday, September 16


Q BERLIN 2022
THE NEW UNKNOWN - NAVIGATING ZEITENWENDE
15. & 16. September 2022
ICC Berlin & online


SEEDS OF RESILIENCE
RE(DIS)COVERING THE CITY
集籽種城

TOWARDS A LE CORBUSIER MUSEUM

11

ANTOINE PICON

CHAIRMAN, FONDATION
LE CORBUSIER, PARIS

TOWARDS A LE CORBUSIER MUSEUM

ANTOINE PICON
CHAIRMAN, FONDATION LE CORBUSIER, PARIS

Unlike my colleagues from the John Soane and the Palladio museums, I do not represent a yet-realized museum. Rather, what I am going to evoke is a museum project centred on the work of Le Corbusier as well as some of the issues raised by such a project.

As many of you know, Le Corbusier laid out the main features of a foundation to be created after his death to transmit his ideas and contribute to the preservation of his work. The architect had no children, so in many ways the Le Corbusier Foundation was his child. It was officially established in 1968, three years after his death, but its statutes were dictated by Le Corbusier himself. He negotiated the donation of the most remarkable of the two houses the Foundation occupies in the 16th arrondissement of Paris, the villa La Roche he had built for a Swiss banker **FIG. 1**. He also left to the Foundation his apartment, the Petite Maison, and the Cabanon, later entrusted to the Conservatoire du Littoral.

This relationship to Le Corbusier has been, by the way, a source of debate each time that the statutes of the Foundation have been modified. Were the proposed changes faithful to the spirit of Le Corbusier? In particular, the possibility to create a museum from the Foundation's rich collection has been discussed from such a perspective. Yet when I said that the Foundation is not a museum, I am simplifying a situation that is actually far more complex.

First, because Le Corbusier is among those architects who, very early on, thought about their legacy and simultaneously led their professional activity and built their archive. Still in his twenties, he famously sent recommendations to his parents so that they could write more interesting letters to him from the perspective of posterity looking at his correspondence.

1 © Fondation Le Corbusier

He also invented new modes of recording his activity, beginning with notebooks that mix drawings, texts, and more generally, all sorts of traces of his professional and personal activity. They have been emulated multiple times since. Countless architects record their thoughts and sketches using notebooks. This is, for instance, the case with Norman Foster, whose foundation keeps notebooks very similar in inspiration to those of Le Corbusier.

2 © FLC / ADAGP / MoMA

Second, the Foundation is one of the largest collections of artefacts left by a single architect. We keep the archives of something like 400 projects, representing hundreds of thousands of documents and drawings, 15,000 photos, and some forty-five models. To this core archive, one must add Le Corbusier's books – not only the books he authored but those in his library.

Since he was also an artist, we hold eighty-one paintings, thirty-two sculptures, 150 lithographs, hundreds of drawings, and a number of tapestries and enamels. We have also a collection of personal objects, from his pipes to his pajamas! This rich collection is often mobilized for temporary exhibitions as well as for publications. Le Corbusier has been the subject of many shows. Let me mention, for instance, the 2013 exhibition at MoMA, New York, curated by Jean-Louis Cohen **FIG. 2**, and the 2021-2022 exhibition at Centre Pompidou, Paris, curated by Frédéric Migayrou. His work has also been displayed in many other exhibitions dealing with modern architecture, urbanism, and art.

As for publications, they are also extremely numerous. There is not a week without publications on Le Corbusier.

In such a context, the risk is to fall into the category of what Malraux called the 'imaginary museum', a collection of iconic work or rather pictorial representations of the work.

3 © Fondation Le Corbusier

This is one of the reasons why the Foundation has pushed towards creating a fully-fledged museum that would enable us to present Le Corbusier's work in a more permanent and flexible way. We are still in the initial phases of the process leading to the creation of such a museum. What I would like to share with you are some of the questions that we are asking ourselves. They are not necessarily specific to Le Corbusier.

The project is inevitably linked to the evolution of the Foundation. The latter was created with two core missions:

- To contribute to the preservation of the built work of Le Corbusier. This is often quite complex and involves a lot of diplomacy in addition to preservation issues proper. Chandigarh is, of course, an extreme case, but this is true even of modest realizations.

- To contribute to the knowledge, understanding, and influence of his ideas and work. The Foundation supports research as much as it can. It also has a modest publishing activity that includes the proceedings of its annual 'Rencontres' or the edition of its correspondence.

This represents both a physical and moral mission, if one wants, though the two are intertwined. To this day, the Foundation has remained faithful to this double mission. Its nature and role have nevertheless considerably changed. In the first decades of its existence, it functioned as a sort of club grouping people who had worked Le Corbusier or had known him in various ways. In some ways, it was still a continuation of the rue de Sèvres practice **FIG. 3**. One of his first presidents was André Wogenscky, one of the main collaborators of Le Corbusier. Over time, the people who knew Le Corbusier have become increasingly rare. The Foundation has lost its character as a club, and its role has become much closer to traditional curation.

In parallel with the Foundations's inevitable evolution, the end of high architectural Modernism means that Le Corbusier has also lost part of his aura as an unrivalled master whose work should be constantly present in the minds of young architects. He is now part of history. He will definitely not return, at least not in the same way as some critics of modernity could still fear in the 1980s. How, then, to make his work understandable beyond the experience of this or that building? Hence, the rise of the question of a museum which would enable a more comprehensive view of the architect's contribution. Now, the project of a museum devoted to Le Corbusier raises all kinds of questions.

What should be its overall purpose? Is it about celebrating an exceptional contribution to Modernism?

Yes and no. The exceptional character is indisputable. It has been recognized by UNESCO, who put seventeen Le Corbusier buildings on the World Heritage List in 2016. A museum bearing the name of the architect should definitely recognize this exceptional character.
At the same time, Le Corbusier is not an isolated figure. He had many collaborators, some of them famous, like Charlotte Perriand, Iannis Xenakis, and Pierre Jeanneret. Some of his productions are inseparable from these collaborations: the furniture with Perriand and Jeanneret, the La Tourette convent and the Brussels Pavillion with Xenakis. Chandigarh has even more co-authors.
It is perhaps as interesting to consider Le Corbusier as an entry gate to some key aspects of modernity, especially as his work is not limited to architecture and urbanism. It includes interior objects such as furniture, tapestries, painting and sculpture. One thing to note, by the way, is the shift in the interest of the public at large from the 1920s–1930s to the 1950s–1960s. Le Corbusier is not the only one to benefit from this new interest. The success of Auguste Perret's sample apartment in Le Havre is emblematic of this shift. More generally, the question of the interior is a fundamental dimension to explore with Le Corbusier, as with many other major protagonists of the modernist movement. It was a key dimension of Jean-Louis Cohen's MoMA exhibition in 2013, with its reconstitutions of interiors such as the Cabanon.

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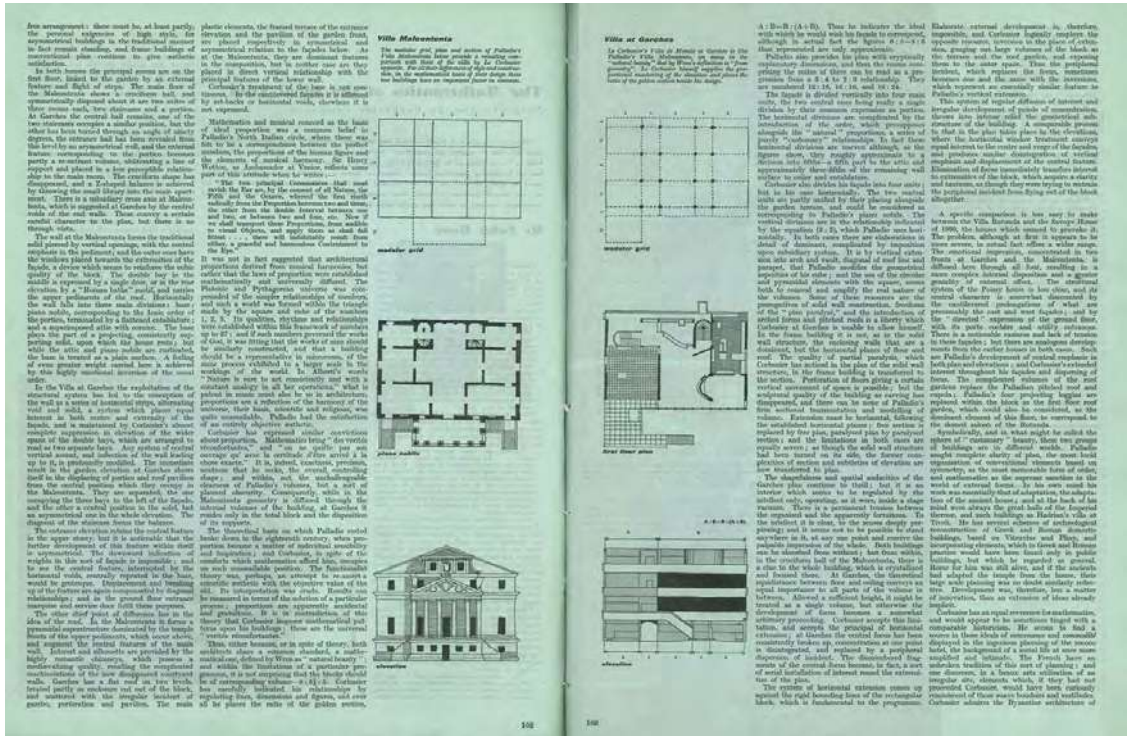
The ambition of the museum is to use Le Corbusier as a guide to explore the complexity of Modernism, and its legacy is central to the project – going beyond the caricature of Modernism that still prevails among the public. Consider this poster of a theatre play on the theme: 'This is the fault of Le Corbusier' **FIG. 4**.
The museum will not be limited to showcasing the work of Le Corbusier. It will welcome exhibitions on Modernism, on other famous figures such as Gropius or Aalto, and on major themes above all: social housing, Modernism and technology, and Modernism and nature. It is worth exploring, for instance, the relation of Modernism to nature that proves far richer and more complex than what people usually retain. This is epitomized by realizations like the Mill Owners' Association Building in Ahmedabad but also by the enduring interest of Le Corbusier for the question of the garden city.
The museum is to be organized around a limited core exhibition that should, in addition, be periodically revised.
Let me say a word about the question of the biographical versus thematic organization. We are thinking of a structure that would articulate the two. An overall biographical itinerary interspersed with thematic presentations sometimes related to the periods in the life and work of Le Corbusier but not always. Mechanization clearly belongs to the pre-war period. Again, dwelling and the question of the interior is a constant preoccupation.
Speaking of the intersection between the biographical and the thematic, there are a couple of difficult questions that shouldn't be avoided, such as the relation of Le Corbusier to the politics of his time. His leaning for authoritarian powers in the 1930s, as well as his subsequent attempt to attract the attention of the Vichy regime and get commissions.
There was quite a polemic a few years ago at the time of the commemoration of the fiftieth anniversary of his death. A number of over-simplistic publications gained public attention, not always for sound reasons.
Le Corbusier was not a fascist, but he is still in a grey zone. We shouldn't hide this but use his political journey as a way to reflect on the ambiguities of the relations of architects to power. This still represents a very pressing issue today.
It provides us with an opportunity to deal with a very contemporary question. After all, ambiguities are still quite common in architecture, like when Bjarke Ingels poses next to Brazilian president Bolsonaro in the name of design independence from politics, for it is supposed to serve universal values.
Speaking of the present, this is an essential question for us. How to mobilize Le Corbusier with future generations in mind?

Three possible answers:

First, the legacy of Modernism is everywhere. Understanding it better is key to the future, especially since, more and more, we will have to renovate and not demolish and build something entirely new. Reuse is a key dimension of the future.
Even if Bruno Latour has claimed that 'we have never been modern', this is not true, and above all, we have to learn to live better in a world in which the modernist legacy is everywhere. The Unités d'Habitation are not reducible to the common modernist production, but they enable us to decipher some of their key aspects.
Second, the aesthetic quality and the emotion.
There is something in architecture that transcends the program of its time. This is evident in the case of Le Corbusier, but of course, not only for him. Palladio's villas are a great example. Le Corbusier also. It is telling by the way that the two were often put in parallel, Colin Rowe's mathematics of the ideal villa being probably the most famous instance of this comparison **FIG. 5**.
Third, how does architecture cope with a given context?
A lesson in the relevance of design for society and culture.
How does it relate also to other arts? One of the interests of Le Corbusier is that he enables us to touch so many aspects.
Regarding museography, we will focus on a limited set of core objects, in articulation with digital media. We are thinking, in particular, of virtual reality as a natural way to augment such a museum. Now, digital media is not a panacea.



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Nothing replaces the contact to an actual built work. This is something that we have had in mind when looking for a site. Le Corbusier poses two problems in particular:

- Scale, which is very poorly conveyed by photographs. It is not certain that virtual reality will be able to fully make it graspable.
- The materiality of the buildings proves surprising at times, with the play of the grain and texture of materials in constant interaction with light.

Because of this, we were interested in sites close to a Le Corbusier building. We looked at various solutions. Marseilles was not possible; neither were Paris or Boulogne. Finally, the choice was Poissy, next to Villa Savoye **FIG. 6** – actually, on the other side of the street. Poissy is not that far from Paris. The city has a project for a cultural centre that would group some of its museums and cultural activities. The Le Corbusier Museum should take its place among them. The idea is that the villa and the museum will form a continuum despite their different institutional backgrounds. We are thinking of a tunnel that would connect the two. The museum represents a solution to some of our current problems, like the storage of documents and artefacts. It was a catastrophe for a long time. We have gone into something better, but it is expensive. It would multiply the outreach of the Foundation.

Now, the challenges:

- The distance from Paris. It entails finding an expanded public. How to insert oneself in the Seine valley, which is a relatively difficult zone in economic and social terms?
- What about Paris and the two villas that we own, not to mention the apartment?
- What about the architecture? How to avoid a contemporary designer trying to confront Le Corbusier in a grand manner? Problems with Piano, for instance, at Ronchamp or the new Fogg at Harvard.
- How to mobilize the young in particular? Something that would definitely have interested Le Corbusier.

Our context is not simply the municipality of Poissy, but also the conurbation of almost half a million people that extends from Poissy to Mantes-la-Jolie (speaking of the legacy of Modernism, the region has its fair share of notorious ‘grands ensembles’). Probably imagine something that is more

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Frédéric Migayrou (ed.), *Le Corbusier: Mesures de l'Homme* (Paris: Centre Pompidou, 2015).

6 © Fondation Le Corbusier

networked with ambassies throughout the valley.
We also envisage doing something with the city of Saint-Dié and the factory built by Le Corbusier there (approximately seventy kilometres from Strasbourg), which is still in operation today thanks to the dynamism of its owner, Rémi Duval. The museum project has been stalled by the pandemic and the current economic incertitude, but we are planning to relaunch it now.

To conclude:

An architecture museum is not only about building something. It forces us to reconsider collections. We have begun a massive re-cataloguing of all our holdings. The museum of the future will not be a closed building, but something more networked. In our case, it should function at an almost regional scale. Schinkel famously said that the role of the architect is to ennoble the relationships between humans. We believe a museum of architecture should be inspired by this program. We believe that museums should promote values. Two seem to me essential for dealing with Le Corbusier:

- Humanism, for sure, with universalist connotations.
- Optimism also, something especially necessary these days. Even if Modernism is no longer a universal referent, Le Corbusier still has a lot to teach us.

A THEATRE OF MEMORY: SIR JOHN SOANE'S CABINET OF CURIOSITIES

BRUCE BOUCHER
DIRECTOR,
SIR JOHN SOANE'S MUSEUM,
LONDON

A THEATRE OF MEMORY: SIR JOHN SOANE'S CABINET OF CURIOSITIES

BRUCE BOUCHER
DIRECTOR, SIR JOHN SOANE'S MUSEUM, LONDON

Number 13, Lincoln's Inn Fields has cast a spell over generations of visitors, evoking delight but provoking, at times, bafflement, if not confusion. Its creator intended it to be a repository of all that was best for the formation of a modern architect; more generally, the house and its collections were conceived as an academy for the enlightenment of the wider public as well as a catalyst for the creation of new art by future generations. The density of the display and its juxtapositions of Greek, Roman, medieval, and even non-western objects can seem puzzling **FIG. 1**. To be sure, elements of this display resemble other collections of the period, yet there is much about the Soane Museum that is *sui generis*.

1 © Sir John Soane's Museum

2 © Martin Charles, RIBA Collections

This is explained in part because it is a rare survivor of a kind of private house museum common in the London of Soane's day; also, the perennial fascination of the Soane reflects its place on the cusp of the shift from the Renaissance cabinet of curiosities towards the post-Enlightenment museum.

At the same time, the collection is much more than the sum of its parts, and it represents one of the most intensely autobiographical statements ever conceived in three-dimensional terms. It has been said that every portrait is a portrait of the artist, and this observation could also be applied to the display of Soane's house and museum. Yet, there is a paradox in Soane's self-portrait, for while the architect appears throughout, he remains an elusive presence – rather like the reflections in the convex mirrors that adorn so many corners of the building **FIG. 2**. In the introduction to his privately printed guide to the collection, Soane famously said that its works were arranged 'as studies for my own mind', yet he never explained what he meant by that phrase. While it is clear Soane wanted to direct the visitor's attention to individual objects as well as clusters of them, he withheld the key, content to scatter breadcrumbs for later generations to follow. It was also characteristic of how John Soane engaged with the world at large, with an admixture of generosity and combativeness. Because the display in the Soane is so personal, it is necessary to briefly consider the man behind the extraordinary achievement that is Sir John Soane's Museum before turning to the collection itself.

John Soane was born at Goring-on-Thames in Oxfordshire in 1753 **FIG. 3**. Although his family had connections with the building trade, they were modest at best. His father, who died when John was fourteen, and his brother William were bricklayers, and Soane's working life began in a similar manner. Like Michelangelo, who also curated his own biography, Soane would later elide his early years and merely refer to 'a natural inclination to study architecture' as the vehicle for his advancement. He was fortunate to enter the office of an older, cosmopolitan architect named George Dance, who encouraged him to study at the recently created Royal

3 © Sir John Soane's Museum

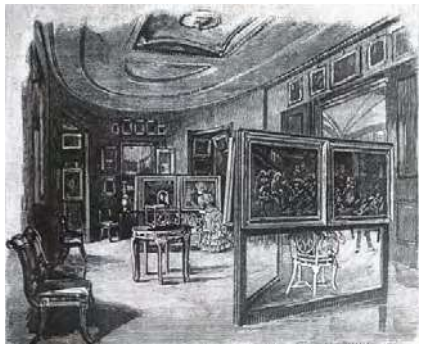
Academy Schools. Soane distinguished himself as a scholar, and his success was crowned with a gold medal awarded by the Academy's first President, Sir Joshua Reynolds, and a travelling stipend for study in Italy. Between 1778–80, Soane participated in the Grand Tour, attaching himself to wealthier travellers and making contacts that accelerated his career upon his return to London. But Soane did not rise through talent and connections alone: his wife was an heiress whose wealth enabled him to build his dream house in Lincoln's Inn Fields and to amass important artefacts that he left to the nation at his death in 1837. Still, fate did not smile upon Soane: the early death of his wife led to an estrangement from his two surviving sons and many of his most important buildings—the Bank of England, the Law Courts at Westminster, and the Masonic Lodge in Great Queen Street—were subsequently consumed by demolition or fire. Then, too, his idiosyncratic approach to architecture won him enemies, both real and imagined, and his surviving son George contemptuously described his father's house and museum as a mausoleum to his own glory.

Soane likened the façade of No. 13 to 'the prologue to a play', preparing the visitor, to some extent, for what lay inside. Drawing upon classical, medieval, and even modernist elements, Soane created something unexpected here, something 'less fettered by classical precedent' as his sometime collaborator John Britton put it. The façade, completed in 1813, is built of Portland stone and projects a little over a metre in advance of the line of terrace houses on the north side of the Fields **FIG. 4**. Surprisingly, there are no classical orders here but rather incised, vertical lines suggesting pilasters. Four gothic pedestals from Westminster Hall flank the central windows, which were initially open and only glazed in 1829 and 1834; above are two copies of Greek caryatids in the new, synthetic material known as Coade stone. The overall proportions were spoilt by the addition of a full upper storey in 1825, bringing the façade in line with those of Nos. 12 and 14. Soane clearly intended the façade to be provocative, and he was all too successful. *The European Magazine* of 1812 recorded various reactions to Soane's façade. Some found it pleasing while others condemned the façade as a 'new-fangled projection' and a 'palpable eyesore'.

4 © Sir John Soane's Museum

The house itself is mildly unconventional through its flow of space, and its wall colours inspired by the Pompeiian decoration Soane admired as a young man. It also makes prolific use of both convex and conventional mirrors to multiply the illusion of space, while coloured and stained glass windows create an atmosphere early visitors likened to Mediterranean sunlight. Originally, Soane's architectural practice operated behind the house proper in what would have been a yard or stables, and it was this area, running behind three contiguous houses, that formed the genesis of Soane's museum or 'academy' (he used the terms interchangeably). They are essentially a series of interconnected galleries, lit by skylights, perpendicular to the house and attached to it, so that the plan of the house and museum together form the shape of the letter 'T'.

The focal point of this suite of galleries is the Dome area, so called after its dome-shaped skylight **FIG. 1**. To enter this area is like stepping into the mind of a Neoclassical architect. Under the dome, visitors are surrounded by marbles and plaster casts of classical and later architectural elements, burial urns, and busts. An Egyptian sarcophagus is visible in the crypt or Sepulchral Chamber below. This room is the heart of the museum. At one end stands the bust of Sir John, looking across the sarcophagus below to a plaster copy of the *Apollo Belvedere* for inspiration. Soane's statue is flanked by diminutive figures of Raphael and Michelangelo created by his friend and fellow Royal Academician John Flaxman. The message conveyed by this placement appears to be that Soane felt himself in direct descent from these great figures, and would have endorsed their belief that one cannot be a great architect if one is not also a great artist. Given Soane's pessimistic cast of mind, the tableau may also indicate that he believed he represented the end of a great tradition, stretching back from the Renaissance to antiquity. As his son George observed, Soane literally installed himself in the grand tradition he so venerated.



5 © Sir John Soane's Museum

John Soane died on 20 January 1837. Four years earlier, he had lobbied Parliament for an act to preserve his house and collection for public use. This was a novel and, indeed, controversial gesture on Soane's part, which engendered a certain amount of debate at the time and subsequently. In the end, Soane prevailed, and the private Act of Parliament of 1833 vested Nos. 12 and 13 Lincoln's Inn Fields in Trustees, who were instructed to give free access to the public: 'at least on two days in every week throughout April, May and June, and at such other times as the said Trustees shall direct, to Amateurs and Students in Painting, Sculpture and Architecture [...] for consulting and inspecting and benefitting by the said collection. The Trustees and their successors shall not (except in the case of absolute necessity) suffer the arrangement in which the said Museum [...] shall be left [...] to be altered.' In other words, Soane wanted no material changes to the house and collection as he left it. The bulk of his fortune, some £30,000, would be set aside as an endowment, and interest from its investment, together with the rental income from No. 12, would provide an income of approximately £1100 a year to support running the Museum. Unwittingly, however, Soane was setting up problems that successive curators and trustees have grappled with over the next century and a half.

The first visitors were admitted by ticket on 4 April 1837, but there was continuing puzzlement among the public over the museum's purpose as well as the quixotic nature of Soane's architectural legacy. Newspaper articles of the time raised some of the same points discussed in Parliament when the establishment of the new national museum was proposed. The anomaly lay in trying to turn a private house into a national institution. After an initial wave of visitors, numbers dropped to around two or three thousand a year, partially because it was only open two or three days a week and closed for five months of the year. An 1859 newspaper article commented tartly: 'The Museum [...] is visited by hundreds instead of thousands, —the books and drawings are "safe"— and "untouched,"— "carefully locked up," and useless. There is a locked-up air, indeed, about the whole house; visitors, when they have obtained a card and gained admittance, feel that they are there on sufferance, and would no more think of asking for a case or drawer to be opened than they would in any private house to which they had gained access, by the courtesy of the proprietor, to glance at the pictures'.

It could be said that Sir John's single-minded focus on preserving his house and collections unaltered posed insurmountable difficulties. Still, changes began early on to make the collection more visible. For example, Hogarth's series, *A Rake's Progress* – one of the most famous works in the collection – was removed from the Picture Room and placed on folding stands in the South Drawing Room in 1849, remaining there until 1891 **FIG. 5**. Indeed, many of the changes made during the latter part of the nineteenth century were attempts to grapple with issues of accessibility and, more particularly, with lighting (before electricity was introduced into the building in 1897). The Ante-Room off the Breakfast Room was enlarged out of recognition, and its contents drastically reduced. The cork model of Pompeii, as it appeared in 1820, was reduced in size and moved from an upper floor to the North Drawing Room. Display cases filled the South Drawing Room, and the Tivoli Recess on the floor above was converted into a lavatory in 1917 to meet the needs of the museum-going public. Reading the minutes of the Trustees' meetings in the early twentieth century, one senses a defensive atmosphere about the restrictive number of open days – two or three per week, depending upon the month, with closure for five months of the year – and the very purpose of the Museum itself continued to be questioned. In the 1920s, the building and collection were informally restyled 'Sir John Soane's House and Museum', and although that title never became official, it spoke to the dual mandate the trustees endorsed.

In 1938, a blue-ribbon panel, which was concerned with making museums more accessible to the public, had the Soane Museum in its sights. Their recommendations included more convenient opening hours, as well as appointing a committee of museum experts to rearrange the contents of the Soane so that they could be better seen. When the matter was raised in Parliament that same year, the government expressed the view that as the Museum was a private foundation, it did not want to intervene in its management. In 1939, Sir Reginald Blomfield, then Chairman of the Trustees, defended the status quo by pointing out that the Soane was 'not a public Museum, supported by the

taxpayer, but a private Museum established and maintained by a specific Bequest'. Blomfield's defence was not entirely accurate, but reflected the 'groupthink' of the Trustees and their very narrow interpretation of their mandate. This stalemate prevailed until after the Second World War when damage from enemy action and inadequate maintenance left the house and galleries in a precarious state. It was at this point that Sir John Summerson assumed the role of Curator and steered the Trustees towards reconsidering their somewhat restricted view of the Museum's mandate: 'During nearly the whole of its existence', he wrote in 1945, 'the Museum has been subject to criticism for its failure to render an adequate service to students and to exhibit its material in a worthy manner to the public [...] Although [...] recent attacks revealed a certain misunderstanding of the nature of the trust and its limitations under the Act of 1833, there is no question that a policy of sympathetic and progressive reform can be and must be pursued to establish the Museum in public esteem'.

The restoration of the Soane Museum as we know it today actually began at this time and mainly through the efforts of Sir John Summerson, who remained in post until 1984. He laid the foundations for changing what has been described as 'an agreeable, if largely inaccessible, curiosity into a small museum of international repute'. He engineered a significant stage in restoring No. 13 Lincoln's Inn Fields by persuading the Trustees to reoccupy No. 12, which had previously been let for income starting in 1969. The scope of this move was to expand the capabilities of the Museum by decanting workspaces from the fabric of No. 13, and this policy continued under the curatorship of his successors Peter Thornton (1984-1995), Margaret Richardson (1995–2005), and Tim Knox (2005-2013). Summerson had attempted to buy back No. 14 Lincoln's Inn Fields in 1962 but was unsuccessful. This was the third of the three houses Soane built on the north side of the square, and it had been left to his grandchildren while 12 and 13 had been vested in the Trustees of the Museum. Eventually, in 1996, the Trustees could finally purchase the freehold of No. 14, and this acquisition paved the way for the seven-year campaign to 'Open up the Soane' (2009-2016).

6 © Sir John Soane's Museum

This complex project had several interrelated goals, including restoring and opening historical rooms to the public. Two examples of this were the Tivoli Recess, an alcove on the second floor that had originally been dedicated to contemporary British sculpture but had been converted into a lavatory, as mentioned earlier, and the reconstruction of what Soane called an architectural pasticcio of a column of architectural fragments resting on a Roman altar, which had been taken down as unstable in 1896. During this period, work was underway to rehabilitate Nos. 12 and 14: improving visitor facilities by adding disabled access to the whole Museum, galleries for temporary exhibitions, two conservation studios **FIG. 6**, new cloakrooms, and a shop. No. 14 was given over to offices and a library for consultations of items in our collection, the Adam Study Centre, which contains our holdings of some 9,000 drawings by Robert and James Adam and their studio. In No. 13, the removal of offices led to the recreation of Soane's Private Apartments, for which the Museum received a special award from the RIBA in 2017. The whole campaign was brought to a successful conclusion, thanks to an initial grant from the Heritage Lottery Fund and the Museum's raising of £7 million.

These changes and the expansion of the footprint coincided with a steady increase in the number of visitors, which rose from around 10,000 in the 1950s to 20,000 in the 1970s and over 100,000 since the beginning of this century. Throughout this period of reconstruction and restoration, the challenge remained to reconcile improvements with the idiosyncratic character and unique atmosphere of the Soane Museum. For a small museum with a restricted flow of visitors, the internet has proved an essential avenue for making our collections more accessible. Our online collection went live in 2016, and more than 40,000 objects are accessible with a brief description and references for further research. We also introduced a 'fly-through' of the building called 'Explore Soane'. Initially, it was limited to two sites: the Model Room **FIG. 7** on the second floor and the sarcophagus of the Egyptian pharaoh Seti I in the crypt. But this year, it has been significantly expanded to include the Picture Room, which contains 118 works of art that can now be accessed virtually.

Let me briefly mention the role of exhibitions in the Soane

7 © Sir John Soane's Museum

Museum. John Soane did not want his donation to be a static house museum but rather an academy that would inspire architects, artists, and the general public to create new works and new ways of interrogating the permanent collection. Since the turn of this century, we have tried to combine historical exhibitions that derive from our collection (as with a major showing of works by William Hogarth in 2019) and contemporary shows that serve as a bridge between the legacy of Soane and the modern world. The sculptor Marc Quinn came to us in 2016 and proposed making works that responded to Soane's interest in sculptural fragments **FIG. 8** and our most recent exhibition called 'Space Popular', an exploration of augmented reality inspired by Soane's fascination with liminal experiences. And, of course, we have stepped up our educational programmes, working with local schools and universities to introduce young people to architecture and the built environment.

In retrospect, one can detect a synchronicity between the rehabilitation of Sir John Soane's Museum and the rehabilitation of Soane's reputation as an architect. The latter took a century to achieve, for throughout the nineteenth century, Soane's work was damned with faint praise or simply damned as wilfully eccentric. In the twentieth century, Soane was hailed by modernists and post-modernists as a prophet of their movements, and this, in turn, kindled renewed interest in Soane's Museum. Most people today would agree that it is fortunate that the Museum was not reorganised along conventional lines or according to the chronological genres of the last two centuries. I think we can recognise now that the nineteenth-century concept of the museum as a systematic and impersonally organised presentation of objects is only one way of looking at art history. Our renewed interest in earlier museums and cabinets of curiosity reflects a desire to pursue diverse epistemological paths and reconsider the museum, per se, as an archaeological site worthy of exploration. In this way, one can say that the twenty-first century has caught up with Sir John Soane.

8 © Sir John Soane's Museum

PALLADIO MUSEUM:
A MUSEUM IN MOVEMENT

GUIDO BELTRAMINI
DIRECTOR, CISA ANDREA PALLADIO,
VICENZA

PALLADIO MUSEUM: A MUSEUM IN MOVEMENT

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DIRECTOR, CISA ANDREA PALLADIO, VICENZA

When we began thinking about a museum dedicated to Palladio, we had two points clearly in mind. First, the museum had to be primarily composed of Palladio's works and, therefore, embrace the historic city centre of Vicenza, the Veneto countryside and towns with his churches, bridges, and city gates. The new Palladio Museum would have to relate to these buildings, their contexts and the people who lived there. Of course, since we couldn't bring the buildings into the museum (with one exception, as we will see), we had to focus on Palladio's creative personality to provide a setting in which to narrate how he conceived and realised his projects and how he communicated his idea of architecture **FIG. 1**.

Second, the Palladio Museum had to be a resource and tool for our research centre: the Andrea Palladio International Centre for Studies on Architecture (or Palladio Centre, for short). The museum would communicate the results of our studies to a broader audience than specialists and academics. So, the research aspect had to be a visible, central part of the museum. This meant conceiving a flexible museum, always with work in progress. It meant having a museum where it was possible to easily update the contents of its various rooms as new research results emerged. It meant equipping the museum with spaces for small temporary 'dossier' exhibitions, not only devoted to Palladio.

1 Scandurra Studio Architettura

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In the final analysis, it meant creating a 'workshop museum' where ongoing research was shown and communicated. The closest example that came to mind was the Page Museum at La Brea, Los Angeles, where visitors can see palaeontologists analysing fragments of dinosaurs extracted from tar pits nearby **FIG. 2**.

The Palladio Centre was created in the aftermath of the Second World War bombing, which had damaged Palladio's buildings in Vicenza. One night in March 1945, bombs hit the roof of the Basilica Palladiana, causing a devastating fire. An eyewitness told me that molten copper from the roof of the basilica could be seen pouring down through its huge gutter spouts. The Palazzo Valmarana was also almost destroyed. The city administrators and scholars like Renato Cevese decided that to rebuild the damaged monuments, they needed to create a research centre that was to be international, the Andrea Palladio International Centre for Studies on Architecture. The first president was Guglielmo Cappelletti, and he described the difficulties of rebuilding as follows:

> I began to take an interest in Palladio immediately after the last war, in concomitance with the problem of reconstructing the city after the destruction caused by the war. The work of reconstruction raised a number of tricky issues for which the premises for the solution were in the Palladian texts and critical literature. For example, the rebuilding of the ship's keel roof of the Basilica. But there were no modern surveys of the roof and to rebuild it we turned to the engravings in the *Quattro Libri* (1570) and those of Bertotti Scamozzi (1776).

Cappelletti was a Christian Democrat who had fought against fascism, and in 1946 was made a member of the Constituent Assembly of the Italian Republic. When he had time off from the constitutional debate, he wandered around antiquarian book stalls and began to put together the largest-ever collection of books on Palladio. On his death, he left the collection to the institution over which he had presided.

In 1958, Cappelletti and the other Vicentine administrators asked Anthony Blunt, André Chastel, Ludwig Heydenreich, Rodolfo Pallucchini, Rudolf Wittkower, and Bruno Zevi to join the Academic Committee of the Centro, with Renato Cevese as founding secretary. These scholars shared the desire to create a study centre for the history of architecture in which an international community of scholars could meet and work together beyond the various national 'schools'. In the following decades, with the arrival of members like James Ackerman, Arnaldo Bruschi, Howard Burns, Christoph Frommel, Manfredo Tafuri, and Christof Thoenes, the focus on Palladio was widened to take in the whole Renaissance.

Their idea was to develop the history of Renaissance architecture and free it from its subordinate status as the younger

sister of the history of art. In the wake of Ackerman's studies on the Cortile del Belvedere and Michelangelo, they placed drawings and their contexts at the centre of their approach to Renaissance history. Renaissance drawings were no longer to be examined merely as images (as many art historians had done until then). They were now interpreted as tools used by architects to conceive and develop their projects and communicate them to patrons, craftsmen, and readers. This meant developing a new kind of scholarship involving interpreting drawings, establishing their autography, and describing their media, materials, and techniques. There was a growing emphasis on working drawings rather than the presentation drawings that had attracted collectors for centuries.
Alongside the Renaissance drawings, the new generation of historians attached great importance to survey drawings, capable of providing an image not only of the form of a building but also of its physical consistency, its materials, and its various phases. The interest in historical drawings and surveys was complemented by a radically new focus on drawings of reconstructions of unrealised projects. This made it possible to write not only the history of the victors but also the history of buildings that only remained on paper. Reconstructing unrealised projects from drawings marked a fundamental turning point, since it meant exploring the architect's creative personality rather than simply considering his built works. Unrealised projects in architecture, more than sculpture and painting, often have ground-breaking innovative features.
At the same time, there was a much greater focus on contexts, to situate projects in their historical period and go beyond seeing architectural history as the history of architectural forms. This meant including the commissioning, politics, and economics of projects. The shift was thus from a history of objects to a history of the people who had made them: architects, patrons, and communities. These themes are mostly taken for granted today but they were only beginning to be explored at the time.
The group of architectural historians who came together in the Palladio Centre believed it was necessary to dismantle the big pictures made by the previous generation of historians. In doing so, they rarely resorted to monographs but published articles in academic journals dealing with specific aspects. Their means of communication with the wider public, outside the academic community, were architecture exhibitions and their catalogues, which took on a new role. By the way, I believe these kinds of displays relating to the architecture of the past would have been impossible without the great interest in architectural drawings that emerged from the debate on Postmodernism between practising architects in those years.
The Palladio Centre played a key role in shaping how architectural history was narrated. The exhibitions in the 1980s and 1990s that Bruschi, Burns, Fiore, Frommel, and Tafuri dedicated to Raphael as an architect (Rome 1984), Giulio Romano (Mantua 1989), and Francesco di Giorgio (Siena 1994) were discussed in Vicenza. Indeed, the Palladio Centre had already organised the first major Italian exhibition of architecture dedicated to Palladio in the Basilica in Vicenza in 1973 **FIG. 3**, followed by the Palladio exhibition in London in 1975, curated by Howard Burns with Bruce Boucher and Linda Fairbairn **FIG. 4**. The Vicenza exhibition still presented a 'black and white' Palladio, based on the neoclassical interpretation: it was dominated by large models, which were 3D representations of the illustrations in the *Quattro Libri*, and, as such, absolute forms out of their time.
The London exhibition, on the other hand, showed Palladio as an architect in his time, within the economic, political,

3 CISA Andrea Palladio Media Library

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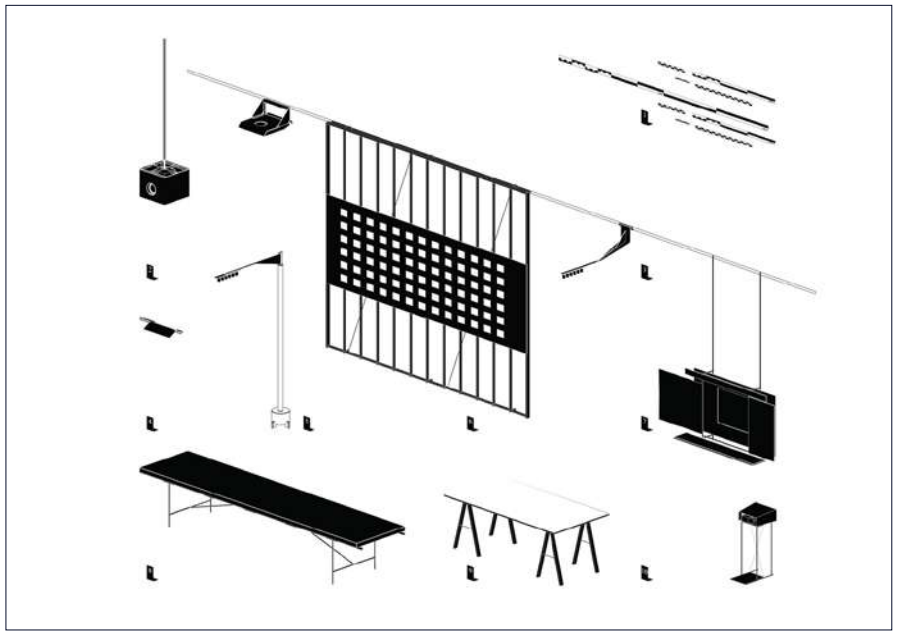
5 Photo Lorenzo Ceretta, 2022

and social context, in line with the material history studies of the French Annales group. The models were seen in relation to sixteenth-century drawings, fragments of antique architecture, portraits of patrons, paintings depicting the life of the time, drafting tools, coins, and even farm tools like ploughs, butter churns, and sickles. In fact, when conceiving the Palladio Museum ten years ago, we had its little square catalogue on our table.

The ingredients for the Palladio Museum were a rootedness in the city of Vicenza and its surrounding territory, a central role for research, and an interpretation of Palladio in his time, always seen in his political, social, and economic context. To symbolise this latter aspect, at the museum's opening, we planted a mulberry tree in the courtyard of the Palazzo Barbarano **FIG. 5**. We wanted to remind people that sixteenth-century Vicenza was one of the most dynamic areas in Europe for silk production. Mulberry trees were grown around the villas to nourish the silkworms that made the silk. The noble families who produced and traded silk throughout Europe wanted contemporary architecture for their city, which broke with the *invecchiata usanza* – the old-fashioned custom of raising buildings clad in colourful marble and precious stones worked in the traditional Venetian style. Palladio responded with white buildings made of low-cost materials that imitated expensive stone and reduced its use to a minimum. The mulberry tree in the courtyard of the Palladio Museum announced that Palladio's story is not the story of an isolated genius but of a community that took up the challenge of changing their city and their world.

This, then, is the concept of the Palladio Museum, which the architect Alessandro Scandurra further elaborated in the graphic design and exhibition layout. Scandurra showcased the building itself, the Palazzo Barbarano, the most important original work in the museum. We didn't want to change the spaces of the rooms and their proportions, so all the exhibit supports are set on the floor or hang on the walls and can be effortlessly removed, allowing the contents to be easily changed. The cases and supports are made of raw wood, suggesting a temporary and flexible installation **FIGS 6, 7**.

The exhibits (models, photographs, and objects) are classified and 'archived': treated not as works of art but as objects for study. Often, new information is added to the objects by coloured palettes placed in front of the models, which tell us, for example, about the materials used to construct the buildings. Even the Palazzo Barbarano is 'annotated' with captions that hang from significant points of the building to attract our attention. Palladian scholars appear on the walls as 'spirits' of the palace **FIG. 9** and describe the room's contents on tables heaped with models, objects, and inscriptions like



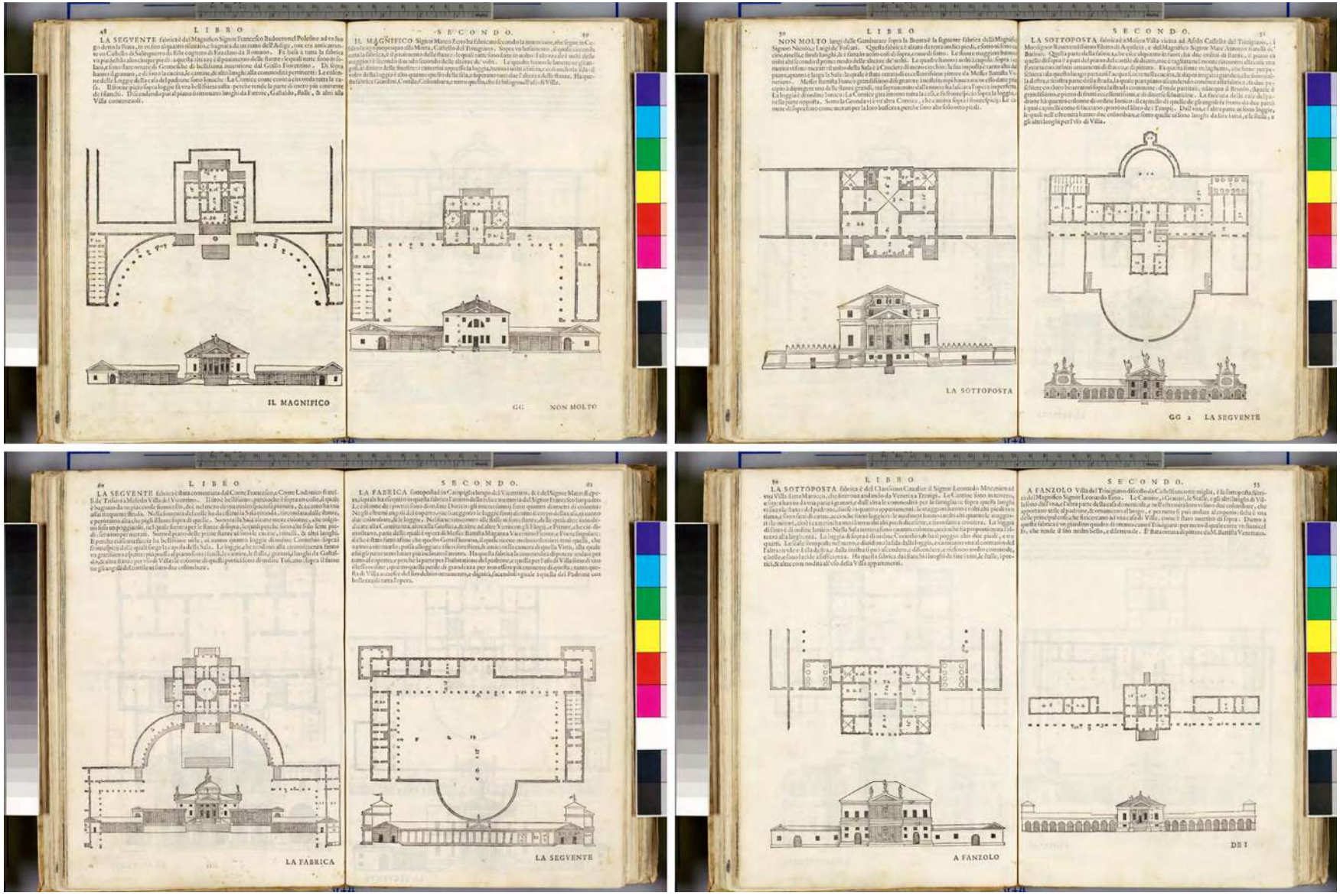
6 Scandurra Studio Architettura

7 Photo Filippo Romano, 2012

8 Photo Francesco Marcorin, 2021 / CISA Andrea Palladio

9 Photo Filippo Romano, 2012

the tables in their studies. Thus, the museum's rooms are like windows onto its research into Palladio.
In its eleven years of life, the Palladio Museum has proved to be a wonderfully versatile machine, allowing us to modify the rooms to show the latest research results. I would also say that the museum has influenced how the Palladio Centre works, as it has generated new energy and inspired us to get much more involved with contemporary photography. For the museum's opening eleven years ago, we staged an exhibition by the American photographer Max Belcher, who had documented the tacit memory of Palladio among the freed American slaves who, in the mid-nineteenth century, had returned to Africa, where they rebuilt from memory the mansions of their former masters using local materials. Instead of constructing the circular-plan dwellings of the indigenous people, the Afro-Americans built houses with rectangular plans, pediments, and the front and rear porches typical of neo-Palladian villas on American plantations. There have been other exhibitions of contemporary photography, such as the show by Filippo Romano on American Palladianism (2015/16) or Stefano Graziani's 'Documents on Raphael' (2021/22, **FIG. 8**).
All this has led us to consider the museum's relationship with today's architecture. The Palladio Museum is not a mausoleum for a dead hero. It's a place to think about how architecture is fostered, and for working on Palladio without attempting to 'modernise' him – let alone suggesting him as a formal model for today. It explores the past using the tools of historical reconstruction, with special care taken over context. This approach is indispensable when trying to understand a faded, distant world, yet one which is simultaneously close and very tangible every time we walk among palaces, pillars, and churches built centuries ago.
The museum's mission is to explore the origins of themes and concepts still found in the architecture of today by describing and discussing them to help create a cultural platform for the architecture of tomorrow. Palladio invented ways of communicating architecture through an exciting new medium: the book. Analysing how he did it, both in terms of graphic techniques and the concept of his *Quattro Libri*, provides us with a 'distant point' of comparison as we experience and try to grasp today's digital design revolution **FIG. 10**.
The same could be said about how villas transformed the sixteenth-century Veneto countryside: that amazing political, administrative, architectural, infrastructural, and landscape development still has much to tell us today.
So, what next? What is in store in the coming decade?
In terms of contents, we would like to bring into the museum the new studies on the economic contexts of Palladio's architecture that we are currently pursuing. A recent research project led by Deborah Howard, a member of our Academic Committee, has revealed that there were production facilities in many Palladian villas: a silk mill at the Villa Emo, a wool mill at the Villa Barbaro, a rice husking plant at the Villa Pisani at Bagnolo, and so on. More generally, the Veneto of villas was also the Veneto of early factories: foundries, sawmills, and silk, wool, and paper mills. The critical factor was the fast-flowing river water that powered the wheels of the mills, as well as a technological ferment that generated machinery to make the most of the water's driving power. In 1474, the first law on patents (*brevetti* or *privilegi*) was enacted in Venice. This protected what we would now call the inventors' 'intellectual property' and stimulated innovation on the Venetian mainland. The boom in the number of patents or privileges granted between 1550 and 1600 suggests a previously unrecognised proto-industrial revolution. An exhibition on the subject was on view from November 2022 to March 2023 at the Palladio Museum, and some visual materials produced for the show – such as models, videos, and drawings – will be permanently included in the museum.
Regarding the museum's contents, a research project we will be engaged in over the next few years intends to investigate Palladian architecture in relation to climate and environmental sustainability: how did Palladio design his buildings in relation to the spatial context, water and land routes, orography, orientation, and productive activities?
We would also like to develop a series of exhibitions about architectural drawings. The first, in spring 2023, was about Raphael as architect. This will be followed by a show featuring Guarini in 2024, and so on.
Regarding our involvement with the local area, the museum has turned its attention to the new communities of more-or-less stable residents in Vicenza. We can distinguish at least



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three categories of 'new Vicentines': American families on the large military base in the city (there are 14,000 Americans out of a total population of approximately 110,000); families in the more peripheral quarters or poorer suburbs, mainly non-EU incomers; and families from other parts of Italy attracted to Vicenza by job opportunities at local companies, schools, healthcare, etc.

Few cities have such a strong bond with an architect as Vicenza does with Andrea Palladio. This makes Vicenza a particularly effective place to work on the architectural heritage as a tool of inclusion and identity for the 'new Vicentines'. Moreover, Palladio's architecture has a familiar feel for people from many countries since it has inspired the design of government and official buildings on various continents.

We are currently organising activities for these new communities. For example, a programme called 'Decolonising Palladio' is addressed to the American community. It will provide guided tours of the museum using an unconventional narrative that, to quote Palladio, describes classical architecture as a *usanza nuova* (a new approach) in the context of innovation in Renaissance Vicenza. The narrative that will be developed in the museum's rooms is intended to encourage visitors to look at other Palladian masterpieces in the city with fresh eyes, free of the blinkered view that sees classical language only in terms of traditionalism and conservative choices.

For Vicentine residents and Italian and immigrant families living in the peripheral quarters or poorer suburbs, we have devised a programme called 'Breaking Down Walls with Palladio'. Operating directly in the communities outside the city centre, the Palladio Museum will reach out to children, young people, and their families in playful, educational activities. By introducing them to the culture of architecture in the broadest sense – from art to architectural design, town planning, and garden and landscape design – we hope to make a contribution to civic education and social inclusion.

Lastly, a programme, with the working title *Performing Palladio*, involves bringing high school students into the museum and engaging them in the creative activity of translating the museum's contents into the languages of both the traditional performing arts (drama, music, or dance) and the social media most used by the new generations. The idea is for the students to describe Palladio's architecture and the city to their peers and their parent's generation, not by emulating museum guides and educators but in an original form in the languages most congenial to them.

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Today, I will not so much speak about *what* we do at the Danish Architecture Center (DAC), but rather *how* we do it, as an answer to the questions 'How do we become the architecture centre of the twenty-first century?' or 'What should architecture centres do to become that for the broader public?' The answer: we should democratize our institutions. Are they not that already? No, they are not, will be my argument. So, what you will hear now is a relatively bold argument. It might be simplistic, but that's so that I can make my point in twenty minutes.

So, here's the short version about DAC: it is a non-profit, national cultural institution. We have a partnership with three government ministries and Realdania, a private philanthropic association. The state provides 15–17% of our annual revenue; the rest we get from the Realdania and from self-generated income. So that's one big thing to be aware of: our institution needs to fight for our 'right to party' to be in the game. Because if we are not getting enough visitors, we will not have a balanced budget.

We have three main Key Performance Indicators (KPIs), and I have fought for something like ten years to get there because the state wanted 271 KPIs, but we have reduced that to three: the amount of total attendance (guests who participate in what we do and what digital reach we have); the satisfaction rate, which we measure every day (are you satisfied as visitors with what's on offer and the quality provided); and a balanced budget (as it says, we are non-profit and cannot run a deficit).

So, that's our situation, put very simply. When we talked about our framework at DAC, we actually decided to stick to Vitruvian precepts about stability, durability, and utility. Can it be used for something? Does it have artistic ambition? Does it have beauty? This is old-fashioned in a sense, but we still argue that that is what we work with. We don't think we should work with anything that is not about that. So that sets the frame, and we believe that the future of architecture museums is in democratizing institutions.

In Denmark, we have an annual survey regarding who is actually visiting art museums, and museums in general. The typical profile is a well-educated woman, over fifty, who might bring her daughter. Such visitors represent fully seventy per cent of those going to museums in Europe, including in Italy, or maybe it is even a little worse in Italy (I say 'worse' because it's not good enough). Kieran Long of ArkDes talked about how cultural institutions can be platforms for depolarization. That's very close to our idea – which is also everyone's idea here, I guess – that education, dialogue, and debate are the best vaccination against a polarized, fundamentalist society. You can call it a modern idea, or you can call it a long-standing one, but we believe it is still valid, and that institutions should recognize that this is a problem and take it seriously.

It is a challenge that a young, less-educated guy, for instance, a construction worker perhaps, never goes to museums. Why doesn't he go? Because he feels dumb even before arriving, and knows he will feel dumb when he gets inside. What else do we know? We know that sixty-eight per cent of people do not read museum captions. Today, we say people have the attention span of a goldfish – that's like three seconds. If we want to have more visitors – not people like us, who stay and read captions for minutes – but the majority of people, we should also understand that even those who read captions rarely do so beyond twelve seconds. Don't just see it; measure it.

So, what does it mean, strategically, when we talk about wanting to democratize DAC? I will try to share that with you. It begins in our core narrative, the story of who we are and what we are here for. We understand that we are all in contact with architecture every day, but most people don't really know about it or don't think about it. Yet architecture has an enormous impact on everyone's life. We put that in our core narrative. Therefore, our task as a national architecture centre and international cultural destination is to share knowledge and engage people in the sustainable development of the physical framework of our lives: through exhibitions, tours, events, learning, and professional in-person digital networks.

The point, of course, is that we need to have people coming in, and they need to be met by competent dialogue, be exposed to debate, and get to understand the significance of architecture to themselves. Most important of all is that they feel comfortable about having an opinion and being for something, or against something, just like we have seen here. Forming an idea, and feeling comfortable about that, can be difficult when we think we don't know anything about it. The result is that we shut up. But if we can give that to people, we believe we are playing a role as an institution of the future. So, the essence of DAC's core narrative is that we are living architecture and design. This is easier said than done. It's actually much, much easier said than done.

It is well-recognized that not many people know and visit architecture museums compared to art museums. Architecture

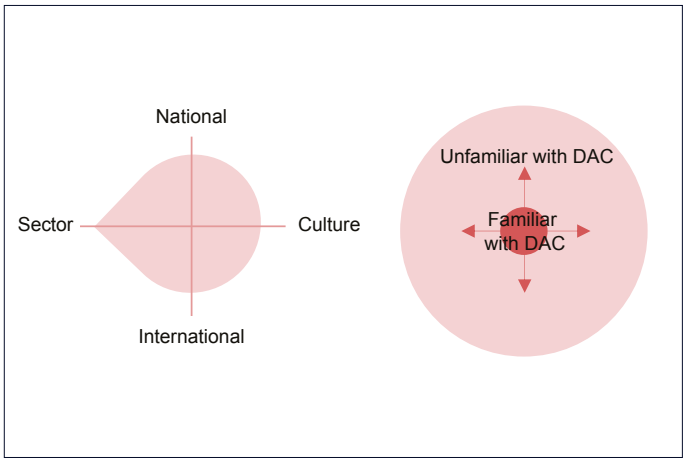
is complex, as it is not entirely an aesthetic field. Going into a fine arts museum is not only about aesthetics; it often has societal implications, too. But architecture always has that complexity and almost always has real-world effects. These effects are tested almost immediately, and we often first realize the impact of architecture when it fails the test. One example is with social housing. In Denmark, the state constructed many small houses, and while I'm not quite sure whether this is an example of a fail or not, most people, and certainly most architects and planners, would say so. Today, poor people are getting ownership of these small houses, and that takes people from nothing into something: it starts making them full citizens. It is interesting that slum areas are, as we speak, giving the strongest kind of leverage to make people into better citizens. Is this a fail? No, but we could do much better.

We need to earn and deserve the attention of people. Architecture museums should be relevant for the many. I know this sounds very proclamatory, and it is. This takes informed strategic layouts and forceful long-term change of actions and activities. The point is that you really must want to do this for it to happen. Our vision and mission statements are about attracting people and making them realize they could be part of this. We moved into a brand-new building designed by Rem Koolhaas four years ago, much to the regret of Danish architects and Danish media. We were very much criticized, but that's also news, and we got a lot of attention on that – bad attention – yet the building is functioning perfectly. We are so happy about our new home, and so are our visitors.

People like us usually believe that 'the sector', meaning architects, planners, and all the creative people who work in the sector, is where it all happens. What is essential is to change this perception in society in general, meaning all the people constituting society, and have everyone start relating to architecture. So why do more people go to other museums than to architecture museums? One could argue that architecture is much more important to the ordinary person.

What you see here – in this ridiculous, ugly, but very helpful little drawing – in the centre, you see those who are already familiar with DAC and interested in architecture; that would be something like 30,000 a year in Denmark **FIG. 1**. They might even visit twice – that would be sixty thousand. But we're not satisfied. We want to get out there, much further out, to those unfamiliar with architecture and DAC in particular. We distinguish between the *sector*, architects, planners, politicians and so forth, and *culture*, which aims at the general public, and then see how they cross-fertilize each other. A lot of sector activities are highly specialized, but we also see people giving back to the sector, and in particular, the sector giving back in debates and other formats – you can see them here **FIG. 2**.

We have worked quite deliberately and systematically on this and reached out to many institutions. This is sometimes quite demanding because experts, for example, art historians like there are many here today, like to go into the depth of things. But it is vital for us that the knowledge shared is accessible to more people rather than ground-breaking to the few. That discussion is critical when we're talking about leadership, with management taking the lead and trying to have people work according to this agenda. We curate and communicate according to specific design principles and are contemporary and relevant. We generally communicate relatable stories for ordinary people. We recognize different perspectives and prerequisites and communicate accordingly. We talk with and to people who would typically never have considered going into an architecture museum.



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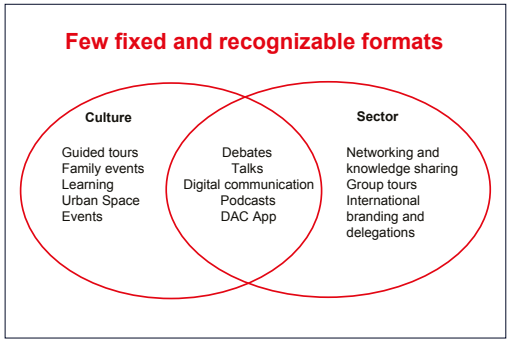

2 © Dansk Arkitektur Center

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4 © Christian Hoyer / DAC

After implementing this strategy for the last two years, we have seen a substantial number of visitors bringing their kids into the institution because we cater for them. You must talk with them so they actually feel welcome and safe because they usually speak in another social code. We must communicate in an engaging way that appeals to the senses. How can we get away from just showing drawings, for instance? We keep the in-person and digital guest journey in mind before, during, and after visits when designing these experiences.

For example, everyone who works in DAC is a host. You cannot just walk through and not look at the visitors: you have to look them in the eyes, you have to smile, you have to be available. We take responsibility when something is not functioning. All of you know how a pair of goggles can be hanging in a museum, and they are just hanging there, and nothing is happening. We're working on that because when people experience this, they only really care about 'it's not functioning'. Preventing things like that – even the smallest details – makes a difference. Another fundamental principle is 'love our colleagues' because if we feel appreciated, we're much better at providing a quality guest experience.

Our marketing is about 'breaking through the noise', and that prompted the next telling-off we got from the Danish architectural and design community. Not only did we pick a Dutch architect to build a building in Denmark, where we have good architects, but we also picked a Canadian designer, Bruce Mau, to design our new logo and entire visual identity. We have a strong tradition of very elegant and beautiful graphics in Denmark, but I said: let's put beauty to one side, let's break the noise. As you can see, this is a spatial DAC, and we animate it and make it come alive and move around **FIG. 3**.

It has to be closer to an audience that is not looking at it as architects or designers.

So, when we curate exhibitions about something – this one is about how to make people want to use circular building materials (*Living Better Lives*, 2021-22, **FIG. 4**) – we think about all the human senses. In this case, we built a small village. We made it on a human scale so that people can sit in there, they can work in there, they can even sleep in there (the kids do that) to make the point.

The question is how we communicate architecture. It's a challenge, and we usually approach it on a smaller scale. We have debates, we have talks. We gather one to two hundred people for a conversation every Tuesday morning: they discuss all the big things in society that have to do with architecture. Within the last half year, it has become so popular that there are demonstrations outside now, which is a sign we're a platform that matters. The live format is two hundred people attending on Tuesdays, but of course, we turn that into a podcast and put it on our digital channels. It's key that DAC's digital presence is national rather than local: we have fifteen million Google hits, 150,000 social media followers, and 50,000 newsletter recipients.

We think getting out where the people are is really important, partly to turn them into visitors but also to share insights and stimulate discussions. We also have an app because, as we say – and here, we differ quite a lot from all of you – we do not have a collection. Our collection is the city, and it's just out there. That's the collection, one-to-one, because architecture should be experienced at full scale, and you can read about it in the app. We could discuss this question of the authenticity of the original drawing, but I'm not sure it's that important. We can make facsimiles that are so high quality that even you guys would not notice, so why insist on dimming the light so that visitors say, 'What's happening here?'. We can put fakes into the light, and I would argue that this doesn't matter if it communicates. We're a little bolder in that respect. We say that the city, the urban space, is the biggest classroom in the world. So, we go out there, where you can learn about architecture, mathematics, and much else.

We also do exhibitions. For instance, during COVID, we said, well, no tourists will come to Copenhagen, all the city's families are barricaded in the city, they can't travel, what can they do? So, we created an exhibition, 'Kids' City' (2020, **FIG. 5**). It ran for more than seven months. You can see we are talking about scale over here – on the right-hand side – and we're talking about mobility, and about how in Copenhagen you can walk or bicycle to school feeling safe because architects, designers, and planners did something. We are demonstrating that architecture matters and that you can be part of that.

Here we have the exhibition of the architect we heard about earlier this morning, Bjarke Ingels, with an architectural journey across time, and of course, full power ('BIG presents Formgiving', 2019-20, **FIG. 6**). It's very theoretical but also very experiential, as there are a lot of models and drawings to look at, maybe too many. It is about experiencing rather than discursively reading because that is the anthological core of architecture's spatial experience.
And here is one of our latest exhibitions about 'Women in Architecture' (2022, **FIG. 7**), overlooked women and new women in architecture. International woman architects' installations, which interpret Virginia Woolf's essay *A Room of One's Own*, were about what it took to be a modern woman doing creative work in the previous century.
Although I have only been able to describe a small part of our recent initiatives and exhibitions, I hope I have given some idea of our approach.

6 © Rasmus Hjortshoj / DAC

7 © Laura_Stamer / DAC

5 © Dansk Arkitektur Center

ARCHIVE AND ARENA:
ESTONIAN MUSEUM OF ARCHITECTURE

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1 The Estonian Museum of Architecture is housed in the historical Rotermann Salt Storage, Tallinn. Courtesy Estonian Museum of Architecture

The Estonian Museum of Architecture celebrated its thirtieth birthday in 2021. We have grown along with Estonia since the young state broke free from the Soviet Union in 1991. Modern material culture, including architecture, has played a defining role in the construction of the Estonians' self-identity and the formation of their nation-state. An abundance of museums were established in the 1990s, resulting in one of Europe's highest number of museums per capita. This proliferation embodied the importance of memory and historical continuity in collecting, preserving, and promoting Estonia's material culture.

The favourable environment – politically, culturally, and socially – for the birth of a museum of architecture was already emerging in the 1980s era of glasnost and perestroika. Furthermore, a paradigm shift occurred inside the architectural discipline itself, both in Estonia and in the international context. The figure of the architect as a bureaucratic technocrat was redefined into a cultural persona, engaging with other artists, writers, actors, and intellectuals. Together, these found a haven from the harsh political reality – an artistic enclave, a culture club.

In a 1982 letter to the government, the chairman of the Association of Architects introduced the idea of a Museum of Architecture as an instrument of propaganda: 'The Architecture Propaganda House, bathed in light late into the evening, with its exhibition and cinema halls, café, salons, sales and consultation points, would be a suitable establishment for the city centre.' Forging close connections between the architects' professional and social spheres in an urban living room remained at the forefront of discussions throughout the coming years.

The growing popularity of architecture museums popularity in the 1970s and 1980s is usually associated with the spread of postmodernism. As architecture became valued as an intellectual project, architectural drawings gained the status of an independent artistic medium. The public applauded visually appealing works originally meant as technical communication between professionals. Focus shifted away from completed architectural structures and objects in the built environment. Instead, emphasis was placed on ideas and processes; architecture was reconceived as intellectual and artistic practice, as the production of knowledge, and as practices and ways of thinking about the world. This focus is one of the essential characteristics of a museum's architecture exhibition and collection policy, especially in Estonia. The architects' group known as the 'Tallinn School' consciously constructed architecture as a critical part of the late-socialist public sphere. They also promoted a wider understanding of the role of the architect and the imagined architecture museum: Should it be orientated towards historical representation or an active platform for transforming the discipline?

Who are we?

Like most architecture museums or centres in Europe, we focus on twentieth century and contemporary architecture, and our collection has a national scope. For twenty-five years, the Estonian Museum of Architecture has been housed in a former salt storage facility in central Tallinn, the nation's capital **FIG. 1**. It was one of the first reconstructed buildings in the industrial district, now a vibrant city block with shops, offices, and cafés. The Museum has a staff of thirteen, in active cooperation with independent curators and designers. As a state museum, our agenda is to collect, study, and exhibit Estonian national architecture – phenomena that emerged after the establishment of the nation state in 1920. Therefore, our own architectural culture identity is very much tied to the emergence of Modernism in Europe. The Museum has an exhaustive archive of drawings and design projects from the 1920s and 1930s, as well as the Soviet period. Our archive houses one of Estonia's largest collections of architectural photographs and a constantly expanding collection of models. A representative collection of these models is displayed in the permanent exhibition 'Space in Motion: A Century of Estonian Architecture' **FIG. 2**.

Architecture is a very public subject that concerns everyone inhabiting built spaces. Yet the field is also highly specific, with its own regulations, geometrical and technical language, and a hermetic stylistic vocabulary only professionals can untie. The architecture museum stands somewhere in the intersection of these opposites, functioning both as a professional

2 The permanent exhibition 'Space in Motion: A Century of Estonian Architecture'. Ph. Reio Avaste. Courtesy Estonian Museum of Architecture

body and a public institution. It safeguards the legitimacy of the profession through its archives and collection policy, but also must have a critical view of the built space and a lively dialogue with the public. Unlike a fine arts museum, we have to be attractive and communicative despite the impossibility of showing the actual buildings in our halls, and the way we tell their stories has crucial importance. In the flow of information surrounding us daily, the museum is a place for curated knowledge. Engagement with our rich architectural heritage gives an extra dimension to urgent debates concerning urban planning problems or housing issues. As a highly social discipline, architecture is an excellent tool for describing and discussing societal issues in the framework of the built environment. Contemporary culture is defined as collective sense-making, and the production of value has moved to the social domain. Instead of seeing museums as temples of knowledge or commercially successful entertainment hubs, in the era of copyright culture, they must also enter the age of collaborative practice. Creative content is produced by everybody, not just the credentialed few. So museums also have to function as participatory platforms for creative appropriation – socially active, and reactive to societal problems.

3 The exhibition 'Explore the Space!' in the cellar of the Rotermann Salt Storage. Ph. Liisi Anvelt. Courtesy Estonian Museum of Architecture

There is no right way to do architecture exhibits; museum exhibitions have changed along with society's expectations and the global challenges facing the built environment today. The following examples from the Museum's exhibitions program illustrate some topical challenges the institution has faced in the last seven years. All are experimental and daring attempts to widen the boundaries of an architecture exhibition, emphasising emotional aspects and investigating multiple and multifarious ways of perceiving physical space **FIG. 3**.

Architecture as politics

The 2016 exhibition 'Face to Face: The Story of the Baltic Exchange', a monumental kinetic installation by Maarja Kask and Ralf Lõoke of Salto Architects and artist Neeme Külm, tells the story of a building that has lost its place. It starts with an explosion: the beautiful neoclassical building of the Baltic Exchange in central London (completed in 1903) was heavily damaged in an Irish Republican Army bomb attack in 1992. Afterwards, an unlikely intervention by Estonian businessmen saved the demolished structure from the dismal fate of being sold as fireplace decor. The building was dismantled stone by stone; the valuable parts were numbered and put in storage with the intention of restoring the building to its historical form. Efforts have been made to give new life to the building in Estonia and combine its facade with several new real estate developments. In the exhibition, the fragments of the Baltic Exchange building made their first life-size appearance **FIG. 4**. The visitors could stand face-to-face with the historic building's pediment, which had been arbitrarily displaced by terrorists, businessmen, and – through the installation itself – now by architects and artists. At the exhibition, this building fragment was at the disposal of anyone who wished to subject it to their will.
The authors, having addressed issues of site-specificity before, were intrigued by the story of the building with its unusual fate and detached fragments. Few buildings have undergone so many changes in context. In addition to physical relocation, countless design projects, visions, and proposals have been produced regarding where and how to place the building. What to do with a building that has lost its original site? How should connections with a new environment be created? Who is to pass judgment on the value of

4 The exhibition ‘Face to Face: The Story of the Baltic Exchange’, an installation by Maarja Kask, Ralf Lõoke (Salto Architects) and artist Neeme Külm, 2016. Ph. Anu Vahtra. Courtesy Estonian Museum of Architecture

a piece of architecture? What value is there in salvaging a building? How do we develop emotional ties with architectural symbols, and how do such connections influence society and politics? On the one hand, the exhibition offers a new kind of personal and emotional spatial experience; on the other, it poses a series of critical questions about the museum environment and the customary format of the architecture exhibition.

Architecture as a sound experience

The exhibition ‘Sound. Noise. Space’ (2022), by Taavi Tulev and Ekke Västrik – well-known creators and promoters of electronic music – invited visitors to the large hall of the Museum to listen to the connections between sound, space, and architecture **FIG. 6**. The acoustic installation offered an experiential journey that regarded sound as a natural part of the human living environment. The conceptual focal point of the exhibition comprised sounds recorded in nature. Their exhibition provided an opportunity to experience various aspects of the sonic world to show how these are connected to factors that change in time and space. These included elements of the sound environment a person might not notice under normal circumstances but directly affect their well-being and experience of the space. Could the lives of the city’s inhabitants change if the surrounding sound environment were restructured in a better way? The exhibition was part of the Museum’s spatial installations program, where artists, architects, or other creative practitioners are asked to intervene in the physical space of our main hall to reveal a hidden aspect of architecture or broaden the concept of the built environment.

Exhibition as performance

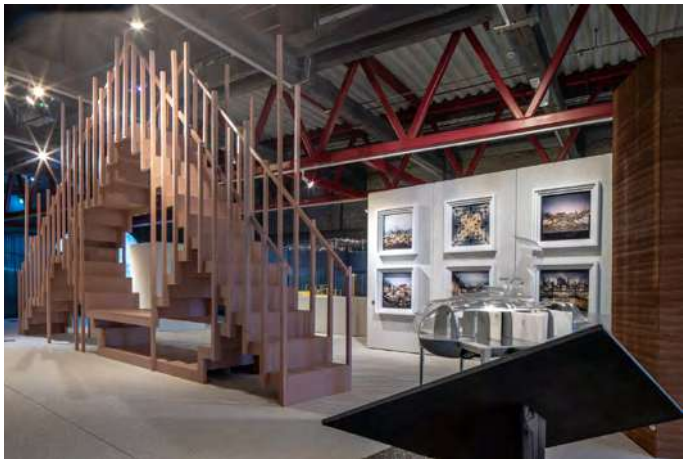
In 2016, a selection from the archive of interior architecture students’ work at the Estonian Academy of Arts was displayed under the title ‘Expedition Wunderlich: 11 interior architects’ (Richard Wunderlich served as the first head of the interior architecture department in 1940-1941). Curator Carl-Dag Lige chose an installation-driven exhibition format that verged on theatrical production. In the museum’s dimly lit, vaulted cellar hall, volunteers – mostly Academy students, dressed in black and wearing white gloves – raised the work to eye level for every visitor, allowing them to study it up close for a certain time **FIG. 5**. The repetition of presentation and perusal, for each visitor and each object, created a sometimes-awkward sense of two strangers being alone together, with the work as a neutral barrier between them – the very thing people come to the museum for. The undoubtedly unusual event received much positive feedback, was better suited to the Academy of Arts’ experimental identity, and opened doors for reconceptualising the museum exhibition. Admittedly, this quest for experiential innovation aroused substantial critique: How do the experiential qualities of the exhibition space actually affect the reception of the content? Can discomfort be a desirable experience?

5 The performative exhibition ‘Expedition Wunderlich: 11 interior architects’ curated by Carl-Dag Lige, 2016. Ph. Henno Luts. Courtesy Estonian Museum of Architecture

6 The exhibition ‘Sound. Noise. Space’ by Taavi Tulev and Ekke Västrik, 2022. Ph. Evert Palmets. Courtesy Estonian Museum of Architecture

New focal points

Museum programs are usually closely related to research done in academia. Consequently, for several decades now, feminist practices in architecture have excited extraordinary academic interest. ‘A Room of One’s Own: Feminist’s Questions to Architecture’ (2019), curated by art historian Ingrid Ruudi, challenged us with nine questions about the specificities of architectural education and the development of the canon of Estonian architecture; the stereotypes and prejudices related to the work of women architects; the expectations embodied in public urban space and housing; as well as spatial equality and the needs of marginalised users **FIGS 8, 9**. A room and money of her own are the two prerequisites for a woman’s self-fulfilment, wrote Virginia Woolf more than ninety years ago. Despite this, Estonian architectural culture seemed completely unaware that space can also be a feminist issue. Feminism provides a methodology and approach that raises a wide range of questions about the history of twentieth-century architecture and contemporary practices, and proposes ways of using space in a completely different light. That was also the exhibition’s primary purpose: to provide a critical and polemical tool, and a means to spark discussion, rather than a place to present ready-made research results or pronounce final judgements. By opening avenues for further research and elaborating positions from which to reflect on architecture, this exhibition contributed to the Museum’s new role as a facilitator of public dialogue. Architecture also has a vital role to play in discussions about the current climate crisis. No architecture museum hasn’t confronted the problem of building for a better future with more sustainable and caring environments. ‘The Houses That We Need’ opened in 2021 for the Museum of Estonian



7 The exhibition ‘The Houses That We Need’ curated by Jarmo Kauge, 2021. Ph. Evert Palmets. Courtesy Estonian Museum of Architecture

8-9 The exhibition ‘A Room of One’s Own: Feminist’s Questions to Architecture’ curated by Ingrid Ruudi, 2019. Ph. Reio Avaste. Courtesy Estonian Museum of Architecture

are necessary, while doubting that the houses offered therein were really necessary. The exhibition tackled the topic of climate crisis not from the usual technological viewpoint but from an imaginary one, pointing to the possibilities embedded in fantasies.

10 The exhibition 'The Houses That We Need' curated by Jarmo Kauge, 2021. Ph. Evert Palmets. Courtesy Estonian Museum of Architecture

Other modernisms

Spaces for leisure is one of the new topics actively studied across Europe, illuminating new aspects of Modernist architecture as a dominant paradigm in the post-war era. The exhibition, 'Leisure Spaces: Holidays and Architecture in 20th Century Estonia' (2020), curated by Epp Lankots and myself, gave the first overview of Estonia's rich Soviet-era holiday and summer cottage architecture heritage – buildings that made holidays accessible to most people in the former republic **FIG. 11**. It provided an insightful exploration of a little-researched holiday system and an architectural context governed by regulations and codes, which introduced outstanding buildings. The show investigated a significant facet of Soviet life – the expressive meeting point between institutionalised and individualised worlds. Mass holidays, as we know them today, emerged from the post-World War II welfare society when holidays outside the home first became widely available. In the Soviet context, this meant a state-organised network of establishments for travel and leisure activities as part of the communist promise of happiness. Besides districts of summer cottages near cities, the new holiday architecture also meant the spread of modernism into villages outside densely settled areas. Such buildings, implanted in nature, allowed architects an opportunity for greater playfulness. Depending on the customer's ambitions, the result could even become part of the vanguard of the architecture of a given era.

As with any museum today, the historicising role of the Museum of Architecture persists. Nevertheless, recent decades have seen a significant revolution in exhibition politics and museums' definition of their social role. Entertainment, the total digitalisation of information, and subjection to productive terms are aspects of this process. Another is the need to rethink how to be meaningful for the audience and how to help them become actively-thinking collaborators. Museum exhibitions may be neutralised, safe spaces for architecture to establish itself as an intellectually and culturally loaded discipline. However, they may not always produce better architecture, or help architects navigate the current crises of the profession. But they are not phenomena external to the development of architecture as a discipline. The formation of our Museum as an archive and arena has had a strong and continuing impact on the development of the public image of architecture in Estonia.

11 The exhibition 'Leisure Spaces: Holidays and Architecture in 20th Century Estonia', curated by Epp Lankots and Triin Ojari, 2020. Ph. Evert Palmets. Courtesy Estonian Museum of Architecture

2 ARCHITECTURE EDUCATION

7 OCT 2022
VICENZA

ARCHITECTURE AND CHILDREN UNDER PALLADIO'S WING

ILARIA ABBONDANDOLO
CURATOR OF EDUCATIONAL PROGRAMMES, PALLADIO MUSEUM, VICENZA

ARCHITECTURE AND CHILDREN UNDER PALLADIO'S WING

ILARIA ABBONDANDOLO

CURATOR OF EDUCATIONAL PROGRAMMES, PALLADIO MUSEUM, VICENZA

On 30 November 2018, I was in Reggio Emilia to attend a major conference on museum education. The head of school programmes at the Rijksmuseum in Amsterdam, Annemiek Spronk, opened the conference's first session with a slide showing the 'ingredients' necessary to guarantee a high-quality education. First on the list was the director's belief that education is a top priority of a museum.

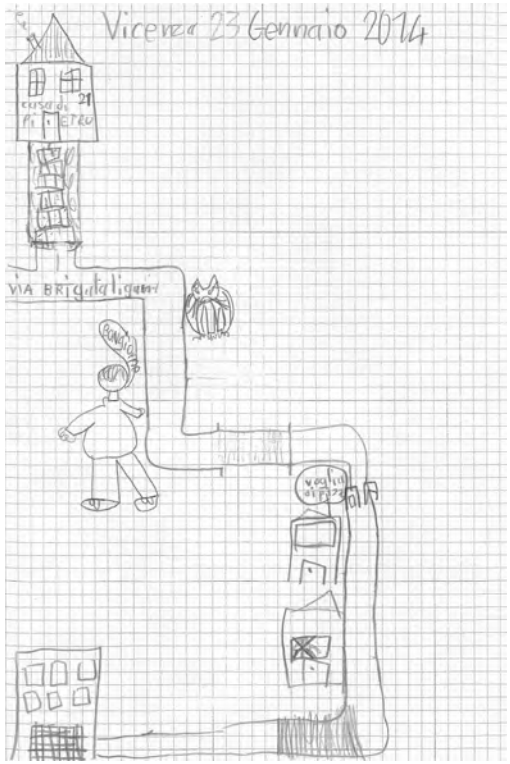
Italy has recognised that education plays an essential role in a museum's relations with its audiences for over twenty years. Experience shows, however, that educational standards are not yet uniform in the different Italian regions and from one museum to another. Thus, I consider it a privilege that the chairman of our Study Centre and Museum, in office since 2014, and our director have prioritised the participation of children, young people, and families in educational and recreational activities at the Palladio Museum. Proof of their belief is this conference itself: the second in a series of events celebrating the tenth anniversary of our museum and, above all, laying the foundations for our next ten years.

The museum first opened on 4 October 2012 with a clear concept: being the architecture museum of a research institute that speaks to both specialists and non-specialists. During the design process of the museum, great attention was given to the layout and exhibition devices. While we did not specifically establish its future programmes, it immediately became clear to me that the Palladio Museum was the perfect environment – the ideal space and tool – to start a learning programme on architecture for children. It took me about two years to gain confidence and enough know-how to develop our first children's workshops. Since the very first workshop on 12 October 2014, I have never stopped questioning this field of my work.

The beautiful title of this conference, *What Adults Don't Know About Architecture*, is not original: we borrowed it from a book published in 2020 by a multi-branch organisation based in London named The School of Life. The book starts from the simple assumption that 'Children are rarely taught much about architecture, but there are few subjects more important because the quality of the architecture around us has such an impact on our mood and well-being'.

There are endless ways of picturing this simple postulate, yet it is far from obvious. Some are negative – I have in mind certain photographs by Mimmo Jodice from the 1960s depicting the alienation of children in neighbourhoods on the outskirts of Naples. Others are positive, as in the short videos shot at one of our summer camps (see www.youtube.com/@PalladioMuseum, playlist *Palladio Museum Kids*). The good mood and well-being generated by our summer camps are the result of the creativity and hard work of educator Silvia Fogato, working together with our tireless and generous university interns **FIG. 1**. In addition to the children's cheerfulness, those videos show some of the things that we like to do with children aged 5 to 11 during their leisure time: experiencing the built environment, open spaces and – what I love best – experiencing the human relationships that these environments and spaces activate.

1 Photo Carlotta Moro / CISA Andrea Palladio



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If we look at the drawing of the walking path from home to school made by a six-year-old child **FIG. 2** – what in technical terms is called a mental and psycho-geographical map – we see a very effective record of the reality perceived by the child during his journey. Obviously, from the metric point of view, it is not a reliable representation. Nevertheless, it gives an incredible amount of information. You can see elevations of all the important buildings, or, rather, a mnemonic and subjective interpretation of them. Along the way, you can see the driveway pavement, which reacts differently under your feet from the paved road. You can see two dark sections (an underpass and a covered passage), a big cat, a person greeting, and a pizzeria whose scent probably makes the mouths of passers-by water. It is, therefore, a multisensory map: sight, touch, sound, smell and taste are all represented. This map is abstract and subjective: it omits many topographical elements, isolates the route from its urban context, and modifies hierarchies (for example, among roads) to better represent what it is meant to communicate. The map finally suggests relationships: it records the draughtsman's encounters with the cat (apparently not very friendly) and with a man who instead says hello.

Is it possible to preserve in the child, who will grow up as a boy or girl and then as an adult, the same attention and sensitivity towards the environment (and the ability to express them in drawing) that seem spontaneous in youth? Our programme, *Palladio Museum Kids & Teens,* grew around this question and, for ten years now, has been experimenting with possible ways to facilitate this process.

The positions of the cat and the man on the map suggest the daily repetition of the encounters and a habit in the relational mode. In celebrated drawings, illustrators like Saul Steinberg depicted human relationships in urban and architectural environments. So did writers and directors. Samuel Benchetrit, in his film *Asphalte* (2015), sets up a series of surreal encounters in a desolate building and in its degraded neighbourhood during their demolition. In this film, it is the quality of the relationships between the characters – a caring Algerian mother with an American astronaut, a failed actress with a lonely teenager, and a temporarily disabled man with a woman worker – that makes the problematic context bearable.

In practice, the French director transferred to the big screen (even if unintentionally) what the architect and urban planner Kevin Lynch began to theorise six decades ago: a psychological-perceptual method of reading and intervening in the city. Unlike the building that houses the bizarre characters of *Asphalte*, the Palladian *palazzo* that houses our museum is one of great beauty. It is also a cosy place, especially since a large, lush mulberry tree grows in its courtyard. The aim of our Study Centre is to reconstruct the context of relations in which an architectural masterpiece was born: relations between client and architect, between these figures and the ruling class, extending to the economic and social fabric, the artists and workers involved in the construction site, and so forth. Thus, it becomes clear that the quality of a building or a city sector is never the result of the work of an 'isolated genius', to quote Guido Beltramini). *Palladio Museum Kids & Teens* aims to suggest tools for recognising that quality and to trigger new relationships in that same building or city sector.

I might add that I have a particular attraction to those who experience space and create relations in specific ways: for example, dancers, who shape the space around them with their gestures and movements, or blind people, who perceive space with senses that the seeing are not used to using **FIG. 3**.

I also think that our work consists of a continuous search for a balance between the ideal and the concrete (*discorso* and *fabrica,* respectively, as Vitruvius put it), between theoretical issues and practical actions through which we can experience abstract concepts. This is probably why, when I imagine a new activity to share with children or teenagers, I always have in mind an ideal child, an ideal young man or woman such as those that you read of in beautiful novels or see in movies. And then, it is always surprising how that iconic, timeless book or film character is exactly the child that comes to the museum and is now playing with you.

One of the abstract – but at the same time very handy – themes Silvia and I most like to question with children is that of 'Home' **FIG. 4.** And this is because of the powerful and multilayered meanings that home has for all of us. Whether you

3 Photo Francesco Marcorin / CISA Andrea Palladio

build a house, or just live in it, you deal with personal feelings as well as construction materials, with memories and new relationships. You deal with forms and functions, with identity and poetry. The episode drawn around Jean Sibelius's *Valse triste* in Bruno Bozzetto's animated film, *Allegro non troppo* (1976), makes this very clear. A much more recent example is the delicate Icelandic short film *Nest* (2022), shot during the pandemic by director Hlynur Pálmason.

4 Photo Francesco Marcorin / CISA Andrea Palladio

I would now like to trace the *fil rouge* that brings together the seven guest speakers of this conference and us.
In the following pages, Luca Mori, who teaches the history of philosophy at the University of Pisa, presents his project on children's utopias. In my view, his programme perfectly represents the balance between theory and practice that I mentioned before. It is also a crucial 'life-saving medication' against today's school system that is sometimes too oriented on skills rather than abstract thinking. Mori probably did not expect his philosophical work to influence architecture education, but I believe it does.
We should ask ourselves what inspires people to learn about architecture and where this happens. In Italy, we have not yet posed the question of where and how children and young people learn about architecture at a national level; however, it has been done in German-speaking countries. Reading about this complex survey in the essay by Angela Million of Berlin Technical University (TU) will be very useful. Fortunately, museums belong to her list of places where children and young people have the opportunity to encounter architecture and discuss it and the built environment.
When we decided to start learning programmes for children, I wondered if we would encounter difficulties, given that our museum is dedicated to the architecture of the past. Not only are small children unaware of history, but they do not even sense time as adults do. We know, for example, that up to a certain age, they cannot relate age to chronology. On the other hand, I am aware that Palladio is not just any architect of the past, as the phenomenon of 'Palladianism' has influenced the urban landscape in much of the world. Today, his architecture offers many people a common language, not only in Vicenza, not only in Italy, but in many different countries. To this point, Aynur Çiftçi from the Yildiz Technical University in Istanbul shares the results of the European project she coordinated on *The Impact of Architectural Heritage on Children's Cultural Identity*. Her project helps us understand how historical cities can speak an accessible language to become a cultural source for children.

* Sophie Draper's contribution is not included in this book but accessible from the Palladio Museum YouTube account.

Speaking of cultural identity, I am very grateful to Olimpia Niglio, Professor in Architectural Restoration at the University of Pavia and a Visiting Professor at Hosei University in Tokyo, and other universities in Asia and South America. She is presenting the pedagogical programme *Reconnecting With Your Culture* and – with exceptional timing – its reception at the Mondiacult Forum in Mexico City from 28–30 September 2022.
When it comes to children's and youngsters' learning and building a cultural identity, I have always been very curious to know if there is any difference between working on historic buildings and old towns, as we mostly do at the Palladio Museum, and working on contemporary architecture and new neighbourhoods. Marta Morelli, head of education at the MAXXI National Museum in Rome, gives us valuable insights into this issue, reminding us of our civic responsibility as public museums, specifically museums of architecture.
Responsibility (together with community engagement and sustainability) is also a keyword for Sophie Draper, Learning Manager at the Royal Institute of British Architects (RIBA) in London. She will focus on how the RIBA programmes introduce children and young people, especially pupils in deprived areas, to architecture. She will refer specifically to the current debate at the RIBA and in the UK about how to support the participation of local young people in apprenticeship programmes and what universities can do to enable these young people to study architecture.*
Last but not least, we come full circle, going back to the importance of utopia with which we started. We do this with Jorge Raedó, known for his long and successful experience as an artist and art teacher for children, and his constant work in building networks by collecting and sharing video interviews with professionals in art and architectural education worldwide. Here, he shares his thoughts about utopia, nature, beauty, and poetry and the great relevance of these abstract concepts in our field.
To conclude, 'education' is a beautiful word, which should not be confused or reduced to the idea of hierarchical, one-way teaching. The title of this conference is meaningful in this respect. All our speakers show that architectural education is our tool to impact society for the reasons that 1) architecture has a substantial impact on the quality of our lives (well-being); 2) architecture builds and can rebuild identities (inclusion); and 3) the more people can talk about architecture, the more it enters public debate (democracy).

ARCHITECTURE AND CITIES IN CHILDREN'S UTOPIAS

LUCA MORI
RESEARCH FELLOW IN THE HISTORY OF PHILOSOPHY, UNIVERSITY OF PISA

ARCHITECTURE AND CITIES IN CHILDREN'S UTOPIAS

LUCA MORI
RESEARCH FELLOW IN THE HISTORY OF PHILOSOPHY, UNIVERSITY OF PISA

Since 2005, I have visited many schools in Italy, proposing the mental experiment of utopia to children. Imagining a utopia means addressing one of the most complicated thought experiments in the history of philosophy, yet children and teenagers can address it in depth. Their utopias give us a mirror for reimagining our ordinary lives and priorities in both urban planning and architecture.

We ask: imagine you have discovered an uninhabited island, and you and your friends have the opportunity to make it a place where people can live very well, ideally to the best of human possibilities. What would you do? This philosophical 'pretending' becomes the starting point for developing analytical-combinatorial knowledge of the landscape and its constituent elements. The children must consider the actual circumstances and needs that lead human beings to live together, and the ideal conditions to live a just, happy and healthy life.

While travelling around Italy in search of children's utopias, I posed questions like the following: What immediate needs should be taken care of upon arrival at the island? What things do we use that would be better for us to do without? How can we distribute the houses on the island? For example: would it be better to live close to each other, making a common residence area and setting up a village, or should we spread out around the island, leaving everyone to live where they prefer, even if it is far away from the others? How should education be organized on the island? How should the ideal school be? More in general, what should be done with the landscape?

Travelling around these children's utopias, I have discovered that they can be very different from each other. Nevertheless, from the children's predominant point of view, some recurring principles determine how a city or a village gets to be pretty or ugly – principles that determine how a city or town should be to be aligned with human best and long-term needs: nothing too much; live a simpler life; plenty of room for green spaces; use natural construction materials; generate renewable energy; do as many things as possible so that they are reversible; prioritize bicycle networks and auto-free streets; prioritize excellent spaces for socializing and playing.

1 Bergamo

2 Scampia (Naples)

3 Bergamo

Following children's suggestions, one deeply-held concept in their utopias is the ancient motto: 'nothing in excess'. Care must be taken not to cut too many trees, not to catch too many fish, not to generate too much waste, not to consume too much land and water, and so on. Children want to reduce their urban physical footprint. Everything possible must be done to avoid air, water and soil pollution. Ideally, there should be no emission of greenhouse gases **FIGS 1, 2, 3**.

To achieve the results listed above, most children emphasize the need to live a much simpler life than the current one. In

addition, they say they would be ready to give up many polluting comforts of life. Most children think that few adults would be doing the same. Often, the impression is that most children want to make as much of urban life as rural as possible, finding a new harmony, a good balance between the natural environment and the environment built by humans (such as cities, buildings, infrastructures, etc.) **FIGS 4, 5**.
There should be plenty of room for green spaces in children's utopias because they would provide better-quality air and make people feel better. Children reclaim courtyards and free green meadows, green spaces that help produce connections for the people living inside the buildings. For example, these are two villages: one built in a circular shape, surrounded by greenery, the other in a rectangular shape enclosing a large green lawn **FIGS 6, 7**.
Concerning the integration of the built environment with nature, in many children's utopias, there should be no building or road from which it is impossible to notice and perceive how the colours of nature change with the passing of the seasons. This ideal, obviously, requires the widespread presence of trees, gardens, courtyards, and lawns.

4 Corleone (Palermo)

5 Pasturana (Alessandria)

In children's utopias, inhabitants prefer natural construction materials such as clay, rammed earth, stone, and wood. Children sometimes prefer buildings that can be easily dismantled, allowing the deconstruction, replacement, or removal of their components and materials **FIGS 8, 9.**
In children's utopias, there is often a complete transition to renewable energy sources such as solar, wind, hydroelectric, geothermal and ocean energy **FIG. 10.**
Speaking of means of transport, most children prefer bicycles and electric vehicles. They design walkable streets and human-scale neighbourhoods and prioritize bicycle networks and auto-free streets **FIG. 11 .**
Feeling connected to others is very important in children's utopias. As they outline their utopias, children become aware that our sense of community and connectedness depends on how we shape towns and villages. From their point of view, existing cities isolate people, separate them from nature, and don't allow satisfying interactions. The remedy consists in increasing public spaces for socializing and natural areas for children's play (squares, urban parks, museums, accessible sports facilities, and so on).
In my book *Giochi filosofici* (Edizioni Erickson, Trento 2018; Special Prize of the Jury 'Best European Learning Material Awards' – BELMA 2019, it has been translated into Turkish and Korean), there is the game section 'Building Utopia – The Island of Utopia', where children can plan and create a map of their ideal island, collaborating and comparing ideas with their companions. The game has two phases. In the first phase, players make purely individual moves. Everyone makes their moves according to the indication of action cards (for example, adding or removing one or more landscape elements). In the second phase, the rules of the game change and only collective moves may be made. Whoever wants may propose a move – an action on the island – but the move is only possible if a proposal receives the majority of votes. The average grade attributed to the result of the second phase is usually much higher than the average grade attributed to the results of the first phase.

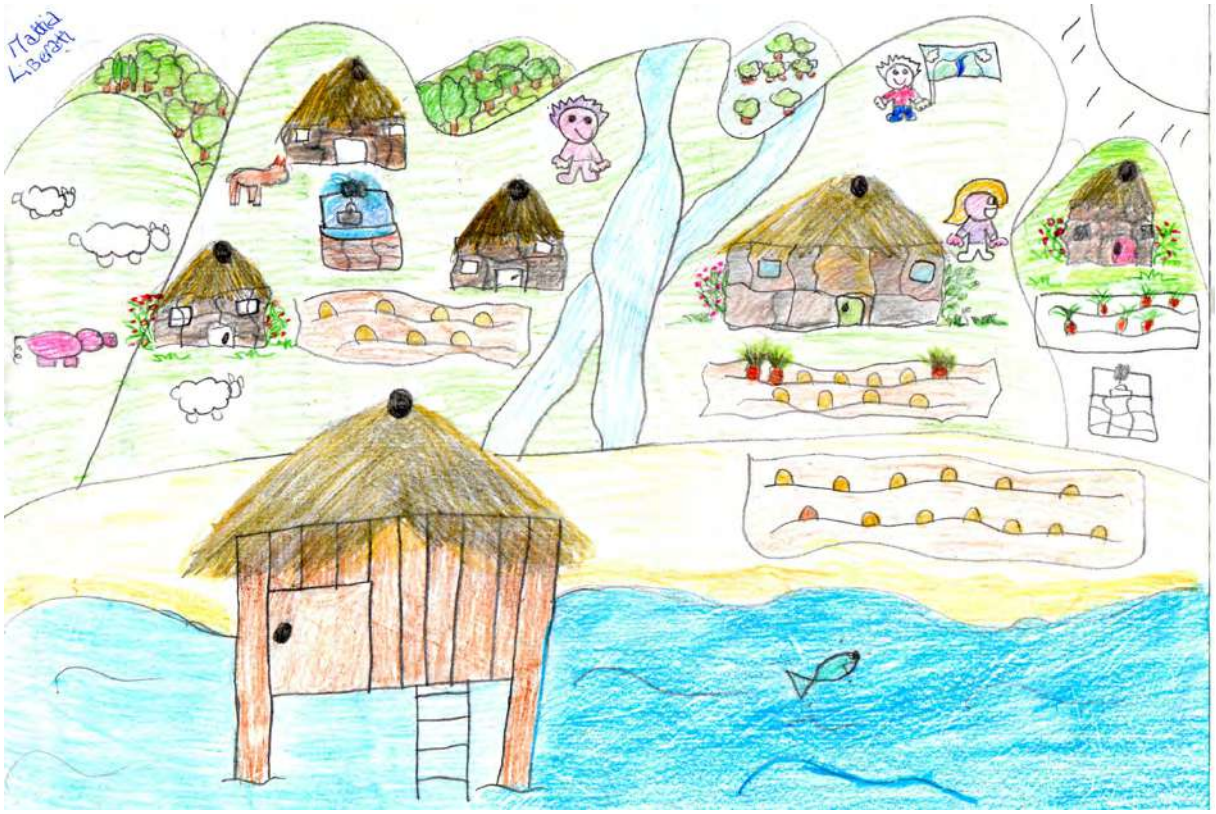
Focus on architecture: Children's ideas about their ideal school. What kind of place should a school be to help children learn and socialize in the best way?

Classrooms should be large and have good exposure to natural light. Moreover, they should not be designed just for sitting in front of a desk. They should be designed to have plenty of space for both standing and sitting. There should be architectural solutions to create intermediate environments between indoor and outdoor – a building that confuses the traditional boundaries between a built structure and its surroundings, such as wooden porches and transparent roofs, that modulate the threshold between inside and outside.
All schools should be highly energy-efficient buildings and install renewable energy sources, such as solar panels. They should have extensive gardens with various trees, plants and flowers, gazebos, and spaces for outdoor education. Furthermore, there should be spaces where students can try as many

6 Pisa

7 Pisa

8 Florence



9 Florence

10 Zingonia (Bergamo)

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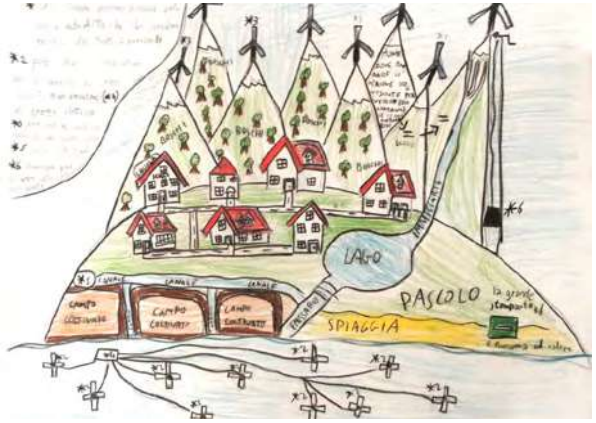
Luca Mori, *Utopie di bambini. Il mondo rifatto dall'infanzia*, Edizioni ETS, Pisa 2017.

Luca Mori, *Giochi filosofici*, Edizioni Erickson, Trento 2018.

Luca Mori, *Paesaggi utopici. Un manifesto intergenerazionale sulla vivibilità*, Edizioni ETS, Pisa 2020.

sports as possible, because children should be able to discover their potential and attitudes in as many activities as possible. For the same reason, there should be classrooms dedicated to activities such as the following: cooking lessons, carpentry workshops, areas for learning to repair things, spaces in which to overcome moments of anger and sadness (with soft objects to hit, with humorous books to relax, with reserved spots to cry with a friend and so on). There should also be spaces in which students can develop their skills and share passions with classmates (from chess to gardening, from interior design to video-making, from theatre to dance). Many children would be happy to have different classrooms for different areas of knowledge (history and geography, literature, mathematics, natural sciences, the arts). Each classroom should be designed and furnished according to its knowledge area. A geography classroom, for example, should have maps, planispheres, photos, and other objects that allow students to travel with their imaginations. There can also be connections with literature, mathematics, natural sciences, and so on (literature of travel and adventure, scientific travel writing and so on). In the classroom where literature lessons are held, students will find books, sonnets written on the walls, images and objects relating to literary characters. Architecture and interior design should invent interior and exterior spaces that support curiosity, concentration, reasoning, memory, imagination and satisfying interactions in a shared discovery space **FIG. 12**.



11 Cascina (Pisa)

12 Costa Masnaga (Lecco)

Conclusion

Travelling through these utopias, I noticed that starting from the age of eight, children begin doubting an adult's ability to change habits and imagine valid alternative worlds. They question the ability of adults to live up to their utopias, the better world that children want and that they can imagine.
When thinking of utopia, one enters into a gap, into the space between what already exists, and what does not – but appears desirable and advantageous. By establishing a comparison between what is there (for better or for worse) and what could be done better, one 'awakens' from that kind of anaesthesia caused by the usual actions and behaviours which are often repeated, even when you realize and openly proclaim that they should be changed. By linking utopia with other landscape education activities, it becomes very stimulating to combine the ordinary landscapes of one's life with the mental experiment of utopia in mind.

LEARNING PROCESSES AND PLACES: WHERE, WHEN, AND HOW DO CHILDREN LEARN ABOUT ARCHITECTURE?

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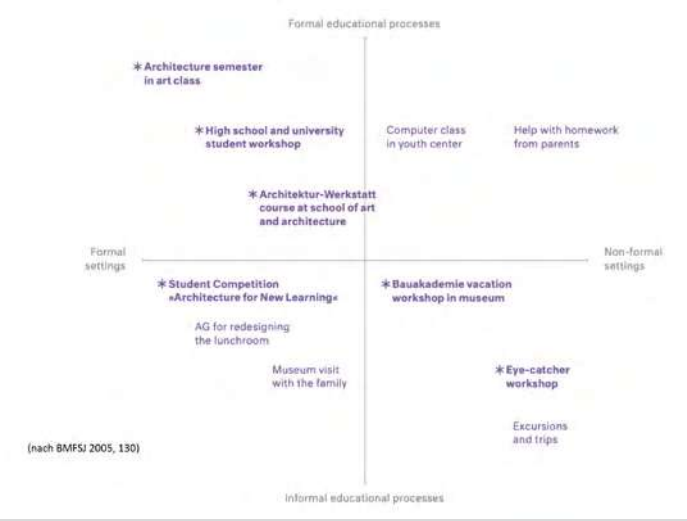
LEARNING PROCESSES AND PLACES: WHERE, WHEN, AND HOW DO CHILDREN LEARN ABOUT ARCHITECTURE?

ANGELA MILLION

PROFESSOR OF URBAN DESIGN AND URBAN DEVELOPMENT, BERLIN TECHNICAL UNIVERSITY (TU)

It is my pleasure to talk about a research question that has puzzled me for at least the last twenty years, during which I have been involved in architecture education for children and youth. After working with young people for so long, I started to wonder: What do young people learn with us in our programs? What knowledge and skills do they take home? These questions sparked the idea behind this research project. Eventually, we also found a foundation (Wüstenrot Stiftung) that was able and willing to finance it. This presentation will focus on where, when, and how this learning in architecture with children takes place. I will also tell you a little about how we carried out the research. Then, I will share some insights on what we discovered while looking at programs in architecture education. I will next talk about the other places and times young people learn about architecture, which I refer to as 'individual moments of architecture education.' Last but not least, I will draw some conclusions for policy and practice in architecture education **FIG. 1.**



1 Defining educational processes and settings of learning – educational processes in formal and non-formal settings.

Exploring learning in architecture

As a starting point for our interdisciplinary research project, our team of architects, planners, educationalists, and pedagogues agreed that learning about architecture occurs in many places and spaces, even outside of architecture and built environment programs. We realized that in these different times, places, and forms of learning, we recognize very formal settings on the one hand – for example, a school with a set curriculum and a very directed learning protocol – and informal settings on the other hand – anything from a youth centre to simply staying at home or hanging with friends in a park. Besides the places of learning, we also differentiate between formal and informal *processes* of education. The former occur at specific times under the direction of instructors; whereas the latter can occur at any time, even while on the go, and they are not formalized. For example, informal learning can also happen in a formal setting, during school breaks. All times, places, and forms of educational processes can be added to this matrix **FIG. 2**

Next, our team looked at different settings and institutions in architecture education together. We also decided to involve many other people. We organized a German-speaking workshop to discuss the various places where architecture education occurs. You can see museums on the list, as well as numerous other institutions. If I look at your program, you also have people who, in some way, also represent these institutional settings and places of architecture education. Our research began by identifying these institutional settings, along with relevant programs and workshops. The aim was to talk to young people right after participating in these programs and ask them, 'what did you learn?' and 'do you remember about the program you attended?' We talked to them on two separate occasions: shortly after they attended the program and again several months later. We investigated the long-term effects and sustainability of the learning process by asking, 'was the knowledge useful? Did it matter in

2 Institutions and media offering architecture and built environment education (right), Six case studies within the research project 'Educational Institutions and Learning Environments in Baukultur: Moments and Processes in Built Environment Education for Children and Young People' by TU Berlin (PI Angela Million), Uni Siegen (PI Thomas Coelen), Wüstenrot Stiftung (PI Stefan Krämer).

your everyday life?' Lastly, we asked, 'where in your life have you had contact with architecture outside of BEE programs?'
Please note: We usually did not say *architecture*. Instead, we said 'building design and construction' because architecture is sometimes too abstract for young people, calling to mind only buildings. But we know architecture is so much more: It is also space, including public space.
We interviewed about one hundred young people in six BEE programs. Our publication – which is also available in English – provides information about the institutions where young people attended these programs. Some were unique, but they also included conventional schools, neighbourhoods, and workshops.
It is also important to note that we talked to the educators who curated and taught the programs. To better understand the responses of children and young people, we need a good grasp of how these programs are actually working.

Learning in architecture programs

Although children learn very different things in BEE programs, as expected, we can still say that there are common points across all six cases we investigated. First, from handling other materials and tools – ranging from model-making to operating heavy machinery – they often take away hands-on knowledge and skills. Second, they also take away theoretical knowledge, for example, about different architectural styles and construction styles. Third, we saw changes in their perceptions of the environment; their ability to judge what they have seen was sharpened. Fourth, they talked a lot about learning as a participatory experience, meaning they knew they were helping to shape something in their environment. This happened especially in programs where they were outside, building or working on something that actually endured, visible and viable, to be used by them or others in space. When this happens, when this is the aim of the program, then architecture is seen as a participatory experience. The young people talked a lot about designing a building themselves (in a group or alone), which is crucial in education because that's how they experience self-efficacy. Educational scientists stress that when individuals experience self-efficacy, learning tends to be much more intense. Therefore, the process of designing a building themselves and having a say in how it is done is a significant learning moment for children and young people. To quote a boy we interviewed to illustrate a changing or sharpened perception of the built environment. He said:

> Well, I noticed that whenever I walk by unusual houses now, or whenever I see a normal house even, I try to classify it a little bit. Yeah, [...] what period does it belong to, for example. When was it built and what period were they trying to imitate perhaps [...], so somehow you look a little closer at the details of the houses. [...] But I also consider what the architect might have been thinking when he built it. And also where the sun rises, since that's where most of the windows are. Or whatever. And I always think about that, just because we went over it all again and it broadened my horizons a little more.

I should stress that these are very individual perceptions and learning moments, but they still illustrate one outcome of a BEE program.

Another point I would like to stress is that we found out that what is being learned is 'to do it yourself and to design it yourself', a point I highlighted briefly earlier. The children in the six architecture education programs that we studied saw themselves in a very active role. They experienced self-efficacy and creative processes. In workshops, they were really able to come up with these designs themselves with art – architecture is also art. They perceived this as a self-designing, co-designing, and co-forming process. (They were designing for themselves but also cooperating with others, as they talked with us educators and other kids. Or, as one pre-teen said, 'You can think about things yourself and build something yourself, something you always wanted to build.

[...] Actually, I like the thinking most of all, what type of house I want to make. And then putting it together. [...]'. He highlights the *process* of designing, the thinking, and then your hands transform it into a model or drawing. This process is perceived and very much valued by young people.

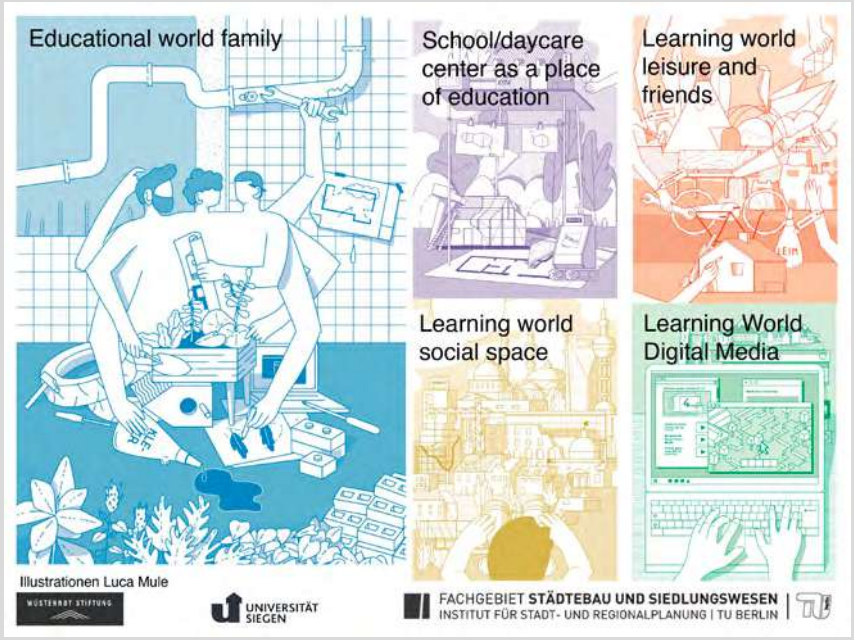
Finally, we also want to stress that when looking at these programs, we saw that they had different advantages, both in terms of their structure and the places where they take place. These programs varied considerably. For example, we looked at projects organized at school, but we had another project in a neighbourhood that had been running for more than four years, and the kids could come in and be part of it. At the same time, we looked at a vacation workshop in a museum, and we also looked at a design competition put on by a chamber of architects. Of course, they all dealt with architecture education, but the structures were very different, and we could see the pros and cons. Some were unique, such as the program at an architecture school with a unique architecture. And, of course, learning there was different than being in school. Architecture education was sometimes incorporated into school classes, or students could pursue it as an extracurricular activity, such as in the neighbourhood workshop. From program to program, across very different settings, educational practices, exercises, and content, we saw that priorities shifted, and some content and skills were emphasized more than others by the educators themselves. We saw the benefits of these programs' different priorities because young people acquired different types of knowledge and skill sets from these varied activities. There were also challenges and positive aspects in each educational setting. For example, when we asked children, 'what did you experience in the museum?' they would often compare their learning experience to school learning. When we asked them about the workshop in the neighbourhood, they would also compare it to school teaching. But they highlighted some aspects they liked better about the school teaching (like the clear and well-known structuring of lessons). The children also reflected on their experience and how, in an architecture semester in school, they liked having real architects come in to teach them, for example, because this made a school class different from what they normally experienced. They were also critical in some cases, saying that architecture and design classes in school were less fun because their final products were graded, and teachers seldom shared their grading criteria. This hints at some challenges inherent in the setting of built environment education.

But what we can see, and I would like to stress this as the final point of this section, is that – across all these very different settings with their distinct advantages – the children said they experienced architecture education as relaxed and easy-going. They were more cheerful, especially compared to 'normal' school classes. Procedures seemed less conventional and standardized. Usually, something *new* happened there, and the people – the architecture educators – were new themselves. The instructors were seen as supportive experts, and were flexible regarding group and individual work, which the children really valued. But they also said it was sometimes challenging to work on ideas in groups, as the process of co-designing and co-directing the children had already pointed out.

Lastly, I would like to highlight a vital research question we asked the children and young people in our projects: 'Did it matter what you learned in architecture? Could you use it in your daily life?' And here we received some very contradictory answers, ranging from 'not relevant at all. I can't see how I could use this in my everyday life' to 'it's not relevant right now, but I can see that it could be relevant in the future when I'm grown up.' In the words of one interviewee: 'so as a teenager, I don't think that [I need that knowledge] much. But if you remember that, then I think it's quite good to know as an adult.'

Individual moments of architecture education in everyday life

This brings me to the second part of my paper, where we wanted to find out where, when, and how children and young people learn about their built environment outside of architecture programs. We talked with and interviewed them at great length, and sat at a table with them and drew these short or long lines of the young people's lives. We talked to children between the ages of 6 and 18, so as you can imagine, the interviews were very different.



3 Architecture learning and built environment education in the everyday life of children and young people (hence, outside the architecture programs).

In the end, we identified five different learning worlds and places where architecture learning occurs outside of our program **FIG. 3**:

① The family is one field, and it is big here on my slide because it is the most significant field where architecture education happens, that is to say, where children learn about architecture.
② Then we have school and daycare, which have a lot of activities related to planning design and construction.
③ The third field is with friends, sharing leisure activities or having a hobby related to the wider world of building, planning, and construction.
④ Another field is the space in a neighbourhood or even travelling the world. Some of the young people we interviewed had travelled far and frequently. We also identified class differences. Children with more economic resources had many more experiences with distinctive architecture, often in far-away places such as the Arab world or Asia.
⑤ Finally, media, especially digital media, was mentioned as a place for learning about building, design, and construction. Given the time available, I chose only two learning worlds from these five fields to give you a bit more information: the family and digital media. I also selected both because the results surprised our research team the most.

I would also like to highlight how many interviewed children and youth said they participated in many activities related to planning, design, and construction within their families and with their relatives. Building something, renovating a house, decorating their own room, or going on vacation to visit an uncle where they also renovated something like an old building or shed. They also talked about how they perceived and observed building, construction, and planning activities in the home. For example, they participated in discussions on how families prepared to buy an apartment and how they looked at different apartments and judged the floor plans. But they were also part of the co-determination and co-design process regarding the renovation or construction of their family's

house. They sat at the table and discussed certain things with their parents, even at a very young age, such as how they would like their rooms to be decorated. They experienced and developed confidence and self-efficacy in this process of family discussion. We could also identify a gender bias in the statements of the interviewees. When they talked about these experiences, they mentioned male family members more often in relation to construction, renovation, and architecture of buildings. One exception was a girl who emphasized her mom's expertise, who did not study architecture but was very involved in creating the new apartment: '[…] *my* mother did it without any outside help. She did everything herself. But she […] created a whole new apartment according to her own ideas. And she was the boss, so to speak. And she told the workers what to do. But she did it all herself, again. Because I am closer to my mother than to any architect, I thought it was important to see something like that. How she came up with the ideas. And it turned out great, even though she […] didn't have an appropriate degree or any special training.'

Next, I would like to share some findings regarding the learning world of digital media. It's a context that many educators have not yet recognized as a serious setting for educating young people about architecture and the built environment. I can say with certainty that I was unaware that children relate a lot of their activities, especially online gaming, to architecture education. One boy related several computer games to knowledge of planning, design, and construction. He mentioned in his interview such games as *Anno*, *SimCity*, *Minecraft*, and even *Counterstrike*. *Minecraft* was highlighted by many of the interviewed children and youth. Such gaming is often described as very social activity. The young people would ask family members to play some of these games, get together with friends to play them and show their skills to younger siblings and cousins. They would even use some of those games to develop solutions for everyday challenges. For example, one child said, 'You know my grandma wanted to buy a new sofa, and we didn't know if it fits in our apartment, and I just built it in *Minecraft* and checked the dimensions.' In the interview, he also said, 'So we built it there, because we weren't sure if it would look good or not, *we just replicated* the backyard [in *Minecraft*]. And we also knew that there are some better apps, but we definitely wanted to do it like this because then there were *no limits on our creativity*. So, we could just say: okay, that will be about this size.' The quote also expresses several positive things young people value about these digital games. What they like about all these modelling activities is their unlimited possibilities. When it comes to materials, they can use as much and as many as they want without thinking about the costs. Finally, we should mention that their understanding and use of digital media are still very much related to a gaming experience. But we really have to say that architecture education is a by-product. And this educational process is mainly produced and dominated by commercial providers. We did not see any public educational or cultural institutions using digital games as a tool. Our interviewed children and youth did not mention them.

Conclusions for practice & policy in architecture education

In conclusion, I already highlighted the moments of architecture education young people experience in their daily lives. It is important to take family learning into account and take advantage of digital learning modes for architecture. To see how we can use digital media, including computer games, as platforms for architecture and built environment education. Our study illustrates the value of the different settings where architecture and the built environment education takes place, including schools, museums, colleges and universities, NGOs and private foundations, professional associations and networks. All of these are very valuable. These different settings allow young people to learn about architecture and planning in diverse ways. There are some commonalities between them, but the learning outcomes can differ. In schools, young people acquire much technical-theoretical knowledge. Hands-on knowledge and experiential learning happens outside of schools in NGO projects, including participatory design and implementation processes. Museums are an excellent setting for using exhibitions to teach. In the case we studied, museum pedagogues also used field trips and excursions outside the museum, brought experts to the museum, or used the museum building itself as a learning topic. Young people really valued this variety of learning settings and formats. Now that we know how, where, and what children and young people learn – and now that we have the empirical evidence to support it – this knowledge informs and shapes policies

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The book can be ordered for free here: https://wuestenrot-stiftung.de/publikationen/educational-institutions-and-learning-environments-in-baukultur/

to foster such a diverse learning landscape in architecture. Offering architecture and built environment education only in schools is not the best solution. Including architecture education as part of the curriculum is essential, but this is not enough. We all know that schools are often contested spaces for learning. Many children are not happy learning at school, which influences their learning outcomes. So other programs and places that offer architecture and build environment education are also important.

Lastly, we must train BEE educators on teaching methods and outcomes such as those illustrated in this study. Such training should guide their teaching. So, we are very happy that there will be a large-scale open online course (MOOC) on architecture and built environment available for anyone to enrol free of charge **FIG. 4**.

4 Summary of six conclusions for practice and policy in architecture and the built environment education.

THE IMPACT OF ARCHITECTURAL HERITAGE ON CHILDREN'S CULTURAL IDENTITY

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The potential possibilities of any child are the most intriguing and stimulating in all creation.
—Ray Lyman Wilbur

Introduction

Architecture and design have been recognised as attractive and proven tools for children's education worldwide since the 1980s. Multiple studies in different countries have examined the relationship between cultural heritage and children. However, educational programmes and projects meant to optimise the architectural potential of multi-layered historical cities — with both tangible and intangible aspects — as cultural sources are limited and not always available.
In all studies on children, certain fundamental sources should be referenced. The foremost is the United Nations Convention on the Rights of the Child, a human rights treaty adopted in 1989 (URL 1). The children's version of the Convention contains the main approaches for studies concerning children. Among them:

- Children have the right to give their opinions freely on issues that affect them. Adults should listen and take children seriously
- Children have the right to share freely with others what they learn, think and feel, by talking, drawing, writing or in any other way unless it harms other people
- Children can choose their own thoughts, opinions and religion, but this should not stop other people from enjoying their rights. Parents can guide children so that as they grow up, they learn to properly use this right
- Children have the right to use their own language, culture and religion – even if these are not shared by most people in the country where they live
- Every child has the right to rest, relax, play and to take part in cultural and creative activities (URL 2)

When we come to architectural heritage, we recognise that it is elemental for forming cultural identity from school age. The impact of heritage is highlighted in Article 15 of the Council of Europe's Convention for the Protection of the Architectural Heritage of Europe (1985), which enjoins signatories 'to develop public awareness of the value of conserving the architectural heritage, both as an element of cultural identity and as a source of inspiration and creativity for present and future generations'. Furthermore, it urges the promotion of policies aimed 'at awakening or increasing public interest, as from school-age, in the protection of the heritage, the quality of the built environment and architecture' (URL 3).
We can also refer to other charters, guidelines, and principles, such as the Charter for the Conservation of Historic Towns and Urban Areas, 1987 (URL 4); the International Union of Architects' Beijing Charter (Twentieth Congress of the UIA), 1999 (URL 5); the UIA Architecture & Children Work Programme's Built Environment Education Guideline (BEE Guidelines), 2008 (URL 6); the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, 2008; and the same organisation's Valetta Principles, 2011 (URL 7). All these documents contain articles on the importance of the education of children, their effective participation, and their role in the preservation of cultural/built heritage.
Multiple interdisciplinary studies in the academic literature corroborate the importance of place on children's cultural identities (Proshansky & Abbe, 1987; Sobel, 2002; Gruenewald, 2003; Woodhouse & Knapp; D'Silva, 2019; Grimshaw & Mates, 2021.). Since the early 2000s, NGOs in several countries have worked to make children aware of the value and importance of their cultural/natural heritage. Organisations such as UNESCO and ICOMOS work especially hard to develop and promote this awareness. In Türkiye, the theme of children and architecture was first studied in 2002 through a project of the Union of Chambers of Turkish Engineers and Architects in Ankara (URL 8). Since 2012, 'culture and heritage' has been included in Turkish primary school curricula under the 'Social Science' course for the 4th, 5th, 6th, and 7th grades (İlhan, 2020).
When we look at recent studies published in Türkiye, a few workshops, projects, or education programmes examine the value of historical environments, but greater emphasis is placed on archaeological sites (Şimşek, 2020;

Kaimara & Leonti, 2020; Farchakh-Bajjaly, 2020; Quick, 2020; Derin, 2020; Topaloğlu, 2021; Demirdelen & Salzmann, 2021; Maner, 2021; Ricci, 2021; Eres & Biçer, 2021; Türkoğlu, 2021; Kuban & Özcan, 2022; Coşkun, 2021).
The studies and projects selected for this paper remind us that we shared similar objectives with the CATCH project (explained in detail below). The 'Persepolis' case shows that the educational process provides an opportunity to motivate children to preserve their cultural heritage (Goodarzparvari & Camejo, 2018). The case study of cultural heritage in Russia demonstrates that architecture evokes positive emotions and can create a positive cultural identity at both regional and national levels (Kistova & Tamarovskaya, 2015).
The 'Culture Ants' project, awarded by Europa Nostra in 2009, develops an original education model to raise children's awareness and sensitivity to Istanbul's cultural heritage (URL 9). Another one, the 'Montada Project', considered the valorisation of traditional architecture. Children and their parents became aware of their local heritage and the need to preserve and promote it (*École et Patrimoine*, 2012). The 'UNESCO Kit' was created for secondary school teachers to educate young people about the importance of preserving their local, national, and world heritage (URL 10).
Through the English Heritage organisation's 'Kid's Area' platform, we can explore medieval buildings online via magazines, videos, activities, and games (URL 11). Also in the UK, the Architectural Association's 'Little Architect' platform prepares children to play an active role as citizens for a sustainable future (URL 12), while Historic England's 'Heritage School Programme' (which won the European Union Prize for Cultural Heritage in 2016 by Europa Nostra) encourages children and parents to understand their local heritage (URL 13, URL 14).

The CATCH Project Experience

The focus of this study day is the CATCH (Children Architects To Create Homes) Project that was carried out under the European Union's Erasmus + programme, Key Action 2 (KA2, Cooperation for innovation and the exchange of good practices) (2014–2016) (URL 15). This project mounted a multi-cultural experience realised between 2014 and 2016 with 555 primary and secondary school students from six European countries: Türkiye (coordinator), Belgium, Greece, Italy, Poland, and Portugal. The project consists of sixteen activities centred on architectural themes. The first year's ten activities aimed to teach the children about architecture, its principal components, and the built environment. In the second year, six interrelated activities specifically focused on architectural heritage and the historical environment as sources for learning and creating a positive impact on children's identity (Çiftçi, 2020). The methodology of the six activities is summarised below:

- How? 'Learning by playing'
  (play is the most essential activity for children. Therefore, the project activities all approach learning through fun). Different approaches combine to appeal to other senses and abilities (body language, listening, writing, looking, drawing, touching, model making, researching and presentation); insistent and conscious repetition for effectiveness and the use of children's knowledge of mathematics, science, history, art, and languages were also part of this methodology.
- Where? In historical environments
  (the outdoors offers a wonderful environment for imaginative and creative play, fostering emotional and mental well-being, and encouraging self-image and esteem to grow)
- With whom? Children's teachers
  (and also due to the different concepts and structure of the activities, project coordinators were advised to work with volunteer architects or architecture students)

The first activity started with the idea of heritage and developed step by step through an explanation of the cultural and natural assets, the UNESCO World Heritage List and UNESCO's role in heritage preservation. The activities were designed from general architectural concepts, focusing on architectural details. In particular, monumental, iconic, or historic buildings from different periods were selected to demonstrate their importance in forming national and universal

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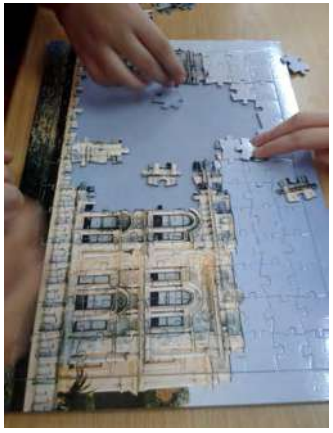
cultural identity. Some activities were deliberately chosen to enable children to set up new relationships with their surroundings. The activities' learning outcomes were focused on the potential offered by the historical cities and the value of the historical buildings.

The first activity, 'Where Are Those Buildings?', focused on older cities with many historical buildings built in different periods with various functions. It consisted of three parts: first, a summary of their city's history, followed by two games using a map of the city and memory cards **FIGS 1, 2**. This activity helped the children to comprehend the city from a broader view.

The majority of teacher evaluations stated that the children had gained much knowledge and awareness about cultural heritage and the multi-layered character of cities– especially UNESCO World Heritage Sites.

The second activity, 'My Historical Buildings', aimed to explain the different functions and architectural features of historical buildings. It comprised four parts: readings from a specified book, information about the selected building type, research on the chosen structure, and the construction of a model of that building. Children were also asked to use body language to identify architectural elements such as an arch, vault, dome and column **FIG. 3**. All groups drew and painted buildings to understand their architectural features in detail. The drawings of the Polish group were also subjects of a competition. Teachers' evaluations reflect that children had gained awareness of different building types and their architectural features. They learnt the relations between spaces and their functions; they manipulated structural elements; they improved their motor skills.



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The third activity, 'Have You Recognised These Buildings?', was designed as a reminder and supplementary activity. It had two parts: a jigsaw puzzle game and dramatic play. Groups selected the exterior façades of important historical buildings to be featured on the puzzles. (Except the Belgian group, which focused on interior images of selected modern architecture masterpieces in the 'Where Are Those Buildings?' activity.) Instead of photographs, the Portuguese group used children's original drawings from the first activity and worked with a yoga teacher. The children's recorded thoughts show they liked this drama technique very much.

The fourth activity, 'If I Were an Ornament', aimed to examine the details of historic buildings, identify textures and materials by touch, understand two- and three-dimensional documentation, identify textures, and demonstrate that historic buildings have aesthetic and artistic value. The activity consisted of three parts: 'art estampage', silicone mould making, and creating a plaster cast of the selected decoration **FIG. 4**. Working on historic buildings with professional materials is not easy because of permission restrictions and the location of the ornaments. Therefore, partner countries adapted the activity materials and methods to their architectural heritage. During the last meeting in Greece, the art teachers noted that it was one of the most exciting activities for both children and teachers. The Greek group gave the plaster cast columns to the advisers as a gift **FIGS 5, 6**. It was observed that children learned to look in detail at the historic buildings and document a part of them.

The sixth activity, 'Blooming Buildings', was designed to teach children the details of historical buildings, texture, material, aesthetic and artistic values, and intangible heritage concepts through architectural documentation. It consisted of two parts: copying patterns and painting the ornaments (such as tiles, wall paintings, murals, frescoes, and mosaics)

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seen in historical buildings **FIG. 7**. The materials, methods, and ornamental concepts were easily adapted by each participant country. The activity taught children that traditional artworks may differ between cultures, exhibit structural similarities, or share cultural influences. They also realised that such artworks can be adapted, engaged with, and conceptualised differently. During the final meeting, teachers described it as one of the most attractive, enjoyable, and creative activity based on cultural heritage; some children wished to keep their own tiles as souvenirs. The adviser's proposal – to attach the tiles made by children on school walls to encourage awareness of art and heritage – was implemented by the Belgian group to a wall of their school extension **FIG. 8**.
The last activity, 'My City', was intended to summarise elements and concepts encountered in the first five activities. It was assumed that children were informed about their city's multi-layered and multi-cultural history and distinct types of buildings. Therefore, they were asked to freely reflect on their impressions of their city. The activity had two parts: searching for visuals and making posters. Compared to other activities, this one was carried out easily regarding technique and materials. All groups prepared their posters using images of their cities' historical or iconic buildings with the collage technique. The children devised catchy slogans and lines of poetry, drew characteristic features of their cities, and placed the CATCH Erasmus + logo and the 'Patrimonito' mascot on their posters **FIG. 9**. The collage technique allowed children to make new creative compositions, think about and experiment with other artistic possibilities, and express their feelings through writing.
In every partner school's city or village, a project meeting was arranged with the participation of teachers, coordinators, and small groups of students who stayed as guests with local children and their families. During these meetings, all school coordinators organised special visits to historical places **FIGS 10–18**.

Conclusion

The project was very fruitful in terms of production. The CATCH Project outputs include a book, a website, six e-magazines, a Facebook page, a glossary of architectural terms, logos, posters, short videos, interviews, online questionnaire results, and the creation of numerous Erasmus + corners exhibits (which display the products of the activities within participating schools).
Through the CATCH project, at least 555 children acquired knowledge of their historical environment and architectural heritage in an engaging and effective way. The thoughts of children and teachers show that children were positively affected by new experiences and responded with enthusiasm and curiosity. The answers to the online questionnaires show that children have an awareness of other cultures, a creative and innovative approach to life, new friends from other countries, and improved English skills. Most of the children think that the information and skills will be useful to them.
The teachers have adapted the project for other courses: the Italian and Polish groups integrated activities with geography, history, language, mathematics, and computer courses. The Italian group also extended some activities to kindergarten and lower secondary school classes. The Polish won prizes in national competitions. The project coordinators have commented that they were inspired by other projects: the Italian group has started a new project on the value of a thirteenth-century church; the Greek school teachers spent more time on cultural heritage issues in history and geography classes and organised more frequent school trips to historical monuments.
The results of the CATCH Project show that national educational programmes should include compulsory courses on cultural/architectural heritage and visits to sites of historical or architectural interest to form and inform children's cultural identities. Architectural heritage education will remain a rich source for children's cultural identity, while increasing awareness of the need for its conservation. Based on this experience, for effective results in this type of projects, the author/project advisor proposes to pay attention to the points listed below:

- For preparation: Good selection of theme, target group, aim, scope, and method; Writing detailed instructions; Determining the number of students, teachers, and assistants; Getting support from experts; Determining the duration of the activity according to the attention level of the students;

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Preparing a suitable place for the activity; Choosing an attractive activity name

○ During activities: Informing students about the concept, content, and method; Flexible planning for execution; Documentation of each step

○ After activities: Giving the activity products to the students as souvenirs; Organising exhibitions with activity products; Storing products in a suitable place; Permanent artistic use of products; Receiving feedback after each activity; Sharing the results with the relevant institutions or individuals; Creating tools to measure the impact of the activities in the long term.

The author/project advisor of the six activities described in this text sees potential in the children and architectural heritage themes such as: visual arts at historical building façades, light festivals at historical environments; nature (flora and fauna) and historical buildings (green walls, beekeeping, wild birds' nests); historical personalities and their residences; on-site visits to ongoing restoration projects; sound, acoustic and smell maps of historical cities.
In conclusion, we can say that all experiences realised in historical environments help shape a child's identity and may help form attachments to place. International projects like CATCH and national education programmes, including an architectural heritage concept, are as closely related to the healthy development of children as the cultural and economic policies of the country.

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Notes

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All photographs belong to the author/advisor's archive.

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RWYC | AFTER MONDIACULT
CULTURE'S COMPASS: DEEPLY ROOTED EDUCATION AND A SUSTAINABLE FUTURE

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Culture and Cultural Heritage

The word 'culture' derives from the Latin *colere*, meaning to cultivate, and its past participle *cultus*. It indicates the set of knowledge that each person has acquired in the course of life through study, experiences, and activities, all reworked by each person from simple erudition into fundamental elements for the moral, spiritual, and cultural personality of the individual who strives to make the world sustainable and harmonious.

In every era and every nation, even if in different ways, the theme of culture has assumed a fundamental role in the development of mankind and the formation of communities. Culture has been characterised as a 'place of shared identities' where everyone has been able to identify and recognise themselves and, thus, to enhance their common heritage.

A rich and varied cultural heritage affects the whole of humanity and takes on a deeply rooted educational dimension, promoting a dense network of reciprocal relationships and exchanges among different identities **FIG. 1.**

The cultural dimension has always made it possible to create processes of knowledge and dialogue, also taking on an important 'diplomatic' dimension, hence leading to 'cultural diplomacy' (Lee and Niglio 2019, Niglio and Lee 2021). While this cultural approach has fostered the development of individual territories, it has simultaneously also confronted the progressive loss of cultural roots and, therefore, the loss of the knowledge and traditions that have intervened throughout history. Today, this theme of 'diplomacy' finds an interesting parallel in cosmic space, as 'scientific diplomacy', and therefore a 'diplomacy for science.' It unites scientists and institutions from many countries around the world in space exploration, as demonstrated also by a project promoted at the beginning of 2021 by the Italian Embassy in France. Cultural diplomacy guides us in knowing each other. This concept of culture opens the door to a renewed perspective connected to the meaning of cultural heritage. In Italian, the term *patrimonio culturale* derives from the Latin *patrimonium*, pater-tris, meaning father, and therefore constitutes that set of 'living' values that belong, by inheritance, to a community. All this directs attention toward human heritage: the recognition of human diversity and its value, on the one hand, analysed in terms of personal characteristics such as age, specific skills, and talents, gender, cultural level, etc.; and, on the other hand, examined through external components, in particular, environmental, social, economic and, therefore, cultural factors (Niglio, 2016).

This is the human heritage that science is questioning today, also with reference to the culture of digitisation. Cultural heritage thus becomes an integral part of spaces in which communities live and share their lives in all their manifestations. This space expresses the community's interest in organising itself according to valid rules for a good and constructive coexistence. At the same time, this space is also governed by emotional aspects and, therefore, personal experiences that enrich its value with meanings, albeit intangible ones.

Sustainability (from the Latin *sustinere*, or 'to support') represents an unlimited and indefinite place that takes on a physical connotation through material elements that describe and circumscribe it. This materiality represents the narrative nucleus the community recognises for the site's sustainability by attributing specific 'personalities' to it. In a space imbued with material and immaterial elements, natural and cultural references define the human landscape and, therefore, describe its specific sustainability in dialogue with the local culture.

History teaches us that, during its evolution, humanity integrated itself within the limited places where it found refuge, resolved its problems, and fulfilled its most elementary needs: safety, living, and work. A world where humans are no longer with others but often 'against their own fellow man' in the unbridled race to pursue their goals has nothing to do with the development of humanity and, therefore, with the progress of cultural heritage.

In 1972, alongside the Convention Concerning the Protection of the World Cultural and Natural Heritage**,** UNESCO published an important report on education entitled 'Learning to Be'. It is no coincidence that the two documents were published in the same month of November (Faure 1972, p. 6). While the first document defines the concept of heritage and its universal value, the second manifests an interest in approaching the heritage of each community as an essential opportunity to know individual realities and, thus, to advance progress and dialogue between cultures. The two documents have guided training courses to discover and enhance the signs left by history, which are part of that important legacy with which every generation must deal. Therefore, only by pursuing a comprehensive lifelong education can one imagine

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MAU 2021
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Hora: 10:00 a.m.
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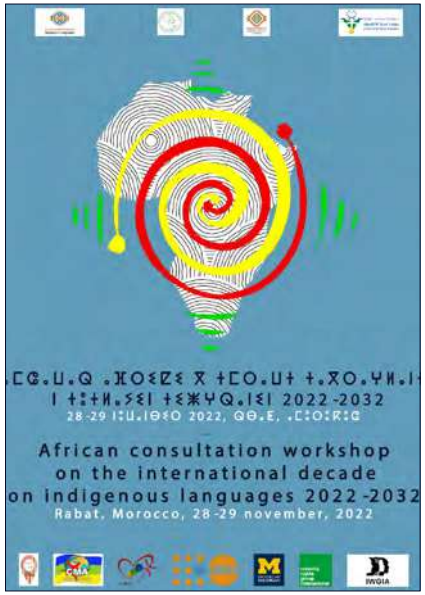
TALLER DIDÁCTICO
'RECONECTA CON TU CULTURA'
SOBRE EL VALOR DEL PATRIMONIO DE ALFAMBRA
RECONNECTING WITH YOUR CULTURE ESTÁ DIRIGIDO A ESCOLARES DE TODO EL MUNDO
¡PARTICIPA!
ACTIVIDAD REALIZADA POR RWYC-ESPAÑA
ARAE PATRIMONIO PARA NIÑOS
ARAE
MIÉRCOLES 17 DE AGOSTO
11:00H EN PLAZA MONTEGAUDIO
ALFAMBRA (TERUEL)


African consultation workshop
on the international decade
on indigenous languages 2022-2032
Rabat, Morocco, 28-29 november, 2022
IWGIA


10th
絵を描く天使たち
Angels drawing a picture JAPAN 2022-2023
少年少女国際交流展
INTERNATIONAL EXHIBITION
2022 / 12/24 ▸ 12/25
町田会場 / 町田市国際版画美術館
2023 / 2/4 ▸ 2/5
小金井会場 / 小金井宮地楽器ホール市民ギャラリー
2023 / 2/18 ▸ 2/19
三鷹会場 / 三鷹市芸術文化センター
2023 / 3/25 ▸ 3/26
札幌会場 / モエレ沼公園ガラスのピラミッド
開場時間
10:00 - 17:00
10:00 - 14:30（最終日）

75


RWYC-SCHOOL
WORKSHOP PRESENT:
"MEREKAM
KEARIFAN LOKAL"
8 DAN 9
SEPTEMBER 2022
LOKAKARYA BUDAYA
OFFLINE-ONLINE DI
SMPN 1 KEDAWUNG,
CIREBON


10 de junio
Lenguas Indígenas
Día Internacional de los
Pueblos Indígenas
En el marco de las actividades previas al Día Internacional de los Pueblos Indígenas del día 8 de agosto, Reconnecting With Your Culture América en coordinación con ICOMOS México, contribuyen a garantizar el derecho de los pueblos indígenas para preservar, revitalizar, promover sus lenguas, e integrar los aspectos de la diversidad lingüística y el multilingüismo en los esfuerzos de desarrollo sostenible.
Es por eso que RWYC México e ICOMOS México en conjunto con sus miembros y socios de RWYC: Universidad Americana de Europa, Universidad Santa Fe y la Escuela Prim. Fed. Ignacio Allende realizan un proyecto estudiantil para el rescate, preservación y difusión de las expresiones del patrimonio cultural de los pueblos originarios de México y del continente americano, con el objetivo de establecer acciones concretas que permitan garantizar un respeto pleno y salvaguarda de los derechos humanos, entre ellos el respeto a los derechos de los grupos poblacionales específicos.
En México muchas personas se encuentran en situación de vulnerabilidad y discriminación ya que sus derechos se encuentran vulnerables al no recibir la atención necesaria o porque el Estado y sus agentes transgreden, derivado de una condición particular, directa o indirectamente sus derechos.
ICOMOS
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shaping a complete person whose needs are increasing thanks to the stimuli they receive in dealing with other cultures. The document also emphasises the role of relationships, knowledge, and learning to be in the world in a space that is therefore complex, and which, despite its terrestrial and aerial limits, allows everyone to be themselves with others.
The idea of culture has always accompanied the discourse of development and education within very diversified contexts, including sustainability. Yet only in recent decades has educational research emerged going beyond the limits imposed by social conventions. The development of technologies and digitisation has undoubtedly contributed to fostering the breaking of these limits. However, we are not speaking here only of cultural limits but, significantly, also of space-time limits.
The commitment of all now must be aimed at deepening and strengthening the cultural value of the heritage of the cosmos and, therefore, at bringing deeply-rooted educational processes closer to the knowledge and development of the universal system as an integral part of our cultural heritage. Through this, we will be increasingly involved in confronting ourselves to safeguard life on Earth. All this enters fully into the humanistic processes that will increasingly intervene in our daily lives and through which we must deal wisely to better build a life in the present and for the future (Niglio, 2021).

After Mondiacult 2022 and the Role of Culture

Culture and Cultural Heritage were the main topics of the UNESCO-MONDIACULT-2022 World Conference in Mexico City on 28–30 September 2022. This timely initiative provides an excellent opportunity to recall some key developments in the past and examine the political and governmental cultural policies and practices necessary to come to grips with the difficult problems confronting humanity and the world, at present and in the future.
Foremost among these past developments that have a fundamental bearing on the present and future are: first, the Charter of the United Nations created in 1945 to promote international peace and security, create friendly relations between nations, respect equal rights and the self-determination of people, promote international cooperation in economic, social, and cultural matters, and confirm people's human rights and fundamental freedoms; and second, the International Declaration on Cultural Policies in Mexico City in 1982, designed to capitalise on the results of several major conferences and events convened by UNESCO before 1982, as well as to set the stage for many developments after 1982.[1] This historic declaration also paved the way for the member states of UNESCO to endorse a substantially broader perception of culture that was defined formally as:

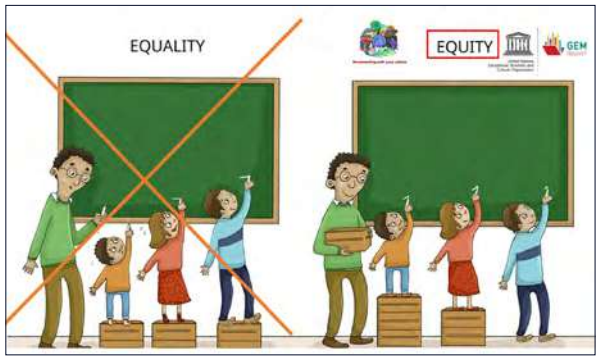
> Culture ought to be considered today the whole collection of distinctive traits, spiritual and material, intellectual and affective, which characterise a society or social group. It comprises, besides arts and letters, modes of life, human rights, values systems, traditions, and beliefs.

The definition was not only helpful in defining culture as 'the whole' composed of many parts and reducing some of the misunderstandings throughout the world over the nature and meaning of this essential term. It also facilitated the articulation and affirmation of several articles in the 1982 Declaration, such as Article 10, which stated:

> Culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty, and identity of nations. Growth has frequently been conceived in quantitative terms, without considering its necessary qualitative dimension, namely the satisfaction of man's spiritual and cultural aspirations. The aim of genuine development is the continuing well-being and fulfilment of every individual.

As a result of these developments, there is more global agreement today that culture possesses the potential to play a central rather than marginal role in the world. This is because it enables people to comprehend the important role culture plays in their lives, reflect on themselves as individuals, members of communities and countries, and communicate effectively with others. It also endows people with critical judgement and a sense of moral responsibility, civic commitment, and community well-being, enabling them to make wiser decisions and choices and respect the decisions and choices of others. It also connects people with other people and the natural environment, makes it possible for

[1] This historic Conference in 1982 was designed to sum up and capitalise on earlier UNESCO initiatives, including the Monaco Round Table in 1967; the first *Intergovernmental Conference on Institutional, Administrative, and Financial Aspects of Cultural Policies* in Venice in 1970; and the *Regional Conferences on Cultural Policies for Europe, Asia, Africa, and South America* convened in Helsinki in 1972, Yogyakarta in 1973, Accra in 1975, and Bogota in 1978. It also helped set the stage for the creation of the *UN World Decade for Cultural Development* from 1988 to 1997 and World Commission on Culture and Development from 1993 to 1995, the *World Conference on Cultural Policies for Development* in Stockholm in 1998, and for celebrating the *UN Decade of Education for Sustainable Development* (2005–2015) [see, Chalkey, Haigh, & Higgitt 2014], and other major accomplishments.



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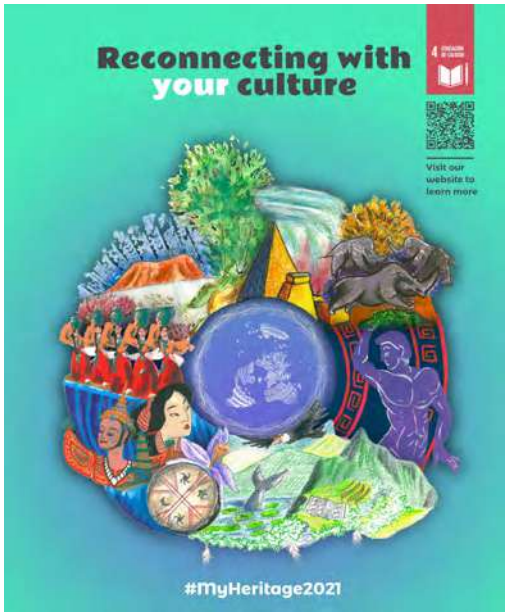
towns, cities, regions, and countries to become aware of themselves and strengthen their identities, recognise their shortcomings and take advantage of their strengths, create productive relationships between countries, and make valuable contributions to global development and world affairs.
It is apparent from these developments that culture also possesses the potential to come to grips with some of the world's most complicated, dangerous, and life-threatening problems. Chief among these problems are global warming, climate change, and the environmental crisis, huge disparities in income and wealth; conflicts between different races, countries, cultures, and civilisations; and interactions among people, groups, and countries with very different customs, beliefs, traits, and traditions. This comes at a time when there is a growing realisation throughout the world that culture is the 'change agent' needed to deal with these problems and to create more sustainability, stability, equality **FIG. 2**, and inclusion.
As a result of these and other developments, this is an ideal time for UNESCO-MONDIACULT-2022 to capitalise on past achievements, assess present conditions, and chart new paths and directions for the future. This is not only necessary for the United Nations, UNESCO, and their various agencies and member states, but also for political and governmental authorities and institutions and their operating procedures and practices, as well as their planning processes and cultural policies (Mondiacult, Declaration 2022).
This is especially important concerning culture's ability to facilitate the creation of new worldviews, values, value systems, lifestyles, and ways of life that are imperative to deal with the problems mentioned above, to institute changes that are systemic rather than piecemeal, pay close attention to the educational needs of people in general and young people in particular, and institute developments from the bottom up and not only the top down. In recent years, these needs have been recognised by the UN Secretary-General in terms of working out concrete arrangements with municipal authorities and governments to address the needs of their constituencies and citizens. This has also been addressed in the ICOMOS 20GA resolution in 2019, 'People-Centered Approaches to Cultural Heritage', which is proving to be beneficial in helping people to connect with their heritages and communities, generate intercultural and intergenerational dialogues and exchanges, promote safety and security, and improve people's overall health, welfare, and well-being.

Reconnecting With Your Culture (RWYC): The School of the World

In 2020, Reconnecting With Your Culture (RWYC, **FIGS 3, 4**) was created in response to needs and requirements like these, especially in terms of providing opportunities for young people and future generations in elementary and secondary schools throughout the world to learn more about culture in general, and their own and their classmates' diverse cultures and heritages in particular. The timing of this rapidly-expanding educational international program could not have been better in stimulating opportunities for young people when and where they are needed most. Namely, at a crucial time in their lives and for their localities and schools, working in close cooperation with their teachers, parents, and educational experts.
RWYC has a visionary mission of awakening the youth and preparing them for global understanding and environmental conscience, human service, and the preservation of our cultural heritage in the cosmic frame of nature-culture interfaces. It achieves this through deeply-rooted quality education and dialogues: a reappraisal of the interconnectedness between locality and universality – from holiness (humanity) to wholeness (sublimity). RWYC attempts to awaken and envision education for life, education through life, and education throughout life **FIG. 5**. Beyond this, it also strengthens the scope and practice of deep ecology, eco-spirituality, and Gaia.
From the outset, RWYC has been designed to assist young people to learn about their cultures and heritages, and those of their classmates, in the places where they live, as they have numerous experiences with their parents and families and their friends and teachers at school. The pedagogical requirements for these experiences are set out in a clear and concise guidebook prepared specifically for this purpose.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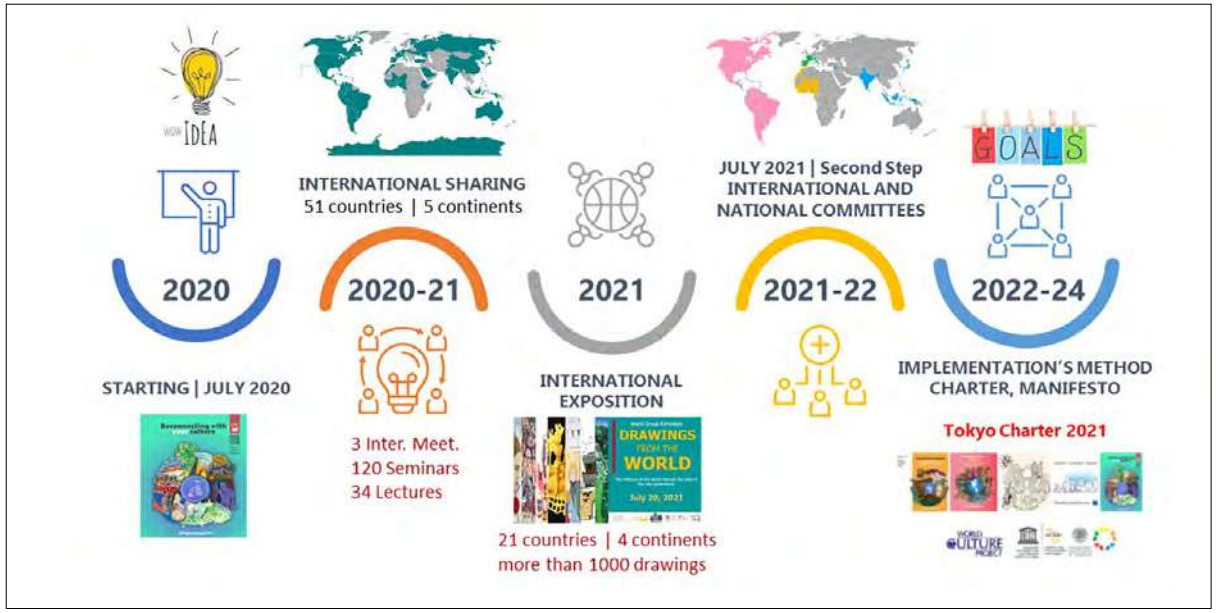
IDÉA
INTERNATIONAL SHARING
51 countries | 5 continents
JULY 2021 | Second Step
INTERNATIONAL AND
NATIONAL COMMITTEES
GOALS
2020
2020-21
2021
2021-22
2022-24
STARTING | JULY 2020
3 Inter. Meet.
120 Seminars
34 Lectures
INTERNATIONAL
EXPOSITION
DRAWINGS FROM THE WORLD
21 countries | 4 continents
more than 1000 drawings
IMPLEMENTATION'S METHOD
CHARTER, MANIFESTO
Tokyo Charter 2021

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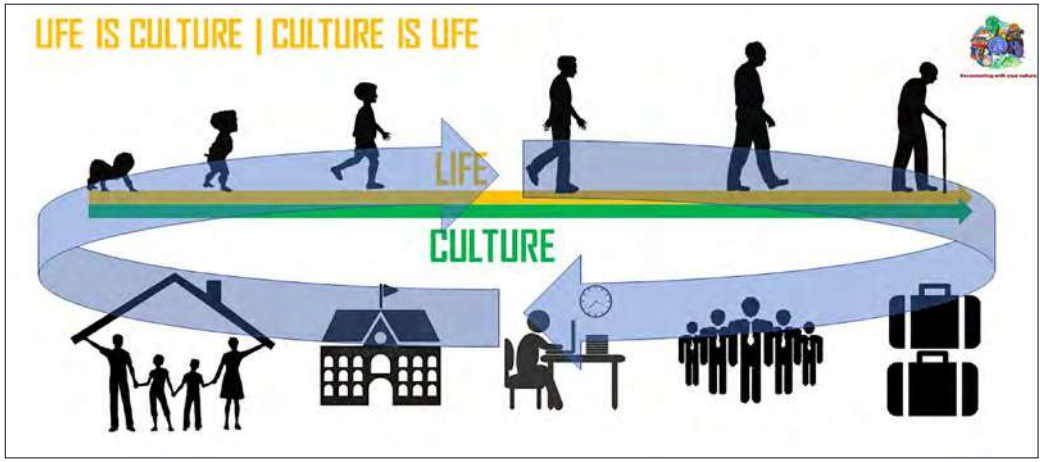
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[2] http://esempidiarchitettura.it/sito/edakids-reconnecting-with-your-culture/

It is available in several languages and has been described as a 'cultural treasure hunt' because young people are encouraged to *explore* their culture, cultures, and heritages – and those of others – in their localities. Through this exploration, they broaden and deepen their cultural knowledge, understanding, and awareness and become responsible citizens through service, exchange, and sustenance (RWYC, 2022). The guidebook is divided into three distinct phases. The first phase is the discovery process, which properly prepares students for their treasure hunts. This requires selecting a suitable place or community to explore, creating an appropriate route and timetable in conjunction with their teachers and parents, and acquiring all the materials needed to document their findings. The second phase involves documenting their experiences with their cultures and heritages, such as creating sketches and drawings, taking photographs and painting pictures, conducting interviews with seniors and long-time residents, writing stories, drawing maps, composing music, performing dances, etc. The third phase involves creating exhibitions, displays, and other types of presentations with the help of their teachers and parents and sharing them with groups, organisations, and cultural and heritage institutions in their communities, as well as with ACLA, the Chakra Cultural Foundation (Jakarta, Indonesia), ICOMOS, RWYC, UNESCO, and the UNESCO Chair in Global Understanding for Sustainability (Friedrich Schiller University, Jena, Germany), among others **FIG. 6**.

During its work, RWYC also created the Tokyo Charter (August 2021) to assist with developments in this area by translating its mission, goals, and objectives into several languages. This charter consists of a general preamble and nine specific articles that emphasise local cultures and heritages and respect for the diversity of cultural expressions in communities. The articles also institute commitments to citizenship and sustainability; address cultural knowledge, consciousness, and respect; develop inclusive and holistic capabilities and competencies; and promote local cultural practices and policies (RWYC, 2021).

This brings us to the most important question: Why is cultural and heritage education so essential now and in the future? Given the difficult problems that exist in the world today, as well as the international experiences of RWYC and other organisations over the last few years, it is apparent that this is the perfect time to focus on broadening and deepening young people's – and indeed all people's – education and training in this area, to implement the needed synergistic actions and relations between cultures and cultural policies, and to create the requisite teaching methods and techniques. This should be complemented with educational systems, curriculums, courses, and models designed to serve and respond to local needs; investment in community cultural and heritage projects; the development of teaching methods and techniques that improve students' and people's skills and capabilities; and to provide internship and employment opportunities in cultural organisations and heritage institutions.

This should also include education in the tangible, intangible, and transitory natural and cultural heritages of the diverse countries in the world and humankind as a whole. This involves studying the valuable role that the United Nations, especially UNESCO, has played and continues to play in building up and promoting these historical and contemporary achievements worldwide. It also entails capitalising on all the available technological devices, digital techniques, and communication channels. This will require the implementation of projects aimed at knowing, protecting, and enhancing the cultural diversity of all nations and the sustainability of all countries through innovation, conservation, creativity, imagination, and the development of the cultural value chain proposed by RWYC's international program.[2]

To fulfil its mandate and commitment to developing a deep-seated education in culture and heritage and realising a sustainable future, RWYC has complemented its programs and courses in communities and schools with several closely related pedagogical activities. These include international seminars and conferences on subjects such as Culture as an Idea and Reality, in conjunction with ICOMOS (18 April 2021); Reconnecting With Your Culture in the World, with the Indonesian Ministry of Education and Culture (20 November 2021); and Culture: Key to Systemic Change and Sustainable Development (23 April 2022). Additional efforts include the creation and circulation of exhibitions of young people's drawings in Canada, Brazil, Columbia, Germany, India, Indonesia, Italy, Japan, Mexico, Morocco, the United States, Venezuela, and other countries in the world; the distribution of periodic newsletters and comprehensive bulletins; the

creation of collaborative arrangements with such organisations as the American University of Europe, the EDA International Research Centre, the New European Bauhaus, and others; and the promotion of relevant publications by prominent RWYC associates in 2022 such as *Placemaking and Cultural Landscapes*, *Practising Cultural Geographies*, *Regenerating Cultural Religious Heritage: Intercultural Dialogue on Places of Religion and Ritual*, and *The World as Culture*.
These activities are intended to ensure that young people and future generations get the education and training in culture and heritage in general – and exposure to specific cultures, heritages, and their values, value systems, aspirations, and ideals in particular – to become committed adults and responsible citizens. It is hoped that these activities will eventually lead to the creation of the requisite pedagogical foundation, frameworks, curriculums, and principles in cultural and heritage education required to realise a more sustainable, peaceful, harmonious, and secure world.
This makes activating the culture's compass through UNESCO-Mondiacult-2022 (Mexico City) and other means and initiatives the key to opening the doors to a much different era in global development and human affairs. We at RWYC feel very privileged to participate in this process at this conference to help chart a new course for humanity and the world in the months, years, and decades to come.

6

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CHILDREN, YOUTH, AND CONTEMPORARY ARCHITECTURE: LEARNING AND INTERPRETING METHODOLOGIES AT MAXXI

MARTA MORELLI
HEAD OF THE EDUCATION OFFICE
MAXXI, ROME

CHILDREN, YOUTH, AND CONTEMPORARY ARCHITECTURE: LEARNING AND INTERPRETING METHODOLOGIES AT MAXXI

MARTA MORELLI

HEAD OF THE EDUCATION OFFICE, MAXXI, ROME

To begin, I will give you a very brief introduction to MAXXI – The National Museum of 21st Century Arts,[1] to position us and help you understand the background of our learning projects. As you know, museums have specific missions and purposes, according to ICOM's new definition.[2] So, my speech and the activities it discusses should be considered in light of this statement.

MAXXI is the only national museum in Italy devoted to contemporary art and architecture. It opened the Zaha Hadid building in 2010, but its exhibition and learning programs started years before. MAXXI Art's permanent collection comprises artworks by Italian and international artists from the 1960s to the present, focusing on works from the twenty-first century, and commissioned pieces. MAXXI Architecture's permanent collection consists of archives of Italian architects of the twentieth century as well as models, sketches, and drawings by twenty-first century Italian and international architects. The museum's collection also includes the work of Italian and international photographers of the twentieth and twenty-first centuries. Part of MAXXI's mission is to promote contemporary creativity by means of prizes, festivals, and commissioning new works.

In May 2021, MAXXI opened a new museum[3] housed in the Palazzo Ardinghelli, an eighteenth-century building in L'Aquila, the capital city of the Abruzzo region. However, all the projects I will present here today are carried out at MAXXI Rome.

Our Education Office[4] must deal with many different responsibilities at the same time: the museum's building, the permanent collections of art and architecture, and our temporary exhibitions of art, architecture, photography, and design. Very often, these relate to strictly present-day issues, some of which are also sensitive or controversial. Moreover, the museum neighbourhood, the Flaminio district, with its modern and contemporary architecture, is itself a focus of the Education Office's activity. The Education Office was established in 2004, six years before the museum opening, and is targeted at schools (which we have cared about since the beginning) as well as young adults, adults, and families.

Our methodology is defined by many keywords and concepts that inform the learning programs devoted to schools (from kindergarten to upper secondary level) and other target audiences. These keywords and concepts include:

- action research
- ongoing design, i.e., planning under constant redefinition thanks to monitoring and evaluation
- listening, debate, and participation
- relationships, and the construction of different forms of relationships (e.g., during the pandemic)
- process
- interdisciplinarity and transdisciplinarity
- sharing of specialist knowledge
- co-creation of new shared meanings (with audiences)
- co-creation of experiences of reflection and play (with audiences)
- enlargement of the so-called 'project community' and co-design
- transformation, a word that gathers all the previous words.

Our activities have always been integrated (or, in the words of Michel Foucault, 'situated') in our context. Our many experimental activities in the late 2000s, the period that saw the construction of the museum building, have helped shape our projects, which are thus very fluid, just like the galleries designed by Zaha Hadid, despite our precise underlying methodology.

One of our methodology's key concepts is developing projects *with* their target audiences rather than *for* them. Therefore, it is essential to know the various audiences and establish relationships with them. Interdisciplinarity and transdisciplinarity characterise our integrated methodology. We work with professionals in different disciplines, always opening up dialogues that lead us to design brand-new activities. Another key concept of our methodology is that of horizontal exchange of specialist knowledge, which promotes the enlargement of the so-called 'project community', namely the team involved in the participatory planning of learning programmes.

At this point, let me share something about the pandemic to better contextualise where the MAXXI Education Office is now and why. During the pandemic, we were forced to work with our audiences mainly through the internet, and the need

[1] www.maxxi.art (accessed 4th January 2024)

[2] https://icom.museum/en/resources/standards-guidelines/museum-definition/ (accessed 4th January 2024).

[3] https://maxxilaquila.art/ (accessed 4th January 2024).

[4] https://www.maxxi.art/educazione/ (accessed 4th January 2024).

1 Courtesy Fondazione MAXXI

for these changes led us to reflect and ask ourselves: what happens at the MAXXI Education Office, and how can we provide education through built spaces, when space itself and artworks are missing? We found ourselves experiencing doubts. We tried to create different kinds of relationships; indeed, 'relationships' is a recurring word in our methodology and daily practice. We questioned ourselves – and our way of providing museum learning and education through the built environment – which is why we experienced doubt at many stages. So, how did we proceed? On the one hand, we relied on our well-established methodology, while on the other, we looked for new, unexplored strategies. There was methodological rigour yet total openness to the unknown, and a deep appreciation of others through activities that once again put participants at the heart of a constant dialogue. How could all this be summarised? Enter the word *care*. We tried to take care of ourselves as people and heritage educators and involve all those with whom we wished to come into contact. It was through care practices that we were able to define the evolution of our modus operandi.

Two other keywords of the MAXXI Educational methodology: *process*, because we are more interested in the processes rather than the results, and *transformation*, because we always aim to start a process of transformation, small or large, in everyone we work with.

So, to delve into practice and address a question I've often been asked: is there a difference between classical and contemporary architecture education? I tried to summarise almost twenty years of activities, talking about projects that had or have the goal of providing and sharing learning tools for reading and interpreting the space of our everyday life, the space that surrounds us. For this reason, 'Leggere lo spazio'[5] (Reading Space) has been, since 2019, the title of the field of research in education through the built environment. This title gathers all our activities, learning tools, our international conference, and a brand new section of MAXXI's library devoted to this theme.

The first 'season' of activities was called 'MAXXI in azione' (MAXXI in Action). It aimed to provide tools for interpretation and facilitate appropriation of the building's architectural frameworks and surrounding urban landscape. It was the first MAXXI architecture project to generate a long series of events and experiments with various target audiences – chief among them pupils. It presented the challenge of informing schools about an architecture project that was still in the design stage. Begun when MAXXI's building was still a construction site **FIG. 1**, and continuing for nearly ten years, 'MAXXI in azione' measured the creative, design-related evolution of learning through architecture. The learning programs witnessed this transformation, from the construction site to the building to the museum. Even today, fruitful ideas, reflections, and experiments that emerged and were carried out in those years are providing material for new workshops. The first version of the learning project was divided into three workshops:

① When the museum's construction became viewable in the workshop, 'Il cantiere' (The Construction Site), it could be gazed at like an artwork, capturing architecture in progress.

② In the workshop 'Il museo' (The Museum), students worked on MAXXI's spatial arrangement, reflecting on the functions of a museum, identifying the specific features of the winning project, and creating graphic compositions associated with poetic words.

③ During the 'Effetto Hadid' workshop (The Hadid Effect), the youngsters understood the processes of conceiving an architectural work, the synthetic force of Zaha Hadid's formal gesture, and her ability to maintain its coherence during the creative process. They thus developed an idea for a project in which they attempted to use their own gestures, despite the difficulty of maintaining their identity, when going from a two-dimensional to a three-dimensional volume. Therefore, the 'MAXXI in azione' project aimed at decoding the morphological language of Zaha Hadid's urban solution and helping the youngsters to understand the close interconnection between

5 For the first edition see Morelli, M., Napolitano, S. (eds.) (2019), *Leggere lo spazio / Reading the Space*. Rome, 25 January 2019. Rome: ed. MAXXI: https://www.maxxi.art/events/leggere-lo-spazio-reading-the-space/. For the second edition see Morelli, M., Napolitano, S. (eds.) (2021) *Leggere lo spazio / Reading the Space* Rome: ed. MAXXI: https://www.maxxi.art/events/leggere-lo-spazio/. For the third edition see: Morelli, M., Napolitano, S. (eds.) (2023), *Leggere lo spazio III edizione. Atti del Convegno internazionale sull'educazione allo spazio costruito*, online, 23 febbraio 2023: https://www.maxxi.art/wp-content/uploads/2023/12/atti_leggere_spazio_III_edizione.pdf (accessed 4th January 2024).

formal choices, structural solutions,
and constructive experimentation.

In another project 'Te la spiego io l'architettura contemporanea!' (Let Me Explain Contemporary Architecture to You!), a group of teenagers made five video guides of modern and contemporary architectural works in northwest Rome. Students selected and summarised the video contents, chose the most appropriate language for the target audience, and, together with the professional video-maker, also directed the short videos. Moreover, during the day devoted to disseminating the project, they became heritage mediators for their peers and passers-by in the territory and the places they studied and described. During the project, students reported an increasing sense of belonging to the team and the museum, loving what they were creating despite the effort. At the end of the project, they noted the pride in having taken part in 'Te la spiego io l'architettura contemporanea!' and the amazement in seeing the quality of the accomplished results. This significant feedback unites many projects devoted to different targets in which participants were actively engaged.
The purpose of sharing, as much as possible, learning tools to read the built environment, based on the research and the practice of our earlier years, led the Education Office to design a brand-new tool: a tool devoted to different target audiences, mainly primary and secondary schools, but also families and adults. It's a deck of cards that we called 'Spazio al Giallo!'[6] (Make Room for Yellow!), designed in collaboration with the artist and graphic designer Francesca Balducci.
The tool helps users identify and understand the MAXXI's spatial features, as well as the constituent elements of traditional architecture, thanks to a graphic representation of some of its basic concepts. Once again, a project that starts from the MAXXI goes well beyond it, merging the museum with the city with the aim of teaching 'universal' architectural principles. The design process was long and challenging, so I'd like to give credit to my colleague Stefania Napolitano for managing it. We worked on formal characteristics of architectural space – straight, inclined, curved, linear, and braided – that could be found in Zaha Hadid's building as well as in classical and modern buildings. On the cards, architectural space – or the 'behaviour' of such space – is shown by the colour yellow. Therefore, yellow takes an action that qualifies the space and defines the cards. For example, if the yellow card tilts, it represents inclination or slope.
During the workshops in the museum building and neighbourhood, the concepts are mediated and experienced with the body **FIGS 2, 3**.
The hands-on activity focuses on creating a 3D story related to the previous exploration of space, and the cards become the building blocks of the story itself.
Participants can customise the cards before cutting and assembling them. The compositions can completely differ, depending on the pupils' choices: a linear juxtaposition that creates a 'sentence' of architectural concepts, or a vertical layering that creates a work of paper architecture/sculpture.
The cards began at the MAXXI, but can be used to understand different kinds of buildings, so we will continue to test the deck of cards inside and outside the museum. This is the first 'season' of practice, so we monitor and evaluate every workshop and make any needed changes to the project.
We've just started working on a huge new project called 'Grande MAXXI': a research hub for experimenting with the relationship between architecture, art, science, and artificial intelligence. It is a centre of excellence for contemporary art restoration, with new training spaces, smart and accessible repositories, and a new urban green landscape with productive vegetable gardens. It takes on the green challenge with carbon neutrality as a goal, as well as overcoming physical,

2 Photo credit Emanuela Fortuna. Courtesy Fondazione MAXXI

6 https://www.maxxi.art/programmi-educativi/spazio-al-giallo/ and https://www.maxxi.art/programmi-educativi/spazio-al-giallo-nelle-scuole/ (accessed 4th January 2024).

7 De Certeau, M. (1980) *L'invention du Quotidien.* Arts de Faire: Union générale d'éditions. Vol. 1.

3 Photo credit Emanuela Fortuna. Courtesy Fondazione MAXXI

sensory, and digital barriers. 'Grande MAXXI' consists of a series of integrated actions involving both the building designed by Zaha Hadid and Piazza Alighiero Boetti, our square; and an adjoining area of the Museum. Among the efforts is the construction of a brand-new sustainable and multifunctional building. The Education Office is working on strategies to better mediate the complex project, its core themes (sustainability, innovation, and inclusion), and the ongoing process of transformation utilising workshops, visit-explorations, and new activity formats.

In conclusion, is there a difference between classical and contemporary architecture education? I don't know. I am speaking from a very specific point of view, so I do not have an answer valid once and for all. I think both are part of education about the built environment. As you saw, the MAXXI Education Office works on the present and the future as a route to the past and to basic concepts of architecture. If museums contribute significantly to the building of the identity of individuals as well as communities, every project at the Education Office – from 2004 to today – can be seen as an attempt to open up MAXXI more and more. To go into the territory and the outskirts, to capture new audiences, to involve visitors, non-visitors, and potential visitors, in the exchange and participatory construction/creation of multiple meanings and interpretations. Hence, each project represents a 'tactic',[7] in the words of Michel de Certeau, for the affirmation of different subjectivities, a process of creative negotiation of one's life experience.

To increase the number of people who actively take part in the processes whereby public spaces are built, it is necessary to create resources together that facilitate their engagement, starting with childhood. These engagements and interpretations enable people to become increasingly aware of the spaces surrounding us and, as a result, to contribute to actively defining their qualitative and relational features. Therefore, learning how to read space could help the public to exercise democracy and to take responsibility for the current and future transformation of our cities.

UTOPÍA, POESÍA, NATURALEZA: EDUCACIÓN DE ARQUITECTURA PARA LA INFANCIA

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OSA MENOR, EDUCACIÓN DE ARTE PARA INFANCIA Y JUVENTUD, BOGOTÁ

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1. Imaginación

¿Qué es la imaginación? ¿es el viento que nos da vida? ¿los humanos somos imaginación o somos nada? ¿Alonso Quijano es Don Quijote? ¿o Don Quijote imagina a Alonso Quijano? (Cervantes, 2015). Platón diferenciaba la función del logos de la menos importante función de la phantasmatas o imaginación. Si el logos es razón, pensamiento, lenguaje articulado que nos hace conscientes de nuestro lugar en un cosmos de ideas eternas y verdaderas, la imaginación es la sombra de esas ideas verdaderas. El logos sería el trabajo del filósofo, la imaginación sería la labor del poeta (Platón, 2019). Por el contrario, la experiencia personal me dice que el proceso de construcción del mundo sigue estos pasos: 1/ las percepciones sensibles actúan en nosotros, 2/ nos provocan emociones y sentimientos, 3/ que derivan en la obra con forma gracias a los lenguajes de las artes -y otros lenguajes como las ciencias que aquí no tratamos-, 4/ otras personas perciben la obra, surge una comunicación entre el receptor y el autor -aunque la obra fuera creada hace miles de años- y la idea emerge. ¿Dónde estaba la idea? ¿en la obra? ¿o en su recepción? Las ideas eternas y verdaderas no existen per se. Las ideas nacen de nuestra acción movida por la imaginación que codifica la percepción sensible y le da forma para entendernos como unidades dentro del Universo, también forma imaginada. Todo es una masa oscura y amorfa antes de que la imaginación le dé forma con categorías como Espacio y Tiempo, e infiera orden y sentido a nuestro devenir -como nos recordó el filósofo de la educación Kieran Egan (1991) (2008)-. La arquitectura ordena la materia creando lugares que nos protegen de la intemperie física, emocional y simbólica (Rykwert, 1999). Unas imaginaciones ordenan la materia para que otras imaginaciones la perciba y la habite. ¿Todos somos una misma imaginación? ¿Mi imaginación es realmente mía o es una manifestación de esa imaginación única? El ayer, el hoy y el mañana son olas de la imaginación que navegamos y nos unen. Sin imaginación seríamos barro informe sin sentido, babas en la lluvia, como el personaje Calibán en la “La Tempestad” de Shakespeare (2011), esclavo de pasiones sin nombre ni fecha. Frente a Calibán, se eleva el personaje Ariel, canción pura que vuela ligera. Calibán y Ariel es una antinomia que ayuda a pensarnos. El autor proyecta una apariencia de espacio, tiempo y personajes que ilumina en la oscuridad. La Arquitectura, como todo los lenguajes del arte, sólo se piensa desde sí misma, como un juego de la imaginación que cuenta el cuento de nuestra conciencia (Azara, 2005). Nada hay fuera de la imaginación, como nada hay fuera del Universo infinito (Bruno, 2001).

1 ¿La ciudad es un molde que da forma a sus ciudadanos o es un escenario para su expresión? Taller en el Museu Marítim en Barcelona, 2010. Fuente: el autor.

Nuestra mente se esfuerza por otorgar sentido al instante vivido. En ese combate, como las esculturas “Los Esclavos” de Miguel Ángel (Tolnay, 1985) o como la protagonista de “Rockaby” de Samuel Beckett (2006), balbuceamos palabras escritas, esculpidas, pintadas, cantadas, bailadas, diseñadas, construidas... palabras que son partículas en la atmófera cultural que nos contiene. Todos vivimos dentro de atmósferas -o burbujas- culturales que nos configuran y a la vez configuramos con cada uno de nuestros gestos. Cuando los estudiantes se sumergen en las artes para comprender su entorno, comunicarse entre ellos y, por lo tanto, transformar su realidad, construyen su lugar propio en la estructura cultural que los contiene como una gran atmósfera -tal como nos enseñó Vygotsky (Veraksa y Sheridan, 2018)-. Somos seres culturales, nuestra forma es el resultado del choque entre nuestra voluntad y la sociedad que nos contiene, roce o conflagración que proyecta una representación del mundo como una burbuja de conciencia fuera de la cual nada hay -afirmación romántica, temeraria y estimulante digna de Schopenhauer (2005)-.

Las atmósferas culturales que nos crían son densas como la resina y nos aprisionan entre los símbolos y los ritos heredadados. Los humanos somos como animalillos de hace millones de años atrapados en burbujas de ámbar, prisioneros en la resina cultural que nos contiene, define y nombra. Imaginamos el exterior de nuestra atmósfera desde el interior de ésta. Nuestra atmósfera actúa como una lente deformadora. Por lo tanto, somos incapaces de ver lo que en verdad hay fuera de nuestra burbuja. Vemos lo que imaginamos, imaginamos lo que ya conocemos. Por eso nos cuesta integrarnos en otras culturas, en otras atmósferas, porque sus símbolos y ritos son distintos (Kuper, 2001). A veces, unas atmósferas culturales quieren aniquilar a otras por miedo, sin darse cuenta que todas atmósferas están entrelazadas. No hay atmósferas aisladas.

2 El niño – el blanco de la hoja – crece y adquiere la forma de la atmósfera cultural – los colores – que lo educa. Fuente: autor.

2. Belleza

La educación de arquitectura para la infancia me lleva a tres preguntas: ¿qué es infancia? ¿qué es arquitectura? y ¿qué es educación?. Son preguntas sin respuesta exacta. ¿Cuál es la diferencia entre la infancia y la edad adulta? La infancia confía en que la ayuda que necesita vendrá de sus padres, familiares y adultos en general. Un adulto ya no cree en que la ayuda venga de nadie. Así lo entiendo al leer "Últimos testigos" de Svetlana Alexévich, testimonios de adultos de la Unión Soviética que eran niños durante la ocupación alemana de la II Guerra Mundial. "Mamá me reñía por ello. Les preguntaba a los médicos por qué yo era así, por qué me interesaba tanto por cosas tan poco infantiles como la muerte. Quería saber cómo enseñarme a pensar en cosas de niños."(Alexievich, 2016, pág. 35), ¿Hay cosas de adultos y cosas de niños? ¿El logos es cosa de adultos y la imaginación es cosa de niños y poetas?

Kant diferencia lo agradable, lo bello y lo bueno (Kant, 2001). Lo agradable depende del gusto de cada uno, lo bello depende de ideas transcendentes que existen per se más allá de nuestro gusto personal, lo bueno depende de la eficiencia de la forma. Como cada atmósfera crea sus propias formas a partir de sus códigos de conducta, cada persona valora distinto qué es una forma agradable, es decir, correcta y aceptable. Si introducimos una forma atípica y no convencional en los códigos legitimados, salta la alarma y se querrá negar, anular, expulsar o destruir la forma extraña. Muchos conflictos violentos nacen por esta causa.

El arte está hecho de obras concretas: escultura, pintura, edificio, partitura, texto, espectáculo, fotografía, película... Los artistas han invertido energía en el proceso de creación para obtener la obra. Las personas que perciben la obra establecen una comunicación con sus creadores gracias a la forma dada. ¿Por qué hicieron la obra? ¿Cómo la hicieron? ¿Por qué tiene esa forma y no otra? ¿Qué me transmite? ¿Cómo llego la obra hasta aquí y yo hasta ella? Al receptor le es indiferente lo que el artista sintió al hacerla. La obra es su forma. Al percibirla, analizarla, disfrutarla... el receptor y el autor se miran a los ojos. ¿La obra es bella? Depende más de la sensibilidad del receptor -de la atmósfera cultural que lo contiene- que de la obra misma.

En la educación de las artes para la infancia damos más importancia al proceso de creación que a la obra resultante. ¿Por qué? Porque el proceso de creación es el proceso

3 El equilibrio entre la perspectiva de la niña y la perspectiva del otro surge del ensayo con errores y aciertos. Taller "Carrusel de Hejduk" en el Museo de Arquitectura Leopoldo Rother de la Universidad Nacional de Colombia en Bogotá, 2020. Pintura de Elisa. Fuente: autor.

4 La imaginación requiere técnicas de representación en dos y tres dimensiones para que el espacio nazca. Taller Casa de Muñecas en el Museo de Arquitectura Leopoldo Rother de la Universidad Nacional de Colombia en Bogotá, 2016. Fuente: autor.

educativo. La obra es la excusa para hacer el viaje educativo. ¿Qué es un proceso educativo de calidad? Gert Biesta (2022) dice que es aquel donde 1/ aprendes habilidades y conocimientos -en nuestro caso técnicas artísticas y arquitectónicas-, 2/ desarrollas la socialización y 3/ construyes su subjetividad -tan difícil de evaluar, tan cercana al silencio de la poesía -. Por eso Biesta propone un currículo centrado en el mundo -no en el niño- donde los maestros propiciamos -ponemos en escena- el encuentro de los estudiantes con los mundos, más allá de sus círculos cotidianos, de su barrio... Los estudiantes investigan hasta que sean el mundo en sí. La belleza aparece en la búsqueda.

Entonces, ¿hay belleza sin imaginación? Por lo tanto, ¿hay belleza sin infancia? Schiller (2018) afirma en las "Cartas para la Educación Estética de la Humanidad" que sólo el arte nos humaniza, nos hace honorables, nos libera de la esclavitud y construye la verdadera libertad en estados justos. Si Schiller viviera hoy tal vez diría que sólo el arte construye la democracia, un sistema de convivencia que necesita un lenguaje propio, dado que el lenguaje crea el sistema (Wittgenstein, 2009). Contar un cuento es hallar el equilibrio entre el fuego de las emociones, las pasiones o los sentimientos y el hielo de las leyes, los ritos, las tradiciones... es el equilibrio entre la desbocada voluntad personal y la rígida estructura cultural de la que somos piezas. "El ímpetu de juego", actitud del niño y del artista que juegan libres y reformulan las leyes del juego a cada minuto para crear la "forma viva" irrepetible, permite alcanzar el equilibrio (Schiller, 2018). La sociedad democrática, inclusiva y pacífica será fruto del "ímpetu de juego" colectivo. La democracia exige el juego libre y voluntario de todos dentro de unas normas, creando los pactos de convivencia día a día. La vida en democracia, cuando la nombras, desaparece (Raedó, 2020). Como los sueños. Sólo la educación de todos los ciudadanos, sin exclusión y en igualdad, hace posible el juego democrático (Giroux, 1992) (Giroux, 2022). En la educación, como en los sueños, todo es posible.

La belleza reside en la búsqueda permanente del equilibrio entre lo sensible y lo formal mediante el juego del arte, de la ciencia y de la educación. La belleza no reside en ideas puras per se, supuestamente vivas en un allá trascendente. Si hay algo trascendente, es la búsqueda constante de una sociedad más justa. La belleza, como los sueños, como la democracia, cuando la nombras, desaparece.

3. Utopía, Poesía, Naturaleza

Quiero que la infancia aprenda tres incompetencias básicas o principios mediante los lenguajes del arte y la arquitectura: Utopía, Poesía y Naturaleza (Raedó, 2018). La sociedad abierta, acogedora y pacífica que queremos es una construcción de nuestra imaginación hecha con palabras escritas, gestuales, legales, simbólicas... Acción hecha forma. Solo la imaginación fértil creará un mundo donde todos vivamos con respeto mutuo y sin violencia.

Las llamo incompetencias básicas en contraposición a la moda de "aprender por competencias": aprender a aprender, ejercer el pensamiento crítico y el espíritu emprendedor, tener conciencia de las expresiones culturales, aprender a crear bienestar personal... Cada país tiene sus competencias, no siempre fáciles de entender. La práctica de las artes en la infancia fomenta la adquisición de todas las competencias que inventemos, siempre que tengamos un buen maestro. Las técnicas y métodos disciplinares, la socialización y la construcción de la subjetividad queridas por Biesta (2022) están presentes en la enseñanza de las artes.

Utopía es la capacidad de imaginar algo que no exite y crearlo. Utopía es imaginar una sociedad más justa, mi comunidad sin infancia hambrienta, mi país más tranquilo, mi planeta más limpio. Utopía es lo que hacen los artistas: imaginan algo que no exite y lo crean con la disciplina, técnica y control de los lenguajes del arte. El lenguaje de la arquitectura requiere extensos conocimientos técnicos sobre materiales, estructuras, instalaciones, medioambiente, clima, sociología... combinado con conocimientos de composición como la proporción, la escala, el ritmo, los colores, el movimiento del sol y sus sombras... Con todo ello, el arquitecto imagina un mundo mejor y lo construye.

Utopía es la actitud que necesitamos cada mañana para levantarnos y trabajar con entusiasmo en la educación de la infancia,

enseñándoles técnicas para que construya su mundo -su humanidad- desde ahora, asumiendo sus responsabilidades con los congéneres y el planeta. Las actitudes que no se aprenden de niño son difíciles de aprender de adulto. El ejemplo personal del maestro y del artista es fundamental en el aprendizaje del niño. Los maestros, los artistas y la infancia aprendemos juntos. Los adultos tenemos la experiencia, la infancia tiene el valor de investigar y errar. Me cito a mí mismo reseñando el libro "Redescubrir la enseñanza" de Biesta (2022):

> La enseñanza es disenso, una ruptura en el tiempo de la experiencia cotidiana ocasionando lo imposible, lo no previsto "que abre un espacio donde el estudiante puede emerger como sujeto". Es un planteamiento opuesto a la visión de la educación contemporánea predominante, basada en lo posible, lo visible, lo previsible, la evidencia, sin riesgo para sus profesores pero que bloquea el futuro del estudiante. Biesta habla del "salto de fe", la necesaria confianza ilimitada del profesor en el estudiante. (Raedó, 2022)

Hoy necesitamos la Utopía y la confianza ilimitada en los estudiantes. ¿Hacia dónde van nuestras sociedades? ¿Quién plantea un mundo en paz? La ONU apenas se hace oir entre las grandes potencias, los científicos que alertan del peligro del cambio climático son ignorados o silenciados, el ruido inmenso de los medios de comunicación atonta nuestro entendimiento, el arte es visto como producto del mercado. ¿Cuáles son los símbolos vivos de la sociedades europeas? Tal vez la arquitectura de Palladio sea una de ellas. Tal vez el Renacimiento y su evolución sea un símbolo vivo. Lo estudiamos y nos sentimos personajes de un cuento colectivo con sentido. Canetti (2016) dice en "Masa y Poder" que cada sociedad tiene un símbolo que une al grupo, por ejemplo en Francia es la Revolución Francesa, en Alemania es el Ejército, en Italia es la unificación del país. Imaginemos que la paz es el símbolo que une a la Humanidad. ¿La utopía de un mundo en paz es un cuento infantil?
La Naturaleza de los humanos es la Cultura. La atmósfera cultural que nos contiene está hecha de muchos lenguajes. Somos dentro de esos lenguajes, nada hay fuera de ellos, pues nada es pensable más allá del lenguaje. Los lenguajes del arte nos otorgan la conciencia, nos liberan y nos encadenan a la par. Los lenguajes permiten palpar la materia y darle forma.

Pero a la vez, los lenguajes, como lentes -burbujas en las que vivimos- deforman nuestra percepción. ¿Somos capaces de percibir aquello que no conocemos? La infancia sí sabe. Ser niño requiere el valor de descubrir por primera vez, aprender y mantener la voz propia ante la hegemonía de los adultos.

> (Biesta) propone una educación que interroga al estudiante e interrumpe su experiencia del tiempo lineal, que demanda su habla –aunque sea un habla torpe–, que desvela manifestaciones de su inteligencia que estaban dormidas o rendidas. Defiende al maestro que lleva a los estudiantes por el bosque de signos que es toda sociedad, tal como dice Jacques Rancière en El Maestro Ignorante, un viaje de la voluntad por la naturaleza de los lenguajes donde el pensamiento nuevo nace a tientas, frágil y valiente. La buena educación está más allá de la enseñanza como control y de la libertad como aprendizaje. Maestros y estudiantes avanzamos juntos viendo lo que no es visible. Por eso la educación es un acto poético. (Raedó, 2022)

Toda narración personal surge dentro de una narración colectiva, no existen narraciones personales fuera de lo colectivo, aunque sí hay narraciones personales disonantes dentro de lo colectivo. Aprender arte es aprender a escuchar el bosque de signos, a ser parte de él sin ser destruido, a expresar tus propios signos sin destruir el bosque. Los maestros de arte enseñamos tres cosas para conseguirlo: 1/ las técnicas del arte con sus métodos, procesos, estrategias... 2/ la pasión por el oficio, búsqueda permanente en el "ímpetu de juego" e invención de la forma, 3/ autoconfianza de la niña en sus posibilidades para imaginar utopías y construirlas, ataque quien la ataque -porque la atacarán-.
Poesía es una manera de actuar, por ende, una manera de usar el lenguaje. Si nuestra conciencia es fruto del lenguaje, gracias al viento de la imaginación, el libro de la gramática consensuado nos dice cómo ordenar palabras, oraciones... Cada arte tiene su libro de gramática -según su atmósfera cultural- que crea el espacio público de comunicación y respeto, con calles y callejuelas, placitas, recovecos, patios... que permiten comprendernos y convivir. Los libros de gramática son aprendidos conscientemente con procesos educativos diseñados o inconscientemente con actos miméticos. Si no

5 El niño es un árbol que crece, la sociedad que lo cría es el bosque. Aprender arte – la arquitectura es un arte – es aprender lenguajes que permitirá al niño entender al otro, expresarse como sujeto e integrarse en su cultura. Integrarse, a veces, supone transformar el entorno físico y simbólico. Fuente: autor.

viviéramos dentro de esos *libros de gramática,* todo sería guerra y destrucción porque nadie entendería al otro. Ahora bien, de pronto, de improviso, surge una variación en el orden de las palabras -escritas, construidas, esculpidas, bailadas...-, un cambio, una alteración, una permutación del orden establecido. La lectura de ese "error" nos provoca un impacto insospechado. Al lanzar la piedra al lago vemos que la profundidad del agua es mayor de lo que pensábamos, se incumplen las expectativas y surge un disenso, una arruga en la percepción del tiempo, algo se detiene porque se hace más profundo. Es el acto poético. Un acontencer disitinto ante la mirada adormecida que despierta. ¿O es una mirada disitinta ante el acontecer inalterado? El arte requiere las dos cosas: la obra que distorsiona el lenguaje en prosa para nacer como poema (la Teoría del Arte se ocupa de la obra de arte), y la la mirada poética que distorsiona lo percibido (la Estética se ocupa de la experiencia del observador).

> La educación tiene la misión de despertar el deseo de existir en el mundo de una forma adulta, como sujetos, integrados en el mundo, pero sin ser su centro. Por lo tanto, la buena educación favorece un conflicto ordenado –por los profesores– entre el niño y el mundo en el que se integra, conflicto cuya única salida será el equilibrio del "espacio intermedio", pues los extremos serían la destrucción de mundo o la destrucción del yo. El profesor, por lo tanto, tiene que "crear posibilidades de existencia a través de las cuales el estudiante encuentre su libertad". (Raedó, 2022)

Soy profesor de arte para infancia. ¿Dónde pongo el foco de mi enseñanza? ¿En que el estudiante aprenda a crear la obra de arte? ¿O en que ejercite su mirada estética? Quiero que el niño aprenda a crear la obra, pues en ese largo proceso, como cuando subimos montañas, el niño aprende con el deseo y la emoción de la investigación, la experimentación, el ensayo, las formas insatisfactorias y las formas que le llenan. Creación no solitaria, en compañía de otros que también crean. Escuchar a los compañeros, observar sus gestos, preocupaciones, soluciones, ejercita la mirada estética del niño. El estudio voluntario de la obra de épocas pasadas, de sus reflexiones y quiebros, ejercita su mirada estética. Deambular entre la maleza de signos hasta emerger en claros de luz y sombra (Zambrano, 1986) es aprender arte, crecer, ser parte del bosque del que no salimos. Con el tiempo nos adentramos más en la espesura turbia y nos alejamos del claro antaño luminoso, hoy oscuro desde la distancia en nuestros ojos. ¿Quién iluminaba el claro? La infancia que buscaba.

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